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THE AUSTRALIAN VIOLIN CONCERTO
VOLUME 1

A Thesis submitted by
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Volume 2: Musical Examples

Definition of abbreviations

ABC	Australian Broadcasting Corporation
AMC	Australian Music Centre
BBC	British Broadcasting Corporation
CD	Compact disc recording
LP	Long playing recording
MSO	Melbourne Symphony Orchestra
Op.	Opus
QSO	Queensland Symphony Orchestra
Rec.	Recorded
SSO	Sydney Symphony Orchestra
TSO	Tasmanian Symphony Orchestra

Abstract

The purpose of this research is to bring to the fore the wonderful and diverse music literature of the Australian violin concerto. There are at least forty-eight works in the genre, most of them completely unknown to laymen and violinists alike.

Seven fine works by Arthur Benjamin, Alfred Hill, Raymond Hanson, Margaret Sutherland, Larry Sitsky, Ross Edwards and Alexander Negerevich have been chosen for study. From 1931, they represent seventy years of Australian musical history from the first ever violin concerto written by an Australian-born composer, Arthur Benjamin to Alexander Negerevich's Violin Concerto of 2002.

The background, instrumentation, and some technical and interpretive ideas relating to each of the seven works, are all discussed in addition to an in-depth analysis which also includes comments on various recorded performances.

The study also discusses the originality of the works and relates them to the various styles of international composition. It also briefly notes the appearance of some promising new works which are making a global impact on the music scene and seem to be ushering in a new "Golden Age" of the Australian violin concerto in the first decade of the 21st century.

Certification Page

Certification of Thesis

I certify that the ideas, experimental work, results, analyses, compact disc recordings and conclusions reported in this thesis are entirely my own effort, except where otherwise acknowledged. I also certify that the work is original and has not been previously submitted for any other award, except where otherwise acknowledged.

Signature of Candidate

Date

ENDORSEMENT

Signature of Supervisor

Date

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Chapter 1.0 Introduction

1.1 General introduction

As the 21st century comes towards the end of its first decade it is, more than ever, most appropriate to discuss the Australian violin concerto. Up until this point in time in Australia's musical history certain influential perspectives from musicologists Roger Covell, James Murdoch, David Tunley, Frank Callaway, Andrew McCredie and others have dominated discourse on Australian concert music. Whilst very worthwhile, these views and ruminations that were formulated in the period between 1967 and 1978 also need to be reviewed. In other words, a re-evaluation of Australia's music history would be very timely.

Whilst our Western music history in Australia has not been very long, the history of the Australian violin concerto is far shorter still. Excluding the recently rediscovered Horsley concerto, it spans a mere seventy-eight years. No re-evaluation or re-assessment is required or indeed possible here however because there has never been an evaluation or assessment of the Australian violin concerto to date. It is hoped that this thesis may assist in addressing this situation by providing a small introduction to the rich and considerable repertoire already written in the genre in this country.

1.2 Research rationale

The criteria which define the framework of this research topic are quite straight forward:

1. The composers included must have been born in Australia or would have spent a substantial period of time in the country.
2. The word "concerto" has to appear in the title of the composer's work.

Where possible autograph manuscripts of full scores, facsimile full scores, published scores, study scores and short scores (piano reductions) have been studied. Commercial and archive recordings have also been listened to very

carefully. It can often be noted that changes and corrections have occurred between the short score, full score and/or recordings of each work. For instance, this was a particular issue in Raymond Hanson's violin concerto where the work was continually developing, so to speak, at each stage of presentation – bars being added and even instruments in certain sections. Sometimes meters were changed, which totally transformed the character of the phrase. At other times, it simply may have been the suggestion of the conductor. The musical idea was not necessarily altered but the complexity of the rhythm simplified.

Over half of the violin concertos in this study have not been published in performing editions (i.e. in violin and piano versions). Such editions would be extremely useful in disseminating the material to students and concert violinists. They would also clear up numerous mistakes.

A short study such as this cannot do justice to all the Australian works written in the genre. As listed in Appendix 1, at least forty-eight Australian violin concertos have been composed. The seven violin concertos selected for detailed study in this thesis cover a period from 1931 to 2002. The first and last works were chosen as they represent chronological extremes. The Benjamin can be considered the first genuine Australian violin concerto whilst the Negerevich concerto brings us into the 21st century. Both works have been recorded by the author as soloist.

The others are major works written by very significant Australian composers such as Hill and Hanson. These were also the next Australian violin concertos to be written chronologically after the Benjamin.

Margaret Sutherland's concerto is one of the finest works written by any Australian composer. Also the decade of the eighties was particularly fruitful and two concertos have been chosen from that era. They are Sitsky's 2nd violin concerto, *Gurdjieff* and Edwards' *Maninyas*, written for the Australia bicentennial year.

Some of the dates given regarding the composing of these works differ significantly in important publications. They are often incorrect. Where possible, the composer's date at the end of the manuscript has been cited.

Whilst some Australian solo violin and orchestra works have been premiered in recent years, an Australian violin concerto has not been premiered between 2003 and 2008 by a fulltime professional orchestra in this country.

Musical examples have been included to clarify the various analyses of the seven violin concertos. These appear in Volume 2. The structure of the various movements has been described by noting the various sections making up these movements. A form to the movement has then been suggested.

1.3 Aims of the research

Although many works in the genre have been composed over the years, only a select number of works will be discussed at great length. This thesis aims to present detailed research and commentary on the seven violin concertos composed by Arthur Benjamin (1893-1960), Alfred Hill (1869-1960), Raymond Hanson (1913-1976), Margaret Sutherland 1897-1984), Larry Sitsky (b.1934-), Ross Edwards (b.1943-) and Alexander Negerevich (b.1955-). This includes where possible –

- the date of composition
- the date of premiere performances
- the placing of the work in an Australian historical, musical perspective
- its contribution to the Australian music scene at the time
- the work's reflection or otherwise of contemporary trends in relation to international composers of the era
- a background to the work – whether a commission, written for a special occasion or soloist
- the instrumentation
- a discussion and analysis of the composition

- a discussion of some of the technical and interpretive aspects of the solo violin part
- a discography

The appendices include a chronological list of forty-eight Australian violin concertos (see Appendix 1) and transcriptions of interviews recorded by the author with Larry Sitsky (see Appendix 2), Ross Edwards (see Appendix 3) and Dene Olding (see Appendix 4).

The sections relating to the technical issues within each of the works emerge from the author's extensive experience as a solo artist (including public and recorded performances of the Benjamin and Negerevich concertos), as an orchestral leader and conductor and as a violin teacher. These comments are offered in the way of guidance and commentary to future violin soloists and students studying these works or contemplating doing so. These technical sections show, repeatedly, the need for reliable and practical performance editions of these concertos to facilitate future performances.

Finally, the research demonstrates that a significant body of violin concertos has been produced by Australian composers and this output is worthy of performance, recording, study and promotion both within Australia and overseas.

Chapter 2.0 Research method

2.1 Literature review

In researching the subject of the *Australian Violin Concerto* it has been found that there is very little literature written in relation to this particular topic. It must be remembered that Australia, with regard to Western Art forms, is a very “young” country relatively speaking and has been slow to develop its Western cultural heritage. At this point in time there is no monograph dealing with *The Australian Violin Concerto* and only very few articles on the subject. Apart from David Symons’ excellent description of Margaret Sutherland’s violin concerto in *The Music of Margaret Sutherland* (Symons, 1997), an in depth analysis of Don Banks’ violin concerto by Francis Routh in *Contemporary British Music: The 25 Years from 1945 to 1970* (Routh, 1972.) and the particularly fine article by Patricia Shaw, *The Law of Three and the Law of Seven: Larry Sitsky’s Violin Concerto No 2 (1983) and the Influence of Georges Gurdjieff* (Shaw, 2007), the extant written material only includes very cursory descriptions or a listing of certain works presented as part of the biography of a composer. Very little detailed information is available. Sutherland’s concerto was also considered in the thesis by J. D. Garretty, which presents a pioneering treatment of the music of Margaret Sutherland, Robert Hughes and Dorian Le Gallienne (Garretty 1963).

The Australian composer Wendy Hiscocks is currently researching Arthur Benjamin for a Doctorate through the Australian National University to be completed in June, 2009. Hopefully a book is to be published with material from the thesis which will include an analysis of the Benjamin violin concerto. At this stage the thesis or analysis have not been read by the author.

Only recently rediscovered is the Charles Edward Horsley *Concerto for Violin and Orchestra in D minor, Opus 29* (1849). Thought to be lost, the performance parts were identified in the National Library of Australia. A fine score of the work has now been published by Lyrebird Press, Australia (LBP002 2008) edited by Associate Professor Richard Divall.

In 2007 Alan Stiles presented his newly published score of Alfred Hill's violin concerto to the State Library of NSW (Call number Q784.272/1). A very welcome publication, it is virtually unobtainable. The library suggested that it could be purchased through the website <http://www.stilesmusicpublications.com/>. The author was unsuccessful and, in this thesis refers to a facsimile of the composer's manuscript.

An excellent source of information, which is continually updated, is String Music (Australian Music Centre 2004). This is a listing of scores held in the Australian Music Centre Library and the relevant section is headed *Solo Violin with Ensemble or Orchestra*. This very worthwhile publication lists most, but not all of the Australian composers who have written works in the genre. It lists the title of the work, the publisher, the date of publication, whether the publication is a facsimile score or a computer-notated score, the scoring of instruments and often much additional information such as who commissioned the work, the dedicatee, the length in performance time, the soloist, orchestra, conductor, venue and date of the first performance, the relative difficulty of the piece and, of course, its call number.

Two of the best known texts relating to Australian music of the last century, Murdoch (1972) and Callaway and Tunley (1978) refer to various composers and list certain works and recordings but do not discuss any of the violin concertos in detail.

Articles in radio journals/guides, pedagogical magazines and music journals provide a little information but again not much detail. These articles can be found in the Australian Music Centre archives relating to the various composers. Occasionally relevant concert programs can also be found in these archives which shed light on certain works.

Composers' websites are often helpful with background information but do not necessarily have detailed material relating to particular works.

Much of the general information available can be gleaned from current CD liner notes and old LP record cover notes.

With regard to facsimile scores or study scores (i.e. composers' autograph scores) however there is more than enough material concerning the topic, so much so, that a major book could be written on the subject. The Symphony Australia Library (the old ABC Federal Music Library) has several scores of note and, as mentioned earlier, the Australian Music Centre has a fine collection of scores. The Hill, Sitsky, and Sutherland scores were found there. The music publisher Hal Leonard has the score to the Benjamin violin concerto. The composer's score of the Hanson violin concerto is to be found in the Sydney Conservatorium of Music Library and the Australian Music Centre. (Performance parts can now be purchased through the AMC.) Universal Edition, England has published the facsimile score to Edwards' *Maninyas*. The Negerevich concerto is published by Dorian Music, Australia.

Commercial recordings of Australian violin concertos are scarce. Of the works studied in detail, the Sutherland is currently available on the Eloquence label. Edwards' concerto can be found on the ABC Classics label. Sitsky's second violin concerto is currently available through Move Records and the ABC Classics, TSO Australian Composer Series. On request, and for a small fee the very helpful, Australian Music Unit, ABC Classic FM will provide excellent CD recordings of the Benjamin, Hanson and Hill from their archive recordings. The recording of the Negerevich is available through Dorian Music Australia. Also the author is fortunate to have ABC broadcast presentations of the Edwards, Hanson and Sitsky No.2 and a World Record Club LP recording of the Hill.

Of course, living composers are an excellent source of information and outstanding violinists such as Leonard Dommett, Alwyn Elliott, Dene Olding, Jan Sedivka, have contributed much with their own study and performance of the works. Sadly, Dommett and Elliott have passed away in recent years.

However, after the above comments, there is very little detailed background to, and analyses of, the various Australian violin concerto works, hence the presentation of this particular research topic.

2.2 Overview of the Australian violin concerto

There are forty-eight Australian violin concertos listed chronologically in Appendix 1 of this thesis. This represents a truly great wealth of material.

As mentioned in the Literature review, the Charles Edward Horsley *Concerto for Violin and Orchestra in D minor, Opus 29* (1849) was recently rediscovered. The London-born Horsley composed his violin concerto 12 years before he came to Australia and settled in Melbourne for ten years (Divall 2008). On this basis it may be said that, by “adoption”, it could be considered as Australia’s first violin concerto. However, the first Australian violin concerto written by an Australian-born composer was composed in 1931 by Arthur Benjamin and Alfred Hill’s followed soon after. Fourteen years went by before Hanson’s violin concerto appeared and that was not played for twenty-nine years.

It is interesting to note that another “adopted Australian” composer, Sir Eugene Goossens wrote a *Phantasy Concerto for Violin and Orchestra, Op.63* in 1948 at a time when he was residing and working in Australia. A copy of the autograph score has been sighted by the author but there seems to be no record of its performance in this country. Yet a similarly named work for piano was performed with the Sydney Symphony Orchestra with Maureen Jones as soloist on the 3rd and 4th of May, 1949.

The 1950s show a relative dearth in the genre. However, one notes that David Morgan wrote the third of his cycle of violin concertos in 1957.

Sutherland’s violin concerto (1960) is discussed in detail below. Not only did Leonard Dommett record this work with the Melbourne Symphony Orchestra but he also recorded Felix Werder’s violin concerto with the MSO. Dommett also mentioned to the author that he performed Werder’s concerto in Germany. Shortly before Werder’s concerto was written, Yehudi Menuhin and the Bath Festival

Society commissioned Malcolm Williamson's violin concerto. Menuhin gave the first performance with the Bath Festival Orchestra in the Assembly Rooms, Bath, 15th June, 1965. He also edited the performing edition for Josef Weinberger in England. It was written *In Memory of Dame Edith Sitwell* (*String Music*, 2004)

Francis Routh writes in his *Contemporary British Music: The 25 Years from 1945 to 1970* (Routh, 1972) of the Don Banks violin concerto:

The soloist at the performance, which was at a 1968 Promenade Concert, was Wolfgang Marschner, who had asked for 'something to play', as distinct from something to tap, scrape, scratch or knock. Soloists of standing who probably own a Stradivarius or Guarnerius, are understandably reluctant to subject their instruments to treatment which may result in damage or defacement.

The first performance took place at the Royal Albert Hall on August 12th 1968 with the BBC Symphony Orchestra conducted by Norman Del Mar.

Towards the end of the decade (1969) Australian violinist-composer Desmond Bradley premiered his violin concerto with Sir Adrian Boult conducting. In 1972 Bradley was appointed leader of the New Philharmonia Orchestra and in 1973 he revised the violin concerto and played it with the New Philharmonia Orchestra. Again, the conductor was Boult (Bradley n.d.).

The Australian violin concerto seemed to flourish in the 1970s. Richard Mills and Colin Brumby both wrote the first of their two violin concertos. Larry Sitsky began his great cycle of five violin concertos and Nigel Butterley's violin concerto was composed and recorded (ABC Classics 426 993-2) in 1975.

The decade from 1980 could be regarded as the "Golden Age" of the Australian violin concerto up to this point in time. This can be explained through some fine relationships developing between Australian composers and performers. Jan Sedivka inspired the composition of several concertos by Larry Sitsky, Colin Brumby and Eric Gross to name a few. Ross Edwards and Phillip Bracanin dedicated their violin concertos to Dene Olding. All these compositions were

written in the 80's. Leonard Dommett gave many first performances of Australian concertos, commissioning Bruce Cale's violin concerto in 1981. Of course, this is nothing new from a musical or historical perspective. Many such wonderful partnerships have developed over the years - Mendelssohn and David, Brahms and Joachim.

In 1986, Bozidar Kos composed his violin concerto. The score won Third Prize at the 34th (26th International) Premio Musicale 'Citta de Trieste' Competition in 1987. In 1990, four years from the date of composition, the work was finally premiered by Dene Olding and the Sydney Symphony Orchestra and in 1991 it was given the *Sounds Australian National Music Critics Award* for the Best Australian Orchestral Work (Australian Music Centre, no date). This story summarises that the "road" to recognition of major works in Australia is not always short and immediate.

In the 1992 the composer-conductor, Richard Mills wrote his second violin concerto which was released commercially on CD in 1999 in the Under Capricorn series (ABC Classics 462 016-2). This series is dedicated to the works of Australian composers. In the same year, at the end of the decade, Damian Barbelier composed *Skullcracker*: concerto for amplified violin and amplified orchestra and Larry Sitsky composed his fifth violin concerto. It is interesting to note that in the author's interview with Larry Sitsky (see Appendix 2) he mentions that in the premiere performance of his first violin concerto Jan Sedivka's violin was amplified.

The beginning of the 21st century heralds a new dawn for the Australian violin concerto. Whilst writing this thesis, no new violin Australian violin concerto was premiered in Australia by a professional orchestra. One wonders why an Australian violin concerto has not been commissioned for our "National Treasure" Richard Tognetti, leader of the Australian Chamber Orchestra. Perhaps a concerto by Graeme Koehne or Carl Vine would be well received.

In any case the violin concertos of Matthew Hindson and Brett Dean have made their mark on the international scene, possibly more so than in their country of

origin. Hindson's violin concerto *Australian Postcards* (Hindson, 2009) dated 2000 on the website, was recorded by Naoki Miyamoto and the New Zealand Symphony Orchestra conducted by Kenneth Young and released in August, 2008.

Interestingly, a second recording has been released of Hindson's violin concerto with the Canadian violinist Lara St John and the Royal Philharmonic Orchestra conducted by Sarah Ioannides. Andrew Druckenbrod (2008, p. A11) writes in the October issue of the *Gramophone* magazine, 'It's the sort of work that should get audiences running, not walking, back to concert halls on new music-nights'.

Yet the most exciting news announced by the Australian Music Centre (2/12/08) is that:

Brett Dean has won the 2009 Grawemeyer Award for Music Composition for his violin concerto *The Lost Art of Letter Writing*. The Grawemeyer Award, granted annually by the University of Louisville (USA), is the world's most prestigious composition prize, worth USD 200,000 (appr. AUD 313,400). Previous winners of the prize include Pierre Boulez, György Ligeti, Witold Lutaslawski, John Adams and Kaija Saariaho. Brett Dean is the first Australian winner. (*Resonate* 2008).

Dean's violin concerto was first performed by Frank Peter Zimmermann, who gave both the world premiere with the Concertgebouw Orchestra with the composer conducting at the Philharmonie in Cologne (2007) and the U.S. premiere with the Boston Symphony Orchestra conducted by Markus Stenz, November 1-3, 2007 at Symphony Hall, Boston (Sequenza 21, 2009).

Obviously the Australian violin concerto is in good hands. The styles of the various works above mostly mirror the period in which they were written.

Benjamin's concerto is very much "of its day". The Hill however could have been written fifty years earlier than it actually was – in the romantic style of a bygone era. Hanson's was ahead of its time for Australia's musical and cultural life.

From the sixties onwards the pluralism in styles of musical composition which gradually developed internationally was seen to be reflected in the works of Australian composers. The violin concertos of Sutherland, Banks, Butterley, Sitsky, Kos, Edwards, Hindson and Dean to name a few, show this to be the case.

2.3 Discussion and analyses of seven Australian violin concertos including some technical and interpretive insights relating to the solo violin part

This section introduces the subject matter of the following Chapters 3-9 which will explore the seven selected violin concertos in detail. A brief background will be presented as a prelude to a thorough analysis of each work. The musical examples are gathered together in order in Volume 2 of this dissertation. This will be followed by a consideration of certain interesting technical aspects and features of the solo violin part which may be of assistance to the performer. By no means would these comments be considered as a thorough performing edition of the solo violin part.

However in the case of the Negerevich, a solo violin part has been thoroughly edited by the author in a performing edition with piano (Dorian Music Australia DM008).

Often, discussion centres around the many misprints in the scores and the relationship of the score to the recordings used. Perhaps this will help the future performer resolve certain technical and musical issues concerning the playing of various passages. The ideas may suggest to the player other solutions more suited to their individual approach.

Obviously, the performing editions that are available seem to be less affected by misprints as some of the facsimile manuscripts and study scores. This is quite understandable in that the solo violin part would have been carefully edited.

2.4 General notes on approach to nomenclature regarding instrumentation, thematic material and technical and interpretive sections

2.4.1 Instrumentation

Composers seem to be inconsistent when using markings of expression. Even numerous languages are used. In the thesis, generally an upper case letter has been used to begin the expression regarding changes of tempo. In the music, a lower case letter has been used to begin the expression e.g. *allegro molto*.

Composers are also inconsistent in describing the instrumentation of the work. Sometimes there is no list given and a list is derived from the first page of the score. This is very unreliable. Sometimes a list is given and it is not quite accurate, e.g. a cymbal is missing from the percussion. This makes for some inaccuracies in cataloguing and even an inaccuracy in a thesis quoted. Sometimes transposing instruments are clearly described e.g. clarinet in A, sometimes not. Numbers of instruments can be written out or described numerically.

The author has corrected certain inaccuracies found in earlier texts and standardised the approach as much as possible. When the composer has termed the contra bassoon as a double bassoon the author has used the composer's description. On some occasions, the piccolo is doubled by the second flute. On other occasions it is not. The author has not made reference to this and occasionally has deleted the brackets surrounding the piccolo or contrabassoon. Three trombones is always described as 2 tenor trombones and bass trombone.

2.4.2 Discussion and analysis

In the analytical work thematic material has been broken down into motives $a^1, a^2, a^3, b^1, b^2, b^3$ most of the time. Occasionally, simply a, a^1, b, b^1 are used.

A, B , has been used to describe the first or second theme or the first few bars (header) of the first or second subject group. On occasions A has also been used to bracket all of the first subject motives.

A^1, A^2, B^1, B^2 , etc. refers to a new theme however this theme relates directly to A or B .

1, 2, 3, 4 refer to rhythmic motives. This has mainly been used in the Edwards Violin Concerto, *Maninyas*.

The formal structure of each movement has been described and where possible, this has been broken down into sections.

Sometimes metronome markings have not been quoted as in the case of Benjamin's concerto. This is because it is difficult to ascertain whether it is the composer's marking or the conductor's. Interestingly, the piano reduction has no metronome markings.

2.4.3 Some technical and interpretive insights relating to the solo violin part

It should be noted that these sections in each of the following chapters are not nearly as comprehensive as a proper performing edition would be. The author has edited the Negerevich violin concerto for publication (Dorian Music Australia DM008) and this is in suitable detail. Here however, certain interesting passages are discussed and some comments on the recorded performance are also made. A few musical ideas are also presented relating to the possible interpretation of the works.

Certain descriptions have been standardised. *Sul G*, *Sul IV* or *Sul A*, *Sul II* are always italicised and begin with an upper case letter.

When describing a dyad or chord the lower or lowest note is dealt with first as is the fingering for that note. The next highest note is then named and fingered and so on.

“Naturals” are not noted in the text unless written or printed in the music.

Chapter 3.0 Concerto for Violin and Orchestra – Arthur Benjamin (1893-1960)

3.1 Background to work

Although Arthur Benjamin was based in Britain for much of his career, his right to be considered here as an Australian composer is as appropriate as the case might be for Percy Grainger or Malcolm Williamson. His concerto for violin is the first extant by an Australian-born composer, and its most recent performances have been given here in Australia by the present author. Its craftsmanship and “polish” and its composer’s awareness of early 20th century compositional trends demonstrate a level of work far superior to any concertante work composed by other Australians of the period. Its position here as the first work of this survey helps to demonstrate at the outset the quality of the most significant Australian violin concertos.

The *Grove Music Online* (Pirie & Barnett, 2009), incorrectly dates the work from 1932. The manuscript full score of the work is signed on the last page – *London, January 1931*. Lambert (cited in Keller 1950, p. 6) considered that the Violin Concerto of 1931 was distinctive ‘because of its general air of smartness . . . in the word’s most complimentary sense. The concerto is clear, logical, slick, and well turned out . . . It is a brilliantly executed work, the type of piece in which English music is so painfully lacking’.

Benjamin described the work to Sir Adrian Boult thus:

Dear Boult,

I have written a Violin Concerto which according to a few musicians whom I have shown it, seems to be a work that matters – or so they say. I feel rather like a billiard player who aims at a modest cannon and pockets all three balls! At any rate no one is more surprised than the striker. I can assure you it is nothing like that silly Piano Concertino in which you and I collaborated the other day.

I want to hear it (suggest dates) I am writing to you ‘ex officio’ so that if the work is not worthy you can easily ignore it. Should you find it good it is naturally to you that I look to give it a good send off. (Benjamin 1931)

The violin concerto is a relatively early orchestral work of Benjamin's. It was written in the same year as his opera *The Devil Take Her*. It follows a jazzy Piano Concertino (1926) and although Benjamin writes very disparagingly of the Concertino as above, it was nevertheless very popular in its day. Other works Benjamin wrote in the concerto genre include the *Romantic Fantasy* for violin, viola and orchestra (1937) mentioned below, a Concerto (after Cimarosa Keyboard Sonatas) for Oboe and Strings (1942), the *Concerto quasi una fantasia* for piano and orchestra (1949) and the Harmonica Concerto (1953).

The *Elegy, Waltz and Toccata* for viola and piano described as a sonata, is referred to as a viola concerto when presented in its viola and orchestra version (1945).

Benjamin wrote few works for the violin, outstanding among which is his Sonatina (pub. 1925) which is a brilliant work for violin and piano. It is quite a substantial composition and not as slight as the name might imply.

Amongst English musicians one sometimes hears the derisive term of "cowpat music" referring to the English pastoral style of the first part of the twentieth century. Although Benjamin's violin concerto is very much of its time and dedicated to William Walton, it certainly cannot be described in the above manner. The main pentatonic motive recurs in different guises throughout the work and could be described as a sort of *idée fixe*. The dramatic qualities of the outer movements contrast well with the exquisite beauty of the *Intermezzo*.

In 1937 Benjamin composed his *Romantic Fantasy* for violin, viola and orchestra. This is virtually a three movement double concerto for the violin and viola. Here the romantic idiom is very much to the fore and the writing is more lush compared to the relatively spare, neo-classic style of the violin concerto. Comparatively speaking, the earlier violin concerto, seems somewhat "shackled" in its approach to romanticism. It is certainly not written in the style of Benjamin's most popular work, *Jamaican Rumba* (1938) which works extremely well in the violin and piano arrangement.

In 2007 the Sydney Conservatorium presented a new production of Benjamin's *Prima donna*, but seldom is his work performed and recorded. His magnificent symphony is well worth an airing and is unjustly neglected despite its recording by the Queensland Symphony Orchestra for Marco Polo. The Violin concerto emerges as an unjustly neglected work which deserves to be treasured as one of the finest of Australian concertos from the point of view of its craftsmanship and handling of the soloist-orchestra relationship. ' . . . Vaughan Williams and Bax have expressed their admiration of it to me (even the critics have treated it with some respect) . . .' (Benjamin 1933)

The following details of the first performance were gathered from the concert program: 'In the Queen's Hall *Six Concerts of British Music* by the British Broadcasting Corporation. January 1-12, 1934. The BBC Symphony Orchestra. Leader: Arthur Catterall. First performance of Violin Concerto on January 5, Friday at 8pm. Solo Violin – Antonio Brosa, Conductor – Adrian Boult'.

As the final section of the discussion of this concerto will show, the work is far from easy to execute and offers a strong challenge to the soloist.

3.2 Instrumentation

2 flutes, piccolo, oboe, cor anglais, clarinet in B^b, bass clarinet, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 tenor trombones, bass trombone, tuba, 3 timpani, bass drum, side drum, cymbals, triangle, piano, strings and solo violin.

3.3 Discussion and analysis

Arthur Benjamin's Violin Concerto is conceived on a large scale and is a very well thought out and well constructed work lasting about 29 minutes. Each movement bears a separate title, *Rhapsody – Intermezzo – Rondo* and they are all united and integrated by the intervals and shape of phrase presented in the very opening motive which is then used in a cyclic manner. This opening motive is based on the pentatonic scale starting on G, A, C, D, F, G which is a mode of the tonal pentatonic scale C, D, F, G, A, C (Apel 1976, p. 652).

3.3.1 1st movement: *Rhapsody – Allegro giusto, no key signature, 2/4*

Despite the title of the movement, sonata form characteristics underline the structure. An initial *sforzando, fortissimo* orchestral chord formed on the tonal pentatonic scale of C ushers in the cyclic motive which unifies the whole concerto. This cyclic motive, G, A, C, D, G and F (theme A, combining motives a^1 and a^2), based on the G mode of the pentatonic scale of C, is trumpeted immediately *fortissimo, Sul G* on the solo violin in the opening bar and repeated emphatically *ritardando* by the horns (see Example 1).

A brilliant cadenza-like introduction unfolds in bars 4-10 on a pedal of F (and a pentatonic chord minus A) which leads to the first section of the movement (bars 10-56). The six note theme A is used as a repeated *ostinato* figure played by the bassoon and second violins *pizzicato*. The combined effect with additional *pizzicatos* in the string accompaniment create a hemiola effect in 2/4 time. The violin embellishes the passage with *marcato* chordal string crossings. A change of meter to 3/4 in bar 19 announces a re-statement of theme A a tone higher in the violin, however on this occasion the interval between the fourth and fifth notes is expanded from the interval of a perfect 4th to the interval of a perfect 5th creating motive a^3 (see Example 2).

The tonal centre is E^b major. Bars 20 to 29 (first beat) repeat the harmonic progression of the previous nine bars but a tone higher in F major. Theme A is adapted and, by using the device of diminution, is now taken up by the orchestra with the trumpets and flute playing in semiquavers (see Example 3).

Bar 31 includes a retrograde version of a^1 in diminution accompanied by the violin playing an arabesque-like figure incorporating triplets. Theme a^1 in diminution is taken up by the violin and at bar 33 a^2 is heard in the orchestra. All these musical elements converse with each other culminating in a tonic pedal on B^b in bar 51 when the violin gives a direct quote of the *rondo* theme (derived from a^3) to be presented in the last movement. The section dies away reminiscing on theme a^2 in triplets.

A change of meter to 3/2 and a new theme *B* in canon in the woodwind introduces the second section (bars 57 – 86), which begins with a lovely languid orchestral interlude marked *Pochettino meno mosso* (see Example 4).

On closer examination a clear relationship between this theme and bar 31 can be seen. Theme *B* is the augmentation of the theme in the orchestra at bar 31 and is the retrograde version with rhythmic variation of *a*¹. The *legato* presentation of this version of the original *staccato* motive gives the music a very lyrical quality creating the impression of a second subject of great contrast. Muted strings continue the second subject *Ancora meno mosso* in accompaniment to a beautifully expressive theme *B*¹, given by the solo violin which is a variant of *B* in mixed meters (see Example 5).

Other variants of *B* are presented on the solo violin *Con sentimento* (*B*²) and *quasi senza espressione* (*B*³) (see Example 6) whilst the main theme of *B* is repeated quietly many times in the orchestra, initially in mixed meters and then finally continuing peacefully and sequentially in 3/2 with solo violins followed by woodwind. This leads to a dramatically contrasting 3rd section, bars 86– 194 beginning in D[#]/ E^b minor which develops all the initial ideas whilst introducing a third and final theme, a *Cadenza* and quotes again the *rondo* theme to be used in the finale.

Devilish *fortissimo* trills in the solo part, brilliant triplets, *pizzicato* chords, the cadenza from the Introduction (now on an F[#] pedal) and then a repeat of the opening section of the development lead to a *Largamente ed appassionato* section. A discourse of *A* and all its derivatives follows in the orchestra. A new expressive melody, theme *C*, begins in the solo violin (see Example 7).

This is used as a rhapsodic contrapuntal line in conjunction with the dissertation of the various motives in the orchestra. A resounding climax is reached in bar 148 with themes *C* and *A* ebbing and flowing until various sections tentatively but finally, arrive at a *Cadenza* (*con fantasia* in the piano reduction). The *Cadenza* is followed by a powerful orchestral tutti with the trumpets confirming the *rondo* theme to be presented in the third movement, culminating in a shortened

recapitulation with theme *A* incorporating the expanded interval of the 5th (a^3) and also transposed up a tone. The written out cadenza is also raised a tone from the opening and in the next section the bass moves to a pedal on F^\sharp . There are various reminiscences of the main motives in their various guises leading to a beautiful *Piu lento* section marked *ppp* where the themes *B* and *A* are combined. The calm is violently disrupted with the introduction of theme *C*. This however is momentary as the solo violin takes flight to a high held *D* with the harmony finally coming to rest in *G* minor.

3.3.2 2nd movement: *Intermezzo – Andante piacevole, no key signature, 9/8*

A gently rocking two bar introduction on the bassoon over a pedal *D* leads to the cyclic motive of the concerto heard in the muted solo violin. a^1 is constructed from the main pentatonic theme, this time transposed to the starting note of *A* (and touching on *A* minor). It includes the interval of a fifth used in motive a^3 of the first movement. Motive a^2 extends this beautifully singing version of the cyclic motive (see Example 8).

a^2 is then repeated a minor third higher in bars 7-8 and a reference to the dotted rhythm in the introduction on the bassoon completes the opening statement of the movement. Motive a^1 is taken up in the orchestra on the flute and piccolo followed by the horn. Motive a^2 follows in the oboe and flutes respectively completing *A* whilst the violin weaves a magical, lyrical counterpoint in demisemiquavers culminating in *B* minor, bar 16. An orchestral interlude follows with a new motive a^3 in the strings (maintaining the character and atmosphere of *A*) followed in canon with the oboe accompanied by a sighing figure constructed over the pedal of *B* (see Example 9).

A decorated version of motive a^3 is taken up by the violin arriving on F^\sharp minor in bar 26. The violin then presents the second main theme (*B*) in the movement (see Example 10). The flute repeats this theme arriving in C^\sharp minor. a^3 is then heard over a pedal on C^\sharp . A short development ensues at bar 39. *A* is inverted and surges to the climax of the *Intermezzo*, eventually subsiding and leading back to a recapitulation in a shortened version of section 1. Theme *B* is re-stated in the clarinet in *C* minor/major and taken up by the violin. Ideas a^1 and a^2 , are heard in

the woodwind over a pedal on G resolving in D minor. Motive a^3 leads to a final statement of the original version of a^1 in the violin. The orchestra reminisces on a^3 ; the violin does the same with a^2 and a coda is reached on a pedal of A at bar 81. An inverted version of a^1 is heard in double stops on the violin; the introductory motive is farewelled in A minor and a *tierce de picardie* brings the movement to a restful close in A major.

3.3.3 3rd movement: *Rondo – Allegro vivace (ma non troppo presto)*, no key signature, 3/4

An orchestral introduction of 11 bars summarises the main motivic, harmonic and cyclic elements of the concerto thus far. A solo side drum in *fortissimo* introduces the rhythmic figure of the main motivic cell a^1 of the *rondo* theme already heard in the first movement in bar 183. The pentatonic theme a^2 is heard in the woodwind answered by the side drum's rhythmic figure (see Example 11). Again a^2 is heard however across a different set of beats. The side drum is heard yet again which leads to an extension of a^2 and culminates in the brass over a pedal on A, emphatically ending the introduction in *fortissimo* crotchet beats. a^1 is heard in the side drum one last time and is answered by the timpani.

The pedal on A introduces the main *rondo* theme in a section which covers bars 12 – 66. This three bar theme A (two 3/4 bars and one 4/4 bar) is presented by the solo violin and is made up of a^1 (directly related to the cyclic theme in the first movement and retaining the leap of a perfect fourth in the phrase at bar 15 but using a perfect fifth in the opening semiquavers, not a perfect fourth as presented in the *rondo* theme by the trumpets in the first movement) and a^3 in double stops (see Example 12).

Motive a^3 is repeated *pizzicato* in the strings. The three bars are repeated with a^3 a fourth higher. Motive a^1 is played sequentially in the orchestra and also heard with the solo violin. A complete version of A is heard in the solo part at bar 24 however the original interval of a fourth is used. A is heard again an augmented fourth higher and is then heard in canon between trumpet and violin with the tonal centre of C[#]. A repeat of the introduction is heard a tone higher starting at bar 36. On this occasion a^1 and a^2 are reversed in order and *fortissimo* double stops in the

violin represent the original side drum rhythmic motive. This time the introductory bars end on the pedal of B which continues in the solo part. A is heard on the clarinet accompanied by violin *pizzicatos* in a sequence of octaves (see Example 13).

A is then adapted in the solo line and heard in harmonics with the first four notes of the theme augmented. Over a pedal on D, A is repeated on the oboe a minor third higher than the earlier version with solo clarinet. The violin also repeats the previous material. Not only does the climax of this section arrive at bars 63-64 but the pedal on E completes the sequence of tonal centres grounded in the first four notes of the pentatonic scale A, B, D and E as related (one note higher) to the first four notes of the solo violin in the very first bars of the concerto.

A two bar rising bridge passage leads to an episode from bar 67 to bar 104. The pedal on E is retained and theme B is introduced on the violin at *L'istesso Tempo* (see Example 14).

This theme again derives from the original motive of the concerto but is very lyrical in its presentation. A gentle *ostinato* accompaniment in the horns, using the first three notes of the melody, is heard. The new key signature confirms E major and the last four notes of the theme are repeated and discussed in various ways by the solo violin leading to an orchestral interlude *Pochettino meno mosso*. Here the oboe, flute and clarinet present motive a^1 (with perfect fourth) as counterpoint to B in the cellos. B is then repeated accompanied by descending semiquaver scales in the solo line. This leads back to the *rondo* theme A at bar 105, which is now heard *mp* over a pedal on G[#], a semitone lower than the original version. Motive a^1 is presented sequentially in the orchestra and discussed with the solo violin and the key signature changes to two flats in bar 118.

The *rondo* theme (A) is given out on the trumpet and answered in the violin. Motive a^3 is also repeated on the violin *fortissimo, vigoroso* with the trumpets delivering a^1 as a fanfare followed by the horns. A is then played on the oboe. a^3 follows on the violin. The two flats are eliminated in the key signature and a^4 is heard *pizzicato* on the solo violin by way of an introduction to a short orchestral

fugato section. Motive a^4 continues in the orchestra whilst the *rondo* theme is heard on the cor anglais, flute, bassoon and cellos leading to yet another climax in the brass on a^1 , answered in double stopping passages in the solo violin. The woodwinds finally announce a complete version of *A* and the key signature changes to three sharps at bar 175. Motive a^1 is heard sequentially followed by a complete version of *A* in the violin. The key signature then changes to three flats and whilst the trumpet announces the *rondo* theme in F minor and the violin answers, the violin actually leads us to the tonal centre of E^b . The introduction to the movement is now repeated in bars 191-204 and a pedal on E^b is introduced at bar 197. A climax is reached in bars 200-201 with the violin declaiming a^1 and then the episode using theme *B* is re-introduced, this time a semitone lower, as is the pedal on E^b . *A* and *B* are presented in counterpoint again in the orchestra.

Descending scales are heard in the violin accompaniment to *B* and the *rondo* theme returns at *Tempo I* (bar 242) on a pedal G accompanied this time by a^4 with no flats or sharps in the changed key signature. The complete version of *A* is heard several times in the solo violin part. The trumpets and woodwind announce a climactic section using a^1 accompanied with a continuous double stopping passage marked *brillante* in the violin which also includes a^1 . In the *Poco piu mosso* section (bar 269) the orchestra presents theme *A fortissimo* and a *decrescendo* using a^3 sequentially leads to a coda on a pedal C at bar 277. The side drum now repeats a^1 extending it with the dotted rhythm of the *rondo* theme; the timpani joins in with a pulsating accompaniment and a^1 is reiterated on the violin in ascending semiquavers confirming C major. A reference to the opening bars of the first movement is heard *Ritenuato* at bar 289, creating an arc form using the main cyclic motive of the concerto; the orchestra re-states a^1 from the *rondo* theme (with the perfect fifth) *fortissimo* and after ascending arpeggios in the violin, a^1 , using the original perfect fourth in the timpani, ends the work *fortississimo* in C major.

3.4 Some technical and interpretive insights relating to the solo violin part

The printed violin and piano reduction (Benjamin 1932b) proved invaluable for this section. A few markings in the published solo violin part differ from the unpublished orchestral score, for example the markings for string selection.

3.4.1 1st movement: *Rhapsody – Allegro giusto, no key signature, 2/4*

Although Arthur Benjamin was a very fine pianist and not a string player, this work is well written for the violin. However, the harmonic concept of the concerto makes for greater technical difficulties regarding the pitch. The pentatonic scale used employs the fourth and often expands to the fifth. These perfect intervals, whether they are used in the melodic line, in brilliant passagework or in chords, place much greater demands on the left hand for accurate intonation.

Bars 4 to 10 is the first example of brilliant passage work marked *brillante, accelerando al Presto*. It has to be played *alla cadenza*. Co-ordination of the hands is absolutely paramount.

The accented upper line in the following *marcato* passage needs to be featured. The marked fingering is excellent. From bar 22 the lower accented semiquavers are more important. A heavy off-string *collé* bow stroke is required in both passages.

From bar 33 a broad *détaché* can be used to contrast with the previous *staccato* semiquavers. The *non legato* nature of the passage can still be retained.

Bars 41 to 86 must still be played *sempre forte* in the beginning even though the sextuplets are very fast. The following few bars of this passage are very demanding regarding purity of intonation, especially with regard to the triplets in the upper register.

The next section is quite rhapsodic and is marked *molto espressivo*. A slight feeling of *rubato* enhances the interpretation. Playing *non vibrato* in the *pianissimo* of bar 74 underlines the *quasi senza espressione* marking. Also, playing the whole answering phrase on the G string, not the D string as suggested, makes for a far greater contrast in the *molto espressivo*.

Bar 92 should be played in a very “devilish” and accented manner. This totally dispels the previous languid feeling. In bars 99 and 120, the *Sul II* suggested in the

performing edition must be followed to prepare for the final double stops in these two correlative passages.

In bar 101, the performing edition has quaver double stops printed. This correlates with the similar passage ending in bar 122. Thus the score at bar 101 seems incorrect – the solo part requiring a crotchet.

The next passage from bar 131 should be played in very romantic manner. A *rubato* approach with a slight use of *portamento* enhances the interpretation of the phrases. As the section develops, the projection of all the notes is very important as the orchestra begins to “take over”. The two quaver octaves at the beginning of bar 146 should be re-phrased and emphasized slightly. The soloist needs to listen carefully to the horns in the various climaxes in bars 148 and 153. Watching the conductor at these moments to achieve “teamwork” is very important at these points in time.

After the climaxes a strong collaboration with the first horn continues in bars 156 to 160. The soloist must not neglect the ensemble aspect in this passage of double stops.

In the following entries the rapidity and chromaticism of the passages demand special attention with regard to the intonation. This of course also applies to the *Cadenza*, which needs to be played with great fantasy. Contrasting dynamics and tempos are necessary.

After the *cadenza* it’s “as you were” with the technical issues in the recapitulation. A very beautiful moment occurs in bars 281 to 282. The comma printed can be fulfilled with a crotchet rest and the following phrase should be played with the utmost tenderness.

The final bars are rather demanding both musically and technically. Bars 288 to the last bar incorporate a tremendous contrast from a surging dramatic *fortissimo* intensity in the brass with the solo violin to the “lark ascending” like ending

marked with four *pianos* in the performing edition (not three as in the score). The intonation again has to be monitored very carefully in the rising semiquavers.

3.4.2 2nd movement: *Intermezzo – Andante piacevole, no key signature, 9/8*

This beautiful, pastorale-like movement is the centerpiece of the concerto. A lyrical *legato* line needs to be sustained and maintained throughout. The opening statement is well marked with *Sul III* from the end of bar 3 to the end of bar 8, *Sul II*, bar 9 and two quavers of bar 10 and then *Sul IV* (as marked) until the first demisemiquaver of the fourth quaver beat of bar 12.

In the scale-like passages of bars 12 to 16 the soloist needs to be very aware of the solo winds and horn when they play the main *siciliano*-like theme. The ensemble is extremely important here and in the *pochissimo ritardando* ending in bar 16. Teamwork with the conductor is essential whilst maintaining a *pianissimo*, *leggiero* tone throughout.

In bars 22 and 23 it is essential that the soloist plays “fingered” octaves in the octave passage as marked. This is very important for the clarity of the passage and eliminates any tendency to slide around the notes. The “fingered” octaves also need to be used in the dotted rhythmic figures in bar 24. The suggested fingerings in the printed solo part from bars 21 to 25 are excellent.

In bar 26 the second theme must be brought to the fore with an immediate intensity. There needs to be a marked contrast in dynamic and colour. At bar 35 a gentle articulation is required. Again, the soloist needs to listen carefully to the strings to maintain a good ensemble. The suggested fingering here can be improved. Starting in the fifth position is more successful than starting in the sixth. A contraction in the third finger on the G[#] in bar 35 easily brings one to the next position required, that of the fourth position. After the double stops in sixths the movement repeats itself. The intonation with the sixths needs to be carefully monitored. Again ensemble work is to the fore from bar 66 and the double stops in mixed thirds, a major second and perfect fourth from bar 82 are rather awkward.

3.4.3 3rd movement: *Rondo – Allegro vivace (ma non troppo presto)*, no key signature, 3/4

One must remember to take off the mute. Marking it at the end of the previous movement is useful. The involvement of the percussion in the opening of the third movement very much influences the way the main theme is to be played by the soloist. A heavy off-string *spiccato* is necessary. The semiquavers in the dotted figure have to be very short and *staccato*. The phrase continually ends in perfect fourths and it is easy for the left hand to play them less than perfectly.

From the end of bar 19 a singing *détaché* bow stroke should be used. The perfect fourths become more difficult to play in tune as the phrase goes higher. The *staccatos* are left out of the printed solo violin part in bar 62. The *staccato* marking should be on all the quavers in the passage (The *staccato* marking varies in the score as well). In bar 67 the contrast to a lyrical *legato* line has to be featured.

In the *forte* passage in the next entry at bar 94 the slurs need to be broken up to maintain a reasonable *forte* dynamic. Slurring the semiquavers in a group of five, followed by a group of seven (bars 94 to 100) works very well. The occasional vibrato helps give the passage a certain “warmth”.

From bar 126 it is very important to concentrate on projecting the sound. This is even more important in a live performance than a recording. In the latter the producer can “help”.

The next passage from bar 161 is extremely difficult. I am sure that many a soloist would be grateful for the “camouflage” created by the orchestra. The constant double stopping and the leaps to octaves in the higher register at speed make for a very demanding few bars. A heavy *spiccato* is required. This broadens to a heavy *détaché* in bar 171.

The highest version of the phrase in fourths arrives in bar 183. The excellent suggested fingering requires the use of the 11th position. The *rondo* theme at bar 188 should then be repeated as marked, *Sul IV*.

From bar 254 the phrase in fourths is repeated, a slightly easier version of the extremely difficult passage in double stops returns. The right and left hand *pizzicatos* are barely heard over the orchestra but the left hand intonation needs to be very secure for the *staccatissimo* “off string” passage starting in bar 281.

The orchestra tends to “cover” the soloist in the last bars, however the fingering suggested in the printed solo part is very good.

Chapter 4.0 Concerto in E minor for Violin and Small Orchestra – Alfred Hill (1869-1960)

4.1 Background to Work

Until recently, records showed that Alfred Hill was born in 1870. Interestingly, Alan Stiles, an authority on Alfred Hill, has established that the composer was born in Melbourne in 1869 (Stiles 2007).

Written in 1932, Alfred Hill's violin concerto is cloaked in the idiom of late nineteenth century romanticism. Beautiful themes abound and the composition is reminiscent of the *petit maitres* of the Scandinavian countries, composers such as Svendsen and Sinding – even Grieg. Of course, these composers in their early years had also found their way to the Conservatorium in Leipzig founded by Mendelssohn, just as Hill did.

Hill was an extremely prolific composer; besides his thirteen symphonies (adaptations of earlier composed string quartets) and numerous tone poems in his orchestral output, he wrote concertos for trumpet, violin, viola, piano and horn respectively. According to Mc Credie (1994, p. 25) all five concertos were composed during Hill's second phase (1924-1941), a period in which he also focussed on string quartets. He composed in a romantic style to the end of his days in 1960.

Perhaps the best known Hill concerto is his viola concerto of 1940. This was released commercially in two LP versions by RCA and HMV. A performing edition has been published by Southern Music and it is listed in the syllabus of the Australian Music Examination Board's Associate Diploma in Music. Hence it is readily available for student study and the occasional professional performance.

This sadly, is not the case for the unpublished violin concerto. It can be noted that a recent printed score by Alan Stiles has been presented to the Mitchell Library, Sydney, NSW, in 2007 however this edition seems to be hard to obtain.

Following enquiries to all the former Australian orchestras of the ABC, it has been ascertained that the Hill violin concerto was given two performances by the Sydney Symphony Orchestra. The World Record Club of Australia did release the work on an LP disc (W.R.C.-R.02596).

4.2 Instrumentation

Flute, oboe, clarinet in A, 2 bassoons, 2 horns in F, timpani, triangle, strings and solo violin.

4.3 Discussion and analysis

4.3.1 1st movement: *Allegro maestoso*, E minor, common time

(about crotchet = 126)

The first movement of the concerto is structured in a modified sonata form. Although there are clearly defined first and second subject groups, the development section is largely replaced by an extended slower section with its own thematic material. This makes the movement feel like a fast – slow – fast ternary form and the author has kept this ternary subdivision as the basis of setting boundaries for the analytical description below. Nevertheless the two theme structure of the outer sections retains strong resonances of sonata shape (but in the exposition both themes begin in E minor), and the orchestral *ritornello* after the exposition behaves like the beginning of a development section in its sudden shift from G major to E^b major, prior to the central slow section.

Section 1, bars 1 to 104 includes the presentation of two main themes (both in E minor). The opening theme immediately brings to mind Bach's *Violin Concerto in A minor*. However, in Hill's theme the harmonic pulse is used very differently and the tonic and dominant chords fall on the weak beats. An eight bar introduction for orchestra (*forte*), consisting of two regular antecedent-consequent four bar phrases, precedes the entry of the soloist. The strings introduce theme A (see Example 15).

Winds, horns and timpani enter to reinforce the strings in bars 5-8. This second phrase rises in register, punctuated by a triplet and concludes with a sighing motive. The strengthening of the weak beats through the harmonic pulse and the use of syncopated rhythms (in the violins and violas) in the second, third, fourth (just violas) sixth and seventh bars all create dramatic tension. A *staccato* first beat in bars one, two, five and six also helps to generate an uneasiness in the opening.

The solo violin makes its entry at bar 9 with quiet orchestral support and the first violins dropping down an octave to let the soloist through with its presentation of theme A. The minims of the solo part are reinforced by octaves. There is no dynamic marking for the soloist in the score but one can safely say that a *forte* marking is warranted. At bar 17 the crotchet, minim motive in the *marcato* style of the opening is taken up by oboe, clarinet and bassoons with the lower strings still in support. In this very bar can be heard the seed foreshadowing the beginning of the third theme where Hill again uses the rising minor third. Beginning with this interval the oboe motive expands throughout the phrase through a diminished fifth to a minor seventh then ends on a slightly extended form of the sighing motive moving in a stepwise, horizontal line touching on A minor in bar 20. In this four bar phrase, the solo violin happily accompanies the orchestra with rising arpeggios followed by falling triplets. It then reclaims the focus of attention by taking over the main motive on the E string, repeating the previous oboe crotchet, dotted minim phrase an octave higher. The dotted minim is now emphasised by an *acciaccatura* from an octave below. Slurred triplets now embellish the extended sighing motive.

Theme A now returns in a modified version. The crotchet, minim motive is now streamlined into two crotchet chords in the solo violin allowing for the lyrical answer led by the oboe to be clearly heard. The sighing motive is now syncopated. At the end of bar 30 various elements of A are used to develop a transitional sequence. The *marcato* motive from the opening is played in unison by the flute, oboe and bassoon. The main motive is transformed into a three note version of theme A. The weak fourth beat sounds like a misplaced first beat. The solo violin

accompanies in impetuous semiquavers followed by emphatic chords. The dramatic tension increases and at the end of bar 36 the strings, beginning on the fourth beat drive the music forward in a crescendo of quavers culminating in the first major climax of the movement. The syncopations finally resolve on the main beat in the *A tempo* at bar 41 with a *forte piano* chord. E minor is emphatically re-established. This final phrase is the first time that Hill has varied the regular four bar periodicity – a feature that perhaps accounts for the rather four-square feeling of the movement so far.

Theme *B* is now introduced in bar 41 by the solo violin, in contrast to the initial orchestral presentation of the first theme. The rising crotchets followed by two quavers culminate on a minim F[#] and the phrase finally falls through a triplet in crotchets and settles on a dotted minim B in bar 45. A *crescendo* leads to a repetition of the first two bars of the phrase an octave higher. This time the triplet is omitted and after another *crescendo* the phrase ends on a dotted minim F[#] (see Example 16).

Whilst the second theme is certainly a contrast to the first, it still retains a certain intensity in its *legato* line. Indeed the *marcato* element from theme *A* is retained in the lower strings where the crotchets are still presented *staccato* and the crotchet and dotted minim rhythm in bar 43 also recalls theme *A*. Regular four bar phrase patterns remain. The accompaniment quavers in the violins and violas drive the music forward.

A short sequential development then occurs. The rising crotchets are taken up by the oboe, clarinet and bassoon. The solo violin creates an arabesque of triplets pirouetting around the motive, now in E major. At bar 53 the flute takes the lead. The first violins take up the triplets and the solo violin maintains a contrapuntal *legato* line soaring above the whole orchestra. It then picks up theme *B* and modifies it in a hushed *piano* leading to A minor. This is followed in a dramatic fashion by an answering phrase on the G string which pivots on a low B^b in bar 62. The woodwinds have now fallen silent whilst the strings maintain the accompaniment.

At the end of bar 65 the solo violin re-presents theme *B* in its original form. The crotchet triplet element of the phrase is then used to drive the music forward in a *crescendo*. The cellos and basses introduce off beat *pizzicatos* at bar 70 and with the timpani at bar 73, the strings confirm the tonic key of E minor. The flute and oboe in unison now develop a variant on the opening crotchets of theme *B*, the two bar phrase repeated sequentially. The solo violin accompanies in double stop triplets. The solo violin, regaining the focus of attention, continues on its merry way with the triplets while the underlying harmony of the strings suggests an impending close on G major, the key one would expect to find at the end of an exposition and a conventional concerto *ritornello*.

However, via a deceptive cadence to the flattened submediant of G, Hill presents his orchestral tutti in the unexpected key of E^b major. Theme *A* is now resurrected *forte* at bar 85. The initial four bar phrase is repeated at bar 89. The vigour of this section does not stay long as the E^b falls to D in the bass and the orchestral resources are reduced to soft string figures over sustained chords on bassoons and horns. A lone horn plays the rising fourth motive *rallentando* over bars 103 and 104, the D clearly behaving as the dominant of the key in the next major section of the movement.

Section 2, bars 105 to 194 is clearly delineated in this movement with a tempo change to *Andantino* (about a crotchet = 84). The move to the relative major that one would normally have expected for the second subject group finally occurs and a new theme *C* is presented in G major in the solo violin (see Example 17).

Muted strings over a five bar pedal on G in the cellos accompany the solo violin. The harmonic pulse is slow and calming as is the beautiful, lyrical melody given in the solo line. The solo violin then takes flight with an ascending run and theme *C* is repeated one octave higher. Bassoon and clarinet in rising arpeggios add colour to the accompaniment.

At bar 121 the key slips back into E^b major. The flute, marked *espressivo*, takes over theme *C* leading to a marked change in character at bar 124. As a *Piu mosso* is introduced, the solo violin pushes the music forward in sequential phrases over

pulsating syncopated string chords. However after this short outburst the music slows back down to the original tempo at bar 133. G major is again restored and the first violins play theme *C* in *pianissimo*, bidding a nostalgic farewell to the section. The tonality shifts to the dominant of E minor while the first horn reminisces on the crotchet, dotted minim motive from theme *A* harmonised by the bassoons and solo violin which leads to a pause and extended *Cadenza*.

The solo *cadenza* (bars 143-182) is fully written out. It begins in the tempo of the slow section and reviews all of the themes. In this sense, it could be viewed as the development of the first movement (that we have not had so far if we were expecting normal sonata-form shape). The drama of theme *A* is evoked immediately in the double stopping of the crotchet, dotted minim motive. However, only this fragment of the theme is used, and the crotchet is used as an anacrusis before the bar line. After a short pause the head of theme *B* is developed with rising, arpeggiated tails, leading to a second pause. The triplet sequence from bar 73 is then introduced. A *crescendo e accelerando* of considerable brilliance follows, ending in another pause.

A transitional section of chords leads to a clever version of the third theme where, in a flowing, *legato* line, theme *C* in G major is beautifully interpolated in the slurred triplets. The triplet passage is punctuated with two more pauses leading to the return of the woodwind and horn in *pianissimo* chords at bar 183. These chords underpin the solo violin's soaring enunciation of theme *C*, now in E^b major, in the upper register on the E string. A further sequence of triplets occurs, this time accompanied by the strings in *pianissimo* leading to a repeat of the E minor cadence before the *cadenza*. However, on this occasion the solo violin takes the role of the horn and reminisces in perfect fifths on the crotchet and dotted minim rhythm of theme *A* whilst the horn and bassoons harmonise the cadence. The motive is played *forte* then *piano* under two pauses which lead into the recapitulation. Hill's placement of the *cadenza* immediately before the recapitulation, and its role in thematic development, recalls the *cadenza* in Mendelssohn's Violin Concerto in E minor, first movement.

Section 3, bars 195 to 250 represents a shortened recapitulation of the first section. The violin (*forte*) immediately re-states theme A in *Tempo I* at bar 195 (on the recording the register is one octave higher than in the score). The full orchestra continues in E minor and repeats the theme, also in *forte*. Note the reversed order of soloist and orchestra compared to the beginning. In bar 211 the minor third reference to the first bar of theme C appears again and very few changes occur in the repetition of the first subject group.

Theme B is not presented in the same fashion, however. It is presented in the tonic major, E major, (bar 234) by the solo violin accompanied *forte* by the full orchestra. Its head motive is developed sequentially leading headlong into the final cadential gestures of the movement. An ingenious touch is Hill's treatment of theme C in diminution in the bassoon, cello and double bass parts as part of the extended penultimate IV chord of the final E major plagal cadence.

4.3.2 2nd movement: *Adagio ma non troppo*, B major, common time

The first section (bars 1-40) of the ternary form, second movement begins with a beautiful six bar introduction on soft, muted solo strings. Two solo cellos weave magical, chromatic leading lines in contrary motion. At bar 4 the opening phrase is answered by the entry of the remaining string parts (played by one player to a part) in parallel secondary seventh chords. The harmonic language is more sophisticated than in the first movement and reveals that Hill is not ignorant of impressionistic harmonies. The speed slows as the solo first cello regains the focus with a lyrical decorative turn in quavers and the harmony sheds its ambiguity to settle on the dominant of the home key of the movement, B major in preparation for the entrance of the solo violin.

Theme A is introduced at bar 6. It is an 8 bar phrase and unfolds over a sustained pedal B on the second solo cello. Solo strings provide the harmonic background and a lone clarinet provides a counter melody marked *espressivo* from bar 10. The main theme modulates to a new key and is immediately extended with A^I in E major/minor in bars 15 to 18 (see Example 18)

The four bar rising and falling phrase of *A*¹ reaches a *forte* in the solo violin at bar 17. Returning to *piano* at bar 19 the music seems to be suspended, uncertain of its future direction. The opening rhythmic pattern of *A*¹ is repeated a couple of times in the solo violin over hushed *tutti* strings. The solo violin then takes flight and at bar 23 theme *A* returns in *B* major in its entirety an octave higher in *pianissimo*, this time accompanied by the wind choir only. At bar 31, *A*¹ returns in the solo violin in *E* major with the interval between the second and third notes expanding to a perfect fourth. Syncopated crotchets rush forward in *crescendo* and then die away from the ensuing *forte*. After a flourish of arpeggios and trills the solo violin leads the whole orchestra in a *crescendo e accelerando* ending section 1 in *fortissimo*. This passage is notable for its series of juxtaposed harmonies related by thirds, where Hill seems to leave his usual Schumann/Bruch style for a richer harmonic idiom which seems more interested in the colour of unrelated chords for its own sake than in functional tonality.

A Piu mosso marks the beginning of section 2, bars 41 to 72, the middle section of this movement in ternary form. Schumannesque, syncopated crotchets highlight the atmosphere of unease throughout this section which is ushered in by the horns and bassoon in *D*[#] minor. Theme *B* is introduced *mezzo forte* in the solo violin at bar 43 (see Example 19).

Violins and violas accompany in syncopation whilst a single bassoon provides a counter melody answering the solo violin's crotchet, dotted quaver, semiquaver figure in bar 43. An impassioned variation of *B* is then given in the solo violin which is somewhat subdued when a new rhythmic figure starting on *D*[#] is introduced at bar 49. The harmony is unsettled and this new unresolved motive of a crotchet tied to a semiquaver followed by a three semiquaver turn is eventually taken up sequentially leading to the climax of the movement while the syncopation in the strings continues throughout. The texture settles and quietsens, leading into a short cadenza and a six bar phrase for bass instruments alone which brings the music back to the dominant of *B* major.

The orchestral strings, now safely back in B major, announce *A* at the beginning of section 3, (bars 73 to 94). The original countermelody in the clarinet is strengthened with the second violins and the last two bars of *A* could have come straight from the pen of Delius. At bar 81 the solo violin enters *mezzo forte* with *A'* in E major and builds in power. The four bar phrase leads to a coda at bar 85. The solo violin harmonised by the bassoon and horns presents a succession of broken chords in arpeggio triplets. In bars 89 to 90 the semibreves and minims in the score have been re-written. In the recording the solo violin part has been re-written as well. The combined changes can be seen in Example 20.

The pause bar seems to be subsumed into an overall *rallentando*, the solo violin coming to rest on a high B in the last four bars. Gently rocking strings still muted from the beginning of the movement eventually lead to a B major chord in the last bar.

4.3.3 3rd movement: *Finale, Allegretto, E minor, 6/8* (about dotted crotchet = 80)

The third movement is cast in five part rondo form and Section 1, bars 3 to 28 follows a short introduction. This two bar introduction immediately sets the scene as if the curtain is opening for the final act of a theatre piece. The full orchestra presents *forte* chords under pauses on the dominant of E minor. The sense of anticipation is resolved when the solo violin announces theme *A*, the main theme of the movement (see Example 21).

The theme is marked *Rhythmic* and *mezzo forte* and is accompanied *piano* by the strings. An interesting feature can be heard in bars 5 and 9 where accents create a hemiola of 3/4 across the 6/8 time signature. At bars 11 and 12 the introductory chords return and theme *A* is then repeated an octave higher in the solo violin. This time the woodwind provide the accompaniment. The oboe presents a lyrical *legato* line *espressivo* with the bassoons' punctuated rhythms. The horn then enters the fray, enhancing the dance-like rhythmic character of the theme. A full orchestra tutti now ensues and theme *A* is presented in C major, however the second phrase slips back into the tonic.

In bar 29 the opening motive of theme *A* is adapted and taken up by the first violins in a gently rocking *piano*. This figure becomes the accompaniment to theme *B* presented by the solo violin in E minor (see Example 22).

This episode highlights Hill's undoubted gift of lyricism – a simple but beautiful tune presented in a very easy manner. After a quaver duplet F[♯] and E in bar 38 which annuls the F[♯] in E minor, the music passes through a sequence of modulations beginning with D minor in bar 39. Here theme *B* is adapted and extended into a sighing motive falling by steps through a minor third. As in the slow movement a simple arpeggio is used in a counter melody in the winds, this time in the oboe and first bassoon. D minor leads to E^b minor followed by an enharmonic change in the cellos at bar 45. The E^b has now become D[♯] in B major. A *crescendo* ushers in C[♯] minor and A major which, after a *rallentando*, finally resolves into D minor at the *Poco meno* in bar 55. Theme *B* is now heard *piano* in the first violins.

The solo violin performs arabesques of semiquavers around the second theme but the persistent triplet rhythm from theme *A* can still be heard in a hushed *pianissimo* in the violas and cellos. *Pizzicatos* in the basses also help to create a lilt in the music as it flows along. Hemiola figures in the solo violin *crescendo* through E^b major.

Theme *B* carries on in the violins and after the falling duplet the key moves to D minor, then to G minor in bar 67. Hemiolas abound in the solo violin. At bar 69 the articulation in the accompaniment figure in the violas and cellos is reversed from two slurred quavers with a *staccato* quaver to a *staccato* quaver followed by two slurred quavers. At bar 71 the cellos provide a *pianissimo pizzicato* on a pedal of A for four bars while the above harmony moves between A and its Neapolitan neighbour of B^b. In the same bar a solo flute is heard beginning a four bar adaptation of theme *B*. The harmonies pass through E minor and at bar 79 the sighing motive is heard *mezzo forte* in the violins over a four bar pedal on E in the lower strings. On this occasion however the minor third interval has contracted to a diminished third and leads to B major, the dominant of our home key of E

minor. The solo violin tumbles forward and projects the music into the *forte* of the opening, introductory bars. A four bar bridge passage from the soloist leads back to the *rondo* theme in E minor.

Section 3, bars 95 to 120, sees the return of theme A with little change. However, in the C major orchestral version of A beginning at bar 113, the cellos and basses “earn their keep” with a flourish of brilliant semiquavers (The *meno mosso* marking seems to be ignored in the recording). This leads to the second episode, Section 4, bars 121 to 161.

This second episode (theme C) is highlighted by double stopping in the solo violin reminiscent of “horn calls”. Indeed, the accompaniment is coloured by horns and bassoons. The music ambles along as would a pleasant coach journey through the forest. A delightful syncopated theme C^1 in the solo violin is underpinned with a lyrical contrapuntal *legato* line in the cellos marked *piano, espressivo*. A *pizzicato* pedal G over 12 bars can be heard in the basses. The pedal point then continues *arco* for a further six bars (see Example 23).

A sequence of syncopated phrases rises in a *crescendo* for the solo violin from bar 137. The orchestra adds to the drama with hemiolas, and trills in the solo violin lead to a cadence in C major at bar 147. Brilliant semiquaver runs in the solo violin announce a short codetta for this section which leads to a *Cadenza*. The codetta is also highlighted by weak beat *sforzandos* and a new rhythmic element C^2 which is introduced by the orchestra in bar 155 and answered by the solo violin (see Example 24).

This rhythmic figure drives towards a pause bar marked with a *rallentando e diminuendo* in bar 160 and lands on the dominant of E minor. A substantial written out *Cadenza* (bars 161-231) by Hill now ensues with a discourse on all the important motives in the movement.

A is immediately taken up *forte* by the solo violin. After two hesitations the first motive leads to the introductory bars of the movement coloured by *pizzicatos*. A slurred adapted version of A in *forte* and *piano* rounds out the first part of the

Cadenza. Then Hill cleverly combines the adapted version of *A* in accompaniment to *B* at the *A tempo* in the home key of E minor. (In the recording bars 178-187 are cut). The motive of *A* soon takes over completely and crescendos to a *fortissimo* climax followed by another hearing of the introductory bars of the movement. The horn calls of the “hunting episode” now appear in C major (bar 200) followed by the syncopated motive of *C¹*. The extended syncopated motive is heard in a rising *crescendo* sequence leading to a *fortissimo* and, after trills and a *pause* bar with a *rallentando*, a second *fortissimo* is reached announcing the rhythmic motive of *C²* (bar 226) in C major. A final *rallentando* on a B major chord leads to the return of the main *rondo* theme.

The final section now begins - Section 5, bar 232 to the end. The orchestra now accompanies with *pizzicatos*. A *sforzando* replaces the accent in the second bar of the phrase. The second phrase retains the original *arco* in the orchestra leading to the introductory pause bars in *forte*. The *Meno mosso* section which follows moves to E major. Instead of the expected repeat of theme *A* in a higher register, the mood changes entirely. A *dolce* version of *A* is taken up in the clarinet. The solo violin creates a counter melody reminiscent of the character of *B*. The flute takes over from the clarinet. A triangle introduces the horns which are heard in gentle phrases reminiscent of hunting calls. The flutes answer and the solo violin ascends in bird-like trills. After a *molto rallentando* the bucolic atmosphere is abruptly interrupted with peremptory chords in a shortened acknowledgement of the introductory bars. The single bar of *A tempo* leads to a coda from bar 262 and, with a rush of semiquavers, the solo violin races towards the end of the movement.

4.4 Some technical and interpretive insights relating to the solo violin part

Alfred Hill worked in the great tradition of a long line of composers who were both outstanding performers as well as composers e.g. Mozart, Beethoven, Liszt and Brahms. He was a very fine violinist and, indeed had played under Brahms in the Conservatorium orchestra at Leipzig.

This violin concerto exhibits a great understanding of the instrument and is extremely well written for the violin. Again, there are discrepancies between the recorded performance and the facsimile score.

4.4.1 1st movement: *Allegro maestoso*, E minor, common time (about crotchet = 126)

The technical aspects are in keeping with romantic violin concertos such as those of de Beriot or Vieuxtemps. Agogic accents or leans on the weak beat abound and the soloist has to strongly follow the *crescendo* marking in bar 15 and “swing” the phrase onto the down beat of bar 16.

Slurs are added over the triplets in bar 19 (on the recording) in keeping with the slurs of bar 23 and 24. A fast vibrato adds to the intensity of the second subject beginning in bar 41.

In the following sequential passages slight *crescendos* and *diminuendos* (even though they are unmarked) in the rising and falling line enhance the phrasing and interpretation. In bar 58 the inflection of the original phrase could be retained in the *piano* as on the recording, i.e. the last crotchet beat of bar 57 could be slurred to the next two crotchet beats. Then the third and fourth beats could be separated. From bar 73 the double stops lie well under the left hand.

The melody from bar 105 needs to be played ever so tenderly and the *piu mosso* from bar 125 needs to push forward to create a sense of urgency.

The *Cadenza* is again well written for the violin. The double stops lie in very clearly defined position work, even in the upper register. The theme of the middle section is very cleverly presented within the triplets after the double stops. Here the main notes of the theme need to be featured. The beginning of the second triplet could be played with the fourth finger to eliminate a string crossing and the vibrato should not be neglected. The writing in the *Cadenza* occasionally reminds one of de Beriot or Vieuxtemps as mentioned earlier.

The recapitulation repeats the technical aspects discussed above. However, often the register of the themes is higher. For example, the octave passage ends in the eleventh position in bar 235 (not the fourth position as before).

4.4.2 2nd movement: *Adagio ma non troppo*, B major, common time

This wonderfully rhapsodic movement is quite straight forward technically, however the choice of string for the various phrases would greatly influence the interpretation. The “colour” would enhance the romantic style of approach.

The opening violin phrase from bar 7 to bar 9 sounds lovely when played *Sul D*. A fourth finger extension to D[♯] in bar 11 would continue this “colour” and *Sul G* would suit the end of the whole statement starting at bar 13. Slight *portamentos* would also suit the whole style of a romantic interpretation.

A beautiful *legato* line is essential with excellent bow changes at the heel and point of the bow.

The four bar phrase from bar 15 sounds magnificent *Sul G* and the romantic style shift is very effective with its slight *glissando* or *portamento* as opposed to the clean classical style shift. A fast intense vibrato on the second beat of the bar works very well as does less vibrato on the two quavers, whether slurred or separate. This particular marking is rather inconsistent throughout the movement.

From the *Piu mosso* in bar 41 a greater urgency is required in the interpretation. A “give and take” or *rubato* in the presentation of the phrases also enhances the romantic character. One must remember that this is not neo-romantic music of the 20th century. This concerto is actually written in the 19th century romantic idiom but composed in the 20th century by a sixty year old composer. Amongst musicologists and critics Rachmaninov also “suffered” from this issue – a composer lacking in innovation yet writing very romantic, lyrical music of the highest quality.

4.4.3 3rd movement: *Finale, Allegretto, E minor, 6/8*

(about dotted crotchet = 80)

The *rondo* theme needs to be presented in a very robust manner. The hemiola in bar 5 must be featured in the presentation, contrasting the 3/4 feeling with the overall 6/8. A slight separation between the slurs will assist this approach.

In the *Poco meno mosso* section one should consider extensions with the fourth finger to avoid excessive string crossings in the rapid passage work e.g. bar 55, in the Ds to F naturals and bar 59, in the G to B flat. Carefully listening to the theme in the first violins and watching the conductor would also assist in the ensemble work in this section.

The “hunting calls” in double stops beginning at bar 121 are very well written for the violin. The syncopated phrase starting at the end of bar 128 is interesting. After beginning each note one needs to increase the bow speed very quickly to effect the accent.

Again, the *Cadenza* is well written for the solo instrument. The four note chord *pizzicatos* should not be simply arpeggiated in one plucking action. The grandeur of the phrase in the *forte* dynamic can be more successfully achieved when the bottom two minims are plucked and then the action is repeated for the top two minims. In other words, one “re-takes” the *pizzicato* as if re-taking a down bow.

At the *A tempo* the theme with quaver accompaniment needs to be monitored carefully for accurate intonation and clarity. A slight “ebb and flow” *rubato* approach enhances the interpretation. The *Cadenza* lies well under the left hand.

The coda from bar 192 is quite brilliant and needs to be played with a strong *détaché* bow stroke on the string. Co-ordination between the hands is paramount in this rapid passage.

Chapter 5.0 Concerto for Violin and Orchestra, Op.21 – Raymond Hanson (1913-1976)

5.1 Background to work

A highly respected yet less well known figure from Australia's musical past is Raymond Hanson. He taught Aural Training at the NSW State Conservatorium and was also Lecturer in Harmony and Composition, Counterpoint and Aesthetics of Music. The author was fortunate to study harmony with Raymond Hanson and indeed Raymond Hanson influenced many generations of Australian composers and performers.

Hanson was arguably one of Australia's most progressive composers when his major works began to appear during the 1940s. Like Margaret Sutherland, Hanson adopted an extended type of tonality which avoided any tendency to linger on tonal centres but retained triadic elements and traditional musical gestures and sense of continuity and flow. This may be partly connected to Hanson's interest in the compositional writings of Paul Hindemith, which was a forward-looking interest in Australia at that period. Hanson's political leanings to the Left during the 1950s may have been a significant factor contributing to his neglect and lack of exposure as a composer (Hardie 1996, pp. 308-309).

This is supported by the extract of the author's interview with Professor Larry Sitsky below:

AL: You mentioned about Raymond Hanson on the phone that . . . well I had talked about how they didn't play his violin concerto. It was too long. And then you said he wasn't treated well because he was leftwing.

LS: Oh yes, yes.

AL: And then you said musicians aren't politicians anyway. But you then said how they said there was an exchange with Russia [then Soviet Union] of scores, and "they" said they wouldn't play his work if he went through with the whole business.

LS: That's right, yeah.

AL: But, how do you mean "they"? ABC or what do you mean?

LS: It was ABC mostly. He was part of an exchange. I was a student then so I'm just trying to remember. There was an organisation called The Australian-Russian or Australian-Soviet Friendship Society, and Ray organised a concert of new music from Soviet Russia and he also organised some Australian music which was sent. Must have been [to] the Union of Composers. So there was a concert there in Moscow of Australiana. Anyway, as far as I remember, it only happened once because he was then hauled in and told that this was really naughty and how . . . And of course he was totally flabbergasted. Years afterwards he said to me, 'It was only music', and he thought it was a good idea. And he had emerged from the war thinking that the Russians were our allies in defeating Germany so he was completely confused by all this.

AL: Was this late 40's or early 50's?

LS: I was at the Con from '51 so it was somewhere around then . . . '52.

AL: So maybe there was more to it than the fact that it's 48 minutes [40']. The story you hear is that it was far too long a work and we can't present it. Well, I mean that's crazy. . .

LS: That was running behind it.

AL: OK. Well that makes sense.

LS: No, it's very sad. I remember seeing him when the first performance of part of that oratorio based on Tagore [*The Immortal Touch*] happened. It was at the Con, I happened to be in Sydney at the time. I went along to the dress rehearsal and we just chatted a bit and then he said to me, 'You know I had to wait thirty years to hear this piece and even then it's by a student orchestra'. And he started crying. I didn't know where to look you know. That's what happened, that's what went on. And this was a big oratorio written before the Goossens *Apocalypse* but similar in scope you know, really big piece. Yeah, they weren't going to play it. It was sort of palpable and he just kind of had to accept the fact that he was tainted.

(Sitsky, L 2008, pers. comm., 25 March)

A number of his works had to wait decades for their first performance – his Symphony, for instance, some twenty years – a tragic and undeserved fate. He remains one of the country's most important, yet most neglected figures within Australia's post World War Two musical heritage.

The story of the Violin Concerto typifies the issues that Hanson had to deal with during his lifetime. It was written in 1946 and was not performed until 1975, a

year before Raymond Hanson's passing. Sadly, it had taken 29 years for the concerto to be performed. The conductor Patrick Thomas said in an ABC Radio interview that the work was originally rejected for performance by the ABC orchestras because of its length. Indeed, at 40 minutes duration this is the longest work covered in this dissertation and is probably one of the largest violin concertos ever attempted in Australia. The problem of length was not evident in either Hanson's Trumpet Concerto (1948 - his only piece to obtain some degree of popularity) or the Symphony. By 1975, the progressive features of the Violin Concerto were no longer apparent. Subsequently the work has sunk back into obscurity, and its ABC recording was not released commercially. The manuscript is preserved in the Sydney Conservatorium Library's special archives section as part of the Raymond Hanson collection and the work remains unpublished.

The violin concerto is a composition of great quality, especially in the first two movements, and it can be argued that it should hold a place as a pivotal work for Australia in the genre as does the William Schuman violin concerto (1947) for America. However, Hanson's violin concerto was actually written earlier.

5.2 Instrumentation

2 flutes, piccolo, 2 oboes, cor anglais, three clarinets in B^b, 2 bassoons, 4 horns in F, 2 trumpets in B^b, 2 tenor trombones, bass trombone, tuba, timpani, side drum, cymbals, triangle, harp, strings and solo violin.

5.3 Discussion and analysis

Continual reference will be made to the full score manuscript version of the work (Hanson n.d. a) which varies in some degree to the piano score version (Hanson n.d. b). The full score version has seven additional bars to the piano score. 9/8 bars have been changed to 5/8 and 2/4 bars and other individual bars have been added to enhance the musical line of certain phrases. The recording studied is a broadcast of Alwyn Elliott's recorded performance with Patrick Thomas and the Queensland Symphony Orchestra from 1975. This is of special interest in that Patrick Thomas discusses the work prior to its presentation.

The work is cast in three substantial movements – a sonata-like, moderately fast first movement, a long tripartite slow movement and a fast concluding *rondo*.

5.3.1 1st movement: *Andante – Allegro moderato*, no key signature, 4/4 (crotchet = 72 then 96)

Eight sections of varying length make up the first movement. The first two sections, beginning with an *Andante* prelude, introduce the two main themes and subsidiary motives. These sections could be likened to an Exposition. The third and fourth sections are a culmination of the first main theme and subsidiary motives by way of a major orchestral tutti and then brilliant solo play in the violin. The harp then ushers in a beautiful passage (section five) where the first and last motives combine leading to section six, an extended lyrical presentation of the second main theme. Sections three to six could be likened to a development section. The final two sections, recapitulatory in nature, are marked by an orchestral tutti referring back to the first four motives and then the solo violin restates the main theme. A major climax ensues and the opening slow section, now an *Adagio*, is heard again (in a different harmonic context) to conclude the movement with its opening gestures, but in reverse order.

The harmonic approach is often dissonant and clearly bitonal, however the use of stepwise motion in the bass and pedal points creates momentary tonal centres often marked by the beginning or ending of certain sections. Often the melodic line is clearly written in a certain key yet harmonised in another. Neo classic, baroque and romantic techniques and gestures are used, but the romantic aspects never degenerate into sentimental clichés.

The main themes and motives presented are many times transformed and extended; the themes are constantly evolving. These developments occur in each section and do blur traditional sonata-like landmarks. The structure of the movement and the climaxes are nonetheless very clear.

Section 1 (bars 1 - 79) begins with a short seven-bar introductory *Andante* (crotchet=72), stating Hanson's "case" beautifully in a hushed *piano*. The main theme A, including its two subsidiary motives a^1 and a^2 , is presented in bare

octaves in a rising D natural minor context. The clarinets and bassoon begin the theme, the violas and cellos joining in as a^2 arrives (see Example 25).

The leap of a seventh and the uneven phrase lengths characterise the mysterious seven bar introduction. There is a “built-in” *ritardando* in the use of semiquavers and then triplets in bars 6 and 7. The introduction ends with a questioning, unresolved feeling.

This feeling is quickly dispelled in the 6/4, *Allegro moderato* [crotchet = 96] (like the previous direction of *Andante*, this tempo marking is not indicated in the piano score version). This is the first of many changes of meter throughout the work. Here a dotted rhythmic march-like figure, beginning in F[#] minor, is presented *mezzo piano* in the cellos and basses which then accompanies the solo violin entry stating the first group of ideas A, a^1 , a^2 a major third higher than originally given.

After two more meter changes subsidiary motive *b* arrives at bar 17 in the solo violin. A 3/4 meter change introduces subsidiary motive *c* also on the solo violin, *mezzo piano*, at bar 18 after a brilliant comment of a rippling arpeggio in the clarinets over an F minor 7th chord at the peak of the phrase (see Example 26).

Motive *c* is extended by a^2 rising to a trill in the solo line where a Prokofiev-like accompaniment is heard. The meter changes have now settled into a 3/4 time. An idea influenced by a^2 is then used in sequential phrases starting at bar 22.

Clarinets again comment with a flourish and then A adapted is given on the solo violin over a pedal point on note B.

A short interjection based on A ensues in the trumpets and trombones forming (enharmonically) an F[#] minor 7th chord. At the end of bar 30 the principal trumpet announces motive *d*. The solo violin then takes up *d*, *mezzo forte* in partial diminution and clarinets feature in the discourse (see Example 27).

Motive *c* then alternates with *d* whilst the first bars in compound meter are thrown into the mix – 3/8 and 5/8 at bars 34 and 36.

Bar 40 introduces the first 5/4 bar and motive *e* which has some likeness to motive *b* (see Example 28).

The clarinet commentary continues and a driving pulse in a motoric, rhythmic tread is heard in the cellos and basses.

The first of several discrepancies now occurs in the piano score and the orchestral full score. A 9/8 bar (bar 45) in the piano score is changed to two bars of 5/8 and 2/4 at bars 45 and 46 (full score). The 4/4 bar (piano score) is divided with two 2/4 bars at bar 47 (full score) which makes for far greater consistency in the pulse. From now on the bar numbering will refer to the full orchestral score. At the peak of the phrase in bar 50 a version of the beginning of *A* is heard on the oboe and then cor anglais with the solo violin adapting *e*. Motive a^2 is then heard in the solo violin with the rhythm in reverse i.e. 2 semiquavers followed by a quaver and an adapted version of a^1 extends the passage. The broken chords across the strings lead to a substantial *fortissimo* climax and the first major orchestral tutti of the movement ensues. In this exciting and impetuous tutti (bars 60-79) the first phrase of *A* is recalled, all the important motives from a^1 to *c* are re-stated and section 1 is completed. At the end of this passage, an augmented version of the beginning of theme *A* on the cor anglais creates an “in built” *rallentando* leading to the second section.

Section 2, bars 80 to 156, now begins with a total change in atmosphere. An *ostinato* creating the feeling of a displaced first beat is presented in the cellos. There is a pedal on G for seven bars. Motive *d* is heard in the syncopated accompaniment in the upper strings and violas, against which, in bar 82 the solo violin introduces principal theme *B* (see Example 29).

The arching, lyrical phrase travels across a major 9th. One can hear the influence of *d* in the sighing minim and crotchet figure which creates a touching yearning quality. The meter is now in a stable 3/4 and the beautiful atmosphere is maintained as theme *B* is extended to introduce subsidiary motives *f* (on oboe) and f^1 (on solo violin) (see Example 30).

Sighing octaves are heard in the solo violin. The second bar of *B* is given in bar 105. *d* is adapted in rising octaves in the solo line and is also heard in the flutes and clarinets at bar 107. An *accelerando e crescendo poco a poco* combined with a yearning quality in the solo line propels the music forward to the *poco allegro* at bar 110 where oboe and clarinet re-state *B mezzo forte* in versions spanning a major 9th and an octave respectively. The sadness in the music is maintained in the accompanying lower strings where *d* is repeated in a five bar *ostinato*. *f* is also heard in the flute at bar 111 and the solo violin rhapsodises in triplets extending each phrase through the dotted crotchet and quaver rhythmic element from *d*. Whilst appearing romantic in style, the music is presented in an unsentimental way, clearly and directly to the listener – in a way that Hindemith might proceed.

B and *d* are now constantly discussed in the orchestra. Another *accelerando* occurs. Clarinet and horn *crescendo* in their presentation of *d*. The solo violin surges forward in triplets to a *piu allegro* at bar 121. An adapted version of *B* is now heard in the oboe and clarinet. The opening notes are given in a dotted rhythm and the intervallic span of the phrase is reduced to a major seventh. The acceleration of tempo is propelled even further forward by rising semiquaver runs in the solo violin stating in no uncertain fashion that a climax is to be reached. This duly arrives *fortissimo* at bar 136. Percussion and extra brass are introduced and an emphatic cadence is given. The recorded performance is rhythmically a little unclear at this point yet it does not affect the impact of the music. The abyss-like crotchet silence implied in the score is not quite achieved, yet the climax is successful. The solo violin now announces with great intensity the newest version of *B* over the span of an octave, Hanson constantly toying with different intervallic leaps. After accelerating the momentum we have now arrived at an *Allegro* (crotchet = 144) at bar 137. The bassoon converses with the solo violin concerning theme *B*.

At bar 145 the solo violin now also includes a statement of *A* in an adapted augmented version across two bars. One then realises how closely the themes and motives are related – the various wide leaps in lyrical, *legato* lines; the sighing yearning qualities often disguised in rising impetuous phrases. Another *accelerando* occurs, driven by four horns with persistent quavers. The flute now

has triplets and the solo violin is sighing with *d* followed by *f* extended in clarinets and bassoons. Another bar of changed meter, this time 4/4, announces a further climax. Semiquavers in the rising solo line again heighten the drama; *a*² is noted in bar 155.

The orchestra now explodes with great momentum into a *fortissimo* tutti – *Molto allegro* announcing Section 3, bars 156 to 195. In a concerto sonata movement this coincides with the *ritornello* that one would expect at the end of a traditional exposition. This section unfolds with a power rare in Australian music of the 1940s, and the complex of phrases and motives from *A* dominates the thematic material. The orgiastic level is interrupted by a dramatic silence.

Hanson changes the meter to 4/4 time and indicates a *Tempo Primo (Allegro moderato)*, crotchet equals 96 as at the 6/4 in bar 8. A dotted minim now equals a semibreve in the new section –Section 4, bars 196 to 266. However, a perky transformed version of *A* in the solo violin ensues, maintaining the impetus and flow of the movement. *a*¹ is also adapted in the accompanying violins and the character of the opening of the movement is restored.

The section begins in B minor and an adapted version of *b* immediately follows the transformed version of *A* in the solo line. A dotted accompaniment figure is established in the lower strings. A change of meter to 3/4 rounds out the phrase and a version of *A* combines again with a version of *b* to form a sequential repetition of the first phrase of the section. A rhythmic *ostinato* on the adapted version of *a*¹ is maintained throughout. A change of meter to 3/4 again concludes the phrase and a new sequence begins at bar 205. Mixed meters occur and the march-like dotted rhythmic figure from bar 8 is now heard in double-stops in the solo violin leading to *c*.

Discrepancies between full score and the piano score now occur (at bar 217 the original 9/8 in the piano score is turned into two bars of 2/4 and 5/8 in the full score. The following 4/4 at bar 219 is retained but then the 7/8 bar is replaced by two 2/4 and 3/8 bars). Using the motive of *c* in the solo line the mixed meters create uneven sequential phrases and a sense of urgency and anticipation in the

character of the music. Heavy double stopping in *spiccato* is heard in the solo violin in 3/4 at bar 224. An adapted version of *A* is heard in the orchestra in the woodwinds then the brass. It is taken up in octaves on the solo violin. At bar 229 the violin rhapsodises in parallel 6ths in the manner of Walton and the orchestra takes up the rhythm reminiscent of Prokofiev.

The lyricism of the opening has now given way to a *marcato* approach to *A*, *fortissimo* in the strings beginning on a D^b major chord at bar 234. Changes of meter complete this phrase and *A* is presented dramatically in the horns and trumpets. A pedal on C is created with virtuosic double-stops in *spiccato* heard in the solo violin but is interspersed with woodwinds presenting *A fortissimo* before the double-stops and C pedal resumes. Finally the orchestra is released to have its say with *A* at bar 247. A descending stepwise scale in the bass moves from G down to F[#]. A repetition of *a¹* is set up in mixed meters in the woodwind and is brought to a climax. Finally the hubbub settles down. A solo cor anglais repeats *a¹*, the “baton” is passed on to the clarinet and the solo violin re-enters with *c* at bar 258. The phrase of *c* is extended in a rising sequence and after a *decrescendo* ending in a 7/8 bar of *pizzicato* in the strings, the first entry of the harp introduces Section 5, bar 266 to 292.

This magical section in 3/4 begins *pianissimo* and a version of *a¹* is heard in the solo violin floating above flute and clarinet presenting *f*. Strings now re-enter muted, taking up *f* punctuated by rippling chords in the harp. The string motive touches on G minor however the solo line reiterates a figure based on a G^b minor triad. The harp then confirms B^b minor at bar 276 and the solo line agrees. Flute and oboe join this ethereal discourse followed by horn and cor anglais leading to a *Piu allegro*.

The *Piu allegro* (crotchet = 112) signifies the beginning of Section 6, bar 292 to 340. This is a beautiful, lyrical section based on a version of *B*. An *ostinato* accompaniment is set up in the cellos and basses with chorale-like chords in the flutes, clarinets and bassoons. The solo violin enters this rhapsodic, fantasy like section at bar 297 adapting *B* and then extending it. The harp again punctuates various moments with broken chords. Phrases in counterpoint are provided by

horn, trumpet and cor anglais with a continuous muted murmuring in the violas later aided by the second violins. The section ends gently in a *diminuendo* of rising stepwise trills heard in the solo violin arriving on D^b (a scale from B^b to D^b). The D^b, ushers in Section 7, bars 340 to 358.

An orchestral tutti, *Allegro moderato*, 4/4 time, crotchet equals 96, introduces *c*, *pianissimo* in the first violins, followed by *a*². In fact the motives *a*¹, *a*², *b* and *c* are all revisited. *c* followed by *a*¹ is taken up in the oboe, then flute. Mixed meters abound. Motives *c* and *a*² are heard *piano* in 4/4 time in the violins starting at bar 346. A reminiscence of *a*¹ follows in the oboes. The violas present *c* and this is taken up by the clarinet leading to the solo violin entry which re-states a complete version of *A* very tenderly in *piano* starting on a B^b minor chord.

The re-entry of the solo violin heralds the beginning of Section 8, bars 358 to 407, the final section of the first movement. A four bar pedal on F is maintained. Motives *a*¹ and *a*² are heard as is *b* in E minor/major at bar 365. A *decrecendo* and *poco rallentando* lead to a four bar sequence of ascending runs ending with double stops over a five bar pedal on E. Flutes and clarinet reminisce on *a*¹ in an augmented version and rising double-stops in the solo violin lead to the header of theme *A* in double stops at bar 378. The header of *A* is then repeated leading to a final climax. A chromatic rising scale from F to F in the cellos and basses increases the tension in this sequence. A *Molto allegro* begins on an E minor chord with the brass adapting *A*. The solo violin takes over with *a*¹ in *fortississimo* starting on a B^b minor seventh chord in *Tempo 1*, (*Allegro moderato*) at bar 390. Throbbing *ostinato* crotchets are heard in the lower strings reminiscent of a section in the first movement of Nielsen's 5th Symphony.

After a *decrecendo poco a poco* and a *molto rallentando* ending in a 5/4 bar, the opening *Andante* material of the movement returns in an *Adagio*. *A* is heard on viola and cellos beginning on a B^b major chord, answered by *a*¹ in the flute and bassoon. The repeat of the opening creates an arc form in the first movement. The movement now totally unwinds – all energy spent and the key unresolved. However, the *piano* B^b *pizzicato* in the basses links up with the unison B^b in the horn and cellos in the opening bar of the slow movement.

5.3.2 2nd movement: *Adagio* (in piano score only), no key signature, 3/4 (crotchet = 76)

The second movement is written in a tripartite structure, the middle part greatly contrasting thematically and atmospherically with the two framing parts. The two outer parts are similarly based on the original opening two themes of the movement. However, the first part itself consists of an introduction and three sections. Parts 2 and 3 consist of one section each, thus five sections in total with an introduction.

An *Adagio* of twenty-eight bars forms the Introduction to the movement. This Introduction immediately transports the listener into Raymond Hanson's unique "sound world" for the slow movement – one which combines bleak introversion with mystery, longing and yearning, on occasion becoming quite magical.

The B^b root of the final chord from the first movement, played *pizzicato* in the basses is retained (two octaves higher) in a heavy *mezzo forte* dotted minim in the cellos doubled by a horn announcing the opening of the *Adagio*. The violins and violas answer in *mezzo piano*. A B[♯], a diminished octave below the opening note is then played heavily in the cellos. Again the upper strings with violas answer. Thus a gently rocking four bar phrase is created. The *legato* line in the cellos toys with the B flats and B naturals finally settling on a pedal of E for twelve bars. The solo violin enters at bar 13 in a recitative-like reverie discoursing meditatively on "To B^b or not to B^b" the B naturals asking the question. However, after falling through three octaves of A flats the solo violin pleadingly introduces theme A in the *Lento* (crotchet = 54) (Note enharmonic change from piano score.) This also marks the beginning of Part 1 – Section 1 bars, 29 to 124 (see Example 31).

The theme is profoundly sad with falling lines in dotted rhythms. At bar 38 theme A begins again on G^b and extends through a crotchet minim pulse. Again, Hanson shows his predilection for retaining a central note and expanding the intervals from this repeated note. A yearning, expressive atmosphere is created arriving on the chord of B minor at bar 44. Although triads abound in the harmonic colouring of the movement the tonality is constantly shifting. On occasions pedal points create a certain stability.

At bar 44 the basses refer to the dotted rhythm of *A*. Horns and a trumpet with tenor trombone also comment on *A* with phrases at bars 45 and 50 respectively. The solo violin line continually rises overall to bar 54. After a fall of an octave the solo violin extends its continuous searching refrain. This is finally resolved with the arrival of the *Andante* in 4/4 (crotchet = 76).

The *Andante* represents the beginning of Section 2, bars 64 to 104. An *ostinato* pulse in the strings over an 11 bar pedal point on note C dispels, to a certain degree, the opening fantasy-like quality of the music. This tonality of C will become the final destination of the movement. The solo violin now gains a greater impetus and presents *B* at bar 66 (see Example 32).

Leaps of sixths and mordent-like decorative notes feature in this second subject. The phrase is repeated starting a tone higher at bar 71. Hanson now highlights the presentation of a new paragraph in the *Andante* with a momentary meter change to 6/4 time in bar 80 – a technique often adopted in the first movement. The solo violin soars to greater heights on the E string with theme *B*. The cor anglais accompanies with *A* at the change of meter back to 4/4, the oboe follows with *B* in bar 83. Then, cellos, bassoon and trumpet comment in turn with *A*. The solo violin, now *mezzo forte* is still rhapsodising on *B*. Another momentary 6/4 time change “marker” at bar 92 indicates a new approach in the writing and sure enough, the opening notes of *B* are now presented in a syncopated manner over different beats in the bar; a pedal point on F is created for four bars. The music steadily unwinds. Mixed meters and rising trills in the solo line signify a new section to come. The new section duly arrives, a *Meno mosso* in 3/4, crotchet equals 63. This is Section 3, bars 105 to 124 which completes Part 1 of the movement. Interestingly, the repeated *poco staccato* quavers in the string accompaniment somewhat militate against the newly established *Meno mosso* feeling. The solo violin re-states theme *A* and brings Part 1 to a close.

Part 2 – Section 4, bars 125 to 192 ensues. This middle section of the movement is marked by an orchestral tutti of growing turbulence; *Piu mosso*, 4/4, crotchet equals 72. Repeated sextuplets in the cellos drive the section forward, a technique

Janáček often adopted. Clarinets answered by the bassoon present theme *C* (see Example 33).

The music is unsettled. At bar 129, in 4/4 time, theme *D* is heard in the strings and flutes *mezzo forte* (see Example 34). The *ostinato* sextuplets continue. At bar 132 in 3/4 time, flute and bassoon reiterate a version of *D* in a style redolent of Sibelius. The violas now assist the cellos with the sextuplets. Flutes and violins in *divisi* double each other in three phrases of rising thirds. An adapted, very sinister and terse version of *A* is given out in *forte* on the bassoons, cellos and basses at bar 143. The violas maintain the rushing sextuplets. The oboes and then flutes now contribute *D* reminiscent of Sibelius. The violins at bar 149 give their version of *A forte* followed by a *crescendo* and the solo violin re-enters back in 3/4 time developing *C* at bar 154. The rising semiquaver arpeggio motive adapted from *C* is repeated and extended on numerous occasions over the next few bars. At bar 162 all the strings unite in the sextuplet accompaniment. The next bar introduces an eight bar pedal on B^b. The arpeggio motive is now played in triplets introducing theme *D* for the first time on the solo violin at bar 165. It then re-states theme *D* in a fanfare of double stops in bar 169 (which is marked with a *piu mosso* in the piano reduction). The double stops continue the arpeggio motive. The sextuplets drive the music to a climax at bar 178 with the solo violin in octaves, and by means of a *decrescendo poco a poco* and various versions of the rising arpeggio the solo line leads to a cadenza in double stops (bar 186). Half way through bar 182 a pedal on E (for five and a half bars) is heard in the sextuplets. The driving rhythm resolves into a tremolo on E in the violas and cellos in the last two beats of the 5/4 bar at bar 185 helping pave the way for the cadenza. The seven bar cadenza obviously caused the composer much heartache as it has been re-written in different ways in both the piano score and the full orchestral score. It should be noted that both scores are very cleanly written which leads one to think about how the process of the composition was developed. Was it developed through notebooks and/or sketches?

The cadenza completes Part 2, or middle part of the slow movement, and in its wake we hear a re-statement of the earlier *Andante* although it is not marked as such. However, the crotchet equals 76 and *B* is brought back in the solo violin.

This is the beginning of Part 3 - Section 5, bars 193 to 236, and it is also the re-statement of a shortened version of Part 1 with the first two themes presented in reverse order.

Over an eighteen bar *pianissimo* timpani roll on a pedal of E, the solo violin poignantly presents theme *B*. The strings enter quietly with a *Rallentando e diminuendo* at bar 201, the basses confirming the pedal on E. A 6/4 time change leads to a most exquisite and magical moment at bar 204. The solo violin presents *B* in the very upper reaches of its register. Flute and oboe accompany with *A* in *pianissimo*. A gentle harp entry adds colour at bar 206. From bar 204 the crotchet pulse equals 72 (at variance with 76 in the piano score). The solo violin returns to *A* at the *Meno mosso*, crotchet equals 60, whilst the basses fall to a pedal on D for eleven bars. A slowly rising scale in dotted minims followed by a crotchet is heard in the woodwind. *B* is heard at the half bar of 217 on the solo violin. *B* is again heard in the solo line at bar 222. Cor anglais, then trumpet accompany with *A*. The basses begin a pedal point on C eleven bars from the end at bar 226. The strings are all tremolo and the solo violin plays *B* for the last time, unwinding with sighing sixths onto a series of ornamented A's on the G string.

Against the violin's persistent *A* the orchestra maintains a closing wide-spread triad of C major, sounding a benediction to the movement after all the yearning and longing of the opening. The spirit of the closing moments is not dissimilar to the close of both Mahler's *Das Lied von der Erde* and Berg's similarly valedictory Violin Concerto.

5.3.3 3rd movement: *Allegro moderato*, no key signature, 6/8 (dotted crotchet = 96)

The third movement is made up of seven sections and the compound meter changes often from 6/8 to 9/8. Section 1, bars 1 to 34, begins with a four bar flourish in the orchestra. The jaunty character is established immediately with brilliant runs in the clarinets, doubled by the flute and piccolo in the second bar accompanied by short, *staccato* quavers swinging to the beat in the strings. In the second bar the repetitive quavers are taken up by three horns, joined by the violins at the half bar and climaxing with the side drum entry, *forte*. The platform is now

set for the solo violin entry of *A* which extends through subsidiary motives a^1 , a^2 and a^3 (see Example 35).

Whilst cast in a very 20th century mould, the neo-classicism of the last movement can be seen in the compound meter and the swinging feeling in the “hunt” style themes, techniques often used in the classical period in finales of concertos. Large intervallic leaps make up the robust theme of *A* and a change of meter to 9/8 introduces a^2 . (The three ‘pick-up’ quaver notes to a^2 form a^1) The opening six bar phrase in the solo violin ends with a 9/8 bar. The orchestra now takes over, back in 6/8 time, and the violins repeat the first four bars of the solo line starting an octave higher with the anacrusis of the phrase at the end of bar 10. Flutes and clarinets punctuate the phrase with semiquaver sextuplets at the end of the 9/8 of bar 13.

The solo violin re-enters the discussion at bar 15 with a version of a^3 . The dynamic increases, a^3 is quoted a third higher than in the beginning and the solo violin leads through a^1 and a^2 in a 9/8 bar to new regions of harmony. The latter motives are also taken up by the horns and bassoons in bars 23 and 24 however the phrase now straddles two 6/8 bars. From bar 26 the last three quavers of a^2 are presented *crescendo accelerando poco a poco* in a rising sequence leading to an *Allegro con moto* in bar 29. The trumpets enter *mezzo forte* with syncopated crotchets over a 9/8 bar. The cellos and basses doubled by the bassoons toy with the header of *A*. The violas and clarinets do the same. Echoes from the last movement of the Beethoven violin concerto can be heard in these interjections of the orchestra in compound meter, rounding out the first section.

Following a *rallentando*, Section 2, bars 34 to 91, begins with an *A tempo* introducing theme *B* (see Example 36). This is a more lyrical episode in the solo line starting with a double stop on C[#] and F[#] but a^1 can still be noted in the lower strings at bar 35. *B* is repeated in the solo violin, *piano* in bar 43. An *ostinato* sextuplet accompaniment figure starting on A^b begins in the solo line at bar 47. The flute, marked *scherzando solo*, announces theme *C* and a variant c^1 in bars of 9/8 and 6/8 time (see Example 37).

By not repeating the F^{\sharp} quaver in the opening of theme *C*, motive c^1 is created in bar 50 and it exhibits Hanson's predilection for rhythmically altering motives and then extending them. In this case the rhythmic variation of one quaver casts the original motive in a very different light. The articulation is also different from *C* to c^1 . In c^1 a slur is added over the minor third from A^b to F^{\sharp} . The extension or tail of the final phrase in the flute also throws in a duplet. With a slur also added across the dotted crotchet and semiquaver in the flute in the previous bar, the asymmetrical phrases, rhythms and different articulations create an inevitable quirkiness in the thematic material.

The strings accompany with *pizzicatos* in a delightfully light orchestral texture. At bar 53 the oboe joins in the conversation with c^1 which now begins on the sixth quaver of the bar preceded by two slurred quavers. The articulation is again different from the original. Then the first clarinet adapts c^1 with the two slurred introductory quavers as in the oboe but now the semiquavers are on the second main beat of bar 55 reminding the listener of *C*. The third clarinet now re-introduces a direct quote from *C*. The original 9/8 bar now straddles the bar line in the 6/8 meter. The articulation is also very different – the semiquaver notes are now *staccato* and a slur is introduced over three quavers across the bar line into bar 57. The above, whilst very imaginative and effective, would be an editor's nightmare and, in fact, causes slight problems in the interpretation on the ABC Archive recording. The *ostinato* accompaniment continues in the solo violin.

At bar 59 the solo violin rises to play c^1 in mixed meters of 6/8 and 9/8 falling down the octave to re-introduce *B*, *mezzo piano* starting on an A minor chord. This chord, as well as various inconsistent articulations, highlight discrepancies between the piano score and the full orchestra score. The chord at bar 62 is very different between the two scores.

The music now settles back into a continuous 6/8 meter. A muted trumpet quotes c^1 at bar 67. The solo violin follows in a canon. Yet another articulation of c^1 is presented in the bassoons accompanied by the oboes in bars 68-69. The clarinets and bassoon continue to comment on c^1 . In the solo violin the last two semiquavers in bar 69 can be seen as the 'pick-up' note of *C*, the end of c^1 is

heard in the sighing quaver and crotchet in bar 72, *a* is then re-introduced and also repeated at the half bar of 74. At bar 76, *B* is heard again rising to a *forte* climax. *C* (ending with *c*¹) is heard in the cellos and basses at bar 84. The rising solo line attains another lesser climax and a *decrescendo* ending in a 9/8 bar leads to a new section.

Section 3, bars 91 to 154, is ushered in by the side drum. A slightly altered version of *A* is now heard a tone higher (than in bar 5) in the solo violin and the side drum adds a touch of Shostakovich in the presentation of the first theme. However, *a*² is repeated sequentially another tone higher in bar 95, thus when *a*³ arrives it is a major third higher than in the original version. The bass line continually returns to E as a tonal centre. Various fragments from *a*³ are used to extend the passage. At bar 104, *a*² is heard *forte* in the solo violin and the rest of the section is highlighted by double stop passages which are first introduced at bar 106. The cellos and basses accompany in *pianissimo* in a measured tremolo effect revolving around E and E^b. The double stops *crescendo poco a poco* to a cymbal crash at bar 113. Mixed meters abound. The solo violin is now in full flight, *fortissimo* in bar 114. At bar 115 an augmented yet a shortened version of elements from the *C* and *c*¹ phrases is heard in wailing octaves creating much tension. The rising semitone in these phrases is now expanded to a whole tone.

This leads to a short orchestral interlude beginning with *C* used in sequence, first in the oboes doubled by the bassoons, then violas and lower strings followed by the woodwind group of flute, oboe and clarinet. As if to say “enough is enough” the violins and violas finally and emphatically take up part of the augmented version of *C* beginning with duplets in bar 122.

Momentarily the tension dissipates but the solo violin comes in, helter skelter, racing down in a semiquaver run to land on an *Agitato* version of *a*². This version is a semitone higher than the original. After more double stopping *a*² is adapted in bar 129 and in a lyrical manner continually extends the phrase. It is clearly heard *forte* in bar 132. The music is happily moving along in 9/8. However, a version of *a*¹ enters the fray on the first beat of bar 136 in the solo violin. Originally *a*¹ began on an upbeat. This is then discussed in the bassoons, clarinets and then horns. A

muted trumpet interrupts *forte* with *C* ending in bar 141 with the “sighing” semitone from c^1 . The motive is slightly adapted with the whole tone between the second and third quavers as in the earlier augmented version. a^2 is now cleverly embedded in virtuosic semiquaver passages – the motive announced in double-stops. Woodwinds and strings repeat a^2 in 6/8 bars at bars 141 and 142 with a *poco rallentando* (which is omitted in the full score but marked in the piano score and retained in the recording). Motive a^2 is heard again in double stops in the solo violin unaccompanied and then a plaintive cor anglais weaves an augmented version of c^1 around the solo line. a^2 is heard yet again and then with rising double stops in the solo violin the violas and cor anglais interject Beethoven-like, with the opening fragment of *A*. A climax is reached, double stops in the solo line seem to be trying to resist the inevitable and after an *allargando* the orchestra swings into a climactic version of *A*.

An orchestral tutti ensues heralding Section 4, bars 154 to 249. *A*, seemingly in its original version, is heard in the violins and violas. However, discrepancies appear. The third note of the motive is discreetly changed from an E^b to $D^\#$. In bar 156 the second to fifth quavers which include a^1 and also a^2 are written a semitone lower. The semiquavers ending the 9/8 bar “adjust” the pitch so that bar 158 has the same notes as in bar 8, although they are in 9/8 time not 6/8 as originally. Enharmonic changes on the second and third beats of bar 158 continue the “sleight of hand” but the last note of a^3 is different - an $F^\#$ not a *G*. The main theme is also shared. The strings begin *A*, playing up to a^1 ; the trumpet follows with a^2 and also continues with a^3 . Again, mixed meters abound. Violins and violas re-state a^2 at bar 161 and again at bar 163 where an *accelerando* begins. The music pushes forward and all the horns repeat a^2 at bars 167-168 in preparation for the re-entry of the solo violin at the *Allegro* (not marked in the piano score) in bar 169.

The dotted crotchet pulse in the *Allegro* now equals 112. The solo violin takes over with a^2 and a *pizzicato* in the strings and a plucked harp chord send the solo violin into an unaccompanied passage in triplets. The solo line first pivots around E^b and then *C* for nine bars leading to a semiquaver *legato* arpeggio figure. Hanson again, cleverly introduces c^1 in the lowest notes of the arpeggio figure, the

motive starting on C at the half bar of 178. Only the harp marked *Non arpeggiato* accompanies doubling the thematic material. The unaccompanied solo violin, like a bird, then takes flight again, toying with versions of C, and finally settles on an *ostinato* sextuplet accompaniment figure starting in bar 188. This passage is very similar to bar 47 in the second section. The oboe enters on the second beat of bar 189 and presents an augmented version of c^1 rising a whole tone (rather than a semitone) at the beginning of the phrase. The semiquavers of the original phrase becomes a duplet in this adaptation. At bar 194 the flute and clarinet follow the oboe in an augmented version as well. The duplet this time encompasses the semitone. The oboes “chirp” away in the manner of Sibelius with a version of c^1 at bar 196. This occurs after the augmented version of c^1 begins. Elements of C and c^1 are heard in the violins at bar 198 with sighing semitones. The violin continues with the sextuplets. Flutes and clarinets round out the passage with an undulating phrase at bars 200 to 202 until the solo violin takes up the thematic material again at bar 203.

At bar 203 the harp enters and with the oboe sets up a pedal point on B^b for nine bars (continued in the cor anglais for two). The solo violin takes up a fragment of c^1 on the fifth quaver beat. The music tends to be searching in character. A major discrepancy now occurs between the piano score and the full score. In the full score a bar is added after bar 204. Unusually this is not alluded to in the piano score. At other times when making changes Hanson has sketched something out or simply inserted the new bar in the piano score but on this occasion there is no reference to the change. This is rather unusual because the logic of his thought process throughout the work is very clear although there are numerous errors in the written out material.

The solo violin introduces double stops at bar 206 (full orchestra score bar numbering). Fragments of C and c^1 are integrated into the passagework either rhythmically or by reference to intervallic relationships. The sextuplet accompaniment figure from the solo violin is now heard sporadically in the violin and violas, gradually increasing in volume. At bar 209 the B^b pedal point is reinforced with the oboes, flute and treble of the harp.

Whilst much of the music has been in 9/8 since the *Allegro* at bar 169, many time changes to 6/8 now occur. The syncopated notes and duplet in the ending of *C* now begin to feature. At bar 212 a phrase combining elements of c^1 and *C* is heard in the violins and violas *mezzo forte* as the orchestra takes over. Flutes, oboe and cor anglais continue with c^1 in *forte*. The solo violin re-enters with an arpeggio flourish of semiquavers introducing a rising sequence of phrases and alludes to a^2 and a^3 in bars 216 and 218. Another sequence begins at bar 220 and the crotchet, two semiquaver figure of a^3 is heard in the rising line marked *crescendo poco a poco* and *accelerando* in the full score. The urgency increases and the orchestra launches *fortississimo* into a 2/4 and 3/4 version of a^2 and a^3 in bar 227.

Again, the piano score and the full score differ. The piano score includes the *Molto rallentando* in bar 231 which leads to an *allargando* but omits the *Tempo allegro*, crotchet equals 112 at bar 233. The *allargando* seems to be ignored in the recorded performance.

The climax occurs with the re-entry of the solo violin *fortississimo* in the *Tempo allegro* which leads to dramatic marked chordal clashes between the solo line and the orchestra from bar 233. A pedal point on D is maintained in the orchestra for nine bars. The musical intensity subsides and the solo violin ends the section with “sighing” minor sixths, reminiscent of the Walton violin concerto. The tempo markings again differ from piano score to full score.

The *Piu allegro*, crotchet equals 138, introduces Section 5, bars 249 to 324. The faster tempo marking seems a paradox. The static harmonic pulse coupled with the slow lyrical, *legato* solo line militates against a *Piu allegro* feeling. A funereal atmosphere prevails. In fact this feels like a typical slow episode in a rondo-like concerto finale. The solo line adapts *C*. The theme is reduced to a rising and falling semitone and then harmonised with a major third. The lower strings with violas begin *pizzicato* with a dissonant chord (again discrepant between the scores), which repeatedly punctuates the phrase, *ostinato* fashion over 16 bars. The phrase is taken up by the clarinet at bar 261. Another adaption of *C* occurs in bars 265 to 266 where the third clarinet and bassoon play the intervals of *C* in crotchet pulse. Flutes and first clarinet answer with the rising and falling semitone

phrase which now incorporates a whole tone. All is *pianissimo*. Cellos and basses enter with the crotchet pulse version of *C*, bar 269. Flute and clarinets continue with their phrase.

After high sustained double-stops, falling sixths are heard in the solo violin. Oboes and clarinet revert back to the semitone phrase. Cellos and basses present the crotchet version of *C*. Flutes, oboes and bassoons toy with the semitone/tone phrase. The strings and horn take over this phrase. The solo violin presents the crotchet version of *C* in octaves and at bar 293 the music begins to gather momentum once more. For the first time in this section quaver pulse is introduced. The cellos introduce a rising phrase in quavers which is given to the oboe and bassoon. It is then taken up in counterpoint between the solo violin and cellos. The solo line ends in a *forte* at bar 303 and the strings play out the passage in contrary motion handing the quiet coda of the section to the cor anglais and bassoon, followed by two bassoons ending *pianissimo* on a chord implying A^b major.

The following Section 6, bars 325 to 423 in neo-baroque style begins with a very clever nine bar introduction to a fugue. A pedal on D is maintained as a fragmentary motive develops out of the ending of *C*. This introduction is marked *Con moto*, 6/8, dotted crotchet equals 92 and brings back the earlier character of the movement. After a *Rallentando* the solo violin entry with the side drum entry (roll) and *pizzicatos* in the strings mark the beginning of the fugue at bar 334 – *Moderato*, dotted crotchet equals 72. These tempo markings are not in the piano score.

The six bar fugal subject on the solo violin begins on D and combines elements of *C* and c^1 . Interestingly, on the recording the fugue subject begins with a quaver rest, unlike the score. The solo violin notes a^2 at bar 336 and presents *B* as the countersubject which finishes with a^2 . C/c^1 starting on B is now played on the bassoon in bar 340. The main subject is then taken up by the oboe starting on $G^\#$ in bar 346. The solo violin falls into a sextuplet accompaniment figure and the bassoon plays *B*.

At bar 353 the main subject appears in the cellos. The clarinet plays *B* in counterpoint. At bar 359 the first episode begins. A fragment of *B* is heard in the horns. The solo violin accompanies with semiquavers in quick string crossing passages. The violins and violas take up the rhythm of *B* in bar 363. The solo violin announces *B* starting on F[#] and the oboe answers at the half-bar beginning the phrase on A. The clarinet provides a contrapuntal line to the oboe with elements from *B* and the three instruments race towards a short orchestral tutti which begins in 6/8 at bar 371.

Accompanied by the strings in *pizzicato*, oboe and clarinet present the main subject beginning on A. Bassoon and muted trombone come in at the half-bar with main subject beginning on D. A muted trumpet also announces the main subject in bar 373 starting on F. The solo violin returns with a fragment of *B* in the original pitch at bar 377. The relentless drive gives way slightly in this bar, with a D major chord and the counter melody in the flute giving a Spanish flavour to proceedings; the cellos playing “guitar” with *pizzicatos*. The first bar of *B* is heard again in bar 379, now a fifth higher. Cellos introduce semiquavers which the solo violin takes over. A fragment of *B* is heard in the horns and flutes and taken up in the cellos and basses in the last beat of bar 388 in 9/8 which heralds a new passage. The time returns to 6/8. The violins take up *B* and the solo violin answers with its own fragment of *B* in octaves. Flutes, violins and violas respond. The solo violin re-enters the fray scurrying along in semiquavers. The bassoon enters with the main subject, *C/c*¹. The clarinet sneaks in a *legato* but clipped version of *A* beginning at the end of bar 395. The solo violin seems to give an inverted version of *C* in bar 398. The flutes answer and, back in 6/8 the solo line introduces a rising phrase in harmonics.

The harmonics in the violin lead to a very substantial orchestral tutti beginning at bar 401. A pedal on B is created for sixteen bars. The clarity of the fugal approach is reinstated in *pianississimo*. Beginning on F[#], the main subject is presented once more on muted violas over a very soft timpani roll. Motive *a* is also re-stated. Muted second violins enter with the fugal subject starting on G at bar 407. A clarinet re-presents *B* as the countersubject. Horn followed by bassoon join in with fragments of *C/c*¹. Oboes then clarinets follow. The volume increases.

Again, a change of time to 9/8 signals a new passage. Sure enough, rushing semiquavers in a rising sequence are introduced in bar 417. A muted trumpet in *forte* at bar 421 reminisces on C/c^1 and with a Tchaikovsky-like build up in volume and expectation the orchestra hurtles towards a major climax.

A last gasp *crescendo* introduces the final solo violin entry with exclamatory rhythmic figures above a timpani roll beginning Section 7, bars 424 to 479. During brilliant rising semiquaver passages in the solo line a clipped version of *A* is heard on the clarinet. The cor anglais in a very Beethovenesque gesture repeats the motive. The strings enter with *pizzicatos*. And then the violas take up *A* in a gradually rising sequence with the original second crotchet of the phrase reinstated correctly. *B* is farewelled in the violins in bar 455 followed by a syncopated rising phrase. The woodwinds join in to propel the music forward.

The “Beethovenesque technique” of using a fragment of a motive to build up the tension (as used in the last movement of his violin concerto) now gives way to Tchaikovsky-like style interchanges between the soloist and the orchestra. Triplet double stops are heard in the solo line in bars 461-463. The orchestra replies *fortissimo* with elements from C/c^1 . The solo violin again takes flight. Another *crescendo* occurs in the orchestra. The solo violin re-enters *accelerando e crescendo* at bar 469 with large intervallic leaps akin to the large leaps in *A*. In a switch to 9/8 the solo violin gives a final “wail” in syncopated octaves with a passing “nod” to a version of a^2 . The flutes farewell a^2 in bar 476. The strings re-enter *fortissimo*. The final three bars revert to 6/8 and with a cymbal crash the whole orchestra plays a *fortississimo, Molto rallentando* and the brass fall through four semiquavers leading the orchestra to a final B^b minor chord (with two E^b s thrown in by the second flute and second oboe).

Unfortunately, despite Hanson’s thematic ingenuity in handling his material, his treatment of the bucolic, Hindemithian style of this movement is sometimes lacking, and the features which made the first two movements so appealing – the yearning and introspective style – are not so prevalent. Here the movement seems a little too long. Although Hanson has demonstrated his ability to build powerful

climaxes in both the orchestral tuttis of the first movement and the central section of the slow movement, the final pages do not quite match the pacing and logic of the earlier movements. There is genuine virtuosity and a robust quality in the violin writing and, as this analysis shows, no one could accuse Hanson of being overly rhapsodic. In the future, a Hanson researcher, together with an experienced conductor, might consider some careful pruning of the *finale*. This may assist in relaunching this large concerto to new audiences. It is interesting to note that the violin concerto by the American composer, William Schuman referred to earlier was revised three times over a nine year period (Steinberg 1971, p. 3). Schuman's revisions certainly must have been influenced and aided by the numerous performances of his work. Hanson did not have such an opportunity.

5.4 Some technical and interpretive insights relating to the solo violin part

This is a very demanding work of about forty minutes duration. Apart from the various technical difficulties the soloist would require great stamina. The full range of the violin is used. The use of the extreme upper register is required which results in great demands on the left hand accuracy in the intonation.

There are no phrase marks or slurs in the violin/ piano score. These have been added in the full score. However, often the articulation suggested is not followed in the recording by Alwyn Elliot and the Queensland Symphony Orchestra under the direction of Patrick Thomas. Obviously, a performing edition needs to be created. Apart from anything else, the editor would need to take note of the discrepancies between the full score and the composer's violin and piano reduction. For instance, the full orchestral score has 7 more bars than the piano score.

One of the major issues for the solo violinist is the aural awareness or understanding of the solo part. The tonal or harmonic centre of passages is constantly changing. Also enharmonic changes abound which affect the fingerings used. Often dissonances are created between the solo and orchestral instruments.

**5.4.1 1st movement: *Andante – Allegro moderato*, no key signature, 4/4
(crotchet = 72 then 96)**

The opening suggests a neo-romantic approach to the phrasing. Following the slurs in the score as much as possible would be very important. *Portamentos* suit the style of the work. *Sul II* sounds very effective in bars 11 and 12 when the main phrase is repeated.

From the motive beginning at the end of bar 31, meter changes are much more frequent. The soloist needs to be very clear in the phrasing and where the phrases lead. Subtle rhythmic changes within phrases need to be understood. To maintain the sighing character of the motive a slur is advisable in bar 35. A *portamento* makes the “sigh” even more effective.

In the recording, Elliot does not adhere to the *staccatos* which follow. However, at bar 40 the character changes from a lyrical nature to a march-like quality. Here the *staccatos* are very important and the passage certainly should not be slurred.

The first four notes in bar 52 need to be played on the A string, otherwise the second slur is unsuccessful. The following arpeggiated passage does not lie comfortably on the instrument. This means that accurate intonation in the left hand is quite demanding.

From bar 82 a beautiful *legato* line has to be created with the bowing arm. The following octaves are reasonably straight forward but need to be in tune right up to the Ds in 10th position.

In the recording the As in bar 113 are played as harmonics. This sounds quite effective providing a fine contrast with the warmth of the vibrato on the long Cs to follow.

Also in the recording the slurs across the triplets are maintained throughout. The left hand has to “jump around” quite a bit and the chromaticism is very demanding. A strong aural perception of the passage is paramount. The slurs continue over the semiquaver passages with great effect.

The intervals in the ascending run from bar 154 need to be carefully prepared. Thinking enharmonically might assist in choosing more effective fingerings. For example the flats in the semiquaver passage across the bar line of bars 154 and 155 work well with an A^b major fingering. It may then be easier to think of the following D^b as C[#] and then shift accordingly (perhaps, first finger on the C[#], so that the G^b is played as an F[#] with the first finger (after another shift). A whole tone scale follows and sits nicely under the hand. Psychologically the sharps would give the passage the “look” of first position on the E string (F[#], G[#], A[#] and B[#]) although it is in the upper register. Starting first finger “thinking” F[#], the passage would actually end up in the 8th position (“thinking” G^b it would be played in the 9th position). This, of course, is a very individual matter. This principle could be applied in many other situations in this piece.

From bar 196 the varying chromatic passages and leaps place the stability of the left hand under constant pressure. These passages should be played with a singing *détaché* bow-stroke on the string.

Many of the passages from bar 214 create a feeling of a rising musical tension. They seem to be written sequentially yet one must be aware of the subtle differences in the rhythm and pitch of the phrase which make for greater technical demands. String crossings occur in unexpected places. The meter changes create varying asymmetrical phrases which require a very strong rhythmic pulse. In bars 224 to 227 the double stops do not “lie” well on the instrument. The climax however is less forbidding.

Again the double stops from bar 240 are rather awkward regarding accurate intonation. The next passage is a little easier.

The arpeggiated passage from bar 266 to 292 requires great dexterity. The left hand has to be flexible enough to open in such a manner that it can cover or reach several positions at once. It does make for a lovely effect. The high tessitura of the register also makes this passage very demanding. After the recapitulation of the main theme the most difficult passages are again related to chromatic double stops in an extreme register. These begin in bar 370.

Sul IV would sound very effective from the third beat *fortissimo* in bar 392.

5.4.2 2nd movement: *Adagio* (in piano score only), no key signature, 3/4 (crotchet = 76)

This lyrical and often very tender movement requires much thought with regard to tone colour. There is no performing edition that one can use as a guide. When long phrases occur or even a line of repeated notes, a great variation in dynamics is required. The choice of string, use of different speeds of vibrato and suitable slurs all add to the quality of the performance. Just a few examples will be mentioned. The long lines require much control in the right arm.

The above are very dependent on the “taste” of the performer. The first forty bars are quite straight forward but need considerable thought if additional slurs are employed. Subtle additional, well-thought out slurs would enhance the presentation of the long phrases, especially when the music demands greater intensity. This applies just as readily to the Brahms violin concerto as the Hanson.

In bar 44 playing the beginning of the phrase *non vibrato* works very well. Allowing the bow to drift over the fingerboard makes for a lovely colour in the phrase ending going into the *Andante* of bar 64.

In bar 66 very little vibrato in *piano* allows for a beautiful understated presentation of the theme. Sometimes the semiquavers in the phrase could be emphasised with a slight *portato* (as in the recording).

In bar 105 the semiquaver should not be played separately but played *portato* in the same bow as the high note so that it does not “stick out”. The same applies in bar 111.

Shifting to the fourth finger on the A string on the last G of bar 106 makes for a nice change of colour and the following phrase then lies very well under the left hand.

In bar 154 of the score one can see the indecision regarding slurs, with two different slurs (two semiquavers slurred then three) written in over the semiquavers. A third option is presented in bar 156. This solution of the slur over four semiquavers is what is heard from the beginning of the passage on the recording.

The above is indicative of the problems with the slurring throughout the work. It is not surprising, because all the slurs are simply not included in the piano reduction.

The following section including the *cadenza* (from bar 186) is very demanding because of the same issues throughout the first movement. As previously noted, the chromatic and double stopped passages place great demands on the left hand for accurate intonation and the arpeggiated semiquavers do not lie well under the hand.

In the magnificent lyrical passage from bar 204 the intonation is again very demanding due to the extreme high register. The distinguished violinist Ruggiero Ricci once described this register as the “nose bleed” area of the fingerboard. The left hand is certainly “in one’s face”. Whether the “bleeding” is due to the “high altitude” or because the positions are very “accident prone” is open to debate. Nevertheless, the passage is one of great beauty.

5.4.3 3rd movement: *Allegro moderato*, no key signature, 6/8 (dotted crotchet = 96)

Again, there are absolutely no slurs written in the violin/piano reduction score in the opening of this movement. Whilst the full score is more detailed, the recording in the solo violin part often deviates from this score. For example, there is a slur added across the bar line to bar 6. The slur at the half bar of bar 6 is deleted and the slur at the beginning of bar 9 is also deleted. This approach occurs throughout the recorded performance. However, in no way is the burlesque and jocular style of the interpretation affected. The *staccato* notes are played heavily, off the string in keeping with the very rhythmic style of the piece.

From bar 34 the two semiquavers are constantly slurred (not marked in the score) and the *staccato* dots tend to be played *détaché* on the string. An extension of the fourth finger in bar 55 would take in the E^b and would avoid an unnecessary string crossing in this rapid passage.

A very obvious place where the slur has been deleted (on the recording) is in bars 60 and 61. This makes for a very rhythmic enunciation of the motive. The differing rhythmic configurations require much concentration as do the changes from sharps to flats in the following bars.

Again, as in previous movements, the double stops are quite awkward and would require much slow practice. On the recording slurs are continually added over various pairs of quavers from bar 107. Also in the first two quavers of bar 108 one needs to “open” the hand to play the minor tenth or one simply skips across the A string under the slur. However, this would negate the impact of the slur.

Slurs are added in bars 124 and 135 over the semiquavers. These work very well. The following double stop passages require much concentration.

From bar 169 the technique of “opening” the left hand fingers through extensions is very useful. In the following slurred semiquavers the string crossings onto the G string need to be very clean to feature the accents which delineate the theme. A slight *tenuto* on these accented notes would also assist in the interpretation of the passage.

A *marcato* style in the bowing helps enhance the presentation of the quaver motive from bar 183.

The next feature of interest is the triple stops from bar 233. A variety of different shapes of the left hand is required and the performer needs to be quite courageous when presenting the passage which is marked *fortississimo*. The quality of the tone production should not be compromised. From bar 263 the sustained double stops are also very demanding in *pianissimo*.

Again, in the fugal passage from bar 334, the articulation in the recorded performance varies from the score. Slurs are deleted in bars 334, 336, and at the end of bar 339. The semiquavers from bar 346 are all played with a heavy *spiccato* separately, not slurred.

The slurs are restored in bar 352. Trills are added in bars 353 and 356. From bar 442 the *staccatos* are replaced with slurs. The technical issues as detailed above continue in a similar vein to the end of the work.

Many of these issues indicate a very urgent need for a well presented performing edition. However, it must be said that the various changes (from the score) in the recorded performance are made in keeping with the spirit and style of Hanson's writing.

Chapter 6.0 Concerto for Violin and Orchestra – Margaret Sutherland (1897-1984)

6.1 Background to work

Margaret Sutherland's violin concerto of 1960 is perhaps the best documented concerto of the works discussed in this thesis. The full score was published by J. Albert & Son Pty. Ltd., Sydney in 1978 and the work is discussed at length by Garretty (1963) and, more recently, by David Symons (1997).

A commercial ABC recording from 1972, featuring soloist Leonard Dommett and the Melbourne Symphony Orchestra conducted by Patrick Thomas which was reissued in 1995, and again in 2000 (on the Eloquence label) remains available for purchase at the time of writing, a far happier fate than that of the Hanson concerto.

Margaret Sutherland (cited in Garretty 1963) stated that 'Immense contrasts, together with the peculiarly poignant loneliness of an individual voice in the midst of overwhelmingly larger forces, are significant features of most concertos'. The violin concerto most certainly exhibits these features and, also being one of the last large-scale works to be composed by Sutherland, it presents the distilled utterance of an Australian composer with a very unique and personal "voice". In short, it is a very powerful work.

The below-mentioned instrumentation corrects the information given in Garretty's thesis of 1963 although, as Garretty explains, there was limited access to full scores of Sutherland's works at the time. The duration of the work as stated in the score is 28 minutes although the recorded performance by Leonard Dommett (violin) with the Melbourne Symphony Orchestra conducted by Patrick Thomas is only 24 ½ minutes (ABC Classics 426 993 – 2).

The first performances of the concerto were given by Thomas Matthews in Melbourne and Adelaide towards the end of 1961 (Garretty 1963).

6.2 Instrumentation

2 flutes, piccolo, 2 oboes, 2 clarinets in B^b, bass clarinet, 2 bassoons, contra-bassoon, 4 horns in F, 2 trumpets in B^b, 2 tenor trombones, bass trombone, timpani, side drum, triangle, wood-block, cymbal, tambourine, strings and solo violin

6.3 Discussion and analysis

6.3.1 1st movement: *Allegro*, no key signature, common time (crotchet = 116)

‘The movement falls into two almost equal parts, an exposition of four thematic sections, followed by a varied recapitulation of the same material in roughly the same order. There is no development section; such development as takes place comprises the expansion and transformation of the various themes within their respective sections in both the exposition and recapitulation’ (Symons 1997, p. 155-156).

Symons’ is a very succinct and convincing overview of the movement’s structure. However, below are described some marvellous details that further highlight the expressive and dramatic nature of the music.

The opening section (A – bars 1-69) comprises a substantial orchestral “introduction” (bars 1-33) followed by the initial paragraph of the first solo (bars 34-69). Thematically this section includes four melodic motives presented in the orchestra, shown below as a^1 , a^2 , a^3 and a^4 (see Examples 38, 39, 40 and 41).

An intensity in the harmonic progressions and certain rhythmic nuances create a very dramatic urgency in the opening. E minor is implied in the first bars (over a four bar pedal point on E in the timpani) yet this tonality is immediately destabilised by the inclusion of a diminished octave, E^b at the end of the first bar. The dynamic in the opening orchestral tutti is *pianissimo* but builds to *forte* by bar 5. Texturally sparse, a^1 is supported only by bass minims (doubled in the brass) in a descending octatonic scale.

The second motive a^2 in the oboes and horns dwells on rising semitones before expanding out to a minor third. It is harmonized in four voices with prominent diminished octaves, over a pedal point of E^b . The extensive use of pedal points is a significant feature throughout this movement. The meter fluctuates between 4/4 and 3/4. Motive a^3 features the minor third followed by descending scales. The woodwind section predominates here until a descending scale in fourths (bar 17) heard in lower winds and strings ranges across a minor ninth, setting up a restless syncopated rhythmic figure in the first violins beginning *pianissimo* over a pedal point on B for eight bars. Increasingly, rushed scales (triplets then semiquavers) are heard in the woodwind over a four bar pedal on B^b . Timpani, triangle, cymbals and brass add to the overall crescendo with an even more restless and uneasy syncopation in the violins. This climatic effect dramatically sets up the solo violin entry.

The solo line repeats a^1 *fortissimo* in G minor, a minor third higher than in the opening with orchestra. Its decorated tail links into motive a^2 in *forte* woodwinds but now in 5/4. This is answered by quintuplet broken chords in the solo violin. After a *poco ritardando*, a^1 is heard an octave higher. Motive a^1 is extended through rising triplets in the solo line and briefly heard at bar 52 in the first violins starting on C. The solo violin immediately imitates at a major ninth higher on D. This time a dotted figure extends the passage, and leaps of minor and major ninths are included. This dotted figure pre-empted the character and rhythmic drive of theme B. A new motive a^4 , which also pre-empted theme C, is heard in the orchestra at bars 64 and 65 (see Example 41). It is then taken up in harmonics in the solo violin line.

Theme B (see Example 42) emerges at bar 70. More “martial” than the opening motive, B is clearly a transformation of it, with its basic intervallic material emphasising fourths while its accompaniment consists of a “tramping” *ostinato*, initially based on a dissonant, bitonal combination of C and $F^\#$ harmonies on *pizzicato* string chords (Symons 1997, p. 156). The persistent side drum figures emphasise the martial element.

Theme *C* (see Example 43) arrives at bar 81 and dispenses with the *martiale* approach. It is announced *fortissimo* in the orchestra and in a *legato* descending line by way of contrast to the opening themes. Theme *C* is then lyrically extended *espressivo* and *pianissimo* in the solo violin which, after some double stopping, takes flight over an eight bar pedal point on A. This culminates in a repeat of motive a^1 for the full orchestra *fortissimo*, a *ritornello*-like passage which dies away. Then, over a throbbing pedal point on F[#] which persists for 34 bars (bars 113-146), the soloist presents theme *D* in double stops (see Example 44).

Motive a^1 is heard as a counterpoint in the bass clarinet incorporating leaps of a minor ninth. This interval is also heard in the accompanying harmonic texture. It adds to the brooding atmosphere of the theme which is presented *poco meno mosso*, *quasi recitative*. The yearning melodic line slowly expands in mixed meter and is then inverted with questioning phrases. The horn takes up the adapted inverted theme *pianissimo*. There is a further discourse of a^1 and *D* over the tread of the timpani. In the slightly adapted inversion of *D* in bars 141-144 one can hear the echoes of a young Stravinsky's *Firebird* (*finale*). The clarinet reminisces on an inversion of an element of a^1 .

This material eventually leads to the second part of the movement – the varied recapitulation of all the themes of the exposition at different pitches (Symons 1997, p. 158).

This varied recapitulation starts at bar 147 in B minor with a^1 announced by the soloist followed by a^2 in the flute. a^3 is heard at bar 157 with canonic entries in the violins and is then elaborated in the solo violin part. This section culminates in an orchestral tutti discoursing on a^3 . The dotted figure extending a^1 is taken up by the soloist and at bar 219 a pedal point is created on G for 15 bars. The phrase (a^4) played earlier by the soloist in harmonics is now heard in double stops and immediately leads to theme *B* in the clarinet at bar 224. The solo violin extends the theme with rising triplets and *C* is then heard in the orchestra. The lyrical *legato* line is maintained in the solo violin ending with double stops. a^1 returns in the orchestra; *D* inverted, is heard in the oboe which leads to a complete rendition by the soloist in double stops *quasi recitative*. As before there is a pedal point,

but this time on A and 22 bars long, heard in various instruments until the end of the movement. The last interval to be heard is a compound minor ninth (over four octaves) – the pedal A finishes on the first beat of the final bar but the solo violin lingers to the very end with a B^b. The movement ends *morendo* and its concluding mood sums up the sadness which permeates the atmosphere throughout.

It is interesting to note that the ending of the first movement on the ABC Classics, CD recording 426 993 – 2 differs markedly from the study score published by Albert & Son Pty. Ltd. 1978. The solo violin continues its double stops in the upper register in the last five bars; a melodic line in harmonics played in the second violins is deleted.

The *ostinato* on A in the timpani however, continues to the end as written. Was the score used for the recording based on Sutherland's manuscript, then subsequently revised for the published version?

6.3.2 2nd movement: *Adagio*, no key signature, 6/4 (crotchet = 60)

A funereal lament would best describe the gloomy, forlorn atmosphere of the second movement. It is a very deeply felt, powerful, personal musical utterance. Whilst comments can be made regarding the observation of possible 20th century musical influences, Sutherland expresses a moving inner intensity and a unique, original voice.

The monothematic main theme A (see Example 45) of the slow movement constantly juxtaposes the dissonance of the semitone and whole tone. Its sad enunciation is presented in the principal horn accompanied by a continuously oscillating, gently rocking *ostinato* figure across the octave in the bass clarinet. This theme dominates the movement for much of its duration.

The flutes and clarinets with 4th horn extend the theme, dying away in bars 5-6 against a static harmony by way of introduction to the solo violin entry at bar 7. The imaginative use of percussion beautifully colours the opening six bars; the tambourine and a repetitive rhythmic figure in the timpani on a pedal of C[#] help

create the funereal atmosphere mentioned above. The side drum is also introduced to accompany the violin.

While retaining its shape and rhythm the slow movement theme undergoes continual transformation in its melodic detail and harmonic accompaniment (Symons 1997, p. 159).

The solo violin enters with *A* at bar 7. C^\sharp , F^\sharp , F^{\natural} and G^{\natural} form the accompanying chord with the melodic juxtaposition of the semitone and whole tone floating on top.

The very narrow intervallic relationships, vertically and horizontally, create an almost unbearable intensity. However, the actual shape of the melody gradually widens with more expressive leaps. The solo violin repeats *A* in double stops as the double basses and cellos enter *pizzicato* on *G*, supporting in *forte* the oscillating accompaniment figure from the bass clarinet. (At this point a misprint can be noted in J. Albert & Son's study score in that the lowest note of the solo violin line in the first dyad of bar 10 should be a B^{\natural} , not A^{\natural} . This correlates more correctly with the main theme. (Further misprints – there are several - are discussed below under the technical aspects of the solo part.)

Theme *A* is now presented (bar 12) in the solo violin starting on B^b . This is a minor third higher than the soloist's first entry which was simply an elaboration of the horn's melodic line from the very opening of the movement.

An orchestral interlude follows with theme *A* presented a semitone lower starting on *A*. Now the intervals in the first bar of the theme are larger by a semitone. The sigh in the first beat of the violins and oboe is now a whole tone which leads to a falling minor sixth at the end of the bar. The dynamic is constantly increasing in volume. At bar 19 the solo violin re-enters *mezzo forte* accompanied by the first entry in this movement of the trombones. This seems the first step in a gradual warming of the supporting harmony that occurs with each successive appearance of theme *A*. An ascending leap of a minor ninth and a *sforzando* culminates in a *fortissimo* version of theme *A* in sixths on the solo violin. The climax subsides in

the orchestra and after a *fermata* there is a certain release in the harmonic tension. A B^b minor ninth is heard *pianissimo* in the woodwind and the main theme is heard echoing in the rhythm.

The first major variation of theme A (starting on A) is now heard on the solo violin *appassionato* in bar 25. Upward octave leaps with flourishes and arabesques lead to a quieter reflection on the theme in the cellos, then extended by the violas and clarinet.

A striking, subtle effect is the *pizzicato* semiquavers heard colouring the accompaniment of the theme.

Over a triad of F major the solo violin, starting on A, presents the main theme *forte* and this “new variation” is taken up by the orchestra featuring the double dotted rhythm of the theme. This dramatic orchestral tutti is very reminiscent of the opening paragraph of the first movement of Symphony No.5 by Shostakovich. The orchestra is “split” with lower register strings, brass and woodwinds taking up the double dotted theme A in unison and the upper register instruments answering in dramatic fashion. The climax is reached *fortissimo* at the half bar of 39 which also sets up a pedal point on C for seven and a half bars. A glorious bitonal *pianissimo* variation on the solo violin is then introduced at bar 41. The melodic line is in E^b major. It is as if the sunshine has finally broken through in the solo line. After a flourishing arpeggio it lands on E over a C[#] minor chord, although the C[♯] in the pedal point of the double basses stoically survives.

Again there are discrepancies between the Albert edition study score and the recording which need to be noted. The fifth note in the solo violin part in bar 33 is played as an A^b, not G^b, in the ABC Classics, CD recording. The octave pedal point in the horns in bars 41 to 43 is also a misprint. The tied notes should be printed as a B^b, not B[♯], which transposes to E^b in support of the E^b harmony described above, and the repetitive E^b crotchet pulse played in the violas and timpani. The recording, made in 1972, was probably made with a score derived directly from the manuscript as, of course, it predates the published study score.

The new “variation” is very lyrical and the flute, then oboe, answers the solo violin in canonic fashion. The horn also joins in at bar 45. (Again, there is a discrepancy between the ABC Classics recording and the Albert Edition study score. The semiquavers in the sixth beat of bar 44 in the solo violin and the semiquavers in the first beat of bar 45 in the principal horn are played as demisemiquavers. Also, the slur over the sixth beat of bar 44 in the solo violin is a misprint. It makes no sense rhythmically.)

However, all of the above culminates in the final section of the *Adagio* which begins at bar 47. The orchestral interlude pre-empts the opening bar of the third movement.

By changing the minims in the phrase of the already transformed theme *A* to crotchets, we have in rhythm and shape the first bar of the *finale*, confirming Sutherland’s cyclic approach to the second and third movements (see Example 46).

The tonal centre is now F minor and a three and a half bar pedal on F is introduced. From here to the end of the movement the harmony is marked by a constant oscillation between major and tonic minor chords. Perhaps this was an unconscious recollection or influence of the closing sections of both the first and last movements of Walton’s Viola Concerto. The accompaniment for theme *A* (bar 47) at the *Tempo 1* marking is similar to the opening of the movement. The first violins present the melody supported by the flutes and oboes. (The third note of the violin melody in the Albert Edition study score is a misprint; the flute parts are correct.) The solo violin then takes up the main theme; the horns and violins share an orchestral statement of the theme and the pedal on F is resumed and, thanks to the timpani, maintained to the end of the movement. The solo violin and principal horn toy with the theme (derived from bar 1) canonically and another transformation then takes place. As the woodwind replace the horns to continue the canon, the accompanying rhythm from the opening in the timpani is played with a melodic transformation in the flute and bassoon and the whole phrase, with partial diminution, becomes the second bar of the third movement (see Example 47).

The horn then obscures the issue with a triplet statement of the melodic transformation. However the timpani confirms the original rhythmic figure.

The poignant atmosphere continues inexorably to the end and remains unresolved in the last bar with the F[#] and G[#] clinging together in the harmony of the first violins and flutes, an F[♯] in the violas, second horn and timpani roll on F[♯] anchored by a C[♯] in the cellos and second violins and a high C[♯] in the solo violin. As in the beginning of the movement, the whole tone, semitone dissonance remains.

However, there is a residue of hope in that the solo violin takes flight, ascending to its final high C[♯] in an affirmative gesture. The cellos and violas hint towards a plagal cadence and also confirm the solo violin C[♯] supported by two C naturals in the first and fourth horns. Thus the final chord is “framed” by C naturals supported by two horns in the midst of the harmony – a fascinating bitonal ending.

6.3.3 3rd movement: *Allegro*, no key signature, common time

The *finale* is cast in a rondo-like shape, with a significant recall of material from the slow movement appearing just before the final flourishes that end the concerto.

The melodic elements that prefigure the main material of the *finale* (heard in the *Adagio* section of the movement) immediately appear in the introductory bars of the *finale*. The whole orchestral introduction consists of three phrases of 2 bars plus 2 bars plus 3 bars. The first two bar phrase is triumphantly announced in unison by the trumpets and trombones (see Example 48).

Timpani, side drum and cymbal accompany. However, further cyclic transformation is about to occur using elements *w* and *y* (see Examples 48 and 49). They are re-cycled in theme A (see Example 50), referred to by Skinner (1991) as ‘the soloist’s main theme, which then recurs rondo-like throughout the movement’.

Enharmonically, the semitone dissonance F[♯] and F[#] (G^b) from the end of the previous movement is retained in the first chord of the movement. The seven bar

introduction ends with a bar in F[#] minor, although in the oboe and trumpet parts in the study score the sharp has been omitted in front of the “concert” Cs.

Interestingly, the recorded performance also omits the C sharps. (The piano score includes the C sharps. The F[#] minor tonality is also confirmed in the piano reduction). This bar resolves into D minor at the entry of the solo violin at bar 8. The ABC Classics recording incorporates an accented crotchet D on the second beat in the solo violin in bar 8 not a C[#] as printed in the Albert Edition study score. The jaunty, acerbic quality of this main theme again reminds us of Shostakovich. The quirky nature of the material is enhanced by the use of timpani and wood blocks in the accompaniment. Perhaps this is Margaret Sutherland’s version of Shostakovich’s *Burlesque* from his first violin concerto. In any case, the atmosphere is certainly of a burlesque nature.

The first section in the *Allegro* which begins in bar 8 concludes at bar 46. The tonality of the opening of this section is D minor. A discourse of the main theme begins between the solo violin and orchestra. Clarinets and then flutes seem to laugh at the solo line using *z* in bars 10-11 and then the orchestra takes over with the xylophone, trumpet, violins and oboe continuing the mockery in bar 12. At bar 14 the xylophone and trumpet dance canonically with the violin, culminating in a *forte* at bar 16. The rhythmic *ostinatos* in the accompaniment drive the music forward.

As mentioned earlier the opening of the *Allegro* is in D minor. Now at bar 16 xylophone, violins and bassoons present the main theme starting in E minor. This time, the accented second beat of the theme on E^b is retained on the recording which highlights the quirkiness of the figure (It is interesting to note that Garretty quotes the “rondo” theme retaining the second beat as a C[#]). The first bassoon laughs along with *z* in bar 18. The solo violin now interrupts with a rhythmically lively figure *a* in *pianissimo* at bar 19 which is an extension of the main theme, A (see Example 51).

This is answered by the oboe. The two bar phrase is then repeated. Meter changes to 3/4 and then 2/4, with canonic entries in the strings, create a certain instability but lead to a very lyrical and interesting motive *b* (see Example 52) showing

thematic transformation from bar 1 of the introduction of the *finale* and the last three beats of the first bar of the *Adagio* (see Example 52).

The martial like opening has now been transformed into a singing *legato* line in the solo violin. This leads directly back to the second half of the first bar of the main theme of the 2nd movement. The “new” idea is presented in two, four bar phrases with continuous meter changes (3/4, 2/4) over a pedal on F. These phrases end with a flurry of activity in the piccolo in bars 28 and 32 and resolve in C[#] major at the *Tempo I* marking in bar 33. An orchestral interlude is now introduced combining two fragmentary motives from bars 2 (*x*) and 7 (*z*) of the introduction creating *c*. The combined motives can be easily noted (see Example 53). The rondo-like character and rhythmic accompaniment from bar 8 resume.

Motive *c* is heard in parallel 6ths in the trumpets and repeated with a doubling in the flutes. The bassoons, with a *fortissimo* flourish in a 3/2 bar, lead back into an adapted version of the main theme *A* in the xylophone and first violins. Bar 37 relates directly back to bar 2 of the introduction to the *finale* and bars 54 and 56 in the 2nd movement (see Example 54).

The quirky nature of the theme is confirmed with a change of meter to accented beats in 7/8 and then *w* from the opening bar of the movement is taken up canonically by the clarinet and bassoon. *A*, in the adapted version is then taken up by the solo violin and elaborated in a 3/2 bar. The new version of *A*, beginning at bar 43, also includes a reference to bar 54 in the *Adagio*. A 3/4 bar with a *fermata* on an A minor chord rounds out the first section in the *Allegro*.

A contrasting episode from bars 47 to 70 now emerges in the orchestra. A “new” motive *d* (see Example 55) derived from *a* is taken up on the bassoon.

The short, syncopated rhythmic figures create a sense of urgency and uneasiness. (It is to be noted that the Albert Edition study score has a semiquaver rest missing in bar 47). The motive is extended on the clarinet and taken up in turn by the oboe, flute and piccolo over a pedal on E which falls to E^b at bar 54. *B* is now presented in the solo violin. Interestingly *B*, by way of diminution, is taken

straight out of the *poco meno mosso*, *quasi recitative* passage, bars 121-122 of the first movement (see Example 56).

The *sforzando* accented E[♯] of the solo violin, clashing with the above-mentioned E^b in bar 54, reinstates the semitone dissonance heard at the beginning of the *Allegro*. The uneasy syncopated rhythmic figure of *d* is heard in the accompanying clarinet and flutes at bar 56 under a long F[♯] in the solo violin. This continues relentlessly like Morse code on the semitone E[♯] and F[♯] for six bars.

The solo violin combines elements of *B* and *d* with ascending runs in a crescendo leading to *fortissimo*. The unease of rhythm and improvisatory nature of the solo line over a roll in the cymbal leads to a *fermata* on another semitone, B and C[♯].

The cymbal roll is now taken up by the timpani which accompanies a written out *Cadenza* for seven bars beginning *a piacere* in the solo violin. A brilliant descending run at bar 70 leads back to *A* at *Tempo 1* with its implied F minor.

A discourse of the various themes and motives follows. A muted trumpet discusses the main theme with the solo violin which then plays *a*. This is then taken up by the lower strings of the orchestra at bar 88. A major orchestral tutti ensues with motive *a* accompanying theme *B* in the woodwind and brass. This neo-classic style of writing builds to a *fortissimo* climax followed by a version of the “rondo” theme. At bar 103 we hear a reminiscence of *B* which relates directly back to the phrase from bar 121 in the *quasi recitative* passage of theme *D* in the first movement. The solo violin accompanies with brilliant arpeggios. *B* is then presented in unison by the flute and oboe. High flying double stops bring the solo line to a temporary close whilst the brass take up theme *A*. This interlude subsides with a *rallentando* in bar 109 and a lyrical version of *a* is heard in the solo violin in a passage marked *poco meno*. A sighing horn is heard in the accompaniment leading to a *Cadenza* in double stops based on *B* for the solo violin. There are also melodic references to theme *D* from the first movement. This time a timpani roll accompanies.

A change of meter to 6/4 and a tempo change to *Adagio* at bar 121 return the listener to the forlorn world of the second movement. An E minor/major tonality is created over an eleven bar pedal on E in a similar fashion to the concluding paragraph of the slow movement. This reprise of the slow movement theme played by the solo violin and then flute, one beat apart, seems to conjure a benediction and solace to the work which has evoked such a musically troubled atmosphere throughout. Towards the end of this *Adagio* the reminiscences are complete. E as the central tonality is retained in a version of *A* in the woodwind. The jaunty theme is paraded one more time by the solo violin *piu moderato*. An *ad libitum* cadenza-like section occurs and an augmented version reminiscent of *B* is heard in the brass as solo violin arpeggios and (in the Albert Edition score) a Morse code-like rhythmic figure from *d* in the orchestra, repeating the dissonance on E[♯] and F[♯], drive the concerto to a *fortissimo* ending. The recording simply incorporates repeated quavers in the second last bar.

6.4 Some technical and interpretive insights relating to the solo violin part

It came to light, after studying the Albert Edition score, that the Australian Music Centre has the composer's autograph, piano reduction of the violin concerto of 1960.

The above places the Sutherland violin concerto in the same predicament as the Hanson violin concerto. There are many discrepancies between the study score and the piano reduction and there is no performing edition published. Fingerings are not printed in either score and bowings vary a great deal. Often the soloist (Leonard Dommett) on the recording creates his own bowings however the changes are very effective regarding the instrumental and musical approach. As noted earlier, Dommett's performance pre-dates the study score.

Garretty (1963) makes the following observation, 'Though some of it is difficult, it is never unplayable. Thomas Matthews told me that the double-stopping took the utmost concentration, but the rapid figures were easily handled' (p. 100).

Matthews (cited in Garretty 1963, p. 100) states that:

... in the case of the extended double-stopping passages, these called for enormous concentration and control. Technically, the running passages lay more easily, perhaps because I was able to suggest some slight revisions which lay better to my own left hand. Of the three movements the second one proved to be a slow movement of great beauty, and feeling, and its return towards the end of the final movement was, for me, always the most moving part of each performance. This is certainly a concerto to be played a great deal in the future and it was very encouraging to find an eager and enquiring response from the different string sections in the Victorian and South Australian orchestras as to its availability.

Certain suggestions will be presented below but it will not be a fully comprehensive approach as required for the presentation of a performing edition or publication. Also, each idea presented is only one of several possible solutions to each issue discussed.

6.4.1 1st movement: *Allegro*, no key signature, common time (crotchet = 116)

The solo entry has great dramatic impact. A very fine technical facility is required right from the beginning of this concerto. Two down bows at the start of bar 34 suit the opening. The triplets in the passage can be played in one bow with a heavy *portato* on the third of each group.

In bar 37 breaking the slur at the half bar makes the *crescendo* more effective. The final minim, if played with a separate bow, makes for a more successful climax to the phrase.

The arpeggio figures in bar 39 require unusual left hand shapes. The sequence works well starting on the second finger in half position. On the recording the ricochet bowing in the repeat of this passage is very effective.

In bar 56 an extension with the fourth finger is required in the minor ninth from E to F to avoid crossing or sounding the open A string under the slur. Many

extensions are needed throughout this passage. Also very quick string crossings are necessary in the “skipping” rhythms.

The slur in bar 63 must be broken at the second note otherwise the semiquaver D will not be heard.

The rapid harmonics which follow are quite awkward to play cleanly notwithstanding the misprint in the score. The fourth semiquaver harmonic in bar 66 should be printed sounding as an A[#] not a C[#]. This particular arpeggio requires three shifts over four notes.

The passage from bar 79 is very typical of the movement so far. There is much chromaticism including augmented intervals which require a careful consideration of fingerings and string crossings.

The next section is quite straight forward. On the recording bar 102 is played down the octave. However, by bar 104 one needs to be in the eighth position on the A string (i.e. the third finger on the D) to be able to execute the following arpeggios successfully.

A wonderful fantasy-like passage in double stops begins at bar 113. Starting in the second position would be most suitable. Slurs need to be added to the score at bar 114. The fourths and fifths are a little awkward especially if a slight *portamento* is added for expressive purposes.

In bar 121 a *portamento* whilst breaking the chord is very fetching and one needs to be in the fourth position at bar 124 to successfully execute the “sighing” quavers. Playing these slurred quavers with a *diminuendo* enhances the expressive quality of the passage.

The ending of the double stop passage on a perfect fifth is very awkward. This is solved by Leonard Dommett on the recording by playing an *acciaccatura* on the C[♯] followed by the G[♯] a perfect fifth above.

From bar 147 much of the material already presented is repeated, thus similar issues as discussed above occur. However, the register and fingerings vary. On this occasion the passage “sits” reasonably well in the second position. Also, the quaver, semiquaver rest and semiquaver rhythmic figure occurs much more in this version of the theme and this rhythm needs to be played very crisply on each occasion to contrast with the alternating triplet rhythm. A hooked stroke, “hooking” the semiquaver in the same bow as the previous quaver would be useful. Slurring the triplet with a heavy *portato* on the last note (as in the beginning) would also be beneficial. The chromaticism is a little awkward especially the last few notes e.g. in bar 150 there is a leap to C[♯] in the ninth position which then resolves to an F[♯].

The arpeggio passage requires several different left hand shapes. The fingering is not as sequential and straight forward as when written for the first time in the movement. In bar 152 one begins in the half position using 1st, 3rd and 2nd fingers. Then one contracts the 2nd, 1st and 3rd fingers (in first position) for the next arpeggio followed by a shift to the third position with the fingering 2, with a contracted 1, 1. Another shift to the fifth position follows with the fingering 2, 1, 3 (contracted) and again 2, 1, 3 is used in the final chord in the seventh position.

The lyrical passage from bar 161 benefits from the occasional expressive *portamento*.

The perfect fifths and fourths from bar 177 need special attention with regard to intonation.

From bar 213 slurs are placed over many of the dotted rhythms in the solo part in the recording. The score is rather inconsistent in this regard. In this passage the clarinet part is slurred. The oboe part is not.

An unmarked *Meno mosso* section occurs in the recording at bar 221. This works well with the lyrical double stopping passage. However, the final double stop is deleted with the soloist ending on a single high D.

In bar 246 the A[#] is played down the octave. This correlates well in a musical sense with bar 248. Occasionally, additional slurs suit the *legato* line of this passage.

The following double stops from bar 250 are technically straight forward however the soloist needs to have a very sound aural awareness to present the harmonic progression confidently. On the recording the first beat in bar 258 is turned into a double stop i.e. a C[#] is added to the printed A. This “rounds out” the passage of sixths very nicely.

A return to the fantasy-like double stopping passage ends the movement. It is a very imaginative piece of string writing. On the recording the double stops continue to the very end of the movement. From bar 290 the score (J. Albert) differs markedly from the recorded (Dommett) version (as noted above).

6.4.2 2nd movement: *Adagio*, no key signature, 6/4 (crotchet = 60)

This exquisite movement requires a singing *cantilena* style approach. In the recording, slurs have been placed over the second and third crotchet beats of bar 8. A nice touch is an additional slur over the last two notes.

As mentioned earlier, there is a misprint in bar 10. The low A[♯] should be a B[♯] which is more in keeping with the main theme. Playing the augmented seventh with the first and fourth fingers works well. The inner aural awareness of this passage is very important otherwise the pitch suffers. Dissonances also have to be “in tune”!

Playing the second half of bar 12 on the A string with *portamentos* sounds very expressive. Again, a mixture of slurs and separate notes is effective in bars 13 and 14. In bar 13 another misprint occurs. The second F[♯] in the triplet should be an F[#].

A beautiful colour can be achieved at the next entry in bar 19. This phrase sounds wonderfully rhapsodic when played on the G string. A *portamento* to B^b is most effective.

Misprints occur yet again in bar 20 in relation to the recording. The second and third beats should be G^{\sharp} and F^{\sharp} repeated in the dotted figure. Added slurs are most suitable.

In bar 25 the dotted figure should be taken in the one bow, however taking the notes separately at the *fortissimo* with a *portamento* makes for a very dramatic effect.

In bar 33 the second last note should be an A^b not a G^b .

The beautiful statement of the theme in E^b major beginning in bar 41 sounds marvellous on the A string for at least a bar. *Sul G* works wonderfully well from the minim E in the next bar to the end of bar 43.

In bars 44, 45 and 47 the beat printed as a quaver and two semiquavers should be re-written as a dotted quaver and two demisemiquavers whether in the solo part or wherever it is played in the orchestra. This is the rhythm that is played to the end of the movement when this phrase occurs.

Bar 46 is an interesting bar. A suggested fingering follows. Start in the fifth position on B^b on the A string. A shift with the second finger to the F^{\sharp} in the seventh position allows one to extend the fourth finger to the high C. The second finger comes back to the F^{\sharp} . The third finger shifts back to the third position on C. There are then numerous ways to arrive back in first position.

The slur in the above passage can be easily broken up according to the beat. Indeed, on the recording the last three semiquavers in bar 46 are played with a separate *détaché* bow stroke within the *poco ritardando*.

In bar 52 the A and C minims are played an octave higher. The small decorative notes in bars 54 and 57 are deleted. The last note is played in the ninth position if played with the fourth finger.

6.4.3 3rd movement: *Allegro*, no key signature, common time

As mentioned earlier, the articulation in the solo part is often not very clear in the score. The robust quality of the opening “rondo” theme needs to be featured. On this occasion the inclusion of *staccato* dots on the first two quavers would assist in the interpretation of the main motive. A *collé* (an off-string *martele*) bow stroke creates the right character.

In the score the C[#] misprint (bar 8) needs to be corrected to a D[♯]. In the recording slurs are added to the semiquavers. One should experiment playing the opening *Sul G* up to and including the first semiquaver of bar 9 (although the open D string on the “misprint” is very effective in giving the atmosphere a rather rustic quality). Bowing the semiquavers separately as printed seems to maintain the jocular approach to the main theme.

In bar 8, two up bow *staccatos* (played in the manner of a “*flying staccato*”) on the last two quavers allow for a down bow on the down beat of the next bar. Slight bowing adjustments such as this are needed throughout the movement.

One suggestion for the rapid skipping motive in bar 19 is to start in the fourth position. Remain in fourth position until the B[♯] whilst extending the fourth finger to the F[♯]. Then during the semiquaver rest, simply shift the fourth finger back to the third position on the final D in the bar. Add the slur in the first group of semiquavers in bar 21. This brings the bowing into line with the first enunciation of the theme.

Repeat the fingering from bar 19 in bar 22. This means that one is in the third position in bar 22. It is then easier to think of the following C[#], A[#] dyad in bar 23 enharmonically as a D^b and B^b dyad in third position.

The use of flats and sharps in the very same passage can often cause mental confusion with regard to the fingerings. Sometimes thinking enharmonically eliminates the problem.

In bar 25 the fourth position is useful on the violin entry. One then extends the first finger back to the G[#] and again back to the C[#] in bar 26. This avoids a very quick string crossing in the latter bar.

Hooking the B^b quaver to the previous dotted crotchet E^b works well in bar 29. Again a great inconsistency in the bowing is shown in these bars. The bowing in the previous phrase from bar 25 works just as effectively in the phrase from bar 29.

The first beat of bar 41 must be slurred in the same manner as the first violins at bar 36. This again is a misprint in the solo violin part. For clarity in the passage, third position is most suitable until the third note in bar 42. This B^b can then be played in the first position. However, it must be said that the first position has a fine, bright quality right from the start of this passage but some quick string crossings are involved. An extension with the third finger to the higher B^b allows for the rest of the semiquavers to be played in the second position if desired. On the recording the slurs are ignored over the last twelve semiquavers and they are played *non legato*.

On the recording in bar 44, the first four semiquavers are changed to F[♯] and E[♯] slurred followed by E[♯] and F[♯]. This works quite well but one must question the change.

The next entry at bar 53 works well in the fourth position. Removing the slur from bars 56 to 57 assists one in obtaining the louder dynamic required. However, one must avoid hitting the open A string when doing so. Playing the A^b on the A string solves the problem.

“Tucking in” or hooking the last semiquaver in the skipping figure of two slurred semiquavers, a semiquaver rest followed by one semiquaver is very successful. In other words one plays the whole rhythmic figure on the third beat in bar 57 in the same bow. This is rather important as this figure is repeated many times.

In bar 61 one should be in the third position to play the top D. If one then plays the crotchet G^{\sharp} with the third finger, the run of nine notes begins nicely in the fourth position. The G^{\sharp} can then be played with the fourth finger. Only a semitone shift is then required to the B^{\sharp} with the first finger (A^{\sharp} to B^{\sharp}) to assist in the completion of the rest of the run with clarity.

The following *Cadenza* should be played *rubato* and in a very improvisatory manner. The ending of the *Cadenza* is rather awkward. In bar 68, playing the last three double stops with the second and third fingers allows one to play the perfect fifth with the second finger in the eighth position. Shifting the second finger back to the F^{\sharp} allows for the C^{\sharp} to be played with the third finger at the final pause. This is quite demanding to play successfully.

On the recording the first two notes of the run in bar 70 have been reversed to E and D^{\sharp} (not D^{\sharp} and E). A separate bow can be taken on the second quaver beat. A suggested fingering involves fifth position and then a shift to first position with the fourth finger on the B^{\sharp} . A shift to third position would also work.

The recording and score do not correlate on the second quaver beat of bar 72. A quaver is played instead of the repeated semiquaver G sharps. However, a ricochet bowing is used in the repeated B naturals in bar 74. A slur is added in the last crotchet beat in bar 76.

The awkward double stops in bars 77 and 78 “sit” reasonably in the sixth position and the left hand can remain in this position throughout both bars.

The rapid arpeggios are successful in the first position with the middle G^{\sharp} being played with the fourth finger. A shift with the fourth finger to the top E^{\sharp} played as a harmonic also works well. The recording adds a further C^{\sharp} crotchet at the beginning of bar 82 which is not in the score. However, this does round out the phrase nicely.

Taking out the first slur and using ricochet bowing in the repeated G^{\sharp} semiquavers in bar 83 is again musically quite valid. The ending of the whole passage on a

high harmonic B[♯] in bar 88 is very effective. This of course, can be played in the first position if desired.

The *Tempo I* at bar 99 needs to be very carefully considered. The rapidity of the following passage is very demanding thus a slightly *meno mosso* approach might be necessary as on the recording.

Again, major discrepancies occur between the recording and the solo violin part in the score. Bar 100 is the main case in point. There are at least five changes. The two low F naturals in the double stops are deleted. The D[#] is amended to a D[♯] which also affects the third last note in the bar. The final rhythmic figure is reversed to two semiquavers followed by a quaver.

Quick contractions and extensions are useful in the rapid demisemiquaver arpeggios. A suggested fingering in bar 101 is as follows. Start with the first finger in the third position on the C[♯]. Contract the first finger into the fifth position on the F[♯] beginning on the second quaver beat of the bar. Extend the third finger to sixth position on the highest F[♯]. This fingering can be repeated in bar 102.

In bar 103, begin with an open D string and have the first finger in the third position ready to play the G[♯]. After playing, retain the G[♯] silently. Extend the third finger to the fourth position for the C[♯]. The result is that the first seven notes are played in a combined third and fourth position. Contract the first finger into the sixth position on the G[♯] beginning on the third quaver beat of the bar. Extend the third finger to the seventh position on the highest G[♯]. This fingering can be repeated for the next three arpeggios.

The following double stops are relatively straight forward starting in the half position at bar 105. A shift to the sixth position is then necessary for the final seven semiquavers.

Another *Cadenza* follows. There are four discrepancies between the recording and the study score. At bar 115 a D^b is played in the lower double stop on the second

quaver beat creating a perfect fifth (not a diminished fifth). A perfect fifth is also played in the second double stopped crotchet (which is also a misprint because it should be a quaver!) of bar 118. The G^{\sharp} has been changed to an A^{\sharp} . In bar 116 the misprint is in the sixth quaver of the bar which should be a D^b and E^b (not a C^{\sharp} and D^{\sharp}). It then follows that the top note in the last double stop in the bar is also E^b .

Some of the more interesting fingerings will now be noted. Thinking enharmonically in bar 114, one can play the two quaver double stops in the first position. The perfect fifth can be thought of as C^{\sharp} and G^{\sharp} and played with the second finger. The third and first finger can then be used to play the “ D^{\sharp} and F^{\sharp} ” (E^b and G^b) in the first position.

A shift to the third position is then required for the first of the semiquaver double stops.

Continuing with bar 114, quick shifts are then necessary to play the double stops successfully under the first two slurs in the bar. The second and third fingers play A^b and F^{\sharp} . The second finger quickly slides to the A^{\sharp} whilst the first finger plays E^b . This avoids a nasty string crossing with the third finger.

Bar 116 sits well on the D and A strings, however the ending of the *Cadenza* is very awkward. One must try to arrive on the second and third fingers in the sixth position in bar 118. Use the same fingers to shift to the eighth position on the C^{\sharp} and A^{\sharp} and similarly to the tenth position on the high E^b and C^{\sharp} . Play harmonics on the E^{\sharp} and B^{\sharp} shifting back with the third finger and play the pause with the third and second fingers (Note that the lower finger and note are mentioned first). Break the slur in bar 119 for a more positive sound or tone.

Another discrepancy occurs in bar 130. The second demisemiquaver is played as a G^{\sharp} on the recording not as an E^{\sharp} . On this occasion the printed E^{\sharp} should be retained as the solo violin is in canon with the first horn and the falling semitone in the horn part should be replicated in the solo violin part.

From bar 142 the cadenza-like solo passage needs to be played with great freedom. The second finger in the half position works well at the beginning of the passage.

Another misprint occurs in bar 144. The E sharps should be played as E naturals. The highest arpeggio in the sequence can be played successfully when the left hand is opened across three positions. One shifts with the first finger to the seventh position on the highest E[♮] in bar 144. Remaining in the seventh position throughout bar 145, one extends the fourth finger to the eighth position for the top B[♮] and contracts the second finger back to the A[#] in sixth position. The following arpeggios to the end of the movement are then quite straight forward.

Chapter 7.0 *Gurdjieff* Concerto No.2 for Violin with Small Orchestra – Larry Sitsky (1934 –)

7.1 **Background to work**

Larry Sitsky wrote about his Violin Concerto No.2 as follows in the preface of the score:

When the University of Tasmania approached me with a commission for a new concerted work for Jan Sedivka, a decade or so had gone by since the composition of my massive MYSTERIUM COSMOGRAPHICUM: VIOLIN CONCERTO NO.1. Since then, various changes had occurred in my style and thinking, and this second Concerto is clear witness to those changes. Instead of a Mahlerian orchestra and choir, we now have a chamber-like ensemble . . . In place of a highly structured and organized melodic and harmonic scheme, we have in this new work fairly simple modal-like melodies and treatments . . .

. . . Both Jan Sedivka and myself have been interested in the writings and teachings of Gurdjieff, that fascinating and enigmatic figure that emerged from Armenia early in the 20th Century. . . Gurdjieff collected some very ancient melodies from Central Asia, and published his newly unearthed folk melodies in 4 volumes. I have drawn on this rich fund for material for this Concerto . . .
(Sitsky 1983)

The seven movements of this concerto, in a folk inflected style contrast strongly with the other works covered in this survey of the Australian violin concerto. Indeed, the work is quite different from Sitsky's other four concertos for this instrument.

Whilst an outstanding virtuoso pianist, Larry Sitsky obviously has a deep love and affection for the violin. His very first opus is a solo violin sonata of 1959 – a very fine work. His friendship with Jan Sedivka has inspired him to write and dedicate the first four of his five violin concertos to him. Sedivka was an outstanding teacher and performer. Based in Tasmania from 1966, he led Australia's most

notable string school for nearly 30 years. In 20th century Australia, Sitsky and Sedivka were pre-eminent in their relationship as composer to violinist.

The architectural structure of the movements in this violin concerto is a sort of palindrome.

The choice of seven movements, and the placement of the Cadenza as the fourth movement have at least partially something to do with Gurdjieff's teachings concerning The Octave, the Law of Seven and the Law of Three. (Sitsky 1983)

In atmosphere, instrumental colour and pace the outer movements reflect each other. The second and sixth movements are both examples of an intricate contrapuntal style. The third and fifth movements feature duets with the solo violin and a brass instrument, horn and then trumpet. And the whole structure is crowned by the central fourth movement which features a cadenza for the solo violin.

Sitsky's vast output includes numerous concertos and differing styles of approach. Many of his works relate to the mysterious or mystical. In this way it would seem that he resonates with current mystical musical traditions which include such composers as Arvo Pärt and John Tavener. However, Sitsky's work is not written in the minimalist style of these composers. It is interesting to note that the earlier Armenian composer, Alan Hovhaness also composed his second violin concerto in seven movements and it ends with a Hymn which again relates to the mystical.

An extract from the author's interview with Larry Sitsky in 2008 (see Appendix 2) shows how the "Armenian connection" linked with the *Gurdjieff* violin concerto came about.

AL: . . . Whilst studying these concertos, the Australian concertos, I came across the Hovhaness second violin concerto.

LS: Yes.

AL: Have you heard it?

LS: I don't know that.

AL: It's also written in seven movements.

LS: Oh, how interesting.

AL: His second, his second violin concerto. So they're both...[second concertos]

LS: I see. How interesting.

AL: He revised it in 1955 to seven movements. And he also finishes with a hymn as well. So it has a certain mystic connotation.

LS: Hovhanness, of course, I know some of his music. I'm very fond of it and the *Gurdjieff* concerto was probably the first piece using Armenian folk music that I wrote. I subsequently wrote quite a number. And the reason was two visits to Armenia when it was still part of the Soviet Union.

AL: Yeah.

LS: It was safe to go there.

AL: Yes.

LS: And I went there by accident. I'd gone to Soviet Russia as part of an exchange program and I was in the office of the Secretariat of the composers; I think it was called the Union of Composers, yeah.

AL: Yeah.

LS: And they said we'd like you to go and visit some of the outlying republics. Where would you like to go? And there was a big map on the wall. I had no idea. So I just looked at it and for some reason noticed Armenia and said, 'Can we go to Armenia?' And then I was flabbergasted by the richness of the folk music...and the sacred music and I went back a second time for that reason. It was just, not only spiritually potent; it was fascinating to me as a composer that it was such rich melismatic music which had some elements of Western about it and some elements of Eastern.

AL: Yeah.

LS: When you look at a map you can see why...sitting there between Greece and India. And so a lot of eastern things began to appear in my music; the drones, the melisma, the rhapsody element. And of course the modes in Armenia came from the Byzantine side of the culture. So it was a good choice but I didn't know then. It was [a] fluke as far as I was concerned. That's where I first got interested in this. I'd of course read a lot of Gurdjieff and knew about his passion for collecting old tunes. So that was already in my brain anyhow but that, it just gave it a kind of push.

AL: Had you already discussed Gurdjieff's philosophies with Jan prior to this or...?

LS: Well not only that. Growing up in China, that part of Russian culture and history was well known. The emergence of theosophy, the effect of theosophy on Scriabin, and the emergence of other philosophies including the Gurdjieffian system. So it wasn't a new sort of mystery as it were. But when Jan came to Brisbane, yes, we talked about this and he knew that part of my background already had touched base with this. And so yes, we had some interesting conversations. And the Gurdjieff music collecting was of course a common sort of bond, whatever one thought of the other teachings. The teachings interested him because he was applying some of the ideas in his own teaching, and that part was new to me. I didn't know anything about that and so it forced me to read some of the original texts and Ouspensky as well, which is very eloquent in the original Russian; beautifully kind of poetic and again, although Ouspensky describes himself as a scientist, there's a strong foundation of mysticism running through it all. So that was fascinating.

And then Jan had a study group which I was unable to take part in but we often talked about it and, after writing the first concerto, which was based on Western mysticism and on the ideas of people like Kepler, we inevitably started nattering about what the next one might be and it was in our kitchen; he used to come and Beryl would retire and my wife would retire; and we sat till two or three in the morning just talking. And we got this idea of maybe plugging into this tradition and somehow using the Gurdjieff tunes which again, at that time, I didn't know; I just knew about them. And they were hard to get because the Gurdjieff schools at that time were still acting silly. They kept all the stuff secret because you see if you played the tunes, the roof would fall in, you know. There was all this nonsense going...(Sitsky, L 2008, pers. comm., 25 March)

Chronologically, the Violin Concerto No.2, *Gurdjieff* is the fifth concerto Sitsky has composed. It was premiered in Hobart in 1983. Jan Sedivka was the soloist with the Tasmanian Conservatorium Orchestra conducted by Keith Crellin. This was confirmed by the composer in a telephone conversation on 24th January, 2009.

The Violin Concerto No.1 represents the first work Sitsky has written in the genre. He has composed 14 concertos for numerous instruments including -

- Concerto No. 1 for violin, orchestra & female voices, “Mysterium Cosmographicum” (after Kepler), 1971*
- Concerto for woodwind quintet & orchestra, 1971*
- Concerto for trombone, keyboards & percussion, 1982*
- Concerto for clarinet & strings, “Santana”, 1981*
- Concerto No. 2 for violin & small orchestra “Gurdjieff”, 1983*
- Concerto for guitar & orchestra, 1984*
- Concerto No. 3 for violin & orchestra, “I Ching: the 8 Kua (Trigrams)”, 1987*
- Concerto for orchestra, a completion and realisation of Busoni’s “Fantasia Contrappuntistica”, 1984*
- Concerto for piano & orchestra, “The 22 Paths of the Tarot”, 1991*
- Concerto for cello & orchestra “Sphinx”, 1993*
- Concerto No. 4 for violin & small orchestra, “The Dreaming”, 1998*
- Concerto No. 5 for violin & orchestra, 1998*
- Sephardic concerto for mandolin & small orchestra, “Zohar”, 1998*
- Concerto for double bass and ensemble, “Beowulf”, 2006*

(Composer’s List, 2008) and has thus considerably enriched the concerto repertoire.

7.2 Instrumentation

Flute, clarinet, horn, trumpet, percussion: timpani, 3 gongs, 3 tom-toms, xylophone, 3 conga drums, bongo drum, 3 tam-tams, vibraphones, side drum with snares, side drum without snares, suspended cymbal, glockenspiel, small body of strings and solo violin.

Composer’s Note: score is written in C i.e. all instruments written at Concert [pitch] except the glockenspiel which sounds 15va higher and the xylophone 8va higher. Double Basses 8va lower as usual.

Each movement has differing instrumentation as described below.

7.3 Discussion and analysis

In the second violin concerto, Sitsky has forsaken his earlier “Mahlerian” approach to the form (see above quote from the preface of the score). Perhaps this has resulted in a work where “less is more” or it is simply a new path in the composer’s imagination. Whatever the case, the craftsmanship, technique and authority demonstrated in the writing of the composition are a rock-like foundation supporting the inspiration and spirit of the work. The writing is quite intricate in its “simplicity”.

The composer’s autograph score (1983) and the CD recording of “Larry Sitsky” (Move Records, MD 3084, 1989) have been studied. However it should be noted that in 2006, ABC Classics (476 5252) released a two CD set of “Larry Sitsky, Violin Concertos” which includes Violin Concerto No.2 – *Gurdjieff*. This set is part of the Tasmanian Symphony Orchestra, Australian Composer Series. This recording on ABC Classics is of the same performance as on the original release on Move records.

7.3.1 1st movement: *Dolce, rubato*, tonal centres A and E, 4/4, variable meter (crotchet = 44 ca.)

Instrumentation: 3 tam-tams, vibraphones, timpani, strings, solo violin

All the instructions to the performers are very clear. However it is interesting to note that they are given in three languages – Italian, English and French.

The solo violin dominates this movement, and its modal phrases of variable lengths give the music a feeling of continuous variation. The rest of the orchestra proceeds as an unobtrusive, but independent backdrop with the exception of the *pianissimo* A-E drone in the cellos which underpins the whole movement. There is an improvisational quality in the solo violin line right from the very beginning. The main tonal centres are derived from the cello droning notes and by bar nine the falling solo violin line has delineated the Aeolian mode. However the frequent closes on E and the surrounding F naturals also strongly suggest the Phrygian mode. The accompanying strings are muted and a single agitated tam-tam assists the drone in the cellos. Later, up to three tam-tams are agitated at certain times,

providing a wash of underlying colour. Obviously, the harmonic pulse is static, allowing the solo violin to glide on top of the orchestral ‘texture’ which creates an ethereal and unearthly atmosphere.

The folk melodic basis of the writing generates short phrases in differing meters. The mournful melodic line is quite repetitive but is imbued with an imaginative improvisational approach. As intimated before, a sort of variation form is created, a rather “folkish” chaconne which culminates in a climax only to die away in the latter bars of the movement. The phrase lengths vary. Sometimes there are introductory notes leading to the highest point in the phrase from which the solo violin sadly falls. At other times the tonal centre of the phrase is immediately presented in a higher register and the mournful quality of the solo violin line falls through a descending line.

The first section lasts sixteen bars. The first three phrases consistently fall to an ending on E. The violin line is now presented on the E string and in bar nine after a *crescendo* the first double stop is introduced allowing for a phrase ending on A and E. The tonal centre is now finally confirmed as A. The first, fourth and fifth phrases are introduced and featured by way of an entry of a tam-tam.

The tempo has continually increased throughout this opening. Bar ten is marked *poco accelerando e crescendo*. A whole bar is used by way of a ‘pick-up’ introduction to the main phrase. Initially the phrase ends on E but in bar sixteen the resolution on A is again confirmed (see Example 57).

A 2/4 bar at bar seventeen introduces *Tempo 1* and the previous process begins to repeat itself. Two long phrases assert themselves. The entry of the vibraphones in bar eighteen lends an exotic “flavour” and a certain dissonance to this section and the marking *crescendo e incalzando* in the 5/4 bar of 22 asks for a more urgent feeling.

The first *mezzo forte* and 6/4 bar arrives at bar 25. A tam-tam discontinues. The second violins enter with repeated quaver *pizzicatos* which tend to create a feeling of foreboding. The entry on C[#] creates effective dissonances with the solo violin

line and the harmonies are more varied. Whilst the melodic line introduces more chromatic notes the sombre falling phrases continue in the same vein. Double stops now appear frequently in the solo violin line. The first *forte* occurs in the double stop pick up note to bar thirty. The vibraphone re-enters at this point.

In bar 32 the repeated quaver *pizzicatos*, apparently independent in both tonality and articulation, are re-enforced in the first violins. Another tam-tam stops. The atmosphere of foreboding develops. The *accelerando e sempre incalzando* continues in an implacable manner.

Acciacaturas feature in the rising phrase from bar 42 and the passage is marked *appassionato*. Short pauses emphasise the climax of this phrase but again the arc of the line falls back to A, creating a hypnotic effect. At the end of the next version of the main phrase, the violas enter in bar fifty-one with their repeated *pizzicato* notes which are marked as “a fraction more prominent than the violins”. The last tam-tam dies away.

After a *crescendo*, a further phrase marked *sempre piu appassionato* is heard with sweeping minims in double stops decorated by grace notes. (In bar 57 a C has been added in the second minim of the recording.) The vibraphones return and in bar 57 the timpani discreetly assists the forward momentum of the movement.

Another *forte* arrives in bar 66. The double basses now enter in *pizzicato* semiquavers. They are marked “individual ad. libs., *murmorando*, varying speeds, *pianississimo*”. This is to continue to the final climax and to the very end of the movement. In bar 75 the solo violin, now *forte*, wails in accented octaves. The final climax arrives *fortissimo, sempre cantando* in bar 82.

A *poco meno mosso, dolce poco rubato* section ends the movement. The three tam-tams, vibraphone and timpani all assist the strings in diffusing the tension of the movement. The solo violin lands *morendo* on a long E. The string *pizzicatos* seem to peter out aimlessly.

7.3.2 2nd movement: *Allegro*, Dorian mode on D, 3/4, consistent meter

Instrumentation: flute, clarinet, 3 tom-toms, xylophone, tam-tam, strings, solo violin

This brilliant movement seems to depict elaborate folk fiddling. Three main ideas are treated in a fugal/imitative manner. Three “solo” instruments are involved; the flute and clarinet with the solo violin leading the way. They are presented in a strict canonic imitation, each melodic line replicating the other to the very end of the movement (except when the solo violin decorates the first melodic idea in a brilliant *ossia* passage at the beginning of the second section). The whole movement consists of one section of sixty-five bars which is then repeated, making up the one hundred and thirty bar movement. Both sections present the main subject on three occasions. However, due to the varied and irregular entries of the solo instruments in the three part canon, the contrapuntal writing in the second section varies from the first. Hence, the second section is not an exact repetition of the first.

The movement is delicately underpinned with ten repetitions of a thirteen bar passage in the tom-toms and later independent *pizzicato ostinatos* in violas, cellos and double basses. The Dorian mode is the principal mode heard in the three upper voices.

Section 1, bars 1 to 65, includes the main subject of thirteen bars which is immediately heard *piano* in the solo violin accompanied by a thirteen bar passage in the tom-toms. This passage will repeat itself nine more times in a quasi *ostinato* manner (see Example 58).

In bar 14 the flute enters and repeats the main subject *piano, leggiero* at the same pitch as the original version in the solo violin. The rhythmic relationship between the tom-toms and the flute is also the same as in the original version.

After a four bar bridge passage accompanying the flute, the twelve bar counter subject is presented beginning in bar 18 in the solo violin (see Example 59).

An interesting feature of this counter subject is that the last five $\frac{3}{4}$ bars with two ‘pick-up’ quavers are written as a hemiola of four $\frac{4}{4}$ bars. This hemiola begins on the last crotchet beat of bar 24.

In counterpoint with the last two bars of the counter subject in the solo violin we hear two bars of the bridge passage, now in the flute overlapping with the third presentation of the quintuplets announcing the entry of the tom-toms. These two bars lead to the main subject given *piano, leggiero* in the clarinet at bar 30.

The counter subject is immediately repeated at bar 30 in the solo violin accompanying the clarinet. It is also taken up by the flute, creating a canon one bar apart. The repeated passage in the tom-toms is now “out of sync” with the clarinet version of the main subject.

Overlapping the last bar of the counter subject given in the flute, the solo violin introduces a third subject in bar 42 which is eleven bars in length. This is immediately repeated in a thirteen bar version. The note G is added in the first bar of the repeat, thus displacing the second version of the third subject by one beat. The inflection of the opening two quavers of this version also differs in that *staccatos* now replace the original slurs. The ending note D is repeated and a one octave ascending *glissando* not only confirms the tonal centre of the passage but brings the whole section to a fulfilling climax (see Example 60).

Also at bar 42, a *pizzicato, ad lib murmurando senza sordini* entry is written in the violas. In bar 43 the flute presents its immediate repeat of the counter subject. The clarinet answers with its first presentation of the counter subject in bar 47 and the canonic treatment continues. All of the above lead to the end of section 1.

After a *crescendo* in bar 65, Section 2, bars 65 to 130 begins. The flute and clarinet are marked *subito piano* and in a flurry of activity an “inexact” repeat of the first section occurs. As mentioned earlier, the contrapuntal writing is varied due to the irregular lengths of the phrases and overlapping entries. In bar 66 the main theme is re-introduced and embedded in the virtuosic *ossia* line of the solo violin. The tom-toms are now “in sync” as in the opening of the movement. The

flute plays the second version of the third subject in counterpoint. And, not to be outdone, the clarinet begins the hemiola phrase on the third beat of bar 65 that ends its immediate repeat of the counter subject.

In bar 71 the clarinet continues with its first presentation of the third subject. The flute announces the main subject in bar 79. At this point the solo violin plays the four bar bridge passage and plunges straight into the counter subject at bar 83. One bar earlier, the clarinet begins the second version of the third subject.

In the first complete bar of the hemiola final phrase of the counter subject heard on the flute at bar 90, the first entry of the xylophone occurs. The tom-toms then take over, leading to the solo violin's immediate repeat in bar 95 of the counter subject. The flute responds with its own version of the counter subject in bar 96 and a canon, one bar apart, begins. This accompanies the re-statement of the main theme on the clarinet in bar 95.

The xylophone then returns appropriately in the first complete bar of the hemiola phrase in the solo violin. This phrase is heard one bar later in the flute.

A marvellous *ossia* line is heard in harmonics at bar 107. This is the eleven bar version of the third subject presented in the solo violin. The rhythmic interest further develops with the second violins entering in 2/4 time with a *pizzicato*, *senza sordini pianissimo* quaver accompaniment, a dotted crotchet in the old meter equalling a crotchet in the new meter. In bar 108 the flute announces its immediate repeat of the counter subject. The clarinet plays the four bar bridge passage which leads from the main subject to its presentation of the counter subject in bar 112. The thirteen bar version of the third subject duly arrives in the solo violin in bar 118. In bar 119 the first violins join the seconds in *pizzicato*. In the following bar the flute presents the third subject highlighted by a single stroke on the tam-tam. The final version of the counter subject is heard on the clarinet in bar 124. Re-enforced with octaves on the solo violin in bar 126, the last five bars of the thirteen bar version of the third subject rushes to the climactic end of the movement.

7.3.3 3rd movement: *Allegretto, molto espressivo robusto, mezzo forte obbligato, Aeolian mode on A, 3/4, variable meter, (crotchet = 116)*

Instrumentation: horn, gongs, violas, cellos, double basses, solo violin

This beautiful movement consists of a forty-three bar section which is then repeated. The first rendition features the horn supported by lower strings. In the second, the solo violin presents a lyrical improvisatory sounding, contrapuntal line woven around the original horn solo, and a new double bass part is added. The tonal centre is very clearly defined, without dislocating accompanying *ostinatos* or drones as per previous movements.

The approach is very similar to the first movement. Assymetrical phrases are presented, arriving at various cadential points. The simple opening melodic line reminds the listener of the folk origins of the material Gurdjieff collected in the early part of the 20th century. After the *pizzicatos* of the second movement the bows are taken up again and the violas and cellos create a throbbing pulse in crotchets. Meter changes occur constantly. The second line of the double basses (played in the repeat of the movement) confirms the cadential points and the tonal centre of A. As in the first movement the melodic line (in the horn) is based on the Aeolian mode and is harmonised in a very simple manner. The occasional B flats also suggest the Phrygian mode.

The first statement of the melody featuring the short, long rhythm of a crotchet and minim is very reminiscent of other mid-European folk melodic elements such as those in Hungary (the short, long rhythmic pattern is reflected in the Hungarian language and in countless examples from the songs and instrumental works of Kodály and Bartók). The horn leans on the second beat of the first bar and the first cadential point on A arrives at the end of the second bar which is in 7/4. A further two bar phrase follows and is then extended. Bar 3 is repeated in bar 5 and another phrase of three 4/4 bars is created, cadencing at the end of bar 7. This fulfils the second complete statement of the melodic line which has now extended to five bars. A gong is heard on the last crotchet beat.

Each statement of the melodic line continues to grow and evolve. In the next statement of seven bars, the opening bar is repeated a tone higher, the first half of

bar 6 is repeated and bar 5 is heard once more, this time slightly decorated and across the bar line. Thus another phrase consisting of three 3/4, 4/4 and 2/4 bars is created beginning in bar 8. A further phrase completes the third statement of the melodic line which ends in bar 14, again featuring the striking of a gong on the last crotchet beat. The last two bars of 2/4 and 6/4 repeat the melodic line of the two 4/4 bars at bars 6 and 7. The harmonisation however is slightly varied with B flats added in the lower strings at bar 13 (see Example 61).

In bars 15 and 16 the cadencing notes of G to A are taken up in a two bar phrase and a very long line is created ending in a half close on D in bar 25. The melodic line starts to rise. Two 3/4 bars with quaver movement pivot around C. Another two bar phrase in bars 19 and 20 is a variant on bars 8 to 10. A five bar phrase with the second bar ascending to A in bar 22 falls down through quavers to a resting note on D in the 6/4 bar of 25 completing an eleven bar statement in the melodic line. Again, a gong features in the last bar of the statement as it does on other occasions.

A variation of the previous phrase now occurs from bar 26 to 29. A scale up to a minim on A is heard over a 2/4 and a 3/4 bar and the previous falling quavers are repeated in a shortened version. A rising scale then comes to rest on a minim G in the 2/4 bar of 31. The next phrase comes to rest on an F in the 2/4 bar of 34 and a sequential phrase starting a tone lower follows, ending on E in bar 37.

The original phrase ending on the half close on D in bar 25 is taken up again in a slight variant beginning in bar 38. The quavers now descend onto a full cadence on A. The constant pulsating crotchets continue to the end of the first section in the violas and cellos. A gong is heard again.

In the repeat of the movement the solo violin enters *mezzo forte* at the end of the second bar and weaves its magical “improvisation” around the melodic line of the horn. Imitation and syncopation are used. The solo violin rises to B^b, the first chromatic note in the solo line. Sadness prevails. Wide leaps occur. The B^b features again in bar 10 and the violin answers the horn, following in mournful syncopation to the cadence in bar 14. A contrapuntal descending florid passage is

heard in bar 16 and then the solo violin continues to answer the horn in rhythmic imitation. A syncopated rising line again features a high B^b. This falls down to a turn on E marked with a *crescendo*. The falling quavers with differing articulation are heard in canon with horn and eventually violin, arriving on the D. These quavers are heard again in bars 28 to 30. Canonic entries in loose rhythmic imitation, form sequential phrases beginning at bar 32.

In bar 38 the florid line of the solo violin continues. Sighing semitones follow. The descending passage of quavers is again heard in canon, this time only two beats apart. The cadence arrives on A in the horn. It is repeated two crotchet beats later in the solo violin. The violas and cellos “soldier” on through a *ritardando* to the very last crotchet beat in the final bar with pause. The double basses play a C[#] creating a *tierce de picardie* on a final chord of A major, first inversion.

The third movement has been arranged as a horn trio – *Barerq*. In the author’s interview with Sitsky (2008), the composer agrees that it would work well as a piano trio movement and also comments on transcriptions:

AL: The third movement you arranged as a horn trio?

LS: Yes I did.

AL: Do you think it would work as a piano trio with the cello playing the horn solo and then the fiddle improvising?

LS: Yes, of course it would. Of course it would. I did a version of that for Nelson Cooke. But that was just piano and cello. . . . Oh yes. That would never worry me at all. Because you know I come from the Busoni School and transcribing is seen as a totally legitimate activity because the teaching there is that the essence of the music is the same and the medium in which it’s expressed is already a secondary consideration.

AL: Right.

LS: The biggest transcription occurs when the composer draws the music from inner or outer, as you wish, space and tries to capture the sound on paper. That’s where the biggest change occurs. After that it’s insignificant. It’s small stuff.

What - up or down an octave. Well, big deal. (Sitsky, L 2008, pers. comm., 25 March)

**7.3.4 4th movement (part a): *Andantino*, G minor, 2/8, variable meter,
(quaver = ca. 160)**

**Instrumentation: side drum with snares, side drum without snares,
solo violin**

This movement consists of two parts. Part *a* is a melancholy “duet” for the solo violin and two side drums with and without snares. This leads immediately into Part *b* – a brilliant *Cadenza* which is a *moto perpetuo* in semiquavers for the solo violin with the occasional accompaniment in the percussion.

The wonderful use of the side drum brings to mind Nielsen’s 5th Symphony. In the climax of the first movement of the symphony, the drummer goes wild with loud and excited improvisation trying to stop the progress of the music. However in this concerto movement, the instrument is used quite differently. Two drums are used, one with snares, the other with snares off. Here, the drummers combine as one, and are a gentle and delightful partner to the ‘honoured guest’ at a dance.

The introductory four bars is “a call to attention” or possibly an “invitation to the dance”. For all the mixed meters it gives the impression of a bizarre waltz. The 2/8 bar, with the various triplets continued in the 2/4 bar, seems like a fast paced introduction within the introduction. These bars lead to two slower sounding bars - due to the note values - in 5/8 and 2/4 which could simply be construed as three 3/8 bars creating the impression of a waltz. Much of the movement is actually in 3/8 time but by the middle of the movement one or other of the side drums accompanies in quadruplets. The folk element is very much to the fore, the harmonic minor mode featuring.

The solo violin enters in bar 6. For the first time in the work, a key is articulated in the key signature of the solo violin - that of G minor. Indeed, the first three statements in the melodic line end on G after descending from an ever widening interval above the tonic note. The first statement begins on B; the second on C in bar 11 and the third, after a ‘pick-up’ quaver, on D in bar 15 (see Example 62). The side drum gently accompanies in *pianissimo* whilst the solo violin is marked *piano*.

The next statement in the melodic line is far longer than the previous ones. It begins with a *crescendo* at the end of bar 18 and stretches to fourteen bars. The majority of the bars are in 3/8. The first double stop is introduced on G and D in bar 21 and a three bar sequence ensues featuring double stops over a further *crescendo* followed by a *poco ritardando* and an *a tempo* in bars 26 and 27. This is reminiscent of bars 7 and 8 in the first statement of the melodic line. The next decorative line of seven bars again descends from D (bar 26), passing through a *rallentando* and ends on G with a *diminuendo*. This is a longer variant of the third statement of the melodic line.

New elements are introduced in the next passage which begins at the end of bar 33 and the 3/8 time remains to the very end of the solo violin line. Again the fifth of the scale begins proceedings but the melodic line falls a whole octave. In bar 35 the solo violin presents a duplet which invites the side drum (with snares) to continue its accompaniment in quadruplets. The augmented interval is featured for the first time between F[#] and E^b reminding the listener of the Eastern influence in the music.

In bar 43 a three bar drone on D is heard. The melodic line pirouettes around the D an octave higher and with a *crescendo*, takes flight to G. The descending scale again features the harmonic minor mode. Mordents decorate the line. At bar 45 the side drum without snares re-enters and at bar 52 continues the quadruplet accompaniment. *Forte* bars of quavers in *poco piu mosso* follow. In these bars the side drum remains silent. The leap of D to G is now repeated in bars 57 and 58 but an octave lower. The side drum (without snare) resumes its quadruplet rhythm.

In the *poco meno mosso* of bar 59 the solo violin continues *piu piano* with its descending harmonic minor line. Double stops occur. A *piu mosso* moves the music forward only to come to rest on D in bars 69 and 70. (At bar 67 the side drum with snares re-enters.) A sequence of six bars starting at bar 73 and marked *accelerando* in bar 75 finally succeeds in driving the solo violin forward to its last climax at bar 79. The side drums assist in their second and third beat rhythms in the 3/8 accompaniment from bar 72. The tension is released in the *allargando*. The falling line marked with a *diminuendo* settles on G in bar 82.

An *A tempo* section follows. The long G in the solo violin dies away into an F[♯] which seems unresolved. A five bar postlude with the side drums bring the first part of the movement to a close. The marking *estinto* asks for a barely audible ending.

7.3.4.1 4th movement (part b) *Cadenza, Allegro*, tonal centre B^b, 3/4, variable meter

Instrumentation: 3 conga drums, bongo drum, solo violin

Part b of the movement begins immediately with the striking of the bongo drum. The unresolved F[♯] ending of the first part of the movement is now taken up by the solo violin in semiquavers beginning with a *fortissimo* accent. This is the beginning of the virtuosic *Cadenza, Allegro* which is in the form of a ‘perpetual motion’. The marking of *staccato* dots with the dynamic suggests to the performer that the passages should be played *spiccato* i.e. slightly off the string for clarity.

There is no key signature but the tonal centre is B^b and the first bar of the *Cadenza* is simply a “pick-up” bar. The D flats in bars 4 and 5 imply the minor mode. Part b has mixed meters throughout including irregular time signatures. The opening is in 3/4 however the accents in the second bar create a feeling of 6.4.2/16. The accents often “distort” the designated meter and a quick “limp” or “hiccup” often occurs.

The first passage rises to an F in bar 5. After a 4.3.4/16 bar which is actually turned into a 2.2.3.4/16 by an accent on the third semiquaver and a 4.5/16 bar “correctly” accented, the resting point on B^b arrives in bar 8. The above well describes the process throughout the whole of the *Cadenza* or part b (see Example 63).

The intervals in the opening are repeated in bars 9 to 11 in different meters and after a fall of an augmented fourth to G^b in bar 12 the pitch settles again on F in the next bar. The tonal centre of B^b duly arrives in bar 15 and is repeated in bars 18 and 19. The perpetual motion continues and in the 3/4 of bar 34 the conga drums help emphasise the repeated B flats. Much of the passagework is in stepwise motion. However, apart from the perfect fourth interval between the

‘pick-up’ note and the tonal centre of B^b, other interesting intervals occasionally occur. Very quick minor 7th and octave leaps occur in the three semiquavers starting on the last note of bar 13. Octave leaps occur occasionally in very quick succession up and down.

After a quaver rest which helps little to “catch one’s breath”, the solo violin “touches base” on B^b at the end of bar 51. It then moves on quickly to settle on repeated Fs from bar 54. The conga drums interrupt in a 9/16 bar and are more involved in subsequent bars.

A variant of the thirteen bar passage from bar 46 to 58 occurs an octave higher over fourteen bars from bar 69 to 82. The conga drums repeat their statements in relation to the repeated Fs in bars 79 to 82 and end their involvement. The solo violin then simply goes “crazy” and from a high F, it dashes down through some very chromatic permutations to a low accented G bringing the *Cadenza* to a very abrupt end.

**7.3.5 5th movement: *Andante con moto*, (key – solo trumpet, one flat),
Aeolian mode on D, 2/4, variable meter (crotchet = 88)**

Instrumentation: trumpet, strings, solo violin

This movement is written with a similar concept in mind as the repeated section of the third movement. Both movements are duets, the first with horn and violin and this one with trumpet and violin. The trumpet constantly presents questioning phrases. The violin answers, embellishes, improvises and extends these phrases creating various episodes.

Whilst a simple phrase unifies the movement throughout, a rondo-like structure is created. The main phrase is used as a springboard to evolve derivative material and some new ideas.

The main motive of *a* consists of three bars in 2/4, 3/4 and 2/4 and is first heard on the trumpet *piano* and in *legato*. An important feature of this motive is the minor third between the first two notes. The first bar of *a* is like a turn or

decoration of six notes forming part of a septuplet. The septuplet begins with a rest and the turn starts on D, the tonal centre of the movement (see Example 64).

The movement is modal throughout. A pedal on D underpins the whole movement. It is played on the double basses *non vibrato*. The violas also join in with a drone on A *non vibrato, sul tasto* for just over ten bars.

There are five sections of varying lengths. The first section, bars 1 to 10 (see Example 64) incorporates *a* in various guises. In bar 4 the solo violin immediately answers the trumpet with its own version of *a* which is now written in a 2/4 bar followed by two 3/4 bars. The inflection is in a more detached manner as the slur from the trumpet phrase is removed. A crotchet F at the beginning of bar 6 extends the phrase.

Permutations, adaptations and variants of *a* abound throughout this movement. Another version of *a* is heard in the solo violin in bar 7. The minor third is deleted and the phrase ends on the tonal centre of D. Another modified version of *a* is presented in the cellos in bar 9. This figure or similar ones are often used in the cellos to confirm the tonal centre (see Example 64).

The second section, bars 11 to 45 is thirty-five bars long. Motive *b* is introduced on the trumpet in *mezzo forte* (Even in accompaniment, the trumpet has been marked with this dynamic since the fourth bar). The drones continue. The first violins take over A from the violas and the second violins contribute with F. A D minor triad is created until bar 18.

Motive *b* descends in a very plaintive manner across a minor seventh, from C to D over six bars. Falling semitones feature and as soon as the tonal centre of D arrives the solo violin pleadingly enters on E^b and falls through the same phrase to F. The cellos give a hint of what's to come with their E^b across the bar line of bars 12 and 13 (see Example 65).

Various versions of *a* now evolve in this section, the solo trumpet always leading the solo violin. The trumpet presents an adapted inversion of *a*, or simply a

rhythmically altered version of the fifth to ninth notes of *a*. This motive is heard in canon two beats later in the solo violin. In bar 27 a *crescendo* is marked and a cello figure again confirms the tonal centre.

In bar 28 the trumpet presents another modified version of *a* ending on C and the questioning and answering sequence continues. The solo violin overlaps the trumpet phrase with its inverted version of the turn beginning emphatically on D^b.

In bar 32 the trumpet presents a triplet adaption of the third to eighth notes of *a*. This is extended in the solo violin and leads to a *forte, marcato* passage which, from the note A, is a retrograde version of the second and third bars of *a*. However, the trumpet still leads the solo violin in bar 34 with accented, *tenuto* minims. The retrograde phrase mentioned above is heard in syncopation with the trumpet, the violin answering on the last semiquaver of the first crotchet beat of each bar.

In bar 37 the soloists slip together on the beat with accented notes in thirds. Imitative entries follow with differing note values and a further syncopated passage over a *diminuendo* leads to the end of the section.

The third section, bars 46 to 63 begins with a complete re-statement of *a* in the trumpet. The solo violin now decorates, embellishes and extends the turn of *a* over a continuous *crescendo*. Minor/major thirds occur within the florid passage arriving on E^b in bar 50. A new accompaniment figure appears with the entry of the second violins marked *pizzicato, pianissimo, ad libitum, speeds moderate to slow*. A phrase of twenty-three semiquavers is repeated at different tempos which creates a rhythmically aleatoric effect. The trumpet also accompanies the solo violin harmonising in minor tenths in the descending phrase at the beginning of bars 50 and 51 and a major third in bar 52. This leads to the introduction of a new element, motive *c* in bars 53 and 54 on the trumpet (see Example 66).

The solo violin imitates motive *c* with a slightly differing version. Triplet crotchets of B, C[#] and B marked with a *crescendo*, lead to a leap of a minor seventh to A marked *forte, intense*. The climax of the movement arrives. Motive *c*

continues underneath in the trumpet across the bar line of bars 55 and 56 while the solo violin soars passionately with its last version of *c*.

The first violins join in with a totally different twenty-seven note version of what the second violins began in bar 50. This creates an aleatoric background due to the random synchronicity of both pitch and rhythm.

Imitative entries follow between the trumpet and the solo violin. Descending phrases over a *diminuendo* lead to a modified version of *a* in the cellos, used as a closing figure to the episode. The tonal centre of D is re-affirmed.

The fourth section, bars 64 to 83, now begins. Again, a complete re-statement of *a* is heard in the trumpet. The aleatoric *pizzicato* section has ceased and the pedal D in the double basses drops an octave. The solo violin takes up the turn of *a* once more. The minor third is now a major third. The turn is elaborated in a quasi improvisatory manner arriving again on E^b. An arhythmic descending E^b major scale is heard. Modified versions of the turn from *a* follow in imitative entries with different rhythmic values. In bar 69 the trumpet presents a quintuplet turn in crotchets over a 4/4 bar. The solo violin responds beginning a minor seventh higher with a quintuplet of quavers in a 2/4 bar and continues phrase *a* (inverted). (N.B. The recorded performance presents an E^b as the fourth note in bar 70).

In bar 73 another variant of the turn from *a* occurs in the trumpet line with crotchets in a 6/4 bar. The accompaniment of murmuring *pizzicatos* re-enters in the violas. This new variant of *a* is repeated by the solo violin beginning a minor seventh higher (including a major, not minor third) then extended. Imitative phrases are heard in bars 76 and 77 and bars 81 and 82. Also in bars 82 and 83 the inverted version of the closing figure on the cellos is heard. All these phrases are derived from the turn in *a*. After a *ritardando e diminuendo* the *pizzicatos* in the violas cease bringing the fourth section to an end.

In the fifth and final section, bars 84 to 97, the pedal on D continues. The “rondo” theme of the opening is re-stated in the trumpet twice. In the solo violin the turn from *a* is adapted in bars 86 and 89 ending on the tonal centre of D. This leads to

a new section marked *poco piu mosso, ritmico* and the introduction of a new dance-like motive *d* in the trumpet at bar 90. The solo violin answers two beats later, a major tenth higher resulting in a short canon (see Example 67).

Again, the lines in various ways seemingly improvise on the phrase of *a* for several bars. The cellos again have the final say in closing the section. An elongated phrase falls through an octave and a fifth and comes to rest on D.

By way of a coda, three bars of *Tempo I* end the movement. A complete phrase *a* is heard in the trumpet in *pianissimo* for one last time. A strike of the tam-tam introduces the solo violin's answer with a shortened version of *a* ending on F[♯].

7.3.6 6th movement: *Allegretto - Allegro*, 4/4, consistent meter

Instrumentation: glockenspiel, timpani, 2 tam-tams, strings, solo violin

This fascinating movement is written in a contrapuntal style and in approach, is reminiscent of the second movement. A strict canonic imitation of thirty two bars at the same pitch is adhered to in the first section. In the second section the canonic imitation is maintained throughout however the pitch varies in all the entries and the tonal centres of each melodic line also differ. The Aeolian mode, or natural minor is the basis of each melodic line or statement and comments concerning harmony relate to the "horizontal" line of each of these statements. Thus each statement in the first section revolves around the Aeolian mode on E. Although the time signature is in an unchanging 4/4, the uneven lengths of the various phrases often create the illusion of mixed meters.

There is an exposition of four statements presented by the solo violin in Section 1, bars 1 to 47. This exposition is repeated in full by the violas and partially by the cellos and then the double basses. The solo violin presents a flowing, *legato* statement *a* in *piano*. It is six and a half bars long and made up of three phrases (see Example 68).

There is a pedal B for twenty-two and a quarter bars in the muted second violins marked *pianissimo, sul tasto*. The timpani enters with a quintuplet figure in bar 2

and continues its accompaniment from bar 4 marked as though in 5/8. All of the above creates a certain unease with a dash of urgency thrown in. A beautiful effect is created when the glockenspiel enters in bar 7. The sequence of the timpani phrase and the answering glockenspiel phrase recurs in various ways. The phrases overlap or are separated in varying manner and occur in five different complete versions accommodating the flow of the various main contrapuntal statements. The timpani tries to start a sixth sequence but only manages three bars.

An eight and half bar statement, *b* is now heard on the solo violin from the last beat of bar 7 to the first beat of bar 16. It is a variant of the opening of the first statement with the first phrase beginning on the fourth beat of bar 7 and featuring a mordent. The descending phrase of the glockenspiel is heard in accompaniment. The second phrase consisting of four beats repeats the opening of the first phrase a minor third higher as the lower strings enter softly with *pizzicatos*. Featuring a triplet decoration, this phrase is repeated. The fourth phrase develops the previous two phrases with a leap of a fourth. It begins with the same three notes and features two “skipping” quavers. The final phrase of eleven beats features all of the above elements and resolves on E. The timpani continues its accompaniment in ‘quasi 5/8’ (see Example 69).

The second entry of *a* in bar 16 is now heard in the violas. At the half bar the solo violin presents statement *c* of six and a quarter bars. It begins as in the opening of *b* (see Example 70).

The ending of *c* in the solo violin coincides with the ending of *a* in the violas. The violas continue with *b* beginning on the last beat of bar 22. Statement *d*, nine and a quarter bars long, is then introduced by the solo violin in bar 23 (see Example 71). This coincides with the third statement of *a* being presented by the cellos. The pedal B in the second violins now ends.

Although canonic, the various statements of *a* enter at differing times in relation to the other melodic lines. The violas entered in the sixteenth bar of the solo violin’s exposition. The cellos have now entered with *a* on the eighth bar of the

violas' exposition. The fourth and final entry of *a* in the first section is heard on the double basses in the tenth bar of the cellos' exposition.

The character of *d* is slightly different from the previous statements. It is marked *poco crescendo* and begins on B (bar 23). *b* is heard underneath in the violas.

The beginning of *c* in the violas coincides with the solo violin completing *d*. Two beats later the double basses introduce *a* for the last time in Section 1. At bar 33 fifteen bars begin where the three lines of viola, cello and double bass endeavour to complete their thirty two bar exposition of the four statements. The solo violin presents the only new material in the movement by way of counterpoint. It is as if these few bars are a "personal" statement which is not shared by any other instrument or orchestral section. Totally modal, it sounds slightly like a march and rounds out the section.

The solo violin is marked *forte* and presents an ascending sequence where a two bar phrase is repeated a tone higher except for the last note. At bar 37 a (*subito*) *piano* marks the beginning of an ascending phrase in the solo violin's "march". In bar 38 it assists *d* in the violas by playing the opening a tone lower. At the half bar *c* begins in the cellos. A beat later the double basses begin *b*.

In bar 39 its personal "march" motive is taken up again by the solo violin. B flats are introduced. The march-like rhythm is reversed at bar 41. The glockenspiel completes the fifth repetition of the sequence of phrases which began with the timpani.

It is an organised kaleidoscope of sound as the climax ending Section 1 arrives. The violas complete their exposition. The other lines of cellos, violas and accompanying percussion are abruptly severed.

Section 2, bars 48 to 79 is marked *Piu mosso*. It is a shorter and more concentrated version of Section 1. Statement *a* is heard six times and the kaleidoscope of sound develops much more quickly.

As in Section 1, all the melodic statements in the different sections of the orchestra are based on the Aeolian mode. However in the second section each line has a different tonal centre. The solo violin, simply repeats a complete exposition again in the Aeolian mode centred on E.

At bar 48 the solo violin begins *a* in *forte*. Tam-tams accompany. Seven bars later, in bar 54, the first violins present *a* with the tonal centre of B. *b* is heard in counterpoint in the solo violin with the tonal centre on E.

b is taken up by the first violins at the end of bar 60. The second violins present *a* beginning at bar 63 with the tonal centre on F[#]. Two beats later the solo violin presents *c*, maintaining its tonal centre on E.

The violas enter with *a* at bar 69. The tonal centre is C[#]. Two beats later the first violins introduce *c* with the tonal centre on B. *b* is introduced in the second violins a beat later. The solo violin presents *d* another beat later, marked with a *crescendo* in bar 70. The originally marked *marcato* phrase from bar 26 is now accented in bar 73.

The cellos present *a* in bar 76 with a tonal centre of G[#]. At the end of bar 75, *b* is heard in the violas. At the beginning of bar 76 the first violins begin *d* as the double basses enter with *a*.

All the melodic lines are now in counterpoint. At the end of the movement the double basses and cellos are presenting different parts of *a*. The violas are presenting *b*. The second violins are playing *c* and the first violins are playing the *marcato* phrase from *d*. (The three final *staccato* crotchet notes, in the context of the *crescendo* and climax, should be accented in the score). All these statements are incomplete. The solo violin ends its exposition completing *d*.

The tonal centres of the above lines from the double basses upwards, are E^b, G[#], C[#], F[#], B with the solo violin's tonal centre E. Thus each entry of statement *a* is always a perfect fourth lower throughout the second section if one makes the enharmonic change of the tonal centre of the double basses from E^b to D[#]. The

climactic ending of the movement is marked *no ritardando*, *abrupt cut off*. The solo violin is marked *fortissimo* and the first violins are “shouting” the marcato crotchet phrase from *d*. The resounding ending is an organised, hysterical cacophony.

7.3.7 7th movement: *Larghetto*, (key – solo violin one flat), 3/2, variable meter

Instrumentation: flute, clarinet, horn, trumpet, timpani, vibraphones, side drum, suspended cymbal, strings, solo violin

This movement is similar in style to the first movement. They are both slow moving and atmospheric. Both melodic lines are based on the Aeolian mode and are underpinned by drones on a pedal point. The vibraphones are used only in the outer two movements and provide a unique colour. Many significant motives from previous movements are “revisited”.

The solo violin is marked *piano*, *espressivo* and is the only instrument with a B^b in the key signature. It presents a seven bar melodic statement of two phrases (in the Aeolian mode) centered on D (see Example 72).

Whilst the double basses provide a nineteen bar pedal on D (marked *non vibrato*, *senza sordini*) the vibraphones accompany in a rising phrase of fifths – perfect, augmented and diminished – beginning on A^b. Also in bar 5 the clarinet begins a sequence of musical ideas which cleverly recalls phrases and rhythmic motives from previous movements in the concerto. In the counterpoint of the clarinet one hears the very opening phrase of the solo violin in the first movement. The phrase is repeated in an echo and continually begins and ends on E, the second degree of the mode which the clarinet has in common with the violin.

The final E of the repeated phrase in the clarinet is lengthened and underpins a bridge passage of two bars and two crotchet beats. The solo violin now also begins and ends a short phrase on E. This leads to a repeat of the opening seven bar statement an octave higher and the solo violin introducing double stopping.

The vibraphones and clarinet also repeat their accompanying phrases an octave higher, the clarinet marked *pianississimo*. In bar 14 on the recording the double stopping is continuous with minim B flats added in the first half of the bar (which are not in the score). In the following bar the double stops in the score are deleted.

In bar 15 and 17 the side drum seems to reminisce on its triplet figures from part a in the fourth movement. After the final repeat of the “violin come clarinet” phrase, the clarinet again extends the last note E, creating a drone to the first quaver of bar 21.

An augmented and extended double stop version of the bridge passage is heard again in the solo violin. Bars 17 and 18 are harmonised in the solo violin part in a major and three minor sevenths creating a very sad conclusion to the first part of the movement. The phrase now resolves to octave Ds, the tonal centre of the mode.

Underneath, the recollections from previous movements continue. The accompanying rhythmic motive of the timpani from the sixth movement is heard and this leads to a complete re-statement from bars 19 to 26 of the theme (from the third movement) in the horn. It is interesting to note that this theme is presented in different meters and only the length of one note is changed. The minim in bar 22 was formerly a crotchet.

The opening two notes of the horn phrase introduce the next section of the movement which begins at bar 20 (see Example 73). A new pedal point and tonal centre on A is also heard in the double basses. It lasts twenty-four bars until the first crotchet beat of bar 44.

A *Quasi recitative* also signifies the beginning of this new episode. The B^b in the key signature of the solo violin is cancelled and it begins a counter melody of seven bars in double stops to the horn phrase. Passing through a pause, the phrase of the timpani from the sixth movement continues the flow of the music. Mixed meters continue and the crotchet in bar 21 now equals 72+ (the exact notation of the composer).

This tender but slightly melancholy section continues. From bars 26 to 32 the trumpet brings back its complete statement of phrases from the fifth movement.

The solo violin now adapts the previous counter melody of seven bars. The *Poco piu lento* reminds us of the consecutive fifths in the *Quasi recitative*. The leap of a perfect fourth in the upper line of the solo violin in bar 21 is now heard as a minor third across the bar line leading to a *Piu andante*. The upper line of the minim, dotted crotchet, quaver, minim and semibreve motive from bars 21 to 23 is re-stated. These five notes are now heard higher by varying degrees of minor and major sevenths.

The muted horn theme from the third movement bids a final farewell and, as the trumpet ends its theme from the fifth movement, the solo violin comes to rest on a pause (see Example 73).

The quintuplet in the timpani reminds us of the previous movement. Statement *a* from the sixth movement is now presented in its entirety on the flute from bar 33. At the correct register it repeats statement *a* from the beginning of the second section of the sixth movement. Some rests in bars 36 and 37 create a hiatus but the flute completes *a* in bar 40. The solo violin again reminisces on a shortened version of the counter melody including a “nod” towards the quavers of statement *a* (bar 34). The triplets in the side drum reminding us of the fourth movement, make one last appearance.

In bar 36, the *Piu lento* introduces the last part of the movement. The trumpet theme from the fifth movement is given its last airing. This leads to the flute bidding its final farewell in *pianississimo*, with statement *a* from the sixth movement. The “recollections” from previous movements are now complete.

For the solo violin, the *Piu lento* represents the continuation of the adaption and extension of the version of the counter melody as heard from the *Poco piu lento* in bar 27. From bar 39 Sitsky states in the score:

the solo strings (including solo violin): gradually more and more portamento after each entry established, eventually quitting the note and moving away from it at once.

At bar 39 the dotted figure featured in the counter melody, is clearly heard and “takes over” until the end of the movement. The slides or *portamentos* begin. A gentle roll on the suspended cymbal assists the drone on A in the double basses.

A canon ensues. The original counter melody on the violin has now become the main melody. A muted solo viola imitates the solo violin (at pitch) one octave lower until the third last bar of the movement. One bar later in bar 44 a muted solo cello imitates the viola, beginning a diminished fifth lower. The final pedal on F[#] also begins in the double basses.

The cello continues the imitation of the viola and violin to the first beat of the second last bar. The mutes gradually come off. The sliding of the strings becomes very intense. The solo violin rises to the very ‘stratosphere’ of its upper register, sustaining a high G to the last bar.

The passage sounds like the wailing of souls and after a swell of sound, the movement comes to an end in the seeming ether of the universe.

7.4 Some technical and interpretive insights relating to the solo violin part

In extracts from the author’s interview with Larry Sitsky in 2008 (see Appendix 2), one gets a clearer insight as to the interpretation of his second violin concerto and his wonderful relationship with Jan Sedivka. He starts by discussing the fifth violin concerto and relates it back to the second.

LS: . . .of course it was written for Jan and I had in mind that way of playing that he has, because I know with him if I write four crotchets, it’s not going to come out as four crotchets.

AL: No but that’s what’s wonderful.

LS: Yes, but I was relying on that you see. So it always came out in that, what shall we call it, that kind of gypsy way...

AL: Yes, that's right.

LS: ...no matter what how straight you might have composed it.

AL: And that's why the *Gurdjieff* is so successful.

LS: Yes, I was relying on that. And of course I had heard other people play the *Gurdjieff* Concerto; it was never quite the same...

AL: Sure.

LS: ...because of that.

AL: Yes.

LS: Because they were playing literally.

AL: Yes, that's right.

LS: And I wanted a kind of disrespect for the score.

AL: Well, we'll get to that...

LS: Yes.

AL: I've asked, because in the end I got bored with writing [i.e. noting deviations between score and performance in] this bar and that bar. Now what's going on - because I'm sure that you had come to an agreement with the whole business?

LS: It was unspoken. I just knew inwardly that he would treat certain notations a certain way.

AL: That's right, that's right.

LS: And so I just got to rely on it.

AL: The recording's marvellous but, for example, sometimes *acciaccaturas* are more *glissandos* up to it...

LS: Yes, that's right

AL: ...and then held and then dropped.

LS: Yes, yes.

AL: Which is...everything that they've done is... musically wonderful so that, you know, it's solved. So you can't really look at it as like a Mozart piece.

LS: No.

AL: No, not at all. But it's still good to have the composer there to OK it.

LS: Oh no, we got along very well and when we were living in Queensland we did quite a number of concerts together; so I got to know the style well.

AL: Yeah, yeah.

LS: And I remember at one stage, standing in the wings; we went on tour somewhere. It was somewhere up in Mackay or somewhere.

AL: Yeah.

LS: I had all these sonatas under my arm. We're standing in the wings; I said to him, what are you going to start with? Debussy? He said to me, how should I know? Well I thought, alright, we'll just come out. Something will happen.

AL: Yes. Fantastic.

LS: And of course, something always did. But sometimes I wouldn't know until that moment which piece he was going to play.

AL: Fair enough.

LS: And that's how we rehearsed as well. It wasn't to get one way of playing.

. . . And that tallied very much with my own way of playing the piano so it was fine. . . some people, as you know, find the style of playing like Jan's too "left field".

AL: Another word for "imagination".

LS: Yes. That's right. Yes.

AL: . . . So if there were *Sul G* writing or something it was Jan's idea? Because sometimes he would do it and it makes absolute sense.

LS: It probably was Jan's idea. Occasionally I would put it in.

AL: . . . This has been changed just slightly but I mean there's no issue there.

But, to give you an example he leaves out this but then adds that. . .

LS: That doesn't bother me. I do this all the time.

AL: And there you ask for a *gliss*, here you didn't, so here he puts in the *gliss* and that works very well.

LS: Yes. No, that wouldn't bother me a scrap at all. You see I've never regarded the score, the printed page as being the music. I see that as the blueprint for the music which happens when you play. It's a drawing of a house but it's not the house. The house occurs when the bricks are laid. So it's that kind of relationship. It's a plan for a house and I knew that he would treat it that way because I'd come across this when we worked on No.1 where the association was much closer in the sense that we hadn't created a piece together. But after we survived that one I knew what he was going to do. We talked about the pieces when we were still living in Brisbane but then when the pieces actually happened he had already moved to Hobart. . .

AL: So basically this sort of thing just didn't bother you but then . . . I'm now talking bars 20-21 [decorative notes deleted, (2nd mvnt)], because the trill comes afterwards . . .

LS: Yes. It doesn't matter. . . . It's going fairly quickly and some things he might have just decided it wasn't feasible or wouldn't speak.

AL: Yes. Oh yes, well that's right. Well here it's a dotted crotchet [bar 43].

LS: Yes, I don't know why it's different. I'd have to examine it.

AL: It doesn't matter. In the end the aural concept is the same.

LS: Well, of course, of course. You know, we have a kind of analogous thing. As pianists we play Scarlatti sonatas and quite often in the latter part of a sonata, same idea notated differently i.e. a trill in one place a mordent in another. Now musicologists make a big deal out of this but it seems to me that what's entirely possible is that either the ink was still drying on the other page and he wasn't going to disturb it or he just forgot that the first time he'd written a trill. He knew he wanted a bobble of some kind on it so he put it in. There doesn't have to be an earth shaking reason. (Sitsky, L 2008, pers. comm., 25 March)

Further insights into Jan Sedivka's immense contribution to Australia's string playing can be found in *Up is Down – A Life of Violinist Jan Sedivka* by Elinor Morrisby (Lyrebird Press, Melbourne, 2008). It's an outstanding portrayal of the musician's life.

Although the above comments of the composer are invaluable regarding the improvisatory nature of some of the writing, a very clear awareness of the rhythmic figures in this concerto is paramount for the performer. A disciplined approach in this area would be an excellent basis for developing the free flowing improvisational quality and the *rubato* feeling which would enhance the interpretation of the slow movements. This disciplined approach would also benefit the spritely dance-like qualities in the fast movements.

It is however, a great pity that there is no actual performing edition of this work. Indeed some of the effects, e.g. the *glissandos* in the seventh movement, would be impossible to put into a piano reduction of the score.

7.4.1 1st movement: *Dolce, rubato*, tonal centres A and E, 4/4, variable meter (crotchet = 44 ca.)

The opening is very contemplative. A natural rising and falling in dynamics should be applied to the rising and falling of the line in the various phrases. A very wistful approach suits the opening and different types of shifts should be employed. Some can feature a higher note with a slide or *glissando*, but when

greater clarity is required, striking the note cleanly after a silent shift is the answer. A downward slide can also enhance a sighing figure. This is a matter for the individual ‘taste’ of the soloist. A *rubato* “give and take” in the phrasing is essential and two or even three bows would allow for greater freedom in the opening phrases.

The phrase from bar 11 works well on the A string and the first accent in the solo violin part (bar 13) could be interpreted as a *tenuto* marking. A “leaning” or slight elongation of the note enhances the lyrical atmosphere. Indeed, this approach can be used judiciously in earlier bars e.g. the C in bar 1 and the C on the first beat of bar 4.

Bars 11 and 13 could also be musically contrasted with a slide to the A in bar 11 and then taking the note A cleanly in bar 13 and sliding away from it (down to the G), enhancing the sighing effect.

On the recording bar 25 is amended and the E is not repeated in the second crotchet beat of the 6/4 bar. Bar 30 is also played differently from the score. The top B in the second chord of the bar is simply tied over to an additional quaver beat creating a more effective line in the phrase.

From bar 38, playing *Sul G* to bar 41 is most appropriate. This creates a “warm” sound on the violin’s lowest string. It requires a shift to the fifth position between the first and second beats of the bar, but a unique “colour” is maintained throughout the whole phrase.

In the following double stops, separate bows are quite effective. Again, there are slight changes to the score in the recording. In bar 44 the semiquavers of C and B are played an octave higher. The triplet rhythmic figure of a crotchet and two semiquavers is maintained in the 2/4 of bar 45 and the octaves are deleted.

Overall, the double stopping is quite straight forward. A C[♯] is added to the E[♯] in bar 57, and in bar 60 the grace note slurred to the following minim needs to be played on the D and A strings to be successful.

In bar 67 the F[#] *acciaccatura* is deleted in the recording.

From bar 75 the octaves need to be played with great intensity. To eliminate any slide between the short decorative notes and the minims the left hand has to be in position immediately, e.g. in bar 78 the left hand has to be in the seventh position immediately (which includes the *acciaccatura*). However, a mixture of *portamentos* to a high note and no *portamentos* to a high note works very well in this passage.

7.4.2 2nd movement: *Allegro*, Dorian mode on D, 3/4, consistent meter

As mentioned earlier, to bring out the improvisational quality of this movement one needs to be very careful in the presentation of all the rhythmic figures. In this case it is folk fiddling at a very sophisticated level both in a decorative and melodic sense. Much time should be spent in slow preparation so that the passages and ornaments are well organised and under the fingers.

The character in the opening is dance-like and light. The bowing should be slightly off the string creating a *leggiero* effect. The trills can be simply presented as mordents. On the recording the *acciaccaturas* are deleted in bars 4, 8 and 9. Also in the recorded performance there is a slurred *glissando* to the top A in bar 9 which is musically very effective. This is also technically effective because the next phrase then begins on a down bow. This approach foreshadows the ending of the section at bar 65 where a *glissando* is actually marked.

A very useful principle is to try to play the rhythmic figures in one position especially when there are several ornaments involved. In other words, one should try to eliminate shifting as much as possible within a short, quick rhythmic unit or phrase. For example, the five quaver figure from the last quaver A in bar 10 “sits” comfortably in the third position. The five beats from the beginning of bar 15 work well in the second position.

Interestingly, in the recording the score is amended at bar 15. The second quaver is changed to an E and the second crotchet beat is changed to an F. This correlates nicely with the same phrases in the wind parts later on (flute, bar 28 and clarinet,

bar 44). In bar 20 the short decorative notes are deleted as is the slur on the rising quavers and crotchet. This allows for a similar articulation to the one in bar 22. In bar 23 a slur over the first five notes of the bar facilitates clarity.

In the following hemiola from the last crotchet beat in bar 24, the *acciaccaturas* are effective when played before the beat. Generally, this is the case with most of the decorative notes.

The next major change in the writing is the *ossia (better)* passage at bar 66. A suggested fingering is as follows. The first finger shifts from the D to the F on the fourth and fifth quavers of bar 66 arriving in the fifth position. The first finger then contracts onto the G in sixth position on the first note of the next bar. The third finger then extends to the top G in seventh position creating a “fingered” octave shape of the left hand. This should be maintained to the D in the first quaver of bar 68. Shifting to the eighth position with the first finger arriving on the F, allows for the completion of the quaver passage. As in the opening to bar 9, the *acciaccaturas* are deleted in bars 69, 73 and 74.

The principle of using “block” fingerings, without shifting in each short phrase, works equally well now in the higher positions as it did in the earlier section. The short decorative notes again occasionally differ between the recorded performance and the score but in no way does this affect the character of the movement.

7.4.3 3rd movement: *Allegretto, molto espressivo robusto, mezzo forte*

obbligato, Aeolian mode on A, 3/4, variable meter (crotchet = 116)

A lyrical, *legato* line with a “warm” vibrato, has to be maintained in this lovely movement. The shorter notes which decorate a “main” note need to be slurred to this main note, e.g. the first five notes in bar 5 and the demisemiquavers leading to the C and the demisemiquavers leading to the tied Fs in bar 16. Other examples occur in bars 28, 31 and 38.

Glissandos should be used judiciously and one needs to be very aware of the nature of the phrase in relation to the horn line so that subtle *rubato* can be used.

Sometimes the violin part is articulated differently to the horn phrasing. This can be featured, as for example, in the quavers of bars 24, 25, 29, 30, 32 and 35. The softer echoing phrase on the recording in bar 35 is a lovely moment.

7.4.4 4th movement (part a): *Andantino*, G minor, 2/8, variable meter (quaver = ca. 160)

In the first part of this movement, subtle variations in bowing would enhance the “fantasy” required in interpreting this section. These are not necessarily marked in the part. Uneven bow speeds, the use of *portato*, leans and dynamic changes within the note all add up to the improvisatory nature of the lyrical line.

Bars 6 to 20 sit well on the D string. Occasionally, little leans or “swells” on the longer notes add, to the “folk” feeling. These would be especially successful at the beginnings of phrases such as bar 6 and 11. Subtle *portato* bow strokes can feature some of the shorter notes.

On the recording the two quaver triplet notes after a tie are often played *détaché* e.g. bars 8, 11, 15 and 16. The quintuplet in bar 13 is slurred decorating the previous C. In bar 21 the *acciaccatura* is deleted and in bar 61 the double stop is held for only a quaver. A *rubato* character in the playing is very effective giving the impression of an “oriental gypsy”. However the soloist always needs to be very aware of the solo violin part’s rhythmic relationship to the snare drum for the ensemble work to be successful.

7.4.4.1 4th movement (part b): *Cadenza, Allegro*, tonal centre B^b, 3/4, variable meter

This *moto perpetuo Cadenza*, is a *tour de force* regarding the co-ordination of both hands. The bowing style should sound slightly off the string but heavy. A good description would be “onff”.

The passagework sounds very effective most of the time in first position. The sound quality is very “rustic”. However, extensions and contractions in the left hand offer an alternative to shifting if greater clarity is required. For example, in bar 25, extending the fourth finger to the top F and then contracting the second

finger to the B^b in bar 26 allows one to arrive on the D^b with the fourth finger in a very clean manner. Other useful extensions with the fourth finger would be on the first notes of bars 36 and 40.

The *acciaccaturas* always need to be played on the same string as the main note. Thus in bars 33, 50, and 52 second or third positions need to be used.

One needs to be very aware of all the string crossings. Slow practice would be most beneficial. It would not only help with the string crossings but assist in a confident presentation of the accents. Another aspect which needs careful attention in slow practice is the fact that within the meter changes the accents often occur irregularly on either a down bow or an up bow.

This *Cadenza* has been transcribed by Sitsky for cello and piano in the piece, *Sharagan II* (1988). Distinguished cellist and colleague, David Pereira has solved the various problems by re-writing the piece in 4/4 time. Thus the rhythmic complexities are simplified. No accents are written as these are signified by the pitch changes and all accidentals carry through the bar in the conventional manner.

These changes allow for a cleaner visual image on the manuscript and within this framework, one can maintain a fast virtuosic speed without getting lost! One would suggest that the resulting sound is no different to what the composer wrote.

A suggested fingering for the final passage in the movement is to shift the second finger to seventh position on the first note of bar 83; on the seventh semiquaver shift the third finger to the fourth position on the D^b; contract the fourth finger on the coming D[♯] which allows for the following six notes to be played in the third position and then finally shift back with the fourth finger to the first position on the B[♯].

**7.4.5 5th movement: *Andante con moto*, (key – solo trumpet, one flat),
Aeolian mode on D, 2/4, variable meter (crotchet = 88)**

As in the third movement this beautiful movement benefits from a *rubato* approach. The main motive in bar 4 should be played very freely with separate *détaché* strokes. Utilising the third and fourth positions allows for the decorative group of notes to be played on the A string. Indeed, the opening two phrases to bar 9 can be played *Sul A*.

Interestingly on the recording, the *acciaccatura* is left out in bar 19 and a downward *glissando* is heard between the *acciaccatura* and minim in bar 21 adding a sad poignancy to the interpretation.

Ending very softly on a harmonic D in bar 45 is most appropriate.

A mixture of *détaché* and slurred notes works well in the florid passage of bars 48 and 49. The first five semiquavers could be played separately followed by a slur to the high D[♯]. Another slur could be added for the whole of bar 49.

A similar approach to the bowing can be used in bar 66. The first five notes could be played *Sul A*.

In bar 68, slurring the notes from the D to the tied B^b and slurring the rest of the notes in the bar works well.

A change of approach is required in the playing at bar 90. A *spiccato* bow stroke on the quavers with dots in bars 90 and 92 expresses well the new rhythmic character of the music. A slur over the semiquavers in bar 93 also suits the faster tempo.

7.4.6 6th movement: *Allegretto - Allegro*, 4/4, consistent meter

This movement is quite straight forward in a technical sense. However musically, one has to have a very clear understanding of all the phrases and create a “direction” in the *legato* line accordingly. Playful nuances are most effective and

leaning on weak beats at phrase endings works very well e.g. the minim E in bar 2, the tied B at the end of bar 3 and the minim C in bar 4.

On the recording the changing sense of pulse is also enhanced by a tie over the C naturals in bar 4. A change of bow after the tie also enhances the slightly unsettled feeling. The whole opening until the first beat of bar 12 is very effective on the D string.

A slur is added on the recording in bar 9 between the D and E naturals. Similarly in bar 57. The mordents in bars 8 and 55 can be played simply as triplets.

In bars 12 and 14 slight up bow *staccatos* are required in the repeated quavers.

Bars 33 to 36 work well on the G string.

7.4.7 7th movement: *Larghetto*, (key – solo violin, one flat), 3/2, variable meter

As the double stops have been deleted on the recording the opening nine bars sound beautiful *Sul G*. A similar approach is taken in bars 15 and 16. On this occasion *Sul A* is most successful.

The double stops mostly lie well under the left hand however the consecutive fifths in bars 20 and 27 need careful attention as does the final double stop passage from bar 33 to 35. Here it is suggested that one begins in the fifth position and the top G be sustained (not the bottom E[♯] as suggested by the minim in the score). Breaking the second minim chord in bar 33 and the first minim chord in bar 34 successfully accentuates these beats as on the recording and sounds effective.

In the last section one should simply take as many bows as necessary to feature the *glissandos* between all the notes.

Chapter 8.0 *Maninyas* – Concerto for Violin and Orchestra– Ross Edwards (1943 –)

8.1 Background to work

In 2007 Ross Edwards was the featured composer for Musica Viva Australia. He is a highly respected composer and his sound world is much appreciated by audiences in Australia and abroad. His notes on his clarinet concerto composed in 2006-7 offer a unique insight into his music and his composing in relation to the concerto genre (<http://www.hindson.com.au/ross/news.htm>). They include the following ideas, ‘entranced by sounds of the natural environment...diversity of cultural associations ... dance-chant or *maninya* music ... a sort of Australian dervish dance. . . present-centered consciousness. It [the clarinet concerto] fully exploits these techniques. It is at the same time a work of great contrasts....’. This could well describe *Maninyas* the composer’s Concerto for Violin and Orchestra.

Concerning the *maninya* style, the following was emailed to the author by the composer:

Notes on the Maninya Series

In 1986 I completed a series of five instrumental and vocal pieces under the generic title *Maninya*. Two of the pieces (I and V), were later used in my violin concerto *Maninyas*. The title was extracted from the text of the first piece, *Maninya I* (1981), for voice and cello, in which randomly chosen phonetic units are grouped together to form rhythmic cells. As I proceeded with the series the ‘word’ *maninya*, meaningless at first, began to connote, for me at least, certain characteristics of the music I was writing: its chant-like quality, resulting from the subtly varied repetition of material within a narrow range of limitations; its static harmonic basis; the general liveliness of its tempi; and so on.

The evolution of this ‘*maninya* style’ may have been influenced by my subconscious absorption of a variety of non-western musics. African mbira music, for example, may be responsible to some extent for the characteristic terseness and angularity of the melodic shapes, while the manner in which these are woven together sometimes recalls the textures of Indonesian gamelan music. Some listeners have detected Japanese, Indian and Indonesian scales; others have considered the repetitive processes to be similar to those used to induce

heightened awareness in much of the world's functional religious music, e.g. Australian Aboriginal chant, Sufic ritual music etc.

Far more important an influence than any music, however, was the natural environment, a timeless continuum from which much of the structural material was distilled. I've found the ecstatic and mysterious sound-tapestry of the insect chorus in the heat of the Australian summer to be a particularly fertile source of inspiration, and this is manifest in the somewhat quirkish periodicity of some of my early music. Although its presence is more abstract in the maninya pieces, it remains the supreme generative force behind everything I write.

R. E. (Edwards, R 2009, pers. comm., 13 January)

Ross Edwards' *maninya* style, his dance-chant music, includes both the exuberant and the solemn. It is very rhythmic but often dreamlike, sounding of the secular and sacred. The music is uplifting and the phrases sound "tantric" yet seemingly improvisatory, composed as if the mind is "streaming" and creating a seamless natural progression of ideas. It could be described as an aural version of the "mandala", beautiful musical fragments making up a unique whole in an ever expanding circle of phrases.

The outer movements of the violin concerto could possibly reflect humanity's "outer" dance of life which contrasts with its "inner" realm of meditation and contemplation. Indeed, the inner movement is reminiscent of a sacred Bach chorale.

'*Maninyas* was commissioned by the Australian Broadcasting Corporation with financial assistance from the Australian Bicentennial Authority. The first performance took place on August 7th 1988 in the Concert Hall of the Sydney Opera House. Dene Olding was the soloist and the Sydney Symphony Orchestra was conducted by David Porcelijn' (Edwards 1990). The work is dedicated to Dene Olding. It was completed in Sydney, 5 January, 1988 according to the end of the score.

The first and third movements are a 're-orchestration and elaboration of two earlier works *Maninya I* (1981-5) for voice and cello and *Maninya V* (1986) for

voice and piano' (Mills 1993). The concerto is the last in the excitingly vibrant, rhythmic and ecstatic music represented in the 'Maninyas' series of six works from 1981 to 1988 (Edwards, R 2008, pers. comm., 12 August).

The *Maninyas* violin concerto (1988) is the second work Edwards has written in the concerto genre. The author emailed the following query to the composer "Also, according to the interview you said you had written 9(?) concertos"

In response Ross Edwards emailed the following:

Piano (1982, rev.2003), Horn (1990, now withdrawn), Guitar – *Arafura Dances* (1995), *Earth Spirit Songs* – soprano and orchestra (1995), Oboe – *Bird Spirit Dreaming* (2002), Shakuhachi – *The Heart of Night* (2004-5) and Clarinet (2007). That's 8 – I can't think what the 9th was – possibly a version for harp of the guitar concerto (*Arafura Dances*) with string quartet, which will also work, with a few adjustments, for string orchestra. Anyway, better leave it at 8. (Edwards, R 2008, pers. comm., 15 January)

(The author has re-ordered the above list chronologically and italicised the titles.)

However Edwards states that with the clarinet concerto, "I think I've 'concertoed' myself out!" (Edwards, R 2008, pers. comm., 12 August)

The work is published in a facsimile performing edition which is available through the Australian Music Centre. The concerto is listed in the syllabus of the Australian Music Examination Board's Licentiate Diploma in Music. Thus it is readily available for study. A study score is published by Universal Edition, London and a commercial recording has been released by ABC Classics (ABC 438 610-2).

8.2 Instrumentation

Piccolo, 2 flutes, 2 oboes, cor anglais, piccolo clarinet in E^b, 2 clarinets in A, bass clarinet, 2 bassoons, double bassoon, 3 horns in F, 2 trumpets in C, 2 tenor trombones, bass trombone, *Percussion I*: vibraphone, marimba, 2 conga drums, bass drum, *Percussion II*: xylophone, glockenspiel, 2 single-headed tom toms tuned in octaves on A below middle C and an octave below that, harp, piano, violins I, violins II, violas, cellos, double basses (at least half the section should have 5-stringed instruments) and solo violin.

8.3 Discussion and analysis

8.3.1 1st movement: *Remote*, key signature in D major, 4/4, variable meter (crotchet = c.76)

The first movement is written in ternary form. Sections 1 and 2 form Part A. Section 3 forms Part B and Section 4 is a modified repeat of Part A.

All the sections within the whole movement are based on or generated from a germinal cell presented in its complete version in the solo violin in bars 9 to 11. The main features of this germinal cell consists of a ‘pick-up’ triplet semiquaver, the use of an ornamental decoration creating the interval of a semitone with the ‘pick-up’ note followed by a minor third (see Example 74). These components, in various guises integrate the movement as a whole. In a classical sense the approach is very “Haydnesque”. A short germinal cell was often the cornerstone to a whole movement in Haydn’s violin concertos. However, *Maninyas* is clothed in a very twentieth century garb.

The harmonic approach to the first movement is quite static. Sections 1 and 2 make up a very long V – I cadence; a dominant 7th on A resolving to a D major chord. Whilst the key signature confirms D major, and this has been the principal tonality of the movement, in fact it ends in B minor.

Section 1, bars 1 to 45, establishes a magical atmosphere – a world which is hypnotic and trance-like, and forms a prelude or introduction to the movement. Although the effect is one of stillness, there is an intricate web of dynamics,

details in the rhythm and the timbres generated by the scoring. A sustained harmony is created in these first three bars. A dominant 7th on A minus the C[#] is heard, sustained by three stopped horns, muted violas and double basses. The first violas maintain a continuous drone or pedal point for thirty bars. The bass clarinet doubles the G in the first horn and features a crescendo and diminuendo from *pp* to *mp* and back to *pp*. Multi layered dynamics are requested in the accented opening quaver notes of the muted trumpets, harp, piano and the other half of double basses playing *pizzicato*. The harp joins the first horn in playing a syncopated first beat. The strings play *non vibrato*.

A pause occurs as early as the second bar and the first of many meter changes, from 4/4 to 2/4 occurs in the third. The marking *Remote* is immediately fulfilled and with this same back drop of harmony beginning with the opening split chord the solo violin enters and the music moves hesitatingly forward another four bars. In the first of 3/8 bars the solo violin makes a crescendo on a low A from *pp* climaxing with a *pizzicato, mf* on a dyad of C[#] and E. It is the solo violin which has finally provided the first C[#] in the dominant 7th chord on A. In the next bar another pause arrives. It's as if the music is waking up. The opening three bars of harmony beginning with the split chord are repeated and extended with the solo violin ushering in its second phrase. The meter is now 3/8. The opening violin phrase is then repeated, extending to five bars with pause. The solo violin completes the germinal cell by adding a 'pick-up' triplet semiquaver A initiated by an *acciaccatura* like note on G[#] in bar 9. The germinal cell is completed in bar 11 by the C[#] to E, minor third, again played *pizzicato* (see Example 74).

The pause makes the music falter again. However, with the germinal cell now established the music gathers a little more impetus. The next phrase is even longer. This germinal cell is repeated at bar 13. The meter is now dominated by quaver pulse. Interesting rhythmic figures in triplets develop the germinal cell. In bar 17 the solo violin adds a delicate harmonic G[♯] to its phrase and a fourth pause in this introduction appears. Finally however in bar 21 a forward momentum is established.

The germinal cell is again repeated in bar 21 but gradually blossoms. The ensuing phrase is a fine example of the diversity of rhythms and meters to be encountered. From bar 21 meter changes abound. There are two bars of 3/8 followed by a bar each of 2/4, 5/8, 2/8, 5/8, 6/8, 2/8, 6/8. The solo violin phrase itself incorporates a subtle variety of changing rhythms. The forward impetus is definitely established in the extension of the germinal cell. In the solo violin line at bars 23 and 24 the phrase intensifies. An accented C[#] features. A triplet and quintuplet decorate the line. In bars 25 and 26 one hears the semitone ‘pick-up’ and a sighing minor third ending on the C[#] and E dyad of the solo violin. The phrase is constantly asking an unresolved question. The solo violin then leaps to a high E and falls in steps through the minor third and the 6/8 bar at bar 27. Bar 26 with the ‘pick-up’ note is then repeated in bar 29. The orchestral colour has also blossomed with several woodwind entries. A bassoon doubled by half the cellos is heard in bar 24. An augmented version of the sighing minor third is then presented in a soaring *legato* line in the oboe, clarinet in E^b, vibraphone, glockenspiel and harp. This is supported by other winds and strings. The first horn enhances the momentum with rhythms in triplets and upward “whooping” calls.

Finally the long pedal on A is resolved on D major enhanced by a flourish on the solo violin in bar 31. The earlier bassoon phrase starting on A is now repeated on the bass clarinet beginning on D. However the questioning, sighing minor third is heard yet again in the 5/8 bar of 33 in the solo violin and the pedal on A is retained a bar earlier. The “whooping” call of the horn continues. The solo violin’s phrase from bars 30 to 34 is now repeated at bar 35 including the sighing phrase on the E string. The D major cadence again momentarily appears. This time the gentle harmonic G is embellished in bar 37. The augmented version of the sighing minor third phrase is now repeated in the oboe (bars 39 to 40) and clarinet in E^b in bars 39 and 40. However, this time there is a subtle 5/8 meter change in bar 38, but this has absolutely no effect on the seamless quality of the music. The slightly extended phrase in the 6/8 at bar 40 reaches a *mezzo piano*, the solo violin line enhanced by the first violins. The 2/8 meter change re-introduces the embellished harmonic G and with these ever so slight continuing rhythmic and melodic changes, Section 1 concludes with a slightly extended sigh in harmonics marked *echo* with a *diminuendo* to *pianissimo*.

The harmonic E ties nicely into a four bar bridge passage from bars 45 to 48. It is marked *poco piu mosso*, *crotchet = c.96*, *accelerando*. There is now a constant flow of quavers in the violas over a pedal A. Meter changes occur at every bar from the original 6/8 to 7/8, 5/8 and 8/8. The music has quietened to *pianississimo* and the continual questioning has developed into an atmosphere of expectancy which is finally resolved at bar 49.

Bar 49 is marked *crotchet = c.108* and introduces Section 2, bars 49 to 139. An orchestral interlude ensues. The D major cadence is finally fulfilled and a long arching theme of seventeen bars appears. This is a major contrast to the faltering and seemingly inconclusive start to the movement. The bass clarinet announces this theme with phrase *a* in bars 49 to 53 accompanied by the muted strings, all sections marked *divisi* and gently flowing in a quaver pulse. Phrase *a* is the first of five phrases which make up a very long and lyrical line (see Example 75).

Again, meter changes occur in every bar of the phrase from 8/8 to 2/4, 8/8, 2/4 and 3/4. Wide leaps prevail yet they do not upset the *legato* line. The minor third from the opening germinal cell in the first section is now heard inverted in bars 49 and 50 i.e. with a leap of an octave and a major sixth followed by a leap of a major sixth. The whole phrase is now very affirmative.

The bass clarinet phrase in *piano* overlaps with the second phrase announced on the muted first trombone. Phrase *b* begins with a 'pick-up' semiquaver at the end of bar 52. The meter stabilises somewhat, alternating between 3/4 and 2/4 (see Example 76).

The *legato* line now levels out a little, ending in a rising affirmative leap to the tonic D in bar 56. The muted second trombone continues with phrase *c* (see Example 77).

Phrase *c* is simply a repeat of the last three notes of phrase *b* with two modifications. The last tied quaver D becomes an E slurred to the previous note and it is also the culmination of a *crescendo*. The first trombone takes over again and the whole theme reaches a climax in phrase *d*. (see Example 78).

However a tail ending or cadential figure *e*, is presented by the second trombone. This skips along in 5/8 at the end of the theme leaving the melodic line unresolved (see Example 79).

Some interesting features can be seen in the theme. The trombone phrases invariably start with a 'pick-up' semiquaver. This reminds one of the original germinal cell in section 1. The falling major third is the climax of the theme, perhaps an answer to the questioning minor third in the germinal cell. The opening bass clarinet phrase is characterised by large leaps. For example the second and third notes A to F[#] cover the range of an octave and a major sixth. The germinal cell leaps from A to E covering a range of an octave and a fifth.

The orchestral interlude ends when a streamlined version of *a* in crotchets is taken up by the bassoons at bar 65. A gentle accompaniment is heard in the harp, viola and half of the cellos. The alternating 3/4 and 2/4 bars continue and the charming atmosphere is enhanced by the re-entry of the solo violin giving its extended version of *a*. The entry is marked *mezzo piano, flautando* and the gentle atmosphere is maintained with many of the notes in the solo violin line being played as natural or stopped harmonics. For added effect the vibraphone also doubles the solo violin line.

As the solo violin and vibraphone present *a*, the other phrases from the main theme which introduced Section 2 can be heard in a lilting accompaniment. Phrases *b*, *c*, and *d* (extended with its last two bars repeated) followed by *e* are heard *pianissimo sempre* in the first flute and first oboe. However on this occasion, phrase *e* gently sighs in its ending. The 'pick-up' semiquaver figure of each phrase gently maintains the forward flow of the music. The harp assists with much quaver movement.

Finally, in a state of pure exhilaration, the mutes come off the brass and strings in bar 82. Now on the tonic chord much of the material heard in the introduction from bars 25 to 31 is re-organised. The sighing minor third is heard in the trombones in bar 83, followed with great exuberance in the horns in bar 87. They are now marked *forte*. The solo violin also marked *forte*, pirouettes brilliantly

around the phrases in the brass, elaborating and developing its phrase from bar 30 and 31. Of course, the intervals and leaps from the original germinal cell influence the proceedings. The violins, violas and clarinet double the solo violin in bars 85 and 86 and also in bars 90 and 91 punctuating the calls from the brass. Accents of all kinds abound in the many meter changes. From bar 82 in 3/4 where the mutes come off, the sequence of meter changes is 5/8, 6/8, 2/4, 5/8 and so on. There's no hesitancy here. The music bursts forth in its exaltation. The passage climaxes with the entry of the bass drum, *forte*, at bar 97. The solo violin falls silent and the lilting, skipping music is taken over by the bassoons. The first clarinet continues with a flourish reminiscent of one of the pirouettes in the solo violin. However, this is only a brief interlude inviting the solo violin to re-enter.

At bar 100 phrases *b*, *c* and *d* are re-presented on the trombones. Now they are not muted and they are joined by the bassoons. The solo violin enhances the phrases in delightful counterpoint in double stops. At bar 110 the climax of phrase *d* is repeated on the second trombone leading to the trumpets and bassoon playing phrase *e*, the short, skipping cadential figure. This phrase now predominates although the solo violin answers with its own skipping phrase. The orchestral violins have fallen silent and the accompaniment is in the divided violas, cellos and basses.

The *forte* phrases of exhilaration and joy from bar 82 onwards are now repeated in the brass at bar 122. This represents the climax of the movement so far and both the solo violin and the full orchestra are represented. The solo violin plays a *fortissimo* version of the material in bar 30 from the introduction. The sighing minor thirds are also heard again in the trombones followed by the horns. As in the earlier passage, trills and tremolos in the violins and violas accompany the flourishes in the solo violin. They also double the solo violin in an accented phrase in unison beginning with a semiquaver A in bar 125 and ending on the tonic D. This unison launches the horns into their phrase of exaltation. This phrase, climaxing with the falling minor third, is heard again in bars 131 and 132. The trombones (also with accented notes) answer the 7/8 bar of the horns with the falling minor third in a 5/8 version which creates more urgency. The flourishes of the solo violin are repeated leading to the final climax of Section 2 and a sudden

cessation of everything except for a sustained A on the cellos which links into Section 3.

Section 3, bars 140 to 422, equates to Part B of the ternary form originally outlined above. It is in complete contrast to Part A and is full of ‘ecstatic dancing’, rhythmic and motivic invention with much juxtaposition of ideas. Elements from the introduction are re-invented. The semitone and the rising or falling third of the germinal cell are again featured. As in Section 1 the harmonic pulse is quite static with a pedal D throughout bars 140 to 159. Although a new contrasting atmosphere and character are created these bars also serve as a short prelude or introduction to the middle section.

Section 3 is highlighted with a double bar, variable time signatures starting with 7/16, and a tempo marked a quaver = c. 168. Bars 140 to 159 act as a prelude to the middle section. It is very driven with repeated motoric *molto staccato* semiquavers in the cellos creating a great forward moving impetus. The solo violin enters in the 6/8 bar of 145 and “tests the waters” so to speak. Long Ds are played in *crescendos* climaxing with clipped semitones and accents. A falling major third follows in 8/16. Bar 146 with a ‘pick-up’ demisemiquaver introduces rhythmic motive 1, the first of at least 13 rhythmic motives which are juxtaposed throughout the middle section (see Example 80).

This particular rhythmic motive 1 relates directly back to the original germinal cell at the beginning of the movement. Two skipping demisemiquaver notes in half of the cellos in bars 141 to 48 enhance the dance-like rhythms and also feature the semitone.

In bars 149 and 150 two more rhythmic motives 2 and 3 (see Example 80) are added and thus the section gradually develops in this manner. Interestingly, the first appearance of each of the first three rhythmic motives is accompanied by the introduction of a different rhythmic figure in the upper cellos. As in the first two sections of the movement, meter changes abound. Accents clearly indicate the manner in which each bar is constructed.

The various rhythmic motives return throughout the section. Another double bar at bar 160 indicates the beginning of the first of two repeated sections to be played (bars 160 to 217). The two sharps in the key signature are cancelled and on a G 7th chord a further rhythmic motive is introduced *mezzo forte* in 3/16. This rhythmic motive 4 (see Example 81) is featured by the unison entry of woodwinds – the flute, oboe and clarinet in bars 160 and 161 and the bars alternate between 3/16 and 5/16. It concludes with a falling minor third. When the C[#] *acciaccatura* is added to the motive in the next bar the semitone is featured once more. Both elements hark back to the original germinal cell of the movement. This unison woodwind motive is repeated and extended with the repetition of the falling minor third. Thus another 5/16 bar is added. In this way a compound five bar phrase *f* (see Example 81) is created with the melodic element much more to the fore.

The horns take up the motoric rhythm relinquished by the lower strings. They now occasionally double the trombones which deliver punctuating chords at the beginning of each bar. The solo violin also introduces a new rhythmic motive 5 (see Example 81) with an ascending pentatonic scale on G (drawn from the Mixolydian mode) played in its lowest register *forte*. This solo violin motive keeps answering motive 4 played in unison by the woodwind. The whole atmosphere is quite ecstatic.

Phrase *f* is repeated and another rhythmic motive 6, featuring the semitone B to C is introduced *forte* by the solo violin in bars 169 to 172 (see Example 82) as the unison woodwind phrase falls silent. This last ‘ecstatic dance’ passage of 13 bars is then repeated. However a 3/16 bar of the solo violin semitone rhythmic motive 6 is added at bar 186, followed by only one presentation of phrase *f*.

A double bar and key change occur at bar 192/250. The two sharps are reinstated, nevertheless the solo violin and orchestra, undeterred, continue in the Dorian mode seemingly ignoring the key change. Having taken “centre stage” from the woodwind the solo violin announces three new rhythmic motives 7, 8, and 9 in bar(s) 191/249 to 199/257 (see Example 83) punctuated by motive 1 in bar(s) 195/253. This sequence played in *fortissimo* ends with the semitone rhythmic motive 3. Then motives 2 and 3 alternate. Unison solo violin and

orchestral first violins introduce phrase *g* in bar(s) 207/265-210/268 which also includes the introduction of rhythmic motives motive *10*, *11* and *12* (see Example 84). The leaping fourth leading to phrase *g* is reminiscent of the beginning of phrase *f*. Horns assist the violas and lower strings in the motoric rhythmic accompaniment. Rhythmic motives *1*, *2*, *3* and *12* round out this passage in the solo violin (from the end of bar 210) in the sequence of motives *1* and *12* (doubled with flute in addition to *3* in the oboe), *1*, *12*, *3*, (doubled with clarinet), *2*, *3*, *2* and *3* (see Example 84). Bars 160 to 217 are then repeated. A 7/16 bar is added in the second time bars, leading to a double bar and key change (bar 277) negating the two sharps with naturals.

The next entire paragraph from bar 277 to 299 is also repeated. The unison leaping fourth reminds one of the first bar of motive *10* and motive *13* is announced in the solo violin, orchestral violins, flutes, oboes and piano (see Example 85). This lasts for four 2/8 bars leading to a return of motive *8*. A pair of conga drums adds to the excitement. Motive *8* is heard in the flutes, half of the first violins and the piano in bars 282 and 283 followed by motive *1* in bar 284 in the solo violin and first flute.

Motive *14* featuring the semitone is now also introduced by the solo violin in bar 284 and doubled in bar 285 on the oboe (see Example 86). The chirping semitone of motive *3* is recalled in the bass clarinet and half of the cellos as the solo violin plays along happily with a bouncing bow (*jeté*) in counterpoint. The falling minor third in *forte* introduces motive *14a*, a modification of *14* (see Example 87). Motoric semiquavers accompany in the violas and half of the cellos. The oboes help out with the skipping semitone figure. The solo violin then announces the last of the rhythmic motives, motive *15* in bar 295 (see Example 88). This motive is presented three times leading back to motive *14a* in the first time bar. As mentioned earlier, the last twenty-three bar section is then repeated.

From bar 325 there is a further written out repeat of both of the two previous sections. This time however there are slight modifications. There is only one presentation of rhythmic motive *6*. The extended version is deleted. In bars 357 to 359 a clever re-arrangement of the meter allows a repeat of motives *2* and *3* to be

omitted. At bar 360, *10* introduces phrase *g* (including *11* and *12*). The former second time bars 275 and 276 reappear in bars 371 and 372. The solo violin reminisces on rhythmic motive *10* in octaves and an octave higher. Rhythmic motives *13* (without its major 9th dyad), *2* and *14* are also presented an octave higher in the solo violin. Rhythmic motives *14a* and *15* repeat the “status quo” from earlier and lead to a double bar and a key change back to two sharps, introducing a 27 bar section (bars 396 to 422) that brings the frenetic dance character of the middle part of the movement to a climactic end. Here the solo violin is marked *tutta la forza*. The conga drums re-enter and drive the music to its climax, marked by multiple meter changes. The second oboe, viola and half the cellos create a drone punctuated by the remainder of the cellos in *pizzicato*. Continuous four bar phrases of various rhythmic motives make for obsessive repetition and culmination of the germinal motive. However, now it’s the major third of the triad that is featured. A perpetual motion is created and perhaps the oriental atmosphere has now been replaced by a form of an Irish jig featuring a skipping rhythm. The passage collides *fortissimo* into the third part of this ternary form movement which also represents the beginning of Section 4, bars 422 to 462.

A double bar, 4/4 time, use of mutes and *non vibrato*, and a *Remote and calm* marking where the crotchet equals c. 69 announces the return of the introduction to the first movement. The rhythmic pulse is now a little slower than in the opening, although the harmonic pulse is the same. The original argument is restated however this version is truncated and modified. The germinal cell beginning with its semitone ‘pick-up’ notes and ending in a minor third is fully stated again in bars 430 to 432. From bar 443 the solo violin is in conversation with a solo cello (*mezzo piano, non vibrato*) and marked *dolce e espressivo*.

In bar 446 the sighing minor third contracts from G, E to F[#], E and ends on a pause. The sighing motive continues, however the harmony begins to pull away from the pedal on A. In bar 448 the muted solo violin re-enters with *pianissimo* harmonics and, like the cello, is also marked *non vibrato*. The sad, questioning sighs are still unresolved and end on a C to B^b with another pause. However, in bar 452 the solo cello takes up where it had left off, on an F[#] and E and, as if taking the solo violin by the hand, resolves all the questioning with two phrases. The first

ends in bar 455 on the descending diminished third of E^b to C[#] with a pause (reminiscent of the whole tone endings in the previous pauses). The forty bar pedal on A ceases and the last drone is now introduced very quietly on B and F[#] in the double basses in bar 456. The solo cello continues and its final utterance ends with a whole tone from C[#] to B. The solo violin, on the foundation of the final B in the cello, repeats the latter's last phrase and the resolution of the whole movement is completed on the tonal centre of B. The implied B minor however is negated by the cello and violin persisting with F naturals. The solo violin dies away *niente* and all the questioning is resolved in calm and stillness.

8.3.2 2nd movement: *Intermezzo quasi cadenza – Liberamente, no key signature, 2/4, variable meter (flexibility of tempo between crotchet = c. 60 – c.72)*

'The central movement of *Maninyas* is reminiscent of the lyrical, pastoral modality of Edwards' chamber opera *Christina's World* (1983) and the cadenza evokes much of the intensity of *Monos I* (1970), for solo cello' (Mills 1993).

The second movement is the only titled movement of the concerto (see above). As with the first movement it is composed in ternary form with a cadenza as a prelude to the tripartite structure.

The peaceful atmosphere in the ending of the first movement is immediately dispelled in the intense opening of the violin cadenza of the second movement. Edwards does not number the bars in this section of the score. The tonal centre of this cadenza seems to be G minor. The calming resolution on B[♯] in the previous movement is cancelled with a G minor chord and major 9th from the soloist, minus mute. The anguish has returned. The sighing "minor third" is recalled in the form of an augmented second which leads to a minor third dyad at the end of the first phrase.

In the second phrase of the cadenza the solo violin continues in a more defiant vein. The falling A to F[#] glimpsed in the opening two bars is now heard often. Dotted rhythms are introduced, meter changes continue to abound but all for naught. After a couple of flourishing runs the questioning minor third re-appears

in bar 7c and is repeated in bar 9c. Leaping to a high B^b and falling another minor third the solo violin leaves the double stops behind. The phrase falls with a *diminuendo* in a single line. The “voice” of the solo violin meanders like a lost soul. Sighing minor thirds feature, climaxing in bar 14c. Oriental-like flourishes on a pentatonic scale lead to a pause on D and a passage reminiscent of the famous *Scheherazade* solo of Rimsky-Korsakov ensues. The sighing interval of A to F[#] appears again in bar 19c and 21c.

The pace quickens. A dramatic, virtuosic passage of double stops rains down on the listener from bars 24c to 29c, ending in another cadential falling minor third. Tentative ascending runs follow, ending on a diminished chord and pause in bar 33c. The solo violin seems to have lost its way. However, the ascending run is taken up once again and leads to the dance-like rhythms reminiscent of the first movement. Brilliant runs follow ending with sighing minor thirds. Bar 43c reminds one of the initial idea of the cadenza i.e. the major seventh falling through the interval of a minor third.

The original minor third of F[#] to A returns in bars 45c to 47c, 53c and 55c. Pirouette-like runs lead back to the passage reminiscent of *Scheherazade*. The pleading, resigned minor third now gives way again to a very anguished atmosphere. Three phrases are presented in *forte*, *intenso* starting in bar 56c. They each begin with the same dramatic double stops but end with a “questioning” pause in soft harmonics. At bar 64c the phrase beginning from the end of bar 12c returns and with a slight adaption to the second bar settles on a *pianissimo* D in the pause bar of 69c. The D dies away to nothing overlapping with the muted, *pianissimo* entry of the violas and cellos *non vibrato*.

The entry of the lower strings after the cadenza marks the beginning of the slow movement “proper”, in ternary form. Upper strings, woodwinds and brass are silent throughout this movement.

An extract from the author’s interview with Ross Edwards in 2008 (see Appendix 3) shows how the slow movement was developed.

AL: Dene [Olding] mentioned that he suggested a slow lyrical section should be added between the cadenza and the last movement. Is this how the beautiful slow movement came about?

RE: Yes, yes. Well, I mean it was there but only embryonic, only a bit of it and that's the bit he said: 'Let's extend that' and he was absolutely right. (Edwards, R 2008, pers. comm., 12 August)

The first section (bars 1 to 8) is marked crotchet = c.46 and two phrases are presented. There is no key signature and a modal approach influences the music. The middle section features the improvisatory line of the solo violin, Section 2, bars 8 to 39. The opening is then modified in its repeat, Section 3, bars 39 to 49.

After its entry in bar 7, the solo violin is like a wandering soul that finds solace in the seeming sacredness of the opening triadic chorale. The muted solo violin line marked *molto espressivo ma lontano* provides a beautiful lyrical incantation over the *legato* sustained chords. Unlike the first movement, Edwards sustains metric stability in 4/4 in the opening passage. The lack of a change in meter underlines the calm peace evoked by the modal triadic string chord progressions.

The progression of *divisi* viola and cello chords in the two phrases of the chorale underpins the incantation in the solo violin from bars 13 to 29. The passage from the latter half of bar 9 to bar 13 is adapted and extended in bars 30 to 39, further underpinning the solo violin line. (A pedal G is also in evidence in both passages.) This leads back to the final chorale.

The solo violin entry overlaps the ending of the chorale and the beginning of the middle section. Its ascending phrase is answered by an undulation of rising and falling quavers. The rising and falling occurs mainly in groups of three quavers from bars 10 to 12. The rising three notes in this descending line feature on many occasions in the movement and often lead to a point of rest. The two steps making up the interval of a third and leaps of major sixths are most prevalent (see Example 89).

In bars 12 and 13 the opening two bars of the chorale are repeated and the first sequence of chords is also repeated and extended. The violin pivots around A as a tonal point. The harmony leads to D minor in a 4/2 bar and the rarely seen breve appears, reminiscent of Barber's *Adagio*. However, the atmosphere conjures more of a sacred and holy "lark ascending" than the latter's unfolding drama. Here there is only stillness and peace. The pace does quicken slightly, a crotchet now equals a dotted crotchet in bar 16. The solo violin takes flight and then settles back into the earlier tempo. The rising stepwise third features over a pedal G and the solo violin line sighs in fifths in bars 19 and 20 with a magnificent leap of a perfect twelfth across the bar line. The next bar in 4/4 ends the first sequence of chords repeated from the chorale.

The second extended sequence of chords from the chorale now begins on a B^b minor chord in bar 22. There is an unusual meter change to 3/8 + 3/4. However, the sustained harmonies still prevail. Thirds rising stepwise feature in the following passage. Syncopated harmonics also feature and sighing fourths are now heard in the solo violin. Another meter change to 5/8 + 3/4 occurs. The sequence of undulating quavers beginning with an accent is extended in bar 25. The phrase leads to a meter change of 7/8 and the final chord of F major (bars 28 and 29), ending the second sequence of chords from the opening chorale. The strings are in hushed *pianississimo*.

Like droplets of dew the solo violin now presents descending harmonics. This leads to a plagal cadence in bars 29 to 30 which enhances the sacred atmosphere of the movement. Over a nine bar pedal on G the original undulations of quavers in the solo violin re-appear. The sighing fourth in harmonics is noted. The rising major third is now featured in the quavers of C, D, E, and is repeated in augmentation leading to the solo violin finally resting on a low A in bar 39 as in bar 13.

The last note of the solo violin overlaps with Section 3, bars 39 to 49. The opening chorale returns and whilst the first sequence of chords remains the same, the second leads to an ending on the chord of F[#] minor.

8.3.3 3rd movement: key signature in D major, 6/8 (crotchet = c. 156, dotted crotchet = c. 104)

Similar to the previous movements, the third movement is written in a modified ternary form. However the three parts are followed by a postlude which restores the hushed atmosphere of the opening of the whole concerto. The final movement follows on immediately from the second movement *attacca* and interrupts the quiet ending of the middle movement with an exuberant, ecstatic and triumphant theme made up of a^1 and a^2 (see Example 90).

Section 1, bars 1 to 106, also represents Part A of the ternary form. The solo violin marked *forte, energico, senza sordini* announces a^1 in double stops with great elation.

The strings and piano respond with a^1 heard in the first violins. Quaver 'pick-up' notes in the solo violin introduce a^2 , which is also in double stops. The response is presented in the tutti with flutes and clarinet joining in with the strings. a^2 is now extended by three quavers. The harmony swings from tonic to dominant over a pedal D which lasts for twenty-four bars punctuated by *pizzicatos* in the double basses.

Interestingly, a^1 and a^2 in the opening create four bars of unchanging 6/8. A consistent meter over four consecutive bars rarely occurs in the entire work.

Motive a^2 is used as a repetitive, unifying figure throughout the first part of the movement. As the solo violin pirouettes in semiquavers, a^2 is heard in the violins and flute in bars 6 to 8, 9 to 11, 12 to 14, 18 to 21 (extended) and 23 to 25. A skipping semitone in half of the cellos assists the momentum.

A new motive b on the dominant seventh is now presented in the trombone at bar 25, followed in imitation by the trumpet at bar 27 (see Example 91).

The falling minor third is featured, similar to the first movement. The solo violin accompanies in a very boisterous fashion with heavy *spiccato* notes. a^2 is then recalled in the first violins and first flute. Motive b returns at bar 35. In bar 39 the

solo violin introduces the bottom A and minor third of the germinal cell from the first movement. The semitone appears in bar 43. *Pizzicatos*, trills and double stops feature in the solo violin line whilst a^2 is constantly repeated in the orchestra.

At bar 50 a “new” rhythmic motive 1 is heard *forte* in the trumpet and oboe, but in fact it is the rhythmic motive of 1 from the first movement (see Example 92). It is taken up by the solo violin in the next bar. Idea a^2 continues in the orchestra. A skipping figure in half of the cellos assists in the forward momentum of the tempo. Rhythmic motive 1 is again heard in the trumpet, doubled in the oboe and taken up by the solo violin, doubled by the first clarinet. The canonic imitation of b returns, interposed with a^2 . a^2 continues in bar 82 with elements of the germinal cell from the first movement in the solo violin. The fully fledged version arrives in bars 90 and 91 i.e. the semiquaver ‘pick-up’ note and the minor third C[#] to E. a^2 continues obsessively in the orchestra and culminates in the introduction of Part B in the ternary form structure.

Section 2, bars 106 to 208, features an orchestral tutti. Interestingly, whilst the previous section was extremely rhythmic the percussion section (apart from supportive harmonies in the piano) was silent. Now it comes to the fore. *Ostinato*, syncopated rhythms are heard in the marimba and two tom toms, doubled by the piano. A drone over a pedal on A is created in the violas, cellos, bassoons, trombones and piano from the second bar of Section 2 to its completion. It lasts for one hundred and two bars.

In bar 116 a combination of elements from a^1 and a^2 are heard in the first violins. This expands in bar 122 with a “new” rhythmic motive 2 (see Example 93), which is similar to the rhythmic motive 4 in the first movement. The semitone and the falling major third feature. The percussive *ostinato* continues with elements of a^1/a^2 and 2 returning at bar 128. 2 is then repeated in varying phrase lengths.

At bar 156 the percussion section begins a *crescendo* culminating in the re-entry in *mezzo forte* of the solo violin with the motive c (see Example 94). Motive c is formed on the dominant seventh. a^1/a^2 and 2 are then repeated in the first violins from bar 164 and then a^1/a^2 , 2 and c continue to be heard in counterpoint. 2 is

then taken up by the solo violin at the end of bar 183. The first violins answer and then, by way of a small climax, the solo violin presents 2 twice, with the repetition of the phrase flying high on the E string, over three octaves above middle C. The first violins however have the last say with rhythmic motive 2 beginning in bar 193. The percussive *ostinato* continues with a *crescendo* to a final climax in *fortissimo*. This heralds the return of a modified version of Part A which begins in bar 208, which we will call Section 3, bars 208 to 324.

Section 3 begins in 6/8 with deep booming Ds in the lower registers of the piano, contra bassoon, basses and harp. An ascending run in the second violins, violas and piano leads to the re-introduction of a^1 in the first violins and flutes.

Another chord of booming Ds presents itself in bar 210. The solo violin then takes up the ascending run and extends a^1 in a 9/8 bar. A final “bell toll” of Ds hands a^1 back to the orchestra, again to the first violins and flutes in 6/8 time.

A new passage begins. Drones in violas and cellos announce the dominant seventh on A. In a more lyrical line of motive d featuring a 5/4 bar, the solo violin reminisces on the sighing minor third from the first movement (see Example 95).

The xylophone and marimba enter, the xylophone also featuring the minor third. The orchestra skips along, the harp and piano rippling along together in the dominant seventh harmony.

Marked *mezzo forte, ma flautando* the solo violin repeats phrase d . The sighing minor third is featured four times and the harmony resolves to D major with the return of the booming Ds in bar 230. a^1 is heard again in the orchestra. The solo violin continues its exuberant dance with motive e which is influenced by a^1 (see Example 96). This leads back to the booming Ds. a^1 is repeated in the orchestra.

The solo violin enters *mezzo piano* with a *crescendo* to *forte* on A (bar 242). The semitone idea from the first movement is featured and then the latter part of e returns. The piccolo clarinet assists the solo violin in the phrase ending which again leads to the “bell-tolling” Ds introducing a^1 . These two elements are repeated, with a^1 extended in the solo violin. Then phrase d returns.

The tolling Ds and a^1 are heard a couple more times from bar 272. After the solo violin extends a^1 in bar 275 it presents another version of e . The “bell toll” and a^1 re-appear. A final variation of e is presented in the solo violin and the final striking of Ds and a statement of a^1 are heard.

A drone is created in the violas and cellos from bar 290 on the dominant seventh of D with the tonic note superimposed. The pedal on A is held until the end of the movement, linking the final passages of section 3 to the postlude ending of the movement. Motive d is heard in the solo violin. This leads to repeated trills and flourishes of ascending *forte* runs. The orchestra is now *fortissimo*, the percussive element driving the music to the final climax of this section which arrives *fortississimo* at bar 324. The bass drum features with a resounding crash.

The final section reminds one of the opening of the concerto. Section 4, bars 324 to 350, is marked *Remote*, crotchet = c.50 (*flessibile*) 4/4 time. In the opening pause bar of this section the double bassoon plays a long sustained $C^\#$. This note was very reticently used at the beginning of the concerto. It was only fleetingly introduced by the solo violin then. Now it features. The pedal on A from the previous section continues to the end of the movement.

The double bassoon resolves the $C^\#$ to D then sighs to A. The vibraphone and harp comment with a dominant seventh chord without the $C^\#$. The double bassoon extends its phrase again ending on A. The vibraphone and harp comment again.

The muted solo violin enters in bar 331 and, marked *pianissimo*, *non vibrato*, repeats the first phrase from the double bassoon. The vibraphone and harp answer as they did earlier. The solo violin takes up the second phrase of the double bassoon and extends it by one bar, ascending with a *crescendo* across the four strings of the instrument.

At bar 339 in 4/4 time the solo violin reaches the height of its *crescendo* and marked *forte intenso*, *molto espressivo*, elaborates on the previous phrases in double stops. Only the harp punctuates the phrasing with a low A which complements the sustained A in the double basses.

In bar 345 the solo violin is marked *pianissimo, distantly* and the phrase is clearly derived from bars 31 to 33 of the introduction to the first movement. The last two bars are marked *pianissimo, slower, flautando* and include the first three notes of the previous phrase. The ending on E leaves the original unresolved question from the introduction of the first movement unanswered. Perhaps the ending could have been influenced by Charles Ives “Unanswered Question”. In any case, the concerto has certainly been inspired by that other, unearthly, ethereal realm. We’ll let the composer have the final comment below.

AL: It is very uplifting. The concerto seems to relate to both Eastern and Western spiritual traditions, the ecstatic dance of the East and the chorale-like hymn from the West. Would that be fair comment?

RE: Yes, and I think what has taken place in this, if you like the *maninyas* style or whatever in its evolution, is that these have become very much more closely associated. You don’t have a bit of one. I mean they’re interfused, almost from phrase to phrase within them. (Edwards, R 2008, pers. comm., 12 August)

8.4 Some technical and interpretive insights relating to the solo violin part

A performing edition with a solo violin part and piano reduction is available through the Australian Music Centre. There are numerous discrepancies between this edition and the orchestra score. Some of these are included in the discussion below.

The following extracts from the author’s interviews with Dene Olding (Sydney, 15/4/08) and Ross Edwards (Sydney, 12/8/08) put certain technical and musical issues into perspective. (See Appendices 4 and 3 where full transcriptions of these interviews can be found.)

AL: Were you consulted on the violinistic aspects of the work at all?

DO: Yes. I can’t remember the specific things but he would ask me about whether this would work or that would work and I think I remember saying that a few double stops and higher fifths were a bit awkward and things like that. . .

AL: Did you edit the solo part with the piano reduction?

DO: No, I didn’t. (Olding, D 2008, pers. comm., 25 March)

AL: The bowings are excellent in the score.

RE: A lot of those would have been Dene's.

AL: Yes, I was going to ask you. Dene confirmed that the bowings in the score originated from his own part.

RE: Yes.

AL: Did you then transfer the bowing into the score?

RE: I would have done. Oh yes, yes. I just did a string quartet for the Brentano Quartet. They're in New York. I got them to send back their parts or copies so I could put in crucial bowings. Ones that I think that might be helpful. (Edwards, R 2008, pers. comm., 12 August)

AL: Did you have a free reign in the interpretation process?

DO: Yes, I did. I mean he's a very amenable character Ross and I think if something's really wrong or against his wishes, he will say so. But I think he was highly delighted in the end and I tried to be as accurate as possible with the rhythm and to play the rhythm in a very driving, dance like way. A couple of times a student has played it for me and I'm trying to emphasise that dance aspect and really to bring out the groupings [vocalises rhythms] . . . to have a strong rhythmic drive and I think that's the key to the piece and the key to its success with the audience. . . I mean there's the odd little bowing or something that I've changed but that's something you would expect a violinist to do. (Olding, D 2008, pers. comm., 25 March)

8.4.1 1st movement: *Remote*, key signature in D major, 4/4 time, variable meter (crotchet = c.76)

In this concerto the dynamics and detailed markings of expression are clearly stated. "Shapes" of motives are carefully indicated with *crescendos* and *diminuendos*. A few articulations are marked and even "up" and "down" bows are often printed in the full score.

The soloist must be very observant with regard to all of the above details. For example, the first violin entry (bars 5 and 6) indicates an up bow, *non-vibrato*, *pianissimo* and *crescendo* to a *mezzo forte* with an accented *pizzicato*. Even an open E string is suggested in the *pizzicato*. This is a lot of information for just three notes! (And, let's not forget the changes of meter to 3/8 and 3/4) The above

is strongly indicative of Edwards' approach to all of the phrasing throughout the whole work.

The C sharps in the double stops in bars 26 and 29 should be played with the third finger for clarity.

Interestingly (and unusually), the full score is more clearly marked with printed bowings than the separate solo violin part included with the performing edition. The helpful bowings in the full score in bars 31 and 84 are deleted from the violin part of the performing edition.

Sometimes the held G^{\sharp} on the E string is marked in three different ways. In bar 26 it is accented; in bar 29 it has a *tenuto* line above it and in bar 42 there is no marking except that it is written at the beginning of a *crescendo*. The manner in which it should be played depends on where the G^{\sharp} "sits" in the phrase. The atmosphere of the section seems to indicate that more of a lean on the note is required than a brightly articulated attack.

In bars 31, 37 and 41 it is helpful to play the slurred notes before the harmonic G^{\sharp} on the G string. This will require a shift to the fourth position or a shift to the third position with a fourth finger extension to the harmonic G^{\sharp} .

In bar 40 a "natural" harmonic B^{\sharp} is called for. This can be played with the second finger in first position on the G string.

From bar 69 the *flautando* is very effective and the fingerings for the harmonics are very clear in the performing edition.

In bar 84, remaining in the first position is effective (second position is suggested in the performing edition). The brilliance of the F^{\sharp} on the E string (on an up bow) cuts through the orchestral texture better.

A suggested fingering in bar 94 is as follows. Shift to third finger, third position on the lower F^{\sharp} and then fifth position with the first finger on the lower C^{\sharp} . Shift

to the eighth position with the second finger on the high G^{\sharp} . Take the highest C^{\sharp} shifting the second finger to the eleventh position.

Across the bar line of bars 105 and 106 it might be advisable to shift from the fourth to the fifth position, enabling the perfect fifth to be played with the second finger.

In bar 107 the high F^{\sharp} harmonic can be played in the first position as a “stopped” harmonic i.e. the F^{\sharp} is held down with the first finger and the B^{\sharp} a perfect fourth above, is lightly touched with the fourth finger.

The second position would be useful in the lower double stop in bar 109.

In the next section from the entry at bar 144 the rhythmic figures need to be very incisive with clean articulation in the bowing. Slow practice secures the correct rhythmic approach. The passage from bar 161 sounds very effective *Sul G*.

In bar 208 the slur needs to be reinstated in the performing edition over the last three notes.

A slightly awkward passage begins at bar 287. The leap to the octave A^b needs to be secure. A suggested fingering in bar 288 is as follows. Take the high A and E naturals as harmonics with the fourth finger in fourth position. Remain in the fourth position and open the fingers for the following minor tenth and then play the octave E naturals in the fourth position.

The next passage of technical interest begins at bar 373. Shifting to the seventh position on the octave As secures the following bars. One should remain in the seventh position and simply extend the fourth finger to the high B^{\sharp} as it comes. The high harmonics in bars 378 and 379 can be dealt with in the same manner i.e. extending the fourth finger from the seventh position.

Starting the harmonics on the G string works well in bar 448 and when starting the last phrase of the movement up bow, one simply breaks the final slur to end on a down bow.

**8.4.2 2nd movement: *Intermezzo quasi cadenza – Liberamente*,
no key signature, 2/4, variable meter (flexibility of tempo between
crotchet = c. 60 – c.72)**

The drama and intensity need to be brought to the fore in the opening. A heavy down bow re-take suits very well after the held top A[♯]. This allows for the accent in bar 2c to be taken on a down bow. This double stop can be thought of in the third position if one thinks of the F[♯] as a G^b.

In bar 5c the short demisemi-quavers should be “hooked” in with an up bow to the preceding note. The opposite applies in the next bar where a down bow is more suitable. The G[♯] and E^b double stop can be played in the third position and the A[♯] and C[♯] in the second. Then one shifts back to the third position on the B^b and D[♯]. Fourth position is suitable on the G[♯] and E^b and sliding to fifth position on the next demisemi-quaver A and C[♯].

In bar 6c, third position with a harmonic G[♯] ending works well in the demisemi-quavers.

The 5/16 bar at bar 15c sounds very successful on the A string and in bar 22c, the short last note should be “hooked” in with an up bow to the previous note.

A suggested fingering in bar 24c is as follows. Begin with the second and third fingers in the seventh position and shift back to the sixth with the same fingers. Shift to the fifth position with the first and second fingers on the F[♯] and D[♯]. The third and second fingers can then be used for the G[♯] in the following double stop.

With these fingers, slide to the next double stop of B[♯] and F[♯]. Shift back to the fourth position with the second and third finger on the F[♯] and D^b double stop at the beginning of bar 25c. Shift back to the second position with the first and second fingers on the C[♯] and A[♯]. Shift between the last two double stops with the third and second fingers as at the end of the previous bar. Shift back to first position at the beginning of bar 26c. The following notes are relatively straight forward.

In bars 28c and 29c the short demisemiquaver notes should again be “hooked” in with the previous longer dotted notes or the first slur, as is the case in the 2/8 of bar 29c.

In bar 33c, the fourth position could be a useful alternative to the third position in the double stop with the diminished fifth trill, i.e. one would play the B[♯] with the second finger and the A^b with the fourth. The first finger simply extends back to the D[♯].

A suggested fingering for the last three semiquavers in bar 37c is to shift with the third finger to the seventh position for the G[♯]. The first finger would extend back to the G[#]. The following G and B naturals would be played with the third and second fingers. And, if it is preferable, there could be a further shift to the final double stop of D and F naturals. This could be played in the eighth position with the third and first fingers. The heavy *marcato* separation of the final two chords would assist in the final shift. In any case the slur in the performing edition should be deleted to match the score.

Again, the performing edition should be amended in bar 40c and the separate (up) bow on the B[♯] harmonic reinstated.

Interestingly, the markings specifying a natural harmonic fingering in bar 42c, *non vibrato* in bar 43c, the use of the D string in bar 44c and *poco vibrato* in bar 45c are all missing in the performing edition. The recorded performance of Dene Olding also ignores the first two suggestions. The phrase is played with great warmth. Indeed, bar 43c includes a lovely *portamento* on the A string to the top D[♯].

Further discrepancies between the score and the solo violin part of the performing edition occur in bars 48c to 51c. The recorded performance seems to solve the issues. There are no accents in the *arabesques* and the bowing is slightly changed from the score. The last three slurs and tie are reduced to only two slurs, the last slur “taking in” the tie. To further clarify the performing edition, the slur from the pause in bar 47c can be broken with an up bow on the second note of bar 48c.

A suggested bowing from bar 56c is as follows. Begin down bow and re-take another down bow in the second double stop. The accent at the beginning of the next bar then falls on another down bow. Break the final slur in bar 58c and play the harmonic on an up bow. In bar 59c, play the bowing as written and then break the final slur in bar 62c. This last harmonic will also be on an up bow.

In bar 58c, the F[#] harmonic can be played as a stopped harmonic. The F[#] on the D string is played with the first finger in second position and the fourth finger lightly touches the B[♮] a perfect fourth above.

The last note in bar 61c can be played as a natural harmonic. The third finger in first position on the D string lightly touches the G[♮].

The main part of this beautiful, lyrical movement is quite straight forward technically. A marvellous atmosphere of peace needs to be conjured in the *legato* line. Also, a variety of vibratos add colour to the expressive approach. For example, the very first note can be played beginning with no vibrato and can gradually “warm up” with vibrato through the *crescendo*.

In bar 10 the quavers from the E[♮] to the C[♮] sound very “velvety” on the A string. *Sul A* also sounds lovely from the second note of bar 26 through to the first note of bar 28. A slight re-phrasing beginning on the low G[♮] works very well in bar 30 and *Sul G* from this note to the end of bar 32 also works well.

A suggested bowing from the beginning of bar 25 is as follows. Slur the open A[♮] to the final harmonic and slur the next three quavers. (This way the accent is more easily featured not the open string which should be played *pianissimo*.) Slur the final three quavers in the bar. Also, slur the octave Ds at the beginning of bar 26. The bowing in the score is excellent from bar 30. (In the performing edition the slur per bar should be broken into two slurs per bar.) *Portamentos* should be used very judiciously.

In bar 29 the natural harmonic on B[♮] can be played with a very “light” touching second finger in first position on the G string. The natural harmonic on G[♮] can be

played with a very “light” touching third finger on C[♯] also in first position on the G string.

8.4.3 3rd movement: key signature in D major, 6/8 (crotchet = c. 156, dotted crotchet = c. 104)

The opening is a little awkward. The first bar can be played in the fourth position. One must take care to play the E[♯] and C[♯] double stop very lightly with the first and second fingers so that the next double stop of F[♯] and D[♯] can be taken easily and cleanly. In the televised performance Dene Olding simply breaks the slur over the last two quavers in the opening phrase (ABC transmission - no date). The character of the music is maintained and the left hand execution is easier.

In bar 3 the *acciaccatura* is deleted in the recording. Again, one can start this bar in the fourth position. The harmonics can then be played in third position with the first finger lightly touching the G and D naturals on the D and A string. Two up bows are suggested on the second and third quavers of this bar.

In bar 15 it is suggested that one be in the fifth position and simply extend the fourth finger for each A[♯]. In bar 24 breaking the slur and ending the passage on an up bow works well. A heavy *spiccato* is then required from bar 25.

In the performing edition it is very important to lower the D[♯] by an octave in the three note chord in bar 43. In a similar chord in bar 47 the *ossia* is more successful and also correlates with the score.

Unfortunately, on the authorised photocopy of the second page of the performing edition, bars 43 to 114, the treble clefs and the F sharps and C sharps in the key signature are missing at the beginning of each stave in the author’s copy. The key signature is also unclear on the third page of this movement bars 190 to 252.

In bars 57, 58 and 65, the harmonics played in the first position with the third finger lightly touching the G and D naturals on the D and A strings works well.

At bar 66 a single accented A[♯] on the E string is quite sufficient.

In bar 96 a *glissando* shift to the high A^{\sharp} works quite well. An alternative suggestion is to shift to the lower A^{\sharp} (as a harmonic) with the first finger in the seventh position.

On the G^{\sharp} in bar 103 it would be useful to shift with the second finger to the fifth position. A further shift is suggested with the first finger to the ninth position on the G^{\sharp} in bar 105.

“Block” fingerings under each slur work well from bar 160. This means that one does not shift under a slur but between slurs and usually after a *staccato* note. This allows for a cleaner execution of the shift.

Also from bar 169 the bowing needs to be adjusted. In bar 169 an up bow on the last quaver allows for a down bow accent in the next bar. In bar 173 one could reverse the bowing and start up bow which works well. In bar 175 the last three notes should be slurred, as in the performing edition. The sustained E^{\sharp} from bar 176 could be played in two bows, ending up bow for strength of sound. The following D^{\sharp} quaver could then be played up bow in the lower half of the bow. The D^{\sharp} in bar 180 should also be played with an up bow following the previous up bow slur in the bar. In bar 182 the bowing in the score works well. (In the performing edition the slur should begin after the tied E^{\sharp} .) In bars 183 and 184 another up bow should be taken on the last quavers.

A down bow start at the entry in bar 214 works well and allows for the *flautando* to be played in the upper half of the bow.

Up bow quavers are suggested at the entry in bar 231, the sixth quaver in bar 232 and the last quaver in bar 234. These adjustments work well in the implied “3/8” rhythmic figures.

An up bow at the entry in bar 241 is suggested and playing up bow *staccato* notes on the last quaver of most of the bars in the following passage works well.

Much of the above material is then repeated.

Ending down bow on the trill in bar 299 suffices and one should try to organise the bowing so that an up bow is used in the last chord of harmonics. In bar 311 separate bows might suit.

The bowing in the performing edition from bar 334 works well. One begins down bow and changes bow on the E and A naturals in the next bar. In bar 336 an up bow occurs on the A and a down bow on the semiquaver E which is slurred to the following G. The last note of the phrase, an A, is played on an up bow. This is suggested on the A string.

The beginning of bar 341 sounds very fine in the fourth position. A shift back to third position on the third minim beat works well. On the recording, the low B in the double stops is not sustained.

Sul A is suggested for the triplet in bar 343. The ending is then similar to previous material.

Chapter 9.0 **Violin Concerto – Alexander Negerevich (1955 –)**

9.1 **Background to work**

This work is the most recent of those covered in this dissertation and brings the topic into the twenty-first century. Although the composer is relatively unknown (he is not yet represented by the Australian Music Centre), the work is an exciting and bold violin concerto in miniature which awaits its first performance with full scoring. Negerevich's concerto can hold its own in company with the other works discussed here, and demonstrates the high quality work that is being completed by Australian composers at this time, albeit as yet unrecognised by the Australian music public and performance institutions.

Alexander Negerevich wrote the Violin Concerto for the 2002 Prokofiev International Composition Contest held in St Petersburg and judged by the Russian composer Rodion Schedrin. Unfortunately, the package containing the score never reached its destination and, after five months, was returned to the composer un-opened. Nevertheless, the work was included in the composer's folio of music for a Master of Music in Composition at the University of New England. A version of the work with piano reduction was premiered by the author in Hervey Bay and Toowoomba in early 2005 and then recorded on 20 March, 2005 for commercial release (Dorian Music/Australia DMR-200801). It was published in 2007 by Dorian Music (Australia DM008) and the violin part was also edited by the present author, to whom the work is dedicated.

The composer's note on the work is as follows:

The Violin Concerto was commenced in September 2002 and completed in October that year. The work is presented in three continuous movements. The first movement evolved from sketches originally intended to be part of my own performance recital for violin and piano in Madison, Wisconsin. The second movement is inspired by an elegiac melody which notes the passing away of a favourite aunt. The final movement is marked *Allegro agitato* and is dominated by a driving rhythm which pauses for reflection mid-way. A quiet cadenza

passage leads to a brisk and aggressive finale. (Negerevich, A 2008, pers. comm., 2 December)

9.2 Instrumentation

Flute, oboe, clarinet in B^b, bassoon, 2 horns in F, trumpet in B^b, trombone, bass trombone, timpani, strings and solo violin

9.3 Discussion and analysis

Much of the discussion and analysis refers directly to correspondence (mostly emails) between the author and the composer. On occasions when the correspondence seemed unclear the author discussed the relevant issues with the composer. Alexander Negerevich described the composition in an ‘Outline on Violin Concerto’ in an email dated 8 June, 2005 from Dorian Music (Australia). The composer is the director of this particular music mail order company. The structure of the outer movements was discussed in an email dated 2 December, 2008.

Although the violin concerto is laid out in the score as one continuous piece of music, Negerevich refers to the composition as having three movements. Indeed, the three obvious sections that make up the work fall very easily into the traditional approach of the fast-slow-fast movements of a concerto. Hence, the reference to the “movements” will be adhered to. The concerto is not very long, just 12-13 minutes and could easily be entitled *Concertino*. However, this certainly does not detract from the impact of its musical statement which is quite dramatic and in turn, sensitive and lyrical.

9.3.1 1st movement, bars 1-272: *Allegro con fuoco*, no key signature, 2/4 (crotchet = 120)

The opening theme is announced by the solo violin – 4 ½ bars in length, then transposed down a perfect fifth. This motive is based mainly on major and minor seconds. (Negerevich, A 2005, pers. comm., 8 June)

The structure of the first movement always revolves around the recurrence of the opening 5 bar theme of the opening movement. There was really no conscious decision towards establishing a specific form in this concerto. Each

new theme establishes a new section – for example the triplet section at bar 163, the 6/8 at bar 220, etc. and this begins to develop an overall form. One could say in this respect the first movement is almost rhapsodic. Your description below i.e. the two part structure idea – I can see, and agree with. (Negerevich, A 2008, pers. comm., 2 December)

The various episodes of the first movement develop into a two part structure. Part 1, bars 1-141, consists of 2 sections. The first section from bars 1 to 86 consists of two episodes (bars 1-63 and bars 64-86) followed by a modified repeat of this section in bars 87 to 141. Part 2, bars 141-272, ushers in much new material and consists of three episodes (bars 141-162, bars 163-219 and bars 220-272). The movement is full of drama and the *forte* motoric rhythm in the solo line dynamically propels the music forward with theme *A* and motive *a*. The constant “obsession” with the tone/semitone dominates proceedings and sets the tone for the dissonant, atonal harmonic language of the movement (see Example 97).

Forte chords in the strings punctuate *A* and the entry of the timpani in bar 4 accentuates the semitone dissonance of *a* in the solo violin whilst lower strings tumble down through their register. The phrase ends *fortissimo*. After the opening gambit is repeated a fifth lower, a^1 is introduced in the solo violin (see Example 98).

Using chords which include a major seventh, a semitone and a whole tone, a^1 is the solo violin’s terse comment on the repeat of *A* in the orchestral violins. However, the opening falling interval of the motive is now a fifth, not a fourth. The motoric rhythm has a very neo-baroque feel to it. The solo line now incorporates a whole tone in the motive of *a* in bars 15-16.

A counter subject of sliding seconds is briefly introduced at bar 17. As a^2 is introduced the flute and oboe enter the fray. Again, this terse, dissonant, accented and slightly syncopated motive heightens the tense proceedings (see Example 99).

The orchestral violins now emphatically exclaim *a* on E and D[#] in bars 21-22. The solo violin re-enters and *A* is heard *fortissimo* in the upper register starting on an octave B.

With major ninths from A to B over repeated Ds the solo violin cleverly re-introduces motive *a*, in a *crescendo* to *fortississimo*. Timpani and winds punctuate the phrases and then unison violins and violas present *A* from bar 28 – the initial falling interval again being a fifth. *a*¹ is heard in the solo violin. As stated earlier, this is a very terse, tight phrase accompanying the motoric rhythm of *A*, very reminiscent of Stravinsky. At bar 32 the solo line re-iterates a whole tone version of *a*, the timpani in support. This leads to a four bar tutti. The brass and wind enter for the first time reinforcing *A* in the orchestral strings. At bar 34, E falling to B introduces *A*. The *sffz* of the horns in bar 37 emphasises the F to G^b semitone dissonance of *a* which is also the link to the new subject material.

The second subject appears at measure 38 (accompanied by minor seconds) and is 8 bars in length. The opening theme is repeated in various transpositions sometimes by violin and often within the orchestration. (Negerevich, A 2005, pers. comm., 8 June)

The rhythmic drive in the introduction of *B* at bar 38 is still quite relentless although the minor seconds are now played *pianissimo* and the motoric rhythm is in quavers not semiquavers. Thus an augmented version of *a* becomes the accompaniment to *B*. As in the opening, the new theme is given to the solo violin and the accompaniment is in the strings. Fragments within *B* have also been designated *b*, *b*¹ and *b*² (see Example 100).

A four note *acciaccatura* figure introduces *B* and *b* is heard across very wide leaps over more than two octaves at bar 39. Ricochet bowing is featured in *b*¹. Interestingly, Negerevich uses an idea that Mozart was to introduce in his approach to the concerto, that of giving the solo instrument a “personal” theme. Most of theme *B* is a “personal” theme for the solo violin. It is never presented in the orchestra. Only *b*² is to be used orchestrally.

Cellos and basses take up *A* in bar 44 which is then taken up by the solo violin a tone higher. A scale run leads to a^3 which extends the theme with longer dramatic notes featured in the upper register of the solo violin (see Example 101).

The rhythm of *b*, restricted to octaves, accompanies *A* in the violas and brilliant sextuplet runs in the solo violin lead to the climax of the first episode of the movement which has been dominated by *A*. The orchestral violins have the final say with the main theme.

Bar 64 signals the beginning of a new episode, bars 64-86. Another “personal” theme *C* in the solo violin is now introduced (see Example 102). A “nod” to *b* in various intervallic leaps is heard in bar 68 and then transformed into chords in the solo violin accompanied by the timpani at bar 69. The phrase is extended in the flute, oboe and strings featuring the rhythm of *b*. With a *crescendo* through a scalar passage the solo violin leads to the rhythm of *b* in octaves. A chordal sequence in the solo line then toys with tones and semitones, landing on two bars of D sharps and E naturals. Lower strings remonstrate with *b* in bar 77 followed by a semiquaver passage.

A sequence of seventh chords marked *forte* is heard in the solo violin in bars 80-82. The flute accompanies with the rhythm of *b* which the violin takes up and whilst it plays a version of b^2 , *A* is presented in the clarinet and bassoon ending with *a* on the repeated semitone of A and B^b.

The main theme at bar 87 now ushers in the second section which is a modified repeat of the first section and completes Part 1 (bars 1-141) of the first movement. After *a* is heard in the winds the rhythm of *b* is taken up canonically by violin 1, violin 2 and violas and a scale assisted by the woodwinds leads to a version of *A* in the violins and violas (note that the C sharps and C naturals are reversed). The solo violin then takes up the original version of *A* in bar 97 and the following scale leads to a return of a^3 which rises to an E^b over three octaves above middle C in bar 103.

The passage from bar 97 repeats much of the material originally introduced after bar 46. After a^3 is presented, A is heard again in the violas. The solo violin accompanies in the rhythm of b , involving octaves followed by brilliant sextuplet runs. In bar 113, C is re-introduced a tone higher in the solo line and is adapted and extended in syncopated bars followed by triplets. Off-beat *pizzicatos* are heard in the lower strings. The rhythm of b is again taken up in octaves in the solo line followed by sextuplets. A rising phrase on the rhythm of b is heard in the upper strings. The solo violin answers with semiquavers. The winds take up the rising phrase based on the rhythm of b . *Fortissimo* chords are heard in the solo violin. Underneath trills, a short-long rhythm in the manner of Bartok accompanies in the cellos and basses (bars 133-134). Double stops in the solo line exploit b and the semitone and whole tone dissonance of the whole movement. The first beat of A is used in a rising sequence with a *crescendo* to a *fortissimo* climax accompanied by off-beat rhythms in the lower strings.

Part 2 (bars 141-272), introducing three episodes of new material, now begins. A falling quintuplet figure ending in the semitone/whole tone dissonance in the rhythm of b is now presented in the violins and answered in the solo violin. After this short discourse the first violins launch into the original version of A . Sextuplets in the solo line ensue. Clarinet, bassoon, violin 1, cellos and basses take up the rhythm of b which, after repeated quavers leads to B a fifth lower than in the original.

Ricochet bowing signifies the arrival of b^1 followed by b^2 in the solo violin and then bassoon.

At measure 162 [sic] a triplet figure in the cello part introduces a new motif played by the solo violinist on the G string. The sliding intervals are based on a brief open G string pedal point. The solo part then contrasts chords with ricochet against a moving semiquaver string accompaniment. The sliding motif appears two more times, first on the G string and then on the A string.

(Negerevich, A 2005, pers. comm., 8 June)

The Negerevich reference above to measure 162 should in fact read measure 163.

The second episode (bars 163-219) of Part 2 of the first movement now begins. Negerevich continues to maintain his fascination with the whole tone/semitone intervals of this movement. The triplet figure in cellos and bassoon beginning at bar 162 incorporates a G to A^b semitone and is repeated for six bars. Theme *D* is introduced in downward *glissandos*, in the solo violin *Sul G* (see Example 103). It begins on a minor seventh and the double stops that follow include the whole tone of D and E. The double basses play in syncopated uneasiness on a pedal E, thereby providing a second pedal point to this passage.

The semitone/whole tone relationship continues in the solo line with an allusion to *b* in bars 171-172. Brilliant sextuplets follow and *b*² arrives in the first violins accompanied by falling augmented octaves in the second violins, flute and oboe. The solo violin answers with rising chords and ricochet bowings in triplets. The full string section responds with the two violin sections playing *b*² in minor sevenths. Again, the ricochet passage returns, now a semitone higher. The rhythm of *b* is heard canonically between the violins and the brass. *b*² followed by *b* are paraphrased in the violins and set up another triplet introduction to the repeat of *D*, again *Sul G* on the solo violin. The *glissandos* begin falling from A to A over a four bar pedal point on G in cellos and basses. Contrapuntal entries now arise. The flute enters with trills at bar 200 and takes over the triplet motive from the solo violin which now sustains a trill on E. Canonic entries occur one bar apart. The flute is followed by the clarinet, oboe and finally bassoon. The final return of the sliding theme of *D*, *Sul A* from D to D begins at bar 206 above tremolo harmonics in the strings and rhythmic, ricochet bowing in the basses. A climax is reached in quadruple stop seventh chords in the solo violin. The trumpet comments on *b* and the lower strings and trombones, helped by the timpani and bassoon take the listener to a new section marked in 6/8 time.

At measure 220 the tempo shifts into a 6/8 (crotchet = crotchet). The violin plays ascending scale passages and then also imitates the orchestral chords at measure 225. At the return of the 2/4 time signature at measure 245 the violin eases into a semiquaver figure which again mainly highlights minor second shifts. There is a final return of the opening theme in the orchestra at measure 268 at the same pitch. (Negerevich, A 2005, pers. comm., 8 June)

The third episode (bars 220-272) in Part 2 of the first movement begins at the change of meter in bar 220. Theme *E* is introduced by most of the orchestra *fortissimo* on a pedal G. The strings play relentlessly in repeated down bows, *non divisi* (see Example 104).

This is greeted with a sequence of ascending runs in the solo violin which then also plays *E* supported by the timpani. Cellos and basses continue with *E* in bars 227-228.

The solo violin phrase rises in octaves supported by the first violins, trumpet and flute and oboe. At bar 229 a rising phrase of a minor seventh is presented in the horns and second violins. The second bar of the phrase seems to reminisce on the rhythm of *b*. Violas enter with the same idea treated canonically. Trombone and lower strings follow, culminating in the timpani at bar 232. The solo violin then adapts *E* with the use of diminution at bar 233. Violins and violas answer leading to interchanges with the clarinet, solo violin and finally flute. Double stops in bar 238 remind the listener of the semitone/whole tone discourse and a *ritardando* in double stops again reminds us of *E*. A four bar bridge passage with the solo violin commenting with semitone and whole tone double stops in syncopation, leads the music back to 2/4 time at bar 245 and the rhythm of *b* is emphatically announced in the solo violin with octaves. Timpani followed by the brass (without horns) and a flourish in the flute and oboe answer canonically with the rhythm of *b*.

This sets up the clarinet and first violins oscillating in semiquavers on a semitone in bars 248-249. The horns double this interval with tied held minims. Various sections in the strings punctuate the passage with seventh chords. The solo violin also joins in with semitones at bar 250. The clarinet and first violin answer with semitones, a tone higher. This sequence continues with the solo violin, then back to the clarinet and first violins. The solo violin then rises up to a *fortissimo* climax with a falling semitone B^b to A as in bar 53 of *a*³. However, the interval is now emphasised in octaves. Repeated octave As now follow and the orchestral violins summon A one final time. A bar of silence ushers in the second movement.

9.3.2 2nd movement, bars 273-328: *Adagio*, no key signature, 4/8 (quaver = 52)

The opening solo melody particularly attempts to demonstrate the lower string sonorities of the violin. The elegiac quality is based upon my reflecting the passing away of a favourite aunt at this time. I wanted the melody to have a certain sadness about it, but also a tinge of optimism. (Negerevich, A 2005, pers. comm., 8 June)

This beautiful but short movement begins with the flute floating *mezzo forte* in its upper register. Interestingly, the opening intervals of a semitone and perfect fourth are similar to the opening intervals of the first movement except in reverse. The semitone appears, immediately followed by the fourth in a very lyrical phrase. The oboe answers with the same phrase a minor seventh lower, this time exploiting the whole tone between the first two notes. The basses assist the oboe with their phrase in contrary motion. The opening chord is built up from a low cello D to C[#] in the violas, the low (cello) D to G in the second violins and the low (cello) D to E in the first violins.

Harmonically relating back to the first movement, the “status quo” is maintained. In the four bar introduction of the *Adagio* the strings through flowing, rising hemi-demisemiquaver figures seem to wake up and then subside into a *subito pianissimo* in deference to the entry of the solo violin. The opening motives are then presented in the solo line (see Example 105).

At bar 280 horns and then oboe, clarinet and bassoon overlap with the strings in slowly moving syncopated, accompanying harmonies. The violin extends its *legato* line and the flute enhances the lyricism of the moment with its entry at the end of bar 283. The solo violin ends the opening on a high harmonic C, three octaves above middle C. This leads immediately to a muted, *pianissimo* entry in the strings (without violas) on D^b. The new idea *b*, is based on the falling fourth heard in the second bar of the movement and is presented in the muted violins (see Example 106). A triplet features in *b*¹.

This motive is then taken up by the solo violin in *mezzo forte* and a semitone higher. Muted violas also take up this melodic line in bars 294-295 and introduce

an orchestral interlude with the intervals of a whole tone and semitone in bars 296-297. These intervals are featured constantly. The whole tone/semitone relationship is heard in the second to first violins in bar 298 whilst the cellos leap a major ninth in the same bar and then fall in a minor seventh relationship with the first violins, in syncopated fashion. The horn reflects on b/b^1 and a is also heard in bar 304.

The solo violin re-enters at bar 304 and, in diminution, repeats and modifies the oboe phrase from the third bar of the *Adagio*. A minor seventh leap followed by a semitone leads to a^1 . Meanwhile in bar 306 the cellos introduce a new motive c (see Example 107) which is then taken up by the basses.

At measure 311 a mini-three note motif passes throughout the violin and viola parts. This is answered by (another) repetitive motif in the solo part starting on the high A, repeated and then played down the octave. (Negerevich, A 2005, pers. comm., 8 June)

Canonic entries through three string sections featuring c in *mezzo forte* create a short orchestral interlude. The plaintive phrase of d echoes through the solo violin line repeated in a final *pianissimo* (see Example 108).

The complete version of b is then taken up once again. This time there is a one bar rest between the asymmetrical phrases and the solo violin, with all the strings, “dies away” ending the movement in peace.

This outline of the movement suggests a through-composed progression of ideas that unfold throughout the movement. Owing to its short length, this does not pose a problem of coherence or continuity for the listener.

9.3.3 3rd movement, bars 328-432: *Allegro agitato*, no key signature, continuation of 2/4 (crotchet = 92)

The final movement could be described as a modified ternary form. Three introductory bars lead to Part A from bars 332 to 370. The ascending runs from the introductory bars are then repeated leading to Part B (bars 373 to 395) which includes quadruple stopped chords and the *Misterioso e tranquillo* which

Negerevich refers to as a cadenza. A modified version of the first section (bars 396-432) then returns, beginning with an augmented version of *A*.

The Allegro agitato suddenly surprises the reverie. The theme is based on the double stop figure first introduced at Measure 332. The offbeat accompaniment further highlights the ricochet thirds. (Negerevich, A 2005, pers. comm., 8 June)

Rushing, ascending, *fortissimo* sextuplets in the solo violin, punctuated by chords in the orchestra create the three introductory bars which lead to the beginning of the final movement. Theme *A*, starting on F^{\sharp} and A^{\sharp} , is then announced followed by *a* and a^1 (see Example 109).

The main theme is accompanied by a three note rhythmic figure on the timpani on each first beat of the bar and the trombones and basses with an *acciaccatura*/crotchet figure on the second beat of each bar. The main motive of *A* is heard in the lower line of the double stops whilst in *a*, the motive is heard in the upper line of the double stops. The semitone and whole tone intervals are very prevalent. The rising thirds in ricochet bowing are then introduced at bar 336. Here, the solo violin takes over the rhythmic figure originally heard in the timpani. This is re-enforced by the winds. *Pizzicato* quaver off-beats in the strings (without the basses) accompany this passage and the timpani also plays a semiquaver and quaver off-beat rhythm. The solo violin then repeats *A* in a higher register starting on A^b and *C* in bars 339-340.

The theme is also heard in the bassoon and clarinet. The violins burst on the scene in descending, *subito forte* demisemi-quavers. Now the opening theme is heard again in the solo violin, but a fifth lower than in the original version with a similar rhythmic accompaniment. *a* and a^1 are also repeated. A brilliant run in bar 350 climaxes in a phrase of hemiolas in harmonics on the solo violin. *A* is adapted on the flute in a rising phrase across bars 351 to 355. The violins comment with off-beat semiquavers. The falling demisemi-quavers are now heard in the violas and cellos.

This is taken up in a brilliant passage of ascending, oscillating 4ths in the solo violin over bars 356 and 357. The violins re-engage in their falling demisemiquavers. A *forte* cadential figure is heard, the rhythm of the ricochet bowings now back on the timpani at bar 361. This re-introduces theme *A* starting on B^b and D in the solo violin. All the motives of *A*, *a* and *a*¹ re-emerge. The highest version of the header of *A* is heard in bars 369 to 370, this time beginning on D^b and F[♯].

A slightly different version of the opening two bars of the movement now leads to the middle section.

The violin solo part at measure 375 [sic] introduces a double stop cadenza at the 3/4. The cadenza purposefully has an accompaniment in seconds (between flutes and violins). The *Tranquillo* is a momentary respite from the aggressive double stopping which again winds up at the 2/4 (measure 396). Octave glissandos within the violins (also in seconds) accompany the double stopping solo part. (Negerevich, A 2005, pers. comm., 8 June)

The Negerevich reference above to measure 375 should in fact read measure 387.

Part B (bars 373-395) of this modified ternary form movement is ushered in by a *forte* chord in the orchestra which leads to *fortissimo* ninth chords in quadruple stops on the solo violin. This chordal passage announces the up coming cadenza. As mentioned by the composer, a *Misterioso e tranquillo* (quaver = 52 in the score however 40 in the piano reduction) in 3/4 time at bar 387 introduces some relative calm. The double stop cadenza is played in *piano* (see Example 110).

The accompaniment is written in a *pianissimo*, *legato* line of tone clusters. The second violins provide the foundation in their tremolo playing. The chord is built up in the violins on G and F[♯] with the flute on A^b. An F[♯], E and G chord follows. This sequence is maintained throughout, thus the whole tone/semitone idea is also maintained. The quiet cadenza in the solo line also paints a rather bleak picture and the passage ends in chords combining minor ninths and minor sevenths. Syncopated, long notes in the flute, horns and violins across bars 393 to 395 suspend time. Then the augmented version of *A*, crotchet = 92, (*Allegro*

agitato in the piano score) in repeated down bow strokes on the solo violin gives the theme a malevolence previously unheard. This represents the beginning of a modified repeat of the first part of the movement (bars 396-432). The original version of *a* is stated in bars 404 to 405.

Clashing, falling *glissandos* in semitones are heard in the accompanying violins. The thirds in the ricochet bowing of *a*¹ are heard in bars 406 to 408. The Bartokian rhythm, first heard accompanying the ricochet bowings is taken up by various members and sections of the orchestra under brilliant arpeggios in the solo line. Rapid fire ricochet bowings interchange between the solo line and orchestral violins.

The strings and timpani take over an augmented, malevolent version of *a* in *fortissimo*. In a “nod” to the Tchaikovsky violin concerto the solo violin answers in quick, double stop, string crossings with *a* heard in the lowest notes.

A syncopated version of *a* in the strings at bar 424 is answered by the solo violin in octave chords leading to a brilliant dash to the finish. A rising sequence of phrases in demisemiquavers begins at bar 426. ‘The oscillating (fourths) in the upper reaches of the violin also climb and occur at the very end of the concerto’ (Negerevich 2005). A *fortississimo*, cadential figure unites the orchestra and solo violin in bringing the work to a resounding close.

9.4 Some technical and interpretive insights relating to the solo violin part

Reference will be made to a performing edition of the Negerevich Violin Concerto which was edited by the author and published by Dorian Music (Australia) in 2007.

Seconds and sevenths are a constant feature of this work. They feature not only in the solo violin part but sometimes as dissonances between the solo part and certain orchestral entries. On these occasions the aural perception of the soloist needs to be very strong.

**9.4.1 1st movement, bars 1-272: *Allegro con fuoco*, no key signature, 2/4
(crotchet = c. 120)**

The opening motoric phrase needs to be presented in a very “driven” manner. The half position is most useful in this passage. In bar 17 all that is required is to extend the first finger backwards whilst retaining the fourth finger. “Pivoting” the left hand “forwards” from the wrist between the chords in the next bar allows for greater control than would a full or “proper” shift. The above ideas also apply to bars 18 and 19 in the sixth position.

The passage from bar 23 is rather awkward. It begins with a fingered octave followed by the hand contracting from seventh position to sixth position in the following semiquavers. In bar 26 the left hand needs to expand across a major ninth.

As can be seen, many left hand “shapes” are required. In bar 38 it is helpful to think of the G[#] as an A^b. This allows for the left hand to rest peacefully in third position without shifting.

In bar 42 it is advisable to re-take the down bow in the second quaver beat for the ricochet bowing. This also allows for the main motive in bar 46 to be played on a down bow.

The two and a half bars from bar 64 sound quite effective and dramatic when played on the G string. In bar 69 the chords need to be played in an unbroken manner.

From bar 87 the soloist needs to listen carefully to the main motive in the accompaniment for successful ensemble work.

An interesting passage occurs from bar 138. In the sequence of semiquavers the first finger continually contracts on each beat, enabling the left hand to move to the next position.

In bar 143 the fingering for the quintuplet begins in the second position and, by way of a contraction, the left hand moves to the third position. On the last quaver

the third finger extends in to fourth position whilst the first finger remains in the third position.

In bars 165 and 166 the downward *glissando* should be played within the down bow.

The passage from bar 179 is rather awkward for intonation regarding the chords. Again, the chords should be taken cleanly and not be broken on the up bow.

From bar 206 the very wide leaps between the notes across the bar line need careful attention to fulfil the *Sul A* colour.

9.4.2 2nd movement, bars 273-328: *Adagio*, no key signature, 4/8 (quaver = 52 in full score only)

After the driven atmosphere of the first movement a very serene and singing approach enhances the contrast between the *Adagio* and the opening movement. The movement is quite straight forward technically. Where possible, the use of extensions is more successful and “cleaner” than “proper” shifts. A case in point occurs in the backward extensions in bars 294 and 295.

9.4.3 3rd movement, bars 328-432: *Allegro agitato*, no key signature, continuation of 2/4 (crotchet = 92)

The “surprise” factor is most important in the opening of this movement. A strong aural awareness of the passage is essential and co-ordinating with the conductor or accompanist is paramount.

In bar 332 the half position is again very useful. After the ricochet bowing, bars 339 and 340 are rather awkward for intonation.

The rapidity of the passage at bar 355 is quite demanding. Starting up bow allows for easier string crossings.

An unusual fingering is suggested in bar 369. The perfect fifth of B^b and F[♯] on the fourth semiquaver is actually easier to play with two fingers instead of one. The higher register of the eighth position means less movement of the

second finger is involved and this saves the first finger moving across to the A string which is very disruptive. The intonation again is very demanding.

The short passage of double stops beginning at bar 387 needs to be played very peacefully and with a smooth *legato* line. The movement of the left hand must not disrupt the tranquil mood.

In bars 419 and 420 the lower notes of the double stops need to be played in a manner that features the thematic motive and the dash to the end requires good co-ordination.

Chapter 10.0 Conclusion

This thesis on the Australian Violin Concerto has been presented to bring to light some information concerning a topic which covers a ‘treasure trove’ of music.

The last seventy-five odd years have seen a remarkable number and range of such works, beginning with Benjamin’s concerto of 1931 and building gradually to the 70s and 80s, when no less than twenty works were added.

Since then the numbers have declined a little. Indeed, after researching the topic it seems that no Australian violin concerto has been premiered by a full time professional orchestra in Australia between 2003 and 2008. More’s the pity. How exciting it would be to have a violin concerto by a Graeme Koehne or Carl Vine. However, the works of Dean and Hindson in the first decade of the 21st century seem to have ushered in a new “Golden Age”. Never, in its history have Australian violin concertos been so well received on the international scene. Brett Dean’s concerto alone has been performed on at least twelve occasions with many major international orchestras.

Excluding the Horsley concerto of 1849 (which was written by an Englishman, 12 years before he came to Australia) the seven works chosen for in-depth study span most of the seventy-eight years of the history of the Australian violin concerto whilst at the same time representing composers of great significance in the development of Australian music such as Alfred Hill, Raymond Hanson, Margaret Sutherland, Larry Sitsky and Ross Edwards. Together they provide a representative sample of this important repertoire, whilst each contributes its own unique style and “flavour”.

In the twentieth century, the genre was given a promising start with Arthur Benjamin’s concerto which is a very strong, concise and well constructed work. The musical language is most eloquent.

Though perhaps not quite attaining the free flowing romanticism of his later “Romantic Fantasy” for violin, viola and orchestra (1937), the violin concerto might best be described as a more restrained neo-classical work.

It is interesting to note that it took some fifty years for the ABC to record the work, and then only after some persuasion. This recording dates from the mid-80s with the author as soloist. A broadcast concert performance was also presented at that time. BBC memos describe the struggle in obtaining the first performance of this violin concerto. Thus, it can be seen that Australia is not unique in its diffidence towards first performances.

2010 will be an opportunity to re-evaluate Benjamin's work. It will be the fiftieth anniversary of his passing, and in celebrating his life one hopes his compositions will be programmed in concerts and broadcasts as a sort of retrospective of his work.

1932 yielded Alfred Hill's violin concerto, a 'full blooded' romantic work. Whilst not "of its day" like the Benjamin or innovative, it is very well constructed throughout. As Hill was a violinist, it is idiomatically well written for the violin.

Innovation has often been considered one of the most important criteria in judging works of greatness. Often the very innovators themselves and their masterpieces are forgotten – these masterpieces not performed. Should innovation be a major criterion in evaluating "great" music? The *Prelude* in Bruch's first violin concerto was innovative. This work is also a fine romantic violin concerto. But must we hear it in Australian concert halls at the expense of the Hill violin concerto which is equally beautiful but written at a far later date and at an "inappropriate" time for such a work? Schoenberg's masterpiece of the genre is hardly ever played? Indeed, has it had an Australian premiere?

The fiftieth anniversary of Hill's death coincides with Arthur Benjamin's. As an elder statesman of Australian music perhaps some of Alfred Hill's works will also be re-evaluated. Let us hope so.

Raymond Hanson's violin concerto (1946) would have been at the very "cutting edge" of new music in Australia if not the world. At the time of writing Hanson, did not have a "champion" for his work, unlike the American composer, William Schuman who had Isaac Stern and the Boston Symphony Orchestra. The

comparison is made because both composers completed their major and very important violin concertos at about the same time (Schuman completed the first version of his violin concerto in 1947). Both are pivotal works for the genre in their respective countries. Schuman's work has been published, commercially recorded on several labels and performed many times. Hanson's violin concerto has not. Hopefully this can be remedied in the not too distant future.

The above also reflects the fact that many composers of earlier generations in Australia's musical history were very simply neglected and ignored.

Hanson's writing is very disciplined in approach and the artistry rises up far beyond the craftsmanship. Hanson's ideas are strong but, perhaps on occasions, need to be presented in a more focused manner. One can see the work developing from the piano score to the full orchestra score. Performances closer to the date of composition may have inspired further revisions as occurred with the Schuman. Hanson's concerto is not especially idiomatic writing for the violin yet it is a bold statement of its time.

Margaret Sutherland's greatness lies in the strength of her inner voice – in the case of her violin concerto (1960), a very personal voice of great character, intensity and spirit. It is the incisive nature of her musical expression which is her gift to Australian music and the genre of the Australian violin concerto in particular.

The main motives are concise, inspired yet 'to the point' and framed in a very clear structure. As mentioned earlier, it shows the occasional influence of early Stravinsky and Shostakovich. The violin writing is reasonably idiomatic, however some of the sequences in double stops are technically quite demanding.

Like Alfred Hill before her, Margaret Sutherland must be considered as an outstanding and esteemed elder statesperson of Australian music. The concerto is one of Sutherland's mature orchestral works. It is a work of great stature 'arguably one of her masterpieces, a noble contribution to the literature of the twentieth-century concerto' (Symons 1997, p. 160).

Larry Sitsky is one of the great composers in present day Australia. The Violin Concerto No.2, *Gurdjieff* (1983) is in great contrast to his very large-scale first violin concerto.

The variety of styles exhibit great technical mastery in compositional techniques, from the complex to the more 'straight forward'. In this case, the approach lends an improvisational quality to the solo violin part.

The writing is simple in the best sense of the word. After all, it is derived from folk music material. It is certainly not minimalist. The work is exotic sounding and the ideas are presented with great clarity and a fascinating use of contrapuntal techniques. The idiom represents a very inspired personal musical statement.

Sitsky's five violin concertos have considerably enriched the genre and his collaboration with Jan Sedivka means that the writing for the violin is very "knowing", as is his compositional approach.

As mentioned previously, Ross Edwards commented on his recent clarinet concerto 'my dance-chant or *maninya*, is an obsessive, kaleidoscope interplay of symbolically charged fragments – a sort of Australian dervish dance . . .'. This description equally applies to the writing of his *Maninyas*, Concerto for Violin and Orchestra (1988) which was composed nearly twenty years earlier.

A type of minimalism can be seen in his approach to harmony however there is enormous sophistication in the rhythmic figures, their variety and development. The 'ecstatic dance' style of the music in the outer movements often seems to represent a great spiritual energy. It is in the form of a type of musical mantra. In this way Edwards has developed his own unique style of writing and ' . . . has become one of the most convincing voices Australian music has produced' (Bebbington 1997)

Alexander Negerevich would possibly be the least known of the seven composers whose violin concertos have been chosen for discussion. The Violin Concerto

(2002) is a short, very concise and pithy work. Clear and succinct ideas are presented. It could be described as a concertino.

It is very dramatic in content with a strong motoric drive. The influence of Prokofiev can be noted but the composer has mentioned that there is even a “nod” to Tchaikovsky in the ending of the work. ‘The second movement is inspired by an elegiac melody which notes the passing away of a favourite aunt’ (Negerevich 2005). This contrasts well with the “driven” opening.

A violinist himself, Negerevich writes extremely well for the instrument and is a strong developing musical “voice” on the Australian musical landscape.

The above violin concertos represent a rich and diverse Australian musical heritage of which sadly, the general music public and many professional musicians are unaware.

Unfortunately what is lacking is reliable, published material of many Australian violin concertos. Performing editions i.e. piano reductions with printed solo violin parts are scarce.

Performances of Australian violin concertos are also very rare. The public relations nightmare conundrum of “selling” new works, let alone fine new and old Australian works versus works viewed as “popular” is a perennial issue. Lack of performances of Australian violin concertos hinder the potential appreciation of these fine works. The ever present Tchaikovsky, Mendelssohn and Bruch concertos constantly have their way in programming.

Whilst not necessarily innovative, many Australian composers have a mature individuality and clearly follow their own muse. Fortunately, belief in their own “voice” is strong enough to overcome the idea of a need for a contrived “Australian” sound.

Australian influences do abound in their compositions e.g. indigenous Australian music influenced Sitsky’s Violin Concerto No.4; the sounds of Australian fauna

can be heard in Edwards' music, but our national composers wisely draw from a wealth of other cultures – Asian, oriental, folk, mystical, ancient, and all forms of musics.

This diversity however reflects Australia – a nation in the forefront of multiculturalism and fully enriched by it. Its composers enjoy the “pluralistic” nature of the post-modern musical idiom. They have the best of all worlds to choose from.

The research for the thesis has been absolutely fascinating. The thought processes of the composers are many, varied and magnificently imaginative. Do they have something to say? A profound “yes” is the answer.

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Chapter 13.0 Appendices**Appendix 1 Chronological list of forty-eight Australian violin concertos with year of composition**

1849	Horsley*
1931	Benjamin
1932	Hill
1946	Hanson
1948	Goossens, Morgan No.1
1948/49	Morgan No.2
1950s?	Orchard (no date)
1955	Perkins
1957	Morgan No.3
1960	Sutherland
1965	Williamson
1966	Werder
1968	Banks
1969	Bradley
1970s?	Stankiewicz
1970	Brumby No.1
1972	Sitsky No.1
1975	Butterley, Tibbits
1977	Cugley
1978	Mills No.1, Penberthy
1980	Fox, McKimm
1981	Cale
1982	Kay
1983	Bracanin, Brumby, Sitsky No.2
1985	Gross No.2
1986	Gross No.1, Kos
1987	Sitsky No.3
1988	Edwards
1992	Mills No.2
1994	Davidson
1996	O'Boyle (mini concerto pub c.1996), Schultz
1999	Sitsky Nos 4 and 5, Barbelier (Amplified violin & amplified orchestra)
2000	Hindson, Dunleavy
2000/01	Whiffin
2002	Negerevich
2006	Dean

2007 Koukias

*As previously mentioned, this concerto was composed twelve years before Horsley came to Australia so, strictly speaking, it is not an Australian violin concerto despite the recent rediscovery of the composer's important contribution to Australian musical life during the 1860s.

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Appendix 2 Interview with Larry Sitsky**Composer Larry Sitsky interviewed by Andrew Lorenz 25th March, 2008**

AL: Well, the date today is the 25th March, 2008 and we're at the School of Music at ANU and it's a great pleasure to meet you after all this time.

LS: And same here.

AL: So, I've enjoyed studying the work very much as I've said and...

LS: Well thank you, that's great.

AL: And just even hearing all the concertos that you've written - it's been fantastic. So I'll just ask some specific questions....

LS: Absolutely, go for it.

AL: You've written five violin concertos.

LS: I have. [Number] five is - well not dodgy - but it's really an orchestration of a work for piano and violin.

AL: Right. When would you have composed that then?

LS: I can't bloody remember.

AL: Fair enough. That's alright.

LS: It was written for Oleg Krysa. Did you ever meet him?

AL: No.

LS: Krysa came here a few times and we got to know each other well, and of course speaking the language helped and I got along really well with him.

AL: He's a fine player.

LS: Oh, yeah, and a bit mad. And so we would sit and have a bit of vodka and come up with crazy ideas. Anyway, that's how that piece happened.

AL: Right. So would that have been - what - two years ago? Three years ago?

LS: More like five.

AL: Oh five, right.

LS: I can check it out. It's probably even more.

AL: As I say, if I'm going to write it in there I might as well get it right.

LS: Yeah. Well I should send you a works list.

AL: That would be fantastic, because the dates of four and five I just couldn't find anywhere.

LS: Well the dates, I can't remember them off hand, but they'll be on the magic box.

AL: But the number four was written for Jan Sedivka.

LS: It was, yeah. Sadly he never played it...

AL: Oh right.

LS: ...because he got his cataract operation round that time. And I think things were starting to fail and ...he said to me he couldn't play without his eyes watering and ...he was afraid it would stop and ...I tried to get him to record it 'cause I said, well, we could just stop any time you like.

AL: Yeah.

LS: I think he kind of lost a certain amount of confidence. And so sadly, yeah, he never played it.

AL: It has been played?

LS: It has been played, yeah. Finally I'd waited a few years, you know, and then I had to gently broach the subject with him and he was OK about asking someone else, so Tor Fromyhr played it.

AL: His student?

LS: Yes, I thought it was an appropriate thing to do and it was done here.
AL: Yes.
LS: And I worked on the piece with Tor. But of course it was written for Jan and I had in mind that way of playing that he has, because I know with him if I write four crotchets, it's not going to come out as four crotchets.
AL: No but that's what's wonderful.
LS: Yes, but I was relying on that you see. So it always came out in that, what shall we call it, that kind of gypsy way...
AL: Yes, that's right.
LS: ...no matter what how straight you might have composed it.
AL: And that's why the *Gurdjieff* is so successful.
LS: Yes, I was relying on that. And of course I had heard other people play the *Gurdjieff* Concerto; it was never quite the same...
AL: Sure.
LS: ...because of that.
AL: Yes.
LS: Because they were playing literally.
AL: Yes, that's right.
LS: And I wanted a kind of disrespect for the score.
AL: Well, we'll get to that...
LS: Yes.
AL: I've asked, because in the end I got bored with writing [i.e. noting deviations between score and performance in] this bar and that bar. Now what's going on - because I'm sure that you had come to an agreement with the whole business?
LS: It was unspoken. I just knew inwardly that he would treat certain notations a certain way.
AL: That's right, that's right.
LS: And so I just got to rely on it.
AL: The recording's marvellous but, for example, sometimes *acciaccaturas* are more *glissandos* up to it...
LS: Yes, that's right
AL: ...and then held and then dropped.
LS: Yes, yes.
AL: Which is...everything that they've done is... musically wonderful so that, you know, it's solved. So you can't really look at it as like a Mozart piece.
LS: No.
AL: No, not at all. But it's still good to have the composer there to OK it.
LS: Oh no, we got along very well and when we were living in Queensland we did quite a number of concerts together; so I got to know the style well.
AL: Yeah, yeah.
LS: And I remember at one stage, standing in the wings; we went on tour somewhere. It was somewhere up in Mackay or somewhere.
AL: Yeah.
LS: I had all these sonatas under my arm. We're standing in the wings; I said to him, what are you going to start with? Debussy? He said to me, how should I know? Well I thought, alright, we'll just come out. Something will happen.
AL: Yes. Fantastic.
LS: And of course, something always did. But sometimes I wouldn't know until that moment which piece he was going to play.
AL: Fair enough.

LS: And that's how we rehearsed as well. It wasn't to get one way of playing.

AL: No, no.

LS: It was to explore possibilities.

AL: Fantastic.

LS: And then on the night, well we both had lots of possibilities to explore.

AL: Lots of possibilities occurred.

LS: Yes, that's right. But in advance, no. You never knew in advance...exactly how it would go.

AL: Yeah, yeah.

LS: But you'd rehearsed enough to know what the other guy was doing.

AL: Oh yes, that's right. The springboard.

LS: Yeah.

AL: The springboard, yes.

LS: But it was never rehearsed to set it in concrete.

AL: Yes, yes.

LS: And that tallied very much with my own way of playing the piano so it was fine. Between the two of us, we destroyed lots of pieces that way.

AL: And I'm sure the audience enjoyed it very much.

LS: Well, I'm still doing it.

AL: Yeah.

LS: Like this Saturday I'm playing with [David] Pereira who I believe you're going to form a Trio with...

AL: Yes, that's right.

LS: ...or have been talking...David's playing beautifully at the moment.

AL: Yes.

LS: We're playing the Rubenstein Sonatas. And of course, without that sort of treatment, it doesn't work.

AL: Yes, that's right.

LS: The music just doesn't come to life at all.

AL: Fair enough. That's true. Whilst studying these concertos, the Australian concertos, I came across the Hovhaness second violin concerto.

LS: Yes.

AL: Have you heard it?

LS: I don't know that.

AL: It's also written in seven movements.

LS: Oh, how interesting.

AL: His second, his second violin concerto. So they're both...[second concertos]

LS: I see. How interesting.

AL: He revised it in 1955 to seven movements. And he also finishes with a hymn as well. So it has a certain mystic connotation.

LS: Hovhaness, of course, I know some of his music. I'm very fond of it and the *Gurdjieff* concerto was probably the first piece using Armenian folk music that I wrote. I subsequently wrote quite a number. And the reason was two visits to Armenia when it was still part of the Soviet Union.

AL: Yeah.

LS: It was safe to go there.

AL: Yes.

LS: And I went there by accident. I'd gone to Soviet Russia as part of an exchange program and I was in the office of the Secretariat of the composers; I think it was called the Union of Composers, yeah.

AL: Yeah.

LS: And they said we'd like you to go and visit some of the outlying republics. Where would you like to go? And there was a big map on the wall. I had no idea. So I just looked at it and for some reason noticed Armenia and said, 'Can we go to Armenia?' And then I was flabbergasted by the richness of the folk music...and the sacred music and I went back a second time for that reason. It was just, not only spiritually potent; it was fascinating to me as a composer that it was such rich melismatic music which had some elements of Western about it and some elements of Eastern.

AL: Yeah.

LS: When you look at a map you can see why...sitting there between Greece and India. And so a lot of eastern things began to appear in my music; the drones, the melisma, the *rhapsody* element. And of course the modes in Armenia came from the Byzantine side of the culture. So it was a good choice but I didn't know then. It was [a] fluke as far as I was concerned. That's where I first got interested in this. I'd of course read a lot of Gurdjieff and knew about his passion for collecting old tunes. So that was already in my brain anyhow but that, it just gave it a kind of push.

AL: Had you already discussed Gurdjieff's philosophies with Jan prior to this or...?

LS: Well not only that. Growing up in China, that part of Russian culture and history was well known. The emergence of theosophy, the effect of theosophy on Scriabin, and the emergence of other philosophies including the Gurdjieffian system. So it wasn't a new sort of mystery as it were. But when Jan came to Brisbane, yes, we talked about this and he knew that part of my background already had touched base with this. And so yes, we had some interesting conversations. And the Gurdjieff music collecting was of course a common sort of bond, whatever one thought of the other teachings. The teachings interested him because he was applying some of the ideas in his own teaching, and that part was new to me. I didn't know anything about that and so it forced me to read some of the original texts and Ouspensky as well, which is very eloquent in the original Russian; beautifully kind of poetic and again, although Ouspensky describes himself as a scientist, there's a strong foundation of mysticism running through it all. So that was fascinating.

And then Jan had a study group which I was unable to take part in but we often talked about it and, after writing the first concerto, which was based on Western mysticism and on the ideas of people like Kepler, we inevitably started nattering about what the next one might be and it was in our kitchen; he used to come and Beryl would retire and my wife would retire; and we sat til two or three in the morning just talking. And we got this idea of maybe plugging into this tradition and somehow using the Gurdjieff tunes which again, at that time, I didn't know; I just knew about them. And they were hard to get because the Gurdjieff schools at that time were still acting silly. They kept all the stuff secret because you see if you played the tunes, the roof would fall in, you know. There was all this nonsense going...

AL: But then when you read about it too, the dance element was very strong.

LS: Yes it was.

AL: In Paris, when he had the meetings at his...

LS: Yes, yes, Fontainebleau.

AL: Fontainebleau...the pupils would gather at night because he would announce that he's going to talk and have the dancing as well...

LS: That's right.

AL: So it's very crucial. In fact, one of the questions I had finally was, have you ever thought of having *Gurdjieff* concerto as a ballet?

LS: It's been done actually.

AL: Right.

LS: Here in Canberra.

AL: So...

LS: Someone choreographed it.

AL: OK.

LS: Yeah. And that's very appropriate.

AL: Yeah, oh definitely.

LS: Because there's a strong dance element to it, no question.

AL: Yes.

LS: I didn't see the music until we'd kind of decided that this might be a way to go. But I was just coming around to saying that we had trouble getting the music because these silly inherited schools, each one claiming to be the right one of course, and saying nasty things about the other ones because they obviously didn't know...

AL: That's right, yes, that's right.

LS: Anyway, suddenly I was in the middle of all this total crap, you know, and I thought this is exactly how it happens and if Gurdjieff is alive somewhere he must be looking on and killing himself laughing because this is exactly the kind of stupidity he would have expected.

AL: Yeah.

LS: Anyway, finally, after a lot of personal contacts and pleading and so on, we managed to get the music.

AL: Right.

LS: And it's interesting that only last year, a pupil of mine went to an international conference, and the conference was on mysticism and music, and this piece and some others came up for discussion. And a person came out of the audience and said that he remembers, that he was a member of one of the Paris schools; probably the descendant of the Saltzman lot, and he was one of the people that tried to stop the music being sent to Australia...all these years ago, and he actually had the grace to go up to my pupil and say, 'I'm sorry I was difficult because the result is very beautiful.' But that's what went on. They won't send it because I wasn't a member and...I might do something.

AL: And when you say sending the music, was this a manuscript or a recording of some sort, or...?

LS: No. When Gurdjieff was still alive, he founded a little press called the Janis Press, or is it Janus?

AL: Yes, yes.

LS: Anyway, the two faced God.

AL: Yeah, yes, that's right.

LS: And they published a set of slim tomes of the tunes with the Hartmann piano setting.

AL: So, would this be the four volumes that you refer to?

LS: Yes.

AL: I see. So that's where they came from.

LS: Yeah. Now there are...I've since discovered, that there are some other things which were never published.

AL: Yeah.

LS: Their manuscript; there is a Hartmann archive in America...I forget what place has it; but these were published during Gurdjieff's lifetime. And so Hartmann had to produce the setting. Other tunes were used in the dancing, and particularly when they were cooking up the ballet, the *The Struggle of the Magicians*.

AL: ...*Struggle of the Magicians*.

LS: And so fragments of that still exist in manuscript form...in Hartmann's hand.

AL: Yes.

LS: I've never gone any further into this as far as...

AL: No, fair enough. What was your ballet called? Was it called this or was it just...

LS: I forget; no they gave it some funny name.

AL: Oh, some different name. OK.

LS: Yes. They cooked up some story; I forget what it was though.

AL: OK.

LS: It was appropriate for some quasi mystical love story.

AL: Yes.

LS: It seemed to work as a ballet so. That was the first time I heard someone else play the solo part. And it's quite funny; a few musicians came up to me and said that they thought this performance was really much better than Jan's; and inwardly I thought there was no comparison.

AL: No, but it's very funny because in the ballet context in the Western tradition, you have to do it in a certain way according to the dancer.

LS: Of course.

AL: And you have to do it their speed so I would find it very difficult to believe.

LS: Yeah, it didn't make any sense.

AL: But it doesn't make sense.

LS: No, no. I couldn't agree with it either.

AL: Because how . . . you can't improvise...

LS: No, no the tempo has to be rigid and all the rest of it.

AL: Otherwise they don't know what's going to happen.

LS: No, I thought it was boring personally. But anyway it was just interesting that some people, as you know, find the style of playing like Jan's too "left field".

AL: Another word for "imagination".

LS: Yes. That's right. Yes.

AL: I think we've already touched on, you know, some of the things I was going to ask you . .

LS: Ask whatever you like.

AL: Well, it was to do with the actual score itself because often things are happening that are not written.

LS: Yes.

AL: You know, and I've literally marked the various places. But I don't think that matters so much.

LS: No.

AL: Because musically it's lovely and makes sense you know, so that's no issue.

LS: Well he understood the piece.

AL: So if there were *Sul G* writing or something it was Jan's idea? Because sometimes he would do it and it makes absolute sense.

LS: It probably was Jan's idea. Occasionally I would put it in.

AL: And even in one of them where he does . . . no, no it's not this one sorry. It's one of the faster movements. But I think he was in the spirit of the music and then accordingly changed certain things. At the end of one movement there's a *glissando* you've asked for. But in the first part of it he does it. You know it's not written, but he does it. Which is the totally obvious thing to do.

LS: Well, I would never object to that and I treat other people's music the same way when I am playing the piano and I don't see why the reverse can't be true.

AL: Yes. Well that's right. Because especially the first movement is so improvisatory, and that's the way it's played and that's fine. Actually I will just go through the score [of the first movement].

AL: Now, whilst I've written notes here - but I can't follow my own notes so...even things like that...but that's the lead line ...to feature the top and then so on.

LS: Yes, yes, absolutely. You know this long extended rumble, the quasi...that was simply an attempt to get this...partly what I remember from my days in China but it's also partly this idea of a drone or something else happening without touching the solo line.

AL: Yes.

LS: So kind of free. Present, obviously present but free.

AL: But it works so well. Here for example he does it all on the G string. But that's wonderful. You know.

LS: Yes, that would be just his [way]...

AL: This has been changed just slightly but I mean there's no issue there. But, to give you an example he leaves out this but then adds that.

LS: Yeah.

AL: You're quite . . .

LS: That doesn't bother me. I do this all the time.

AL: And there you ask for a *gliss*, here you didn't, so here he puts in the *gliss* and that works very well.

LS: Yes. No, that wouldn't bother me a scrap at all. You see I've never regarded the score, the printed page as being the music. I see that as the blueprint for the music which happens when you play. It's a drawing of a house but it's not the house. The house occurs when the bricks are laid. So it's that kind of relationship. It's a plan for a house and I knew that he would treat it that way because I'd come across this when we worked on No.1 where the association was much closer in the sense that we hadn't created a piece together. But after we survived that one I knew what he was going to do. We talked about the pieces when we were still living in Brisbane but then when the pieces actually happened he had already moved to Hobart.

AL: Now just here in the recording [2nd mvt, bar 42] this was left out, or at least, I can't hear it. Was there any particular reason? Because later on, funnily enough, it's there.

LS: That I can't remember.

AL: Well, it's *ad lib* any way.

LS: Yes. They might have used the cut for other reasons and the cut mightn't have had the basses in. I can't remember.

AL: Oh well here it's the basses, that's right. But I think later on violas, they do it.

LS: Well the editing happened without me being there basically.

AL: This is great. I mean this works well. But interestingly, now I'll mention just specific things that are changes...so he plays [sings], which relates to that, not [indicates score], which is fair enough.

LS: Yeah, I remember little changes.

AL: I'm referring to bar 15 [2nd mvt, played as quavers D natural and E natural with second crotchet as F natural] but that's fair enough. Here also just the way you notated it, this is bar 18, later on in the flute you do it as a dotted crotchet and semiquavers which is fair enough. At the speed it . .

LS: Yes, it doesn't really change things very much. That might have been depending on the context of the flute. I can't remember now. There might have been a reason.

AL: So basically this sort of thing just didn't bother you but then . . I'm now talking bars 20-21 [decorative notes deleted (2nd mvt)] because the trill comes afterwards . .

LS: Yes. It doesn't matter.

AL: Fair enough.

LS: It's going fairly quickly and some things he might have just decided it wasn't feasible or wouldn't speak.

AL: Yes. Oh yes, well that's right. Well here it's a dotted crotchet [bar 43].

LS: Yes, I don't know why it's different. I'd have to examine it.

AL: It doesn't matter. In the end the aural concept is the same.

LS: Well, of course, of course. You know, we have a kind of analogous thing. As pianists we play Scarlatti sonatas and quite often in the latter part of a sonata, same idea notated differently i.e. a trill in one place a mordent in another. Now musicologists make a big deal out of this but it seems to me that what's entirely possible is that either the ink was still drying on the other page and he wasn't going to disturb it or he just forgot that the first time he'd written a trill. He knew he wanted a bobble of some kind on it so he put it in. There doesn't have to be an earth shaking reason.

AL: No, I agree.

LS: And composers I don't think are quite as subtle as musicologists make us out to be. You know, we suffer from human frailty like lousy memory [laughs].

AL: Sure.

LS: So, quite often that's what happens.

AL: Yes. The next one is also *senza* in the recording. This time it's violas but later on . . . I'm referring to the *murmorando*

LS: The *ad lib*

AL: *ad lib* bar 42 in the second movement.

LS: Yes. I can't remember why that...

AL: That was again deleted.

LS: Don't know why and I can't remember either.

AL: No, but these things happen.

LS: Well, chances are that the violin at that point was better or Jan wanted that take even though the basses forgot to come in.

AL: Or it was starting to overshadow the violin. Who knows.

LS: Something of that kind would occur because they edited in Hobart.

AL: Because later on it's added. You know, it happens.

LS: Maybe it was for reasons of contrast or whatever. In the first performance when I was there they played as is.

AL: Yes. Right.

LS: But after that? The first time it was played Keith Crellin conducted. And then for the recording it was Hadari wasn't it?

AL: Oh yes, yes. Oh, so Keith did it?

LS: Yeah, Keith did it?

AL: And *murmorando* was in it.

LS: Oh it was, well I was there. It was authentic. The composer was there. It was authentic.

AL: Very funny thing. We recorded Mary Mageau's Triple Concerto in Slovakia with the Slovak Radio and it was a wonderful experience. But there was another composer there, the recording company's President's wife who was also a composer, American, I've forgotten the name, and I was playing a "wrong note". Now it turned out that, that's how it was written in my part but it wasn't like that in the score and I said: 'Mary, I don't mind which note, which one do you want?' She said: 'Look, yours sounds fine.' [laughs] I think the other composer was more upset.

LS: Yes. I think it's a very sensible attitude.

AL: Yes so, fair enough.

LS: There's a very nice correspondence between Vaughan Williams and his copyist who lived in some other part of England. I can't remember the man's name now but he wrote a little book of memories of Vaughan Williams and in one particular symphony, one passage, cor anglais part, I think it was the 4th symphony, anyway he kept writing to him and saying 'Look, I still don't understand, is this a G or a G sharp?' This went on, a few letters went there and back. Finally Vaughan Williams sent him a letter which said 'Look, I'm sick of the whole thing. Why don't you just put what you think is right'.

AL: Well, I remember – this was Vivaldi *Four Seasons* no less with Robert Pikler – the soloist's query as to whether it should be a harmonic, melodic run or what, which one did he want, because it's not written necessarily. And he finally said to the soloist, 'Whatever'.

LS: Well, yes, because in the end that's what's going to matter. Your conviction that this is the way it should be played.

AL: Do you have any idea on the number of strings or desks you would want in this work?

LS: It was written partly as a reaction to No.1 so everything was inverted. Instead of one long movement we had a number of short movements. Instead of a massive orchestra, a little one.

AL: Do you specify somewhere?

LS: I don't think so. No.

AL: Have you any idea? What would you wish ideally? Or you don't have a preference?

LS: I don't actually . . . small.

AL: Not more than . . . so first violins? Second?

LS: Probably something like eight or something. No more than eight.

AL: Eight desks of firsts say.

LS: Yeah. Then six. That kind of number. No, I never imagined a big string sound. It was somewhere between orchestral sound and chamber music.

AL: Yes, yes.

LS: So . . . And Jan never made a big sound anyway and so you know No.1 is no problem because I amplified that.

AL: Yes. Oh, right

LS: Well I wanted the violin to sound over massive orchestra with voices and so on. But here it was going to be played “straight” as it were. So one of the considerations was something that wouldn’t overwhelm him.

AL: Yes, definitely.

LS: You know, I’ve never heard him make an ugly sound but it’s a small sound. It’s a very intimate small sound. Always very pure and even the harmonics, always very pure but never large, even in the *fortes*.

AL: The third movement you arranged as a horn trio?

LS: Yes I did.

AL: Do you think it would work as a piano trio with the cello playing the horn solo and then the fiddle improvising?

LS: Yes, of course it would. Of course it would. I did a version of that for Nelson Cooke. But that was just piano and cello.

AL: But I thought as a movement for us it might work well you know with David [Pereira] playing it.

LS: Of course it would work. Yes playing the horn part.

AL: And then I improvise the repeat.

LS: Yes.

AL: OK. Good. Tick.

LS: Oh yes. That would never worry me at all. Because you know I come from the Busoni School and transcribing is seen as a totally legitimate activity because the teaching there is that the essence of the music is the same and the medium in which it’s expressed is already a secondary consideration.

AL: Right.

LS: The biggest transcription occurs when the composer draws the music from inner or outer, as you wish, space and tries to capture the sound on paper. That’s where the biggest change occurs. After that it’s insignificant. It’s small stuff. What - up or down an octave. Well, big deal.

AL: Again in the sixth movement the timpani starts with the quintuplet accompaniment in the second bar but from the fourth bar on just the accents are played, which is fair enough because that’s what you want.

LS: Yes.

AL: And maybe that muddied the waters, the in between . . .

LS: There’s some sort of cycle going on there.

AL: Yes, there is.

LS: Is there?

AL: Yes, yes.

LS: Is it some odd number? I can’t remember now of course.

AL: Yes but it is a six and a half bar statement and it repeats itself.

LS: OK.

AL: But it doesn’t . . .

LS: And the spacing between the accents?

AL: They don’t play the repeated E.

LS: OK.

AL: OK. But I mean it’s much clearer that way. Maybe that just simply again overshadowed the fiddle in the recording. But in the performance that would have been [in]?

LS: Oh yes, absolutely, absolutely unless on the recording it's so soft you can't [hear it]. Have you cranked it up?

AL: I have. But really . . . well maybe, maybe it's played there. Also interesting, there's the tie which makes sense too.

LS: Oh yes. Yes it does.

AL: But it's not written here that's the only thing. Is there an actual performing edition, not just the score?

LS: No.

AL: There isn't, right. Because that would be worthwhile in a way.

LS: Yes it would I guess.

AL: But also, a piano reduction. The thing is, the textures, maybe they don't suit all the time, but is it worth having one?

LS: I don't know Andrew. I've done some.

AL: Because one of the things I'm realising with this thesis is the access to performing editions. The students don't play it simply because they can't get hold of it. I mean, this is all I can get hold of.

LS: Well, that's right. Well that's all there is.

AL: Yes, yes.

LS: Just recently I had to organise a piano version of number three because there was a student who wanted to play it for his PhD. And so . . . anyway we used his PhD money [to have the piano reduction created]. It's not here. It's someone in Hobart and Jan coached him. But anyway so there's a piano version of that one and that's why it was created.

AL: Yeah, fair enough.

LS: It's hard to reduce this kind of music.

AL: This one, yes I understand.

LS: Like the drones . . . what do you do? I suppose you just rumble do you?

AL: I thought that was one of the issues actually, especially with this. It's so atmospheric really.

LS: And the percussion will never come through in any kind of real way. I think from memory Jan did ask me and I think I tried one movement and it just sounded so horrible I left it. I think it's the kind of thing that someone else needs to do, maybe with less sensibilities to the actual sound.

AL: No, no but I thought the same.

LS: Just look at [points to score]. How would you reduce that? There's already a problem.

AL: We're looking at the sixth movement, the opening. Fair enough.

LS: And then all those slides are there. It sounds awful. What would you do . . . little scales in the piano part.

AL: So there is a piano reduction, that's the *I Ching*, No.3?

LS: No.3, yes, yes, there is

AL: That was in Hobart.

LS: Yeah, yeah and I have a typeset version of it. So that's by accident. No, I've never tried to do [No.2].

AL: Fair enough. The very first [Opus 1] is the solo sonata. There you state the theme from Bartók's collection of [folksongs].

LS: I was massively influenced by Bartók generally.

AL: Yes, and I really am interested. I'm working on it right now as a matter of fact; studying it.

LS: Well it's full of . . . I'd just discovered Bartók. It was a new thing for me. That piece was written on the boat going to San Francisco after I'd finished at the Con in Sydney and it was a kind of . . . I stopped composing for a number of years. It was totally pointless. There was no composition at the Con. You couldn't study composition. You could only study harmony or theory and I loved them dearly. Alex Bernard used to teach harmony but it was four part harmony according to the textbooks and he was a lovely man. We got along fine but composing original music was a waste of time. There was no outlet. I just stopped. And then when we got on the boat there was a little ship's orchestra. As you know in those days they used to employ musicians, and the fiddle player was an English violinist. His name was Sidney Manukin. He was related to Menuhin and he said he changed the name because there was no way he could live up to it so he became known as Manukin instead of Menuhin. Anyway he would occasionally bring something out and I would play with him and I said, 'Look, if I wrote you a solo piece would you play it?' And he said, 'Yes.' And that's how Opus 1 happened. And of course there was never an Opus 2.

AL: The next hundred was the Opus 2.

LS: I suspect it's like two hundred now, Andrew.

AL: I know.

LS: But somehow having written very grandly Opus 1 I thought, "What is this, like some sort of countdown? You know, or is it a race against time? Reach two hundred before you cark it." So anyway there was no Opus 2. That was it [laughs].

AL: OK. There you actually quote the theme in the text. I know you refer to *Gurdjieff* as "no musical archaeology" but can one quote a tune that you used from the volumes?

LS: Oh yes, absolutely.

AL: Would it be possible to do that in this thesis?*

LS: Yes, yes.

AL: Would you have the volume of that?

LS: Yes, I do. I've got the music at home.

AL: So at some stage if I could do that?

LS: Yes, of course. And sometimes it's really close except that I get rid of the bars and change the durations. But sometimes the sequence of notes is exactly the same. Well, that's why it's called *Gurdjieff*, because otherwise why would you call it that? It's not just the ideas. I'm quoting from the music he collected. That's what interested me.

AL: Again, this is all "nuts and bolts" really - but I might get back to you - but I've written in the background that since 1971 you've written at least 13 concertos.

LS: Oh, my God.

AL: Yes, and I've gone through and listed various ones.

LS: I think the reason for that is that as a performer I identify with the idea of the soloist and the orchestra because I've been in the 'hot seat' so many times. I like the idea of the contrast, the conflict, the blending, everything that can occur - so it interests me and that's why there are all these concerti. I didn't realise there were that many.

AL: Also, was it last year the Second Piano Concerto was premiered?

LS: Yes, last year.

AL: So that would have been the last concerto at this stage?

LS: Yes, I think so.

AL: So we're talking 2007.

LS: The last two, I can't remember which came first, are the Second Piano Concerto which is called *Symphony for Piano and Orchestra* because the solo part's integrated into the texture more.

AL: Like Brahms two?

LS: Yeah, yeah. It's more a marriage than a battle.

AL: Fair enough.

LS: And then there's a Doublebass Concerto which is roughly the same time.

AL: So that was last year?

LS: Yeah. It was premiered in Holland last year, earlier in the year so maybe it came first.

AL: I better up that [number].

LS: So, it will be on the list. I'll send you the list. Well there you are. Oh, so you didn't have that one?

AL: No, no I didn't.

LS: Well, there you are.

AL: Well, you know you look up the texts and they go to the early part of the century and that's it, so that's why I thought I'd have a chat.

LS: Yeah, well you see stuff happens. Yeah, we'll crank up the magic box and we'll see what it says.

AL: Just some other queries now not necessarily to do with the concerto. Beryl [Sedivka] mentioned that they do have an LP of the solo sonata. I don't know if they have got the whole work or one movement.

LS: No, they have the whole work.

AL: But they said that you would have it. Would it be possible to get?

LS: Yes. I've got the vinyl somewhere. Of course. It's probably in the library here.

AL: Yeah. That'd be great.

LS: So just check and if not, yeah, I've got it. Of course I've got it.

AL: OK. Now the *Trio Romantica* I bought sometime ago from the Australian Music Centre.

LS: Is that the typeset copy?

AL: No.

LS: There's a typeset copy.

AL: Oh, wonderful, wonderful. But the reason I was . .

LS: So throw that one out.

AL: OK.

LS: It's hard to read.

AL: Yes.

LS: It's The Keys Press in Perth.

AL: Oh, great, excellent.

LS: And its very nicely typeset.

AL: Excellent. I've got a copy of the Hanson [violin concerto] here by the way if you want to have a look at the Hanson fiddle concerto.

LS: Yeah, I'd love to have a look at that. Yeah.

AL: [Looking at list of questions]. Right, that's OK. And that's the Hanson. And that's it.

LS: What's this cello part?

AL: The reason I was asking you . . . someone's pinched the cello part [to *Trio Romantica*] and it was incomplete.

LS: Well, the piece is actually . . . I thought you meant something else. The piece is dedicated to Stephen Leek who graduated from here as a cellist and a composer. He was studying with Nelson Cooke at the time and with me and lots of my pieces are dedicated to Stephen. I thought you meant that, the cello part.

AL: No, no, no.

LS: It starts with a broad Armenian tune in the cello.

AL: And you have a recording of that I presume? Well, John Harding [violin] and . . .

LS: Yes, I've got that somewhere, John Winther [piano] and Nathan Waks [cello].

AL: That's right. Yes, they played it very nicely.

LS: Yes, they did, I thought.

AL: So at some stage I'd love to get a copy of that.

LS: Yes, of course.

AL: And I'll just show you the Hanson.

LS: Oh yeah. Let's have a look at that.

AL: That's the full score and that's the piano reduction but there are some changes between the piano reduction and the [score].

LS: Yes, you mentioned that. Well you see that's another piece that should be made available to students. We should typeset it. You know, as I said to you, I've got this little grant and maybe that's a piece that would be worth . . .

AL: Yes, but another one would be the Margaret Sutherland violin concerto. That's a fantastic piece.

LS: Yes. I heard her conduct that. It was Tommy Matthews playing it.

AL: Yes, that's right. But I've been in touch with John Glickman who's teaching at the Guildhall and he has a handwritten copy from Margaret Sutherland of the piano reduction and I didn't know it existed. So that would be wonderful to have that done as well.

LS: And you know the changes . . . they can be footnoted.

AL: Well, I've got the score here. You can see what's happened with the changes.

LS: Do you think he began with the piano score? That's unlikely though.

AL: Well . . . it was funny because that was the first thing I got hold of, so I actually studied it first through there, which was crazy but I was sitting at the Con just looking at this and then eventually got hold of this one [full score].

LS: So where are all these?

AL: At the Sydney Con. **

LS: I always liked Ray. I thought the establishment treated him very badly. Well some parts aren't playable but that's OK. Most reductions have them.

AL: Well, technically as I mentioned on the phone, I think this is very demanding comparatively speaking. I mean, looking at Alfred Hill etc....

LS: Yes. What year is this?

AL: [19]47, 48 I think.

LS: Oh, right. No, after we spoke I had a word with Geof Allen, who is the publisher of Keys Press and he said he was really interested in the idea, so we

might just pursue this you know. We would have to get permission from Annabelle [Gleeson] to publish, but we've published a few things of his already and they've been very co-operative so I'm sure that she would say yes. I wanted to publish the Piano Concerto and we started and you know, we paid someone to do the reduction. It's that woman who used to be the ABC librarian, Julie Symons. Don't know if you ever met her?

AL: No.

LS: Well, she never did it. I've given up asking. It was either too hard or she's too busy. We were going to pay for her time and it somehow wasn't enough incentive. Well, what else can I do? Well, go and see her, go down on my knees and say, 'Please finish it.' Because I know she's done quite a bit of it. But anyway

....

AL: You mentioned about Raymond Hanson on the phone that . . . well I had talked about how they didn't play his violin concerto. It was too long. And then you said he wasn't treated well because he was leftwing.

LS: Oh yes, yes.

AL: And then you said musicians aren't politicians anyway. But you then said how they said there was an exchange with Russia [then Soviet Union] of scores, and "they" said they wouldn't play his work if he went through with this whole business.

LS: That's right, yeah.

AL: But, how do you mean "they"? ABC or what do you mean?

LS: It was ABC mostly. He was part of an exchange. I was a student then so I'm just trying to remember. There was an organisation called The Australian-Russian or Australian-Soviet Friendship Society, and Ray organised a concert of new music from Soviet Russia and he also organised some Australian music which was sent. Must have been [to] the Union of Composers. So there was a concert there in Moscow of Australiana. Anyway, as far as I remember, it only happened once because he was then hauled in and told that this was really naughty and how.... And of course he was totally flabbergasted. Years afterwards he said to me, "It was only music", and he thought it was a good idea. And he had emerged from the war thinking that the Russians were our allies in defeating Germany so he was completely confused by all this.

AL: Was this late 40's or early 50's?

LS: I was at the Con from '51 so it was somewhere around then....'52

AL: So maybe there was more to it than the fact that it's 48 minutes [40']. The story you hear is that it was far too long a work and we can't present it. Well, I mean that's crazy.

LS: Well . . . they did lots of other big pieces.

AL: So that was the element running behind it.

LS: That was running behind it.

AL: OK. Well that makes sense.

LS: No, it's very sad. I remember seeing him when the first performance of part of that oratorio based on Tagore [*The Immortal Touch*] happened. It was at the Con, I happened to be in Sydney at the time. I went along to the dress rehearsal and we just chatted a bit and then he said to me, 'You know I had to wait thirty years to hear this piece and even then it's by a student orchestra.' And he started crying. I didn't know where to look you know. That's what happened, that's what went on. And this was a big oratorio written before the Goossens *Apocalypse* but similar in

scope you know, really big piece. Yeah, they weren't going to play it. It was sort of palpable and he just kind of had to accept the fact that he was tainted.

AL: It's sad.

LS: Yeah, it's horrible isn't it? And I didn't realise until much later that we had a period of mini-McCarthyism in Australia. Because when you think about it as late as Malcolm Fraser, there was this catch phrase of "The Reds under the beds" remember? There was still a phobia about the Communists wanting to take over the world which of course they did but, doesn't everyone?

AL: And that's all gone now. Maybe that's a good note to finish on.

LS: Yes. Now the Americans want to take over the world.

AL: Thank you very much.

LS: My pleasure Andrew, my pleasure.

* Not included due to time constraints

** Now also available through the Australian Music Centre

In the interests of enhancing the continuity and clarity of content, this interview has been edited to remove extraneous interjections.

Appendix 3 Interview with Ross Edwards

Composer Ross Edwards interviewed by Andrew Lorenz 12 August, 2008

AL: The date today is the 12th of August and we're at Ross Edwards' residence in Sydney. I'd like to thank you Ross for giving me your time to chat about the wonderful violin concerto *Maninyas* which you wrote for Dene Olding Co-Concertmaster of the Sydney Symphony Orchestra. How did the commission come about?

RE: I think it goes right back to about the early 1980s Andrew. Well, my family was living at Pearl Beach up the coast and I remember sitting out under the stars and looking up and deciding I wanted to write a violin concerto. And I must have mentioned it to someone because some years later the phone rang and Dene said, 'I believe you want to write a concerto', and I think I might be a little inaccurate here 'but we could probably organise a commission.' Anyway to cut a long story short, it happened and I'd more or less forgotten about writing a violin concerto at that stage. But it was going to be a Bi-Centennial Commission which was a good time to get a commission because they were handing them out. I started work on what I thought would become the violin concerto. Various things intervened and I suddenly realised to my horror I was running out of time. I did the only sensible thing, that is panic. What else can you do? I then started clutching at straws. I went back to a piece I'd written in 1981 called *Maninya I* and this piece was for countertenor Hartley Newnham, and it was actually just with cello and it was just a setting of nonsense syllables, highly rhythmic and one of the nonsense syllables was *maninya*, a nonsense word it became. Do you know all this stuff? Am I replicating . . .?

AL: No, no, I'm interested in everything you have to say.

RE: All right. So, I dragged that out and I thought 'I wonder if I can turn this into a violin concerto' and I consulted a few friends and they were very supportive and encouraging and that's what I tried to do. I abandoned what I'd written, which wouldn't have been nearly as effective and I set this piece for countertenor and cello for violin and orchestra. I turned it into an entirely different piece using the same material with some transpositions and obviously making the solo part from this very narrow chant-like, highly rhythmic piece into something quite flamboyant, and the orchestration from a single cello line into a very different piece. It nearly drove me mad but somehow I got it done and at least the structure was taken care of, and then I just had to re-work the material in such a way that it would work for orchestra. OK, that was fine. Then I was going to use another piece called *Maninya V*. I wrote a series of these pieces and that again was using the same nonsense text that I came up with. It's simply because I couldn't find any other text that I wanted to set and I knew the kind of music I wanted to write and I set part of that as the last movement. OK, again that worked, [using] the same principles. It was piano but it was a lot easier to orchestrate, of course. Then I wrote Dene a cadenza which I put in the middle with a short chorale and we had a rehearsal because it was for a schools' concert. They wanted to record part of it, if not all, and get it out to the schools so they would be prepared when they came along, with the Sydney Symphony. This would've been quite some months before the scheduled performance and at that time Dene said quite rightly that he felt that it would be nice to expand the chorale, so I ran home and did that. So, how this

piece turned out, I don't know. It was just very good fortune I think that it worked but it's certainly not the way to write a violin concerto.

AL: So you created the word *maninyas* yourself?

RE: Well, I didn't want to set a poem but I've got all these – I suppose you'd call them phonetic units or phonemes or whatever, and I was using them as a text in the same way as one might choose - say tone colours or relative rhythmic lengths or cells or whatever. I was making aesthetic decisions about the sequence of them. They had no meaning but eventually when I thought - 'What will I call this?' - I chose three of them which had sort of stuck together to form a word or a pseudo word and then the word acquired meaning. It meant a sort of a dance-chant. It was quite specific of this sort of genre within my work. And yes, that's what it means.

AL: Would you please discuss the evolution of the *maninyas* style because I think there were six works from 1981 to 1988?

RE: [Number] six was, I think (the result of) taking number one and turning it into voice and piano. I've never heard it. I don't know whether people perform it or not, although it's out there. I don't know whether I actually published it. But I think I left it at the Music Centre. Actually there's a note on the computer. Have you read that?

AL: I'm not sure.

RE: It's much more articulate than I will be.

AL: It's been described various times – the *maninyas*.

RE: When you say evolution . . .

AL: Yes, when I say that, there were the songs one to five and the *Maninyas*, the Violin Concerto and would that have been really the final piece in the *maninyas* style?

RE: Yes. Well not style, because the style persisted you see, and that went right through to the Clarinet Concerto you mentioned, [and] the String Quartet. There's bits of it in that, but it's not as pure lets say as in the original, which was actually a very highly rhythmic chant-like piece which is for voice and cello. Very simple, well not simple . .

AL: So the Violin Concerto was the last to be described purely as *maninyas*?

RE: Yes, yes, that's right.

AL: In fact, the rhythms transfer magnificently to bowing articulations.

RE: Oh, yes, yes.

AL: Well you've just discussed the *Maninya I* and *Maninya V*. Here it's described in the CD liner notes – *Maninya I* was written from 1981 to 1985 so it evolved over a few years?

RE: No, that's the whole series.

AL: So the *Maninya* series was evolved between 1981 and 85 and then *Maninya V* was 1986. Is that right?

RE: OK. That's right.

AL: And then the Violin Concerto is 1988 so that was the series.

RE: No. *Maninya I* is 1981. *Maninya II* which is a string quartet is 1982.

Maninya III is a wind quintet and I think that's 1984. Then *Maninya IV* which is for bass clarinet or sometimes B flat clarinet, trombone, probably bass trombone and marimba. That's 1986. So that's the last one of them. I skipped a couple of years and then wrote the Violin Concerto. So that's it. Have you got my website?

AL: Yes.

RE: Oh, that's good. Well, it's the whole history of the *maninyas* .. it's on the wrong page at the moment. What my son is doing, one of the things I've given

him to do is to put it from the news page onto the – I forget where – the resources or something.

AL: OK, that's fantastic.

RE: It's all there and it's a note. Well, it's the official note.

AL: Interestingly the Violin Concerto is the last official *Maninyas* piece but it's the first of four works that you wrote in the concerto genre.

RE: Oh – I've written nine in the concerto genre.

AL: Really - if you could elaborate then on the concertos that you have written.

RE: Yes, well I'd written a Piano Concerto in '82.

AL: Oh that's right, of course.

RE: Now if you say that the Violin Concerto started in 1981, which it did, it's really 1981 to 1988.

AL: Well, the [violin] concerto was '88.

RE: That's right but remember that I'd already written a substantial amount of it in a different form; so then the Piano Concerto in 1982. I wrote a piece for horn and strings which I've just withdrawn because I was never terribly keen on it. It was actually for Hector McDonald who used to be in Canberra. He's now in Vienna; so horn and strings now what else?

AL: There's a Guitar Concerto.

RE: Guitar, that's four. Oboe is five. Oh, actually I missed a piece for soprano and orchestra called *Earth Spirit Songs* which is 1995. I'd class that as a concerto. Well, you can. That's six. Clarinet – that's seven. What else – couple of others. Anyway, I've gone a lot further with the concerto form.

AL: Do you enjoy writing in the concerto genre or are other musical forms possibly more appealing?

RE: I think I've "concertoed" myself out! The Clarinet Concerto finished me off. I mean it was great working with David Thomas. He played it beautifully and prepared it so well and he was just terribly helpful and still is. We haven't quite published it yet. It's coming out and the recording will be out shortly too.

AL: Well, Dene Olding mentioned in his interview that, quote: 'I wish Ross would write another violin concerto.' Is there a possibility that this might occur?

RE: Yes, he has asked me for a long time. If I did it would be very different I think.

AL: Don't want to put you on the spot. That was another thing he was interested in whether you would take a different path?

RE: Entirely different. But I always say that and I don't. I'm writing him a string quartet at the moment and that's nearly there.

AL: For the Goldner String quartet?

RE: For the Goldner String Quartet, yes.

AL: Was Dene's playing style an influence on any aspects of the writing of the concerto?

RE: I don't think I knew him well enough at the time because he'd come not so long before from Brisbane and he'd been studying overseas. I'd been overseas and he was just there and he was obviously a magnificent player and he was interested. I see now that his wonderful sense of rhythm is just . . . you know, he was absolutely ideal for the part. We did meet once or twice. I'd ring him and say, 'You'd better see what I've written.' I remember once he came over and we had dinner and then we had far too much to drink and he staggered off home. We hadn't really done anything much. So it was after. It was at rehearsal. I wrote the piece, then I showed it to him and he said some very pertinent things like, 'This

could go up an octave. This should be a harmonic, this *spiccato* – whatever’. These sorts of things. And he livened it up in little things but very essential things. And of course the other main thing at the first rehearsal affected the structure - that this [middle section] really ought to be extended and he was absolutely right about that. It’s the sort of thing a composer sometimes can’t see because it’s a question of “the wood for the trees” and so on. I’m sitting here wondering whether that for example, over and over, the end of that bar, is it right? Because I’m also controlling a 20 something minute structure.

AL: Ross is pointing towards the quartet he’s currently writing for the Goldner Quartet.

RE: Oh, it’s driving me mad. It’s nearly there. I’m on the last pages I’d say.

AL: Well that was my next question actually about the working relationship with Dene. It was very positive and lots of suggestions?

RE: Totally positive, yes. But now if you take for example, now let me think of other concertos, well a guitar concerto I wrote for John Williams and I had no idea about the guitar. I’d never written for it, not a note. So I did a lot of preparation and study and so on and then he was in London and I would fax things over and say, ‘I’ve done my best to get this right.’ And he’d get back to me and say, ‘It’s almost right but let’s leave the D out of this chord’ - that sort of stuff. It’s never so much structural. With Diana Doherty, she only lived nearby but I was always faxing bits over to her, ‘Can you play this?’ Her response was always, ‘Please make it harder’ because she wanted to show off. I made it as hard as I could and whatever I did she’d play it back to me over the phone. John was playing bits of the Guitar Concerto over the phone from London. But not so Dene you see. Well, I mean I should know how to write for the violin reasonably well, by then. But when it’s an instrument that’s . . . well I should know how to write for the clarinet too but I made that a really hard blow for David and for Diana. I mean these pieces are very difficult, but I think quite quickly you’ll have students playing them. That’s the way of it.

AL: Dene did mention that he required quite a bit of stamina to present *Maninyas*.

RE: Oh yes, yes. I remember, we were in the Green Room before he was about to go on and he was stuffing himself with chocolate and I said ‘What are you doing that for?’ And he said ‘Well to give me energy.’

AL: Yeah, fair enough, absolutely.

RE: So I hadn’t heard of that before. That’s quite a common thing I gather, well for him any way.

AL: Dene mentioned that he suggested a slow lyrical section should be added between the cadenza and the last movement. Is this how the beautiful slow movement came about?

RE: Yes, yes. Well, I mean it was there but only embryonic, only a bit of it and that’s the bit he said: ‘Let’s extend that’ and he was absolutely right.

AL: It’s a gorgeous movement.

RE: Well, thank you. Well, thank Dene.

AL: He also mentioned that the original version of the last movement was re-written. What would have been the important changes?

RE: Oh, I know what he means. No, it’s not the movement itself. It’s re-notated in one or two places. I’d sent it off to the conductor David Porcelijn and also the first conductor Andrew . . .

AL: Well, David Porcelijn was the one that premiered it.

RE: Yes but I just can't . . . you know my memory, 'cause it's all buried in here. But David said: 'I'm very concerned about how to beat a certain passage in the last movement.' I think it was a series of very short bars, might've been 3/16 and we didn't know what to do. It was just too hard, you know. And finally I suddenly said: 'Why don't we turn them into 3/4 bars and re-notate'. It wasn't ideal on the page but it worked. And exactly the same thing has happened in the Clarinet Concerto too. One of the conductors said, actually Nick Milton: 'This is too hard the way you've written it' which is entirely logical from a composer's point of view because it showed the shape that I wanted, but in beating it, it confused . . .

AL: The mechanics with the large orchestra.

RE: Yes, the mechanics, exactly. Little things like that. But the one in the last movement of *Maninyas* was critical because I don't think it could have been performed. It just would have fallen to pieces and it's still very hard. It's probably harder for the conductor than the violinist. Conductors, they're used to it now. In fact William Barton did it in New Haven, no problems. But they stagger off saying: 'Couldn't you put into 4/4?'

AL: The bowings are excellent in the score.

RE: A lot of those would have been Dene's.

AL: Yes, I was going to ask you. Dene confirmed that the bowings in the score originated from his own part.

RE: Yes.

AL: Did you then transfer the bowing into the score?

RE: I would have done. Oh yes, yes. I just did a string quartet for the Brentano Quartet. They're in New York. I got them to send back their parts or copies so I could put in crucial bowings. Ones that I think that might be helpful.

AL: Well, but they are helpful because often in scores you don't have them at all. In fact you're lucky if you have a phrasing for the solo part. Well, I mean you do have them [phrasing], but even if you look at the Brahms concerto, there are these massive phrases. That's great but what do you do with them?

RE: Yes. Well, it's a shame that they didn't get Joachim – he would have put in his bowings.

AL: Well, that's true.

RE: But then they would say 'Well, someone else might do it another [way].'

[Note: The question referring to 'bowings in the score' refers to actual printed down bows and up bows which are most helpful in the Universal Edition score. These are not always present in other full scores or study scores although they do appear more frequently in 20th century and 21st century scores. Of course, printed bowings are always presented in the edited solo violin part of the performing edition, which also includes the piano accompaniment.]

AL: Did you work much with the conductor David Porcelijn for the premiere and Stuart Challender for the recording?

RE: No, not really. The contact with David was before email so it would have been a message actually from his agent who said 'Everything's fine.' He really loved it actually. He was great and he was an ideal person to give the first performance. Oh – the other conductor that I mentioned was Peter Bandy. Do you remember Peter? He is the person who came up against the original version of the last movement which was pretty much unconductable in one section.

AL: Was this in America?

RE: No, no. That was the schools' concert which they recorded and sent it out as a kit. They didn't do the last movement. Anyway, that's where we came up against

it. David also said, 'What am I to do about this? Have you any suggestions?' I said, 'How about this?' and he said, 'Yes.' It worked, thank God. I'm sorry, what was your question?

AL: Just about the working relationship with the conductors?

RE: I know that Stuart was in the audience at the first performance. He was very taken with it I must say. Composers never hear anything about – 'We like this work, we'd like to record it.' But suddenly we're recording this and I remember saying to him, 'Look, somebody has just done it and they've said it should be ironed out a bit.' and he said, 'That's nonsense!' in his very definite way and same with David Porcelijn. He said, 'It's fine.' He's never had any problem with my music. He's conducted a lot of it.

AL: *Maninyas* is especially significant for being the last recording of the late Stuart Challender. How wonderful that it is such an uplifting work.

RE: Exactly. Well I wrote my first symphony and dedicated it to him, and it is such doom and gloom, when he was actually dying, but he didn't record that. That was David Porcelijn but he did do *Maninyas* which is yes, uplifting.

AL: It is very uplifting. The concerto seems to relate to both Eastern and Western spiritual traditions, the ecstatic dance of the East and the chorale-like hymn from the West. Would that be fair comment?

RE: Yes, and I think what has taken place in this, if you like the *maninyas* style or whatever in its evolution, is that these have become very much more closely associated. You don't have a bit of one. I mean they're interfused, almost from phrase to phrase within them.

AL: So it has evolved in that manner?

RE: Yes, it's very tightly knit and if I were to go through that, well not so much that movement [Ross points to the current quartet he's working on], but any of these pieces, you just get a sort of mosaic of all these different allusions to my own work and to other things, but they've become very closely knit in the texture.

AL: *Maninyas* has been presented as a ballet. Would you please describe the background to its presentation in, I think it was Oslo?

RE: Yes, I think the most recent one was in Oslo but the first one was in San Francisco. I can't remember when – a long time ago. That was Stanton Welsh and I notice he has done it recently in Houston as well, and the performance I saw was the Singapore Dance Company with his choreography, but I saw it in Melbourne. It's the only time I've ever seen it. I thought it was great. But Oslo – I don't know whether that was Nicolo Fonte or not. I think it might have been someone else. But Nicolo Fonte with whom I'm working currently on a ballet has done the second movement and that's why I think he wanted to work with me again, because at least I was someone he knew. So we've done a ballet which we're going down to Melbourne for in two weeks time.

AL: Has there been a story created or attached to the work now?

RE: To *Maninyas*?

AL: Yes, within ballet form?

RE: I don't know.

AL: Or is it an abstract kind of work?

RE: It depends which choreography. The only one I've ever seen is Stanton's and that was about 1990 something. I happened to be in Melbourne when it was on and it was great. But I noticed that the second movement was some kind of a love duet and it was very beautiful and I can't remember much else except thinking 'Gee, I'm liking it very much.'

AL: Are there any other observations you would like to make regarding the violin concerto *Maninyas*?

RE: Well, talking about dance and that and realising that choreographers, when they came across my music, found it was the kind of thing that they wanted to choreograph because it [had] a dancy quality – in my concerto for Diana for oboe I got her to dance because she said, ‘I want to play percussion. I want to do everything.’ You know she’s just larger than life and so I put her in costume. Helen and I discussed it and Helen said, ‘Why don’t you go for it’ and we told Diana and she said, ‘Yes!’ So, she wanted to dance. She moves through the orchestra in a particular costume, she’s lit and it’s just really over the top. For the first time, OK in this case, Dene plays it straight in a ‘penguin’ suit. Then people start to choreograph it. In the oboe concerto which is called *Bird Spirit Dreaming* Diana plays it, first of all presents it, as a piece of theatre and dance and for the first time I think last year, a man played it in a straight concert version. It was in Cardiff. I didn’t see it. So it was the other way round.

AL: Well thank you very much for your time.

In the interests of enhancing the continuity and clarity of content, this interview has been edited to remove extraneous interjections.

Appendix 4 Interview with Dene Olding

Violinist Dene Olding – dedicatee and first performer of the violin concerto *Maninyas* by Ross Edwards – interviewed by Andrew Lorenz 15th April, 2008

AL: The date today is the 15th of April, 2008. We're at Dene Olding's residence in Sydney and I'll just start off by asking: What were your thoughts and overall impression of the violin concerto *Maninyas* by Ross Edwards?

DO: Puzzlement was my first reaction, I think. I was thinking about this today when I knew you were coming and had to talk about it, but we forget how music was before 1988 when this was premiered and all the pieces I'd been playing up to that time had been more and more complex or, you know, lots of black notes on the page and lots of notes and technical difficulties, not that this one doesn't have technical difficulties, but the harmonic language was suitably modernistic and – you know I've had to play some modern concertos with microtones and all kinds of things so – here we are looking at dominant sevenths for the first – you know – minutes – and I thought: 'What's going on here?' – it's a bit of an anti-concerto, at least the way it starts. It takes a little while to warm up. So, I didn't know what to make of it at all, and I was playing it through – “dum-de-dum” – what's all this? And, there's nothing there. And, how can I make something of it? And this was right at the beginning of Ross's *maninyas* style which he's used extensively since. It's not the first piece that he wrote in this style but was obviously exploring some kind of rhythmic world that he hadn't before. I think his earlier music was quite avant-garde and he rejected all that at some point; probably had some sort of composer's crisis or something which I think he actually admits to if I'm not mistaken. He had a few years of not writing – re-thinking how to write. So, it took me a long time to get into the piece. I mean it was there; it had to be premiered and I had no idea that it was going to be as successful as it was on the first read through, and how many times I'd actually get to play this piece and enjoy playing it what's more.

I think – I remember – we had a read through of a portion of it with the Sydney Symphony in the old Chatswood studio.

AL: Oh, right

DO: What was it called?

AL: 225

DO: “Arcadia”

AL: Yes, that's right.

DO: Yes. And we went up there one day. And this would've been – I suppose the year before it was premiered – probably 1987 I would think.

AL: Yes.

DO: I had some input with Ross. I remember going to his house, once or twice and talking about this or that. But that was after I first saw the music and my first puzzled reaction to what it was all about. We went up to the Chatswood studio

and read through these excerpts of the piece and we found, while it was playable – some of it wasn't conductable.

AL: Right.

DO: And, I don't know whether you're aware. The last movement was revised extensively because the rhythms were not possible to conduct because he [Ross Edwards] would go into 7/32 bars from a normal stream of semiquavers and various subdivisions. It would suddenly go to 7/32 and at the speed we found that the conductor was struggling, the orchestra was bewildered. It was the sort of piece that would work as a chamber ensemble maybe or without conductor, but it physically wasn't possible to show 7/32s in the speed of the last movement.

AL: Were you consulted on the violinistic aspects of the work at all?

DO: Yes. I can't remember the specific things but he would ask me about whether this would work or that would work and I think I remember saying that a few double stops and higher fifths were a bit awkward and things like that.

AL: Yes, fair enough.

DO: I think there might be one or two of those that I thought – well that's a bit hard. And, I think, as he works at the piano, you'll notice throughout the piece that you'll hear a motive and then suddenly it will be an octave higher - and that's the sort of thing that's very easy on the piano but it's a much a bigger struggle on a string instrument. So, that's one of the technical difficulties of the piece I think. I think there's the odd harmonic or big fast leap that didn't work and I tried to ask for something different, but essentially it's almost the same. I think he realised about that rhythmic problem that I just mentioned in the last movement and simplified the rhythm somewhat. So the next version was very different.

AL: So, you modified rhythms - did you modify passagework at all?

DO: I don't remember exactly how it was now because I don't have the music anymore.

AL: Like some of the intervals you were talking about, maybe perfect fifths or something?

DO: I don't think there was a problem in the last movement. It was more in the first movement. Just as we're talking I'll flip some pages. There're a few in there that I still fake occasionally [laughs].

AL: Don't we all!

DO: Because – you know – they're just not very good [violinistically]. That – no, he writes harmonics there.

AL: So he wrote the harmonics?

DO: This kind of thing is still there [indicates score].

AL: Oh yes – of course. We're looking at bar 43 in 3rd movement.

DO: You know – I remember – I crossed that out and –

AL: That's bar 40 now we're looking at in the 3rd movement.

DO: It's – it's a much more powerful chord.

AL: Yes – of course.

DO: And actually these bars are quite problematic just to get to the leap plus the *pizzicato* in time.

AL: This is?

DO: Bar 41 and 42.

AL: Yes – yes.

DO: [Vocalises the rhythm from bar 40 to 48, 3rd movement.] There, there is a lot of leaping around which works on the piano to some extent, I think but, is not so idiomatic for us. I should actually look through my music and see what I've actually changed now from his original. That – that's one example.

AL: Yes.

DO: They're only relatively minor things aren't they?

AL: Well, that's right.

DO: They're just playing open D instead of a I still haven't seen the printed copy of the score. I'm still playing off this old handwritten part.

AL: Did you have a free reign in the interpretation process?

DO: Yes, I did. I mean he's a very amenable character Ross and I think if something's really wrong or against his wishes, he will say so. But I think he was highly delighted in the end and I tried to be as accurate as possible with the rhythm and to play the rhythm in a very driving, dance like way. A couple of times a student has played it for me and I'm trying to emphasise that dance aspect and really to bring out the groupings [vocalises rhythms] . . . to have a strong rhythmic drive and I think that's the key to the piece and the key to its success with the audience. . . I mean there's the odd little bowing or something that I've changed but that's something you would expect a violinist to do.

AL: We've touched on some technical aspects but you feel it's idiomatically written then, for the violin?

DO: Yes – he has obviously done his homework there. Some of it is surprisingly awkward and I think it's mostly those jumping around things. And it's a little bit tiring. I think the first movement is quite tiring. If you're playing it strongly . . .

AL: As far as stamina is concerned?

DO: Stamina, yes – when you've reached the end of the fast music of the first movement, you know you've played a few bars - and you have time to catch your breath after that, but it is relentless isn't it?

AL: How would you compare the general level of difficulty to other concertos that you've played?

DO: Well . . . that's very hard isn't it?

AL: Yeah – it is.

DO: Because it's nowhere near as hard as the Beethoven concerto still. It's nowhere near as hard as playing a Mozart concerto still because they're still the most difficult, for me personally anyway. Maybe other people feel differently. I think it's very hard to play it in tune – for example these fifths - and that's bar 210-11 we're talking about.

AL: Of the 3rd movement.

DO: Yeah, and for example a passage like this. I'm talking about after bar 277 – to play this kind of stuff where you're jumping around and grabbing at a high octave, and it happens so frequently that you're bound to miss one of them

slightly – it's like hitting a lot of "bull's eyes" in a row. So that's the technical aspect of it. I think it's really – it's not difficult if you get the feel of the rhythm and the dance quality.

AL: Yes.

DO: This kind of stuff is quite awkward [indicates bar 378, 1st mvt]. It is very hard at the speed to jump around and get the harmonics to speak. That might have been written a bit more kindly by him. I think he's written that as an *ossia* now, because I mentioned at one of our first meetings that that was a bit tricky to get . . . [vocalises passage] . . . you know, it's very hard to make it clear.

AL: Yes – so there's this *ossia* marking at the end of the 1st movement.

DO: But I'm sure that was added after I made some comment. So there's an example of the soloist getting a bit of an insight into the work and suggesting something.

I think my biggest contribution though, is the slow movement. Not that I had anything to do with the writing of it but it didn't exist originally. We just had this cadenza between the two movements and I said – 'You know Ross, what this piece needs is a slow lyrical section of some kind.'

AL: It's a beautiful movement.

DO: That's right and it's just that calm before – on either side of the storms. And the cadenza is not particularly aggressive but it's quite dramatic isn't it? And if you didn't have this slow chorale section it would be too much of the driving, rhythmic quality. And I think, you know, contrast, like in life, is what makes things interesting. And I said, 'How about it?' And he obviously thought about it and he came back a very short time later – I don't remember the time frame now – and said, 'Oh well, I've added this.'

AL: Yes

DO: So, I think I've had some input into the balance of the work.

AL: I'm glad about the slow movement.

DO: Yeah, it's very simple and one of the most effective and memorable parts of the work, I think.

AL: Are there any particular ensemble issues relating to *Maninyas*?

DO: Well, I've played it with many different orchestras and, as I mentioned earlier, probably played this piece more often than most other concertos I could think of . . . up there with Tchaikovsky and the more standard works. I think the first movement has the most problems. If an orchestra is really not right on top of the beat and can lag a little bit or if the conductor's not anticipating and driving as well – the beginning of the fast section of the 1st movement always gets a little bit tricky.

AL: From bar 140 [1st movement]?

DO: 140 – yes – [vocalises rhythm]. And, you know how it is in the orchestras . . . you're often sight reading essentially and it always takes a little while for this part to settle down in rehearsals. It's usually fine at concerts but you really need a very

strong rhythmic sense in whatever orchestra you are playing with for these fast movements.

AL: So, you've talked a bit about the challenging aspects – what did you enjoy most about performing *Maninyas*?

DO: Well, I liked that it was a simple message for the audience and I liked the rhythm again. I think the rhythm is a feature of all of *maninyas* music and – you know – the *Maninya* song I think it was, it was the original one perhaps.

AL: There are two – one and five apparently relate to this work . . .

DO: Right . . . yes[vocalises one of the songs].

AL: . . . two songs which I'll be looking at in the next couple of days at the AMC, Australian Music Centre.

DO: I like the sound world. It's a kind of bright sunny, happy Australian sound world and part of it I suppose is the key it's in. And the simple harmonic language just made it instantly appealing to the audience and it's always nice to know, even if they come along with a pre-conception – oh this is going to be a modern piece – that they'll probably go away liking it.

AL: Yes, yes.

DO: And, I played it a lot in the earlier years of this work. From 1988 onwards I played it a lot and then there was a period of time where it wasn't played or I didn't play it for whatever reason. I think one or two students were learning it but I was the one who had my name on it I guess, and people just always asked me to do it. And then – I put it on the shelf for a while – and then occasionally it's resurrected. I played it in New Zealand recently and, more recently in Melbourne – last year I think it was – about twelve months ago.

AL: So you premiered it with [conductor] David Porcelijn? Is that right?

DO: Porcelijn was the first performance.

AL: And that was with the SSO?

DO: Yes - and there's a recording with Stuart Challender.

AL: Yes, yes.

DO: But I've done it with – correct me if I'm wrong – almost all the Australian orchestras.

AL: No – well that was one of my future questions actually – so you've played it all over Australia?

DO: All over Australia? I'm not sure - got to be careful what I say now. I can't remember doing it in some places. But I certainly played it all down the east coast.

AL: Yes – right. The score has been published by Universal Edition. Did you recommend the bowings in the score?

DO: Yes. I believe that the bowings are copied from my part. I think Ross asked me - that doesn't mean that they're my current bowings [laughs].

AL: No, no fair enough.

DO: I'm trying to find an example now Are there many printed bowings?

AL: There are. In fact it's excellent as far as that's concerned. Often in the score you won't have anything.

DO: Just trying to find an example but I can't.

AL: But you actually see various bowings instead of just phrase marks.

DO: Ah, I seem to recall that Ross, before the publishing, asked for some.

AL: Because it looks as if someone has had a look at it and offered advice. Did you edit the solo violin part included with the piano reduction?

DO: No, I didn't.

AL: And that's why it's different, I think too.

DO: Oh, right. Well, again I don't think I've even played that version and I don't think I have a copy of it [laughs].

AL: Yes.

DO: Was Ross Edwards present at the final rehearsals with orchestra?

DO: I believe so. Yes. I seem to remember that. And I think . . . I don't know but it was certainly a piece which set Ross in the public eye. I get the feeling that he was grateful for that – and that I – I think – certainly tried my darnedest to put a 110% in to all the performances. And I think he appreciated that. I think it was one of the key works anyway in his career taking off to a different level.

AL: Which violin did you play in the world premiere?

DO: That would have been the Smith.

AL: Really? A.E. Smith.

DO: Yes.

AL: Wonderful – Australian violin . . .

DO: Australian violin.

AL: . . . and Australian work.

DO: Now I just have to think about that . . . that was 1988 . . . and that's what I was playing at that time.

AL: Yes. It sounds very good . . . I mean the – the quality of the fiddle sound . . .

DO: Yes, it's a lovely fiddle. That was certainly the fiddle I played on the recording. Around that time I switched to the Smith from the Gagliano I was playing . . .

AL: Right

DO: . . .and then I played the Smith for some years and then I got a son of Guadagnini.

AL: Yes.

DO: I am currently playing a Joseph Guarneri. And that was Ernest Lewellyn's fiddle by the way, that Smith... which is round the room somewhere.

AL: Great. Yes.

DO: Yeah . . . Still one of the most powerful instruments I think that I've played. It's got a big beefy sound. Ernie Lewellyn played it all his life.

AL: *Maninyas* was written for the bicentennial year, 1988 – who actually initiated the commission?

DO: Oh – pass.

AL: Ideas?

DO: You'd better ask Ross that. There were a whole lot of things commissioned for Bicentenary.

AL: Yeah - oh - commissioned by the Australian Broadcasting Corporation
[reading from score] . . . Well we'll go with that.

DO: There you go.

AL: Are there any other particular observations you'd like to make?

DO: I wish Ross would write another one [laughs].

AL: Oh, that's great – wonderful.

DO: Yes – would it be the same? Would it be different? Would it be a completely different path or something similar? But . . . I think I've covered the main points . . . from historical interest, the re-writing of the last movement and maybe you'd ask Ross if he still had a copy of the original version of that.

AL: Sure . . . right.

DO: That might be of interest to you.

AL: Yes.

DO: And . . . my request for the slow movement or something to bridge that gap after the cadenza - they are the main differences from his original idea of the work.

AL: You've performed and recorded many violin concertos. What other Australian violin concertos have been composed for you – or you've played?

DO: Well, there's a recording floating around with Phillip Bracanic's violin concerto with Stuart Challender, before he was very well known, and the QSO. Umm . . . Bozidar Kos violin concerto. And I still have really fond memories of that performance. You know how you rarely walk off stage thinking – oh, I really did well tonight.

AL: Yeah [laughs].

DO: I mean how often do you feel that?

AL: Yes.

DO: But, you know, for one of the few times in my life, I walked off stage from that, thinking – I did pretty well . . .

AL: Yes.

DO: You know I really was proud of that performance. But it's not a piece where the audience will immediately go home and buy the recording. It's pretty uncompromising and that was full of those microtones and sixth tones, and it took me forever to work it out. I remember having fond memories of that. Umm . . .

Now you've got me; what other Australian ones have I done? A lot of [international] contemporary ones like Elliott Carter and . . .

AL: Yes.

DO: I did the premiere of that one here and that was a bit of a nightmare learning [laughs].

AL: Yes – right.

DO: Umm . . . Have to think about it.

AL: No – that's fine. Well thanks very much for all your comments.

DO: Thank you, Andrew.

In the interests of enhancing the continuity and clarity of content, this interview has been edited to remove extraneous interjections.