

**Versatile Violin: An Exploration of Violin Repertoire
from the Baroque Era to Present Day**

by

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**A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2018**

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ACKNOWLEDGEMENTS

*I would like to acknowledge my professors for their wisdom and guidance,
as this project would not have been possible without them;
My parents, Liz and John, for their endless support;
And my husband, Sungcho, for his constant encouragement.*

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ABSTRACT

Three violin recitals were given in lieu of a written dissertation.

The selections in these recitals explore the violin's versatility. The first recital *Wonder Women: Works by Female Composers* was comprised of works by Louise Farrenc, Lili Boulanger, Augusta Read Thomas, Chihchun Chi-sun Lee, and Ruth Crawford Seeger. Farrenc and Boulanger exemplified the most traditional treatment of the violin, Seeger pushed the technical limits of the violin with her quartet, Augusta Read Thomas used the violin as a mouthpiece for *Incantation*, and Chihchun Chi-sun Lee used the violin to emulate a Chinese *erhu*.

The Italian Baroque: Music from Virtuosi was performed on period instruments (baroque violin), with additional performers playing baroque cello and harpsichord. This recital highlighted the technical advances made by virtuoso violinists in eighteenth century Italy and explored the differences between modern and historic performance practice. This program also included *Sonata no. 1 op. 1 for Violin and Basso continuo* by underrepresented composer Domenico Ferrari, a popular performer and composer during his lifetime and a student of Giuseppe Tartini.

The final recital, *Folk Revival: Compositions Inspired by American and Irish Traditional Music*, contains pieces inspired by fiddle and jazz traditions. The traditional music is present in varying degrees in each of these pieces—Rebecca Clarke simply arranges Irish folk songs for voice and violin; Evan Chambers writes a modern take on an

Irish reel; Kenji Bunch writes new melodic material inspired by different American music traditions, and Maurice Ravel uses American jazz as the basis for the “Blues” movement of his sonata (while keeping the remaining two movements in his typical idiom).

Tuesday, November 13, 7:30 pm., Stamps Auditorium, The University of Michigan. Naki Kripfgans, piano. Chihchun Chi-sun Lee *Provincia “Sunset of Chihkan Tower”*; Lili Boulanger *Two Pieces for Violin and Piano*, I. Nocturne, II. Cortège; Augusta Read Thomas *Incantation*; Ruth Crawford Seeger *String Quartet*, I. Rubato assai, II. Leggiero: tempo giusto, III. Andante, IV. Allegro possibile (Rita Wang, violin; Joachim Angster, viola; Richard Narroway, cello); *Deuxieme Sonate pour Piano et Violon*, I. Allegro grazioso, II. Scherzo. Allegro, III. Adagio, IV. Finale. Allegro.

Sunday, February 11, 7:00 pm., Britton Recital Hall, The University of Michigan. David Belkovski, harpsichord. Arcangelo Corelli *Violin Sonata in D Minor “La Folia”* (Leo Singer, cello); Pietro Locatelli *Caprice no. 1 from L’arte del Violino*; Domenico Ferrari *Sonata no. 1 for Violin and Basso continuo*, I. Allegro, II. Largo, III. Allegro; Pietro Nardini *Duet no. 2 in E-flat Major*, I. Andante, II. Allegro (Rita Wang, violin); Giuseppe Tartini *Sonata in G Minor “Devil’s Trill”*; I. Andante, II. Allegro, III. Andante-Allegro.

Sunday, April 15, 5:00 pm., Stamps Auditorium, The University of Michigan. Kayoko Miyazawa, piano. Rebecca Clarke *Three Irish Country Songs*, I. I know my love, II. I know where I’m goin’, III. As I was goin’ to Ballynure (Emily Cotten, soprano); Maurice

Ravel *Sonata no. 2 for Violin and Piano “Blues”*, I. Allegretto, II. Blues- Moderato, III. Perpetuum Mobile- Allegro; Evan Chambers *The Fire Hose Reel*; Kenji Bunch *String Circle*, I. Lowdown, II. Shuffle Step, III. Ballad, IV. Porch Picking, V. Overdrive (Chihiro Kakishima, violin; Veronika Vassileva, viola; Zola Hightower, viola; Kelsee Vandervall, cello).

RECITAL 1 PROGRAM

WONDER WOMEN: WORKS BY FEMALE COMPOSERS

Naki Kripfgans, Piano

Provincia “Sunset of Chihkan Tower” (2010) Chihchun Chi-sun Lee
(b. 1970)

Two Pieces for Violin and Piano Lili Boulanger
Nocturne (1893-1918)
Cortège

Incantation (1995) Augusta Read Thomas
(b. 1964)

String Quartet (1931) Ruth Crawford Seeger
Rubato assai (1901-1953)
Leggiero; tempo giusto
Andante
Allegro possibile

Rita Wang, violin
Joachim Angster, viola
Richard Narroway, cello

Deuxieme Sonate pour Piano et Violon, op. 39 Jeanne-Louise Dumont Farrenc
Allegro grazioso (1804-1875)
Scherzo. Allegro
Adagio
Finale. Allegro

RECITAL 1 PROGRAM NOTES

Wonder Women: Works by Female Composers

This program was created to represent female composers from different eras and different cultural backgrounds. While this recital can hardly reflect the monumental contributions women have made to music throughout history, I hope it can begin to provide some idea of the influence women have had upon classical music and their role in continuing to shape its future. I have also been privileged to work with two of the composers featured in this recital—Augusta Read Thomas and Chihchun Chi-sun Lee. While it was an obvious choice to include these two composers in this recital due to my personal collaboration with them, I am also excited to share works from history by nineteenth-century composer Louise Farrenc, twentieth century French composer Lili Boulanger, and twentieth century modernist composer Ruth Crawford Seeger.

Provintia “Sunset of Chihkan Tower” (2010) Chihchun Chi-sun Lee (b. 1970)

Dr. Lee is a Taiwanese-American composer from Khaosung, Taiwan, and current Professor of Composition and Music Theory at Ewha Women’s University in Seoul, South Korea.¹ She was the composer-in-residence for the Chai Found Music Workshop from 2009-2011, and currently serves as a board member for the Korea-China Art Association.² Her music is written for traditional Chinese, Japanese, Korean, and Western instruments, and she frequently combines a variety of these instruments in her compositions.³ Dr. Lee’s writing style has been described as having “a genuine manner,”⁴ and her frequent use of extended techniques fit into the works organically. Her music draws from traditional Taiwanese melodies and is often pictorially descriptive. Dr. Lee has received numerous awards for her compositions, including winning the 1st Biennial Brandenburg Symphony International Composition Competition and being named a 2015 Guggenheim Fellow. Her music has been heard throughout Europe, Asia, and the U.S.⁵

Provintia was originally written for solo *erhu* (Chinese fiddle) in 2010 as a commission from the Chai Found Music Workshop.⁶ Later in 2010, Dr. Lee created a version for solo violin, which I premiered in April of that year. She consulted me regarding the translation of certain techniques from *erhu* to solo violin, including the best way to achieve a

¹ Chihchun Chi-sun Lee, “About,” Personal Website, accessed October 31, 2017, <http://www.chihchunlee.com/index.html>.

² Lee, “Bios,” Personal Website, accessed October 31, 2017, <http://www.chihchunlee.com/bios.html>.

³ Lee, “Compositions,” Personal Website, accessed October 31, 2017, <http://www.chihchunlee.com/compositions.html>.

⁴ Lee, “About,” Personal Website, accessed October 31, 2017, <http://www.chihchunlee.com/index.html>.

⁵ Ibid.

⁶ Lee, “Compositions,” Personal Website, accessed October 31, 2017, <http://www.chihchunlee.com/compositions.html>.

knocking sound used to imitate horses galloping. Other extended techniques include scratch tone, stomping, and “wind sound,” created by sideways movement of the bow with glissando harmonics. Dr. Lee includes the following notes at the beginning of the piece:

Provintia (also called Fort Provintia, Chihkan Tower) is one of Taiwan’s ancient monuments, which is located in Tainan City. Provintia was built by the Dutch in 1653, on the ground of the Taiwanese *Siraya* indigenous people. The fort was originally used for protecting the Dutch people during their colonization of Taiwan. Later in 1668, the Ming pirate Zheng Jing took over Provintia, and then rebuilt the building on top of the old one that was destroyed during the war. The new building incorporated some traditional Chinese design and was used as a school and hospital during World War I and II. In recent years, the Taiwanese government has recognized Provintia as one of the most important historical monuments in Taiwan....*Provintia* goes through the time-tunnel, which describes the historical events of this significant architecture. The main musical materials are extracted from the Taiwanese *Siraya* aboriginal people’s music, as well as Dutch music. The beginning of the piece signifies the 350-year history of this building. The original purpose of Fort Provintia is the focal point for the middle section of the piece, throughout the several wars that it lasted. The ending describes the view of Provintia, which is one of the most beautiful sunset locations in all of Taiwan, with the soft touch of the sunset brightening and softening over its past violence of war.⁷

Two Pieces for Violin and Piano

Lili Boulanger (1893-1918)

Lili Boulanger is one of the better-known female figures in music history. Her career was impactful but short, as she died at just twenty-four years of age. Born in Paris into a musical family, Lili is often known as the younger sister of renowned pedagogue and composer Nadia Boulanger. Lili was very accomplished in her own right, though, and Nadia often viewed her as the more musically gifted of the two.⁸ Lili’s musical aptitude was first acknowledged at the young age of two, soon after which she began musical training. It was also around this time that she developed pneumonia, which was the first illness she would suffer during her lifetime, which was afterwards plagued with frequent ailments.⁹ Lili still managed musical training despite her fragile health, although it took place in-home rather than at the *Conservatoire*.

As an adult composer, Lili managed what her sister Nadia could not—to capture the prestigious *Prix de Rome* in 1913. Lili was the first woman to ever win this prize for music, and it enabled her to sign a contract with Ricordi (which would provide her

⁷ Chichun Chi-sun Lee, *Provintia “Sunset of Chihkan Tower” for solo violin* (2010), Self-pub.

⁸ Annegret Fauser and Robert Orledge, “Boulanger, (Marie-Juliette Olga) Lili,” In *Grove Music Online*, accessed October 21, 2017,

<http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/03704>.

⁹ Ibid.

financial support for the rest of her life).¹⁰ Aside from her passion for music, Lili also proved to be sincerely dedicated to the war effort during World War I. She was the co-founder of the *Comité Franco-Américain* and editor of the *Gazette des Classes de Composition du Conservatoire* (a newspaper to encourage student war efforts).¹¹ She remained active in the war efforts and composing until her untimely death in 1918.¹²

The Two Pieces for Violin (or flute) and Piano were originally two separate compositions, with the *Nocturne* being composed in 1911 and the *Cortège* being composed in 1914.¹³ The first known recording of the pieces are by Nadia Boulanger (piano) and Yvonne Astruc, a family friend and well known violinist of the time. Yvonne is the dedicatee for the *Cortège*, and pianist Marie Danielle Parenteau is the dedicatee for the *Nocturne*. It is likely that the recording by Nadia and Yvonne is what first paired these pieces together for publishing and performing purposes. Both pieces are composed in the French impressionistic style.¹⁴

A “nocturne” can be described as a piece that is “evocative of the night,”¹⁵ and this piece certainly agrees with that definition. With its dreamy calm established from the first measure of the piano part with gently leaping octaves, the subdued melodic entrance of the violin blends effortlessly with the texture created in the piano. Both parts build to a climax together, before receding back into the misty texture first established and gradually fading out.

The term “cortège” could mean either “a slow procession” or “a victorious march,”¹⁶ two very contrasting definitions. Lili quite obviously chose the livelier of the two, given the vivacious character of this movement, in part created by the brilliance of the key B major. The *Cortège* is extremely playful in character, with melodic and accompanimental material bouncing back and forth between piano and violin. The movement is brief but full of varying material, including pizzicato in the violin that is imitated by the piano, arpeggiated and off-beat accompanimental figures, and a legato melody that travels from the start to the end of the piece. The *Cortège* ends with a joint flourish between the violin and piano.

¹⁰ Ibid.

¹¹ Anya B. Holland-Barry, “Lili Boulanger (1893–1918) and World War I France: Mobilizing Motherhood and the Good Suffering,” PhD diss., University of Wisconsin-Madison, 2012, accessed October 21, 2017, <https://search-proquest-com.proxy.lib.umich.edu/docview/1095130943>, 1.

¹² Ibid.

¹³ Ibid., 8.

¹⁴ Jenn, “French Salon Music,” *Musi Melange*, June 6, 2011, accessed October 21, 2017, <http://musimelange.com/claude-debussy-arthur-hartmann/>.

¹⁵ “Nocturne,” *Encyclopædia Britannica*, accessed October 21, 2017, <https://www.britannica.com/art/nocturne>.

¹⁶ Jenn, “French Salon Music,” *Musi Melange*, <http://musimelange.com/claude-debussy-arthur-hartmann/>.

Incantation (1995)

Augusta Read Thomas (b. 1964)

American composer Augusta Read Thomas was born in New York and studied composition at Yale University, Northwestern University, and the Royal Academy of Music in London. She has had commissions from notable ensembles such as the Boston Symphony Orchestra, the JACK Quartet, the Chicago Philharmonic, and the Fromm Foundation. Ms. Thomas is also a Grammy Award winner, held the position of the Mead Composer-in-Residence for the Chicago Symphony, and won the Ernst von Siemens Music Prize.¹⁷ Aside from being a prolific composer, she has taught at Eastman, Tanglewood, Aspen, Northwestern, and is a current Professor at the University of Chicago.¹⁸

Of her musical style, the Philadelphia Inquirer states "it is boldly considered music that celebrates the sound of the instrument..."¹⁹ True to this description, Ms. Thomas's violin works have a radiant energy and sincere quality to them, each one very well suited to the violin while still displaying their own unique character. *Incantation* contrasts with the style of many of her works, and is far more intimate rather than bold and brilliant. This piece was dedicated to violinist and pedagogue Catherine Tait, who was a Professor at Eastman School of Music. She was known as a performer of music from all eras with impeccable interpretation, and frequently performed with her composer-pianist husband, David Liptak.²⁰ She passed away at the age of forty-four from cancer, but before that was able to premiere *Incantation*. Ms. Thomas includes the following notes regarding the piece:

Incantation was composed for Catherine Tait, who, at the time, was dying of cancer. Tait presented the premiere performance, beautifully, shortly before her death, in a very touching recital in Rochester, NY, on 18 November 1995. The five-minute work celebrates Tait's generosity of spirit. The music sings out, with beauty and grace, always with a richness and elegance. Falling loosely into an ABA form, it ends as it were, on a question, with a major seventh hanging in the air, unresolved.²¹

String Quartet (1931)

Ruth Crawford Seeger (1901-1953)

Ruth Crawford was an American modernist composer, born in Ohio to a Methodist minister and his wife. The family relocated to Jacksonville, Florida, where she began her music education with piano lessons. After graduating from high school, Crawford

¹⁷ Augusta Read Thomas, "Biography," Personal Website, accessed October 31, 2017, <http://www.augustareadthomas.com/about/index.html#bio>.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ "Catherine Tait," *Eastman School of Music*, accessed October 31, 2017, <https://www.esm.rochester.edu/about/portraits/tait/>.

²¹ Augusta Read Thomas, *Incantation for Solo Violin*, NY: G.Schirmer, Inc. 1995.

attended the American Conservatory of Music in Chicago in 1921.²² Here, she encountered several influential composers through her newfound piano teachers, including Djane Lavoie Herz, a Canadian pianist who introduced Seeger to composers Henry Cowell, Dane Rudyhar, and the works of Scriabin. While Crawford originally intended to only stay in Chicago long enough to acquire a teaching certificate for piano, she ended up remaining until 1929 to study composition with Adolf Wiedig.²³

It was during this time that Crawford found her calling as a modernist, with one of her key compositions being the Sonata for Violin and Piano (1926). This composition inspired her critics to state she could “sling dissonances like a man,”²⁴ a statement that held true for all of her compositions from this period of her life. Crawford unabashedly made use of dissonances and modern counterpoint and gestural figures, all the while maintaining a very concise style of composing that loosely follows traditional forms.²⁵

In late 1929, Crawford left Chicago to study with composer and musicologist Charles Seeger (whom she would later marry), and joined Henry Cowell’s loose association of “ultra-modern” musicians. Crawford was the first woman to be awarded a Guggenheim Fellowship (1930), which she used to travel to Berlin and Paris. The years 1930-33 are considered to be Crawford’s most prolific years of composition, and include the celebrated *String Quartet* (1931). Crawford’s composing career was interrupted after she married and had children (circa 1934).²⁶

1936 marked the beginning of a new era for the Seeger family, as they moved to Washington D.C., and the Seegers became involved with American folk song researchers John and Alan Lomax. Crawford participated in their research by transcribing folk songs, and also published a collection entitled “American Folk Songs for Children” in 1948. Crawford made a brief return to her composition career with the *Suite for Wind Quintet* in 1952, but any future aspirations to compose were cut short by her death in 1953.²⁷

The *String Quartet* is a prime example of Crawford’s modernist style, with its extensive use of serialism and dissonant counterpoint. Movements I and II feature different pairings of instruments with each other (and often against each other). Textural changes frequently occur, uniting all four parts toward climactic moments. The third movement of the quartet is arguably the most discussed and analyzed amongst scholars of Crawford, because it is so strikingly different from the other movements in the quartet. Crawford’s use of dynamics in the third movement is utterly pioneering, and they become almost

²² Judith Tick, “Crawford (Seeger), Ruth,” In *Grove Music Online*, accessed October 21, 2017, <http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/06796>.

²³ David Lewis, “Ruth Crawford Seeger Biography,” *Peggy Seeger*, accessed October 21, 2017, <http://www.peggyseeger.com/ruth-crawford-seeger/ruth-crawford-seeger-biography>.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Tick, “Crawford (Seeger), Ruth,” In *Grove Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/06796>.

²⁷ Lewis, “Ruth Crawford Seeger Biography,” <http://www.peggyseeger.com/ruth-crawford-seeger/ruth-crawford-seeger-biography>.

more of a focal point than the movement through the pitches. Crawford creates waves of sound through terraced hairpin dynamics, constantly passing the dynamic peaks through the four instruments. While occasional pairs of instruments meet at the peaks of dynamics, in general only one instrument at a time plays the peak of a dynamic. The following image (see below) is an excerpt from the third movement, clearly showing the undulating crescendos and decrescendos. The fourth movement is stylistically akin to the first and second, but in this movement the first violin is pitted against the other three instruments. The first violin begins alone, and the lower three instruments enter in rhythmic unison. These two groups play against each other with very limited overlap. The lower three parts have constant eighth notes, while the first violin part also contains triplets, quintuplets, and sextuplets. Even the dynamics are contradictory—the first violin begins in forte, becomes piano, and ends in forte, while the three lower voices do the opposite. Although each movement has its own distinctive character, they are played without pause, effectively linking the piece together as one cohesive unit.²⁸

²⁸ Ruth Crawford Seeger, *String Quartet (1931)*, New Music- A Quarterly of Modern Compositions, NY: American Music Center, January 1941.

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III

A double-bass part is available for performance of this movement by string orchestra.
 *) The dotted ties (.....) indicate that the first tone of each new bow is *not* to be attacked; the bowing should be as little audible as possible throughout.
 **) The decrescendi should be as gradual as the crescendi.
 ***) The movement must not drag.

Andante (♩ = 116) ***)

Accidentals affect only those individual notes before which they occur.
 Die Versetzungszeichen gelten nur für die Noten vor welchen sie stehen.
 Les accents affectent seulement les notes devant lesquelles elles se trouvent.

Fig. 1.1

Page 12 of the score to Ruth Crawford Seeger's *String Quartet 1931*.

Deuxieme Sonata pour Piano et Violon, Op. 39 **Jeanne-Louise Dumont Farrenc (1804-1875)**

Jeanne-Louise Farrenc (née Dumont) was born in Paris to an artistic family, including painters and sculptors. Her primary instrument was the piano, and by her teenage years she was comparable with professional pianists of the time. Through her work at the Paris *Conservatoire*, she became respected as a composer, teacher, and scholar, in addition to

her frequent appearances as a performer.²⁹ Farrenc married at the age of seventeen to Aristide Farrenc, a music publisher, who encouraged his wife to compose, and promoted her works by publishing them and encouraging performances of them. A prolific composer, Farrenc received the *Prix Chartier* in 1861 and 1869, an award that would later be bestowed upon composers such as Edouard Lalo, Cesar Franck, and Gabriel Fauré.³⁰ Her collection of works includes symphonies, sonatas, piano trios, piano quintets, and a nonet that was premiered with the assistance of a young Joseph Joachim.³¹

In 1842, the post of Professor of Piano at the Paris *Conservatoire* was conferred upon Farrenc, a position she would hold for the next thirty years. Her appointment was particularly significant because she was the only woman of the time to hold such a prestigious position at the conservatoire.³² While much of Farrenc's life was full of good fortune, she suffered the loss of her only daughter in 1859. Understandably, this halted her composing career for a time, and she began working with her husband on compiling *Le trésor des pianistes*, a collection of keyboard music. For the remainder of her life (even after her husband's death), Farrenc kept working on this project and produced a few additional compositions of her own.³³

Farrenc's *Sonata pour Piano et Violon* stays very true to traditional sonata form. The four-movement piece begins in A major, uses A minor in the second movement, D major in the third movement and, and returns to A major for the Finale. The use of A major for both the first and last movements help create a sense of unity and finality for the listener.

The first movement is in a very straightforward sonata form, with a clear break between the first and second theme and a closing theme. The development makes use of material from all previous theme groups, particularly expanding on sixteenth note runs and eighth note triplets prominent in the first theme. A standard recapitulation with brief codetta ends the movement.

The second movement is a scherzo, and the key of A minor creates a character that seems more sinister than light-hearted. Farrenc does a bit of jesting in the middle of this movement by introducing a simple melody in A major that ends abruptly on a G# before a rest from both instruments. Instead of resolving this note, Farrenc returns to the beginning material of this ABA scherzo, as if nothing out of the ordinary has just occurred. She again ends the movement with a short codetta.

²⁹ Louise Farrenc, *Deuxieme Sonata Op. 39*, edited by Francene Calvert, Bryn Mawr: Hildegard Publishing Company, 1995.

³⁰ Ibid.

³¹ Bea Friedland, "Farrenc, Louise," In *Grove Music Online*, accessed October 21, 2017, <http://www.oxfordmusiconline.com.proxy.lib.umich.edu/subscriber/article/grove/music/09336pg2>.

³² Ibid.

³³ Louise Farrenc, *Deuxieme Sonata Op. 39*, edited by Francene Calvert, Bryn Mawr: Hildegard Publishing Company, 1995.

The D-major adagio is reminiscent of the melodic quality found in the first movement of the sonata, but is more relaxed and singing. Farrenc has melodic and accompanimental material pass between violin and piano. This movement is again in an ABA form, with the B section in the key of G major. In keeping with the other movements, this too ends with a codetta.

The Allegro Finale is the most rambunctious of all movements, bounding around in 6/8 time with a flurry of sixteenth note runs in both piano and violin. This movement is in sonata-rondo form. It employs a few themes throughout the duration of the movement. The themes are sometimes repeated exactly, but other times the instrumentation or pitch changes. The recapitulation features a prime example of this, as a theme originally found in the piano has now been transferred to the violin. A boisterous codetta full of runs and block chords ends this movement and soundly enforces the key of A major.

RECITAL 2 PROGRAM

THE ITALIAN BAROQUE: MUSIC FROM VIRTUOSI

- | | |
|--|----------------------------------|
| Violin Sonata in D Minor op. 5 no. 12 “La Folia” | Arcangelo Corelli
(1653-1713) |
| Leo Singer, cello | |
| Caprice no. 1, op. 3 from <i>L’arte del Violino</i> | Pietro Locatelli
(1695-1764) |
| Sonata no. 1 for Violin and Basso continuo, op. 1 | Domenico Ferrari
(1722-1780) |
| Allegro | |
| Largo | |
| Allegro | |
| David Belkovski, harpsichord | |
| Duet no. 2 in E-flat Major from <i>Six Duets for Two Violins</i>, op. 2 | Pietro Nardini
(1722-1793) |
| Andante | |
| Allegro | |
| Rita Wang, violin | |
| Sonata in G Minor “Devil’s Trill” | Giuseppe Tartini
(1692-1770) |
| Andante | |
| Allegro | |
| Andante—Allegro (original cadenza) | |
| David Belkovski, harpsichord | |

RECITAL 2 PROGRAM NOTES

THE ITALIAN BAROQUE: MUSIC FROM VIRTUOSI

Violin Sonata in D minor no. 5 op. 12, “*La Folia*” Arcangelo Corelli (1653-1713)

Corelli was born on February 17, 1653 in Fusignano, Italy, a small town not far from Bologna. He began music lessons in various locations during his childhood, mainly under the direction of priests, and finally found consistent instruction in Bologna in 1666. By 1670, at the age of seventeen, Corelli was admitted to the *Accademia Filarmonica* in Bologna.³⁴ His whereabouts for the next few years are unclear, but he resurfaces in pay rosters as “*Arcangelo Bolognese*” for orchestras in Rome in the year 1675. Corelli matured during his time in Rome and his career began to flourish. His patrons included Queen Christina of Sweden, Cardinal Benedetto Pamphili, and the young Cardinal Pietro Ottoboni.³⁵

Highlights of his composing career include the 1694 composition and dedication of the opus 4 Chamber Trios to Cardinal Ottoboni, as well as the dedication of the opus 5 Violin Sonatas to Electress Sophie Charlotte of Brandenburg. Some historical anecdotes suggest 1702 and 1708 brought forth questionable performances by Corelli, and after 1708 he removed himself from the public eye and began to focus on refining his compositions. On January 5, 1713, he wrote his will, and on January 8, 1713, Corelli died and was subsequently laid to rest in the ancient Roman temple, the Pantheon.³⁶

Corelli’s body of work was relatively limited, both in size and scope. He primarily composed three types of works—solo sonatas, trio sonatas, and concerti, and only created six opuses of compositions. Despite this relatively small compositional output, Corelli’s music enjoyed prolific reprinting, and material from his works has been borrowed by the likes of J.S. Bach, F.M. Veracini, Giuseppe Tartini, and Sergei Rachmaninoff.³⁷

Corelli’s Sonata in D minor, op. 5 no. 12, derives its nickname (*La Folia*) from its form—the *folia* is a harmonic progression in $\frac{3}{4}$ time that spans sixteen measures, and the latest version most frequently occurs in D minor. The *folia* dates back to the early 1500s, where it began as a fast-paced folk dance in Portugal. The earliest version of the Baroque *folia* began with a melodic entrance on beat two of the measure, and often contained a

³⁴ Michael Talbot, “Corelli, Arcangelo-Early Life, First Years in Rome,” In *Grove Music Online*, accessed January 15, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.06478>.

³⁵ Talbot, “Corelli, Arcangelo- Later Years in Rome.”

³⁶ Ibid.

³⁷ Talbot, “Corelli, Arcangelo- Reputation and Influence.”

brief ritornello between iterations of the progression. In its earlier form, the folia most frequently occurred in G minor.³⁸

The late *folia* (the form used in this sonata), emerged around the year 1670 as a slower and more somber work with a distinctive rhythmic pattern—the melody entered on the first beat of the measure, and all second beats were dotted. While both the early and later *folias* work with similar harmonic progressions and are sixteen measures long, many substantial differences exist between the two. The new rhythmic change shifted emphasis to the first beat of the measure and reinforced that with the dotted quarter on the second beat.³⁹ This emphasis on beats one and two has encouraged comparisons between the *folia* and the saraband. In addition, the later *folia* completely abandons the brief ritornello sometimes found in the earlier *folia*. Developed through collaboration between several composers, key contributors to this change in the *folia* were guitar virtuoso Francesco Corbetta and composer Jean-Baptiste Lully. The example below shows both the harmonic progression and the rhythm of the late *folia*.⁴⁰

Ex.3 The late folia



Fig. 2.1

Image from Gerbino and Silbiger's *Grove Music Online* article "Folia- The Late Folia."

Caprice no. 1 in D major op. 3 from "L'arte del Violino"
Pietro Locatelli (1695-1764)

Pietro Antonio Locatelli was born in Bergamo on September 3, 1695, the oldest of seven sons. His musical training began in his home city, most likely through the church choir at

³⁸ Giuseppe Gerbino and Alexander Silbiger, "Folia- Origins, The Early Folia," In *Grove Music Online*, accessed January 15, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.09929>.

³⁹ Gerbino and Silbiger, "Folia- The Late Folia."

⁴⁰ Ibid.

Santa Maria Maggiore. His first formal training occurred after he moved to Rome in 1711. While tradition often cites Corelli as his teacher, it is more likely that Locatelli studied with other virtuosi associated with Corelli and his school.⁴¹ One common connection Locatelli and Corelli shared was the support of Cardinal Ottoboni, who frequently asked Locatelli to perform at *San Lorenzo* in Damaso. Another clergyman who was significant in Corelli's career was Monsignor Camillo Cybo, the pope's "major domo," or second in command. Monsignor Cybo is the dedicatee of Locatelli's XII *Concerti Grossi Opera Prima*, and when the monsignor left Rome in 1723, so did Locatelli.⁴²

After leaving Rome, Locatelli travelled extensively, with records showing performances in Munich, Berlin, and Kassel. In 1729, he settled in Amsterdam, most likely due to its excellent music publishing industry. He began working with the publishing house of Roger and Le Cène, publishing works he wrote as far back as 1721.⁴³ Locatelli's move to Amsterdam in order to secure consistent publishing was a wise one—in 1731, he was awarded a 15-year printing privilege from the States of Holland and East Friesland that was renewed in 1746. After settling in Amsterdam, it is reported that Locatelli stayed away from public performances, only giving weekly Wednesday concerts in his home for small audiences. Locatelli never returned to Italy, and passed away in Amsterdam on March 30, 1764.⁴⁴

Caprice no. 1 is from a collection of twenty-four caprices, extracted from the twelve concerti in *L'arte del Violino*, op. 3. This specific caprice is a cadenza-like excerpt from Concerto no. 1 in D major, and is entirely comprised of arpeggiated chords. The sheer speed of the caprice, coupled with the acrobatic leaps across strings and constantly shifting positions exemplify Locatelli's forward-thinking compositional style. One bow technique Locatelli was particularly fond of was the "staccato-legato," seen in this example from Caprice no. 1:⁴⁵



Fig. 2.2

Locatelli was heavily criticized by some of his contemporaries for this and other boundary-pushing techniques, as they argued the experimental quality of his playing disrupted the "beauty of sound."⁴⁶ Others, particularly the French, recognized the ingenuity in Locatelli's playing and compositions, and his technical innovation is now

⁴¹ Albert Dunning, "Locatelli, Pietro Antonio- Life," In *Grove Music Online*, accessed January 16, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.16840>.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Locatelli, Pietro, "24 Caprices from *L'arte del Violino*," Milan: Ricordi, 1920.

⁴⁶ Dunning, "Locatelli, Pietro Antonio- Works."

considered by some to be the foundation of romantic virtuosity. In fact, it is believed that Paganini drew much inspiration for his 24 Caprices from Locatelli's set of caprices.⁴⁷ The evidence of Locatelli's influence, both during his lifetime and after, helps solidify him as an essential contributor to the development of modern-day virtuosic violin technique.

**Sonata no. 1 for Violin and Basso continuo, op. 1
Domenico Ferrari (1722-1780)**

Domenico Ferrari was born in 1722 in Piacenza, Italy, brother to cellist Carlo Ferrari. Not a great deal is currently known about Ferrari's life, but he was certainly regarded as an excellent violinist and composer during his lifetime. Considered one of violinist Giuseppe Tartini's best students, Ferrari settled in Cremona after finishing his training.⁴⁸ Not long after, in 1749, he made his debut at the Imperial Court of Vienna. In 1753, he accepted a position at the Court of Württemberg in Stuttgart, where he soloed with another one of Tartini's students, Pietro Nardini.⁴⁹ After this point, some discrepancy arises regarding his whereabouts. Ferrari was definitely in Paris in 1754, as he performed in very popular *Concerts spirituels* and received a ten-year royal privilege to publish music in Paris. It is known that Ferrari eventually settled in Paris, but there is speculation that he returned to Stuttgart for a period of time before finally returning to Paris, where he died in 1780.⁵⁰

Domenico Ferrari wrote exclusively instrumental works (three vocal songs are often falsely attributed to him). His most highly regarded works are his 36 Sonatas for violin and basso continuo, contained in six books and six opuses (in which Sonata no. 1 Op. I is found). Other surviving works composed by Ferrari are 6 Trio Sonatas for 2 violins or German flutes with basso continuo and 6 Sonatas for 2 violins, as well as a problematic set of violin and basso continuo sonatas published in Amsterdam (which may contain falsely attributed sonatas). A partial manuscript survives for a sonata with transverse flute and basso continuo, and a complete manuscript survives for one violin concerto with accompaniment.⁵¹ It is probable that Ferrari wrote more concerti (as they are referenced by Austrian violinist Karl Ditters von Dittersdorf and his teacher Francesco Trani), but no manuscripts or editions survive.⁵²

Ferrari's compositions exhibit stylistic traits of both the Baroque and Classical eras in addition to drawing from the French and Italian traditions. In addition to his compositional style, several accounts exist of his character as a performing violinist. He was reportedly extremely virtuosic, frequently practicing harmonics and "octave playing" (jumping octaves in a pianistic style), as well as playing *sul tasto* like his teacher

⁴⁷ Edson Scheid, "Program Notes, Paganini's 24 Caprices," Aston Magna Music Festival, accessed January 16, 2018, <http://astonmagna.org/paganinis-24-caprices-program-notes/>.

⁴⁸ Virginia Downman Kock, "The Works of Domenico Ferrari (1722-1780) Volume I" (Ph.D. Diss., Tulane University, 1969), microfiche, 2.

⁴⁹ Ibid., 3.

⁵⁰ Ibid., 4-6.

⁵¹ Ibid., 7, 16.

⁵² Ibid., 17.

Tartini.⁵³ Despite reports of Ferrari's virtuosic playing style, this penchant is not prominently reflected in his compositions. In fact, the only one of the 36 sonatas that utilizes harmonics is Sonata no. 5 Op. I.⁵⁴ Some speculation exists that more of these techniques may have appeared in Ferrari's missing concerti, but until more evidence is unearthed this cannot be stated for certain.

Although it has been previously stated that Tartini trained Ferrari in the Italian tradition, Ferrari's compositions exhibit frequent hallmarks of French tradition. For example, he includes ornaments or articulation markings on nearly every single note of his sonatas. Italian-trained composers rarely mark ornaments, leaving decisions to the performer, while the French tend to mark ornaments very frequently and specifically.⁵⁵ Additionally, Ferrari includes figured bass notation in each of the six opuses of violin and basso continuo sonatas except Op. IV. Again, the Italian tradition is to omit these figures, whereas the French tend to include them.⁵⁶ In these ways, it is obvious Ferrari has some French tendencies when composing. One prime example of Ferrari's Italian background is his usage of vertical lines to indicate staccati. In particular, examples of the vertical line can be found in Tartini's music.⁵⁷

Ferrari's place in musical history also has some bearings on his compositional style. His use of basso continuo is clearly rooted in the Baroque tradition, but the 3-movement sonata form he favors is closer to the developing Classical style. In Sonata no. 1 Op. I, he adheres to the typical "fast-slow-fast" tempi pattern of Classical sonatas.⁵⁸ Each movement is in a rudimentary sonata form, with an exposition, development, and recapitulation. In addition, he favors major keys that contain less than four sharps for the entire opus of sonatas. In Sonata no. 1, Ferrari primarily uses D major but uses the tonic key of A major for the second movement. This use of the dominant key for the second movement is unique to Sonata no. 1 in the opus I sonatas.⁵⁹

*These notes were extracted from my critical edition of Domenico Ferrari's Sonata no. 1 Op. 1, written in December of 2016.

Sonata no. 2 in E flat major from Six Sonatas or Duets for Two Violins, Op. 2 Pietro Nardini (1722-1793)

Born on April 12, 1722 in Livorno, Pietro Nardini's musical talent was recognized at an early age. He began music lessons in his hometown, and by 1734 had accepted a place in Giuseppe Tartini's studio in Padua. At a very young age, the talented Nardini began

⁵³ Ibid., 26-29.

⁵⁴ Ibid., 30-31.

⁵⁵ Ibid., 78-79.

⁵⁶ Ibid., 70-71.

⁵⁷ Constance Frei, *L'arco Sonoro- Articulation et Ornamentation: Les Différentes Pratiques D'Exécution pour Violon en Italie AU XVII^E Siècle* (Lucca: Libreria Musicale Italiana, 2010), 125, 155.

⁵⁸ Kock, "The Works of Domenico Ferrari," 99-100.

⁵⁹ Ibid., 101.

concertizing and teaching, travelling frequently and for long periods of time.⁶⁰ In 1760 his presence is recorded in Vienna at the wedding of the Crown Prince, 1762-1765 found Nardini working in Stuttgart, followed by a 1765 trip to Brunswick. He returned to his native Livorno in 1766, but two years later was offered a position as solo violinist at the chapel of the Grand Duke Leopold in Florence. Eventually he became the music director at the duke's chapel, and remained in Florence (only leaving to visit a dying Tartini) until his death on May 7, 1793.⁶¹

Nardini was a very well respected virtuoso, capable of both flashy virtuosic passages and extremely musical cantabile sections. Leopold Mozart was among audience members at a 1763 performance of Nardini's, and stated, "The beauty, purity, and evenness of his tone and his cantabile cannot be surpassed."⁶² His compositions tend to contain both of the aforementioned traits, in keeping with 18th century Italian style. Nardini's compositions were not exclusively violin-centric (unlike some of his virtuoso contemporaries), as he produced works for string quartet, harpsichord, and flute in addition to his violin compositions.

Sonata no. 2 is one of two in the set of six that was co-written by Pietro Nardini and Domenico Ferrari in c. 1765. The two are known to have concertized together, and were both students of Giuseppe Tartini, so it only seems natural that they would eventually write something to perform together. Interestingly, while sonatas one and two were definitely a collaborative effort, sonatas three through six are solely attributed to Nardini. Sonata no. 2 is a relatively brief piece, in two movements that are both in E flat major. The first movement is an andante in duple meter that gently switches between duple and triple subdivisions, while the second movement is a lively allegro in triple meter. Surprisingly, neither part exhibits overly virtuosic technique, but rather displays a more tasteful variety of arpeggiations with occasional double stops. Both parts are equivalent in difficulty, and melodic material is evenly distributed between the first and second parts, clearly an attempt by the co-composers to equally display their respective talents.

Sonata in G minor for Violin and Basso continuo, "Devil's Trill" Giuseppe Tartini (1692-1770)

Giuseppe Tartini was born in Pirano, Istria (now part of Slovenia) on April 8, 1692 as the son of a salt mill manager. His family intended for him to become a priest, and his early education was geared primarily toward that career (with only rudimentary music study). Tartini dutifully continued education under the guise of eventually entering the service of the church, enrolling in Padua University to study law in 1708. However, a few years after moving to Padua, Tartini's father died. Tartini took this opportunity to rebel against

⁶⁰ Maria Teresa Dellaborra, "Nardini, Pietro," In *Grove Music Online*, accessed January 16, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.19572>.

⁶¹ Ibid.

⁶² Ibid.

his family's wishes for him to enter the priesthood and married Elisabetta Premazore in 1710.⁶³

After that dramatic turn of events, Tartini was forced to leave Padua (for unknown reasons) and moved to Assisi, where he found a supporter in Padre G.B. Torre. Father Torre permitted Tartini to remain at San Francesco in Assisi for three years for free, where Tartini almost exclusively practiced violin. Father Torre died at the end of those three years, and Tartini was forced to begin supporting himself.⁶⁴ Tartini played in various locations and found orchestra work until April 16, 1721, when he was appointed *primo violin e capo di concerto* at the basilica San Antonio in Padua. The most impressive part about his appointment to this position was the waiver of exams usually required for candidates—Tartini was so respected as a violinist at this point in his career, he was not only hired but simultaneously granted freedom to perform whenever and wherever he wished.⁶⁵ He took full advantage of this privilege and performed in Parma, Bologna, Camerino, Ferrara, and Venice. Tartini's cellist friend Antonio Vandini took him to Prague in 1723, where he remained for three years in the service of the Kinsky family and met composers Antonio Caldara and Johann Joseph Fux, who is now known primarily for his counterpoint treatise that is still in use today⁶⁶

He decided to return to Padua in 1726, and began the prestigious Tartini Violin School in 1727. By 1730, the publisher Le Cène of Amsterdam released Tartini's earliest published works, his 12 concerti, op. 1. Despite frequent invitations to travel to France, Germany, and England, Tartini seemed content to stay in Padua, where his career was flourishing.⁶⁷ The only documented setback Tartini endured was a minor stroke that occurred circa 1740, which left his left arm partially paralyzed. Although he was still able to perform, his interests had begun to shift away from performing and became more focused on the theoretical, mathematical, and physical principles associated with music. Tartini published several theoretical treatises, beginning with the 1754 publishing of *Trattato di musica secondo la vera scienza dell'armonia*. After years as a teacher, theorist, performer, and composer, Tartini died in Padua on February 26, 1770.⁶⁸

The Sonata in G minor for Violin and Basso Continuo, nicknamed the "Devil's Trill," is arguably Tartini's best-known work for violin, not only due to its mystical origins but also due to its fiendishly difficult technique. The nickname is based on the legend that Tartini had a dream in which he was visited by the devil, who was "seated at the foot of his bed, playing the trill from the final movement of this sonata."⁶⁹ The dream is said to have occurred in 1713, after which Tartini awoke and frantically composed the sonata,

⁶³ Pierluigi Petrobelli, "Tartini, Giuseppe- Life," In *Grove Music Online*, accessed January 17, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.27529>.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Giuseppe Tartini, *Sonata in G minor for Violin and Basso Continuo*, "Devil's Trill," edited by Agnese Pavanello, Kassel: Bärenreiter, 1997.

hoping to convey exactly what had appeared to him in the dream. Historically, however, some argue the actual date of composition was much later, possibly even during the 1740s.⁷⁰ This issue is in keeping with the chronological confusion surrounding all of Tartini's works- the composer seemed to deliberately omit dates from his manuscripts, as this allowed him the freedom to revise compositions throughout his lifetime.⁷¹

Regardless, one fact remains true—accomplished violinists that followed Tartini have accepted the challenge set forth by this sonata, sometimes reworking the piece to suit their tastes. In particular, both Jeno Hubay and Fritz Kreisler created versions of the sonata with elaborate cadenzas and heavy editing that have eclipsed the original in popularity amongst modern violinists, to the point that many may not recognize unexpected and aurally challenging harmonies found in Tartini's original sonata. There are many things that remain though—the frequent use of trills, double stops, unisons, tenths, and of course, the actual “devil's trill.”⁷²

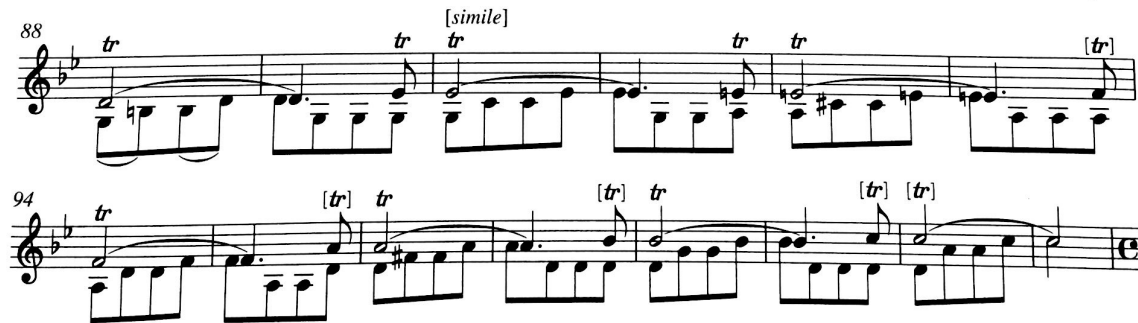


Fig. 2.3

Structurally, the sonata is comprised of three movements—a slower, andante first movement, an allegro second movement, and a third movement that alternates between andante and allegro material. This structure of slow-fast-fast in a sonata is in keeping with Corelli's tradition, for whom Tartini had a great deal of respect. Unlike later sonatas that potentially change keys between movements, each movement of this sonata is in g minor. Although the last movement is the only one that contains the legendary “devil's trill,” each other movement is full of technical challenges ranging from double stops to acrobatic leaps across registers.

⁷⁰ Ibid.

⁷¹ Pierluigi Petrobelli, “Tartini, Giuseppe- Works.”

⁷² Giuseppe Tartini, *Sonata in G minor for Violin and Basso Continuo*, “Devil's Trill,” edited by Agnese Pavanello, Kassel: Bärenreiter, 1997.

RECITAL 3 PROGRAM

**FOLK REVIVAL:
COMPOSITIONS INSPIRED BY AMERICAN AND
IRISH TRADITIONAL MUSIC**

Kayoko Miyazawa, piano

Three Irish Country Songs

arr. Rebecca Clarke
(1886-1979)

I know my love
I know where I'm goin'
As I was goin' to Ballynure

Emily Cotten, soprano

Sonata no. 2 for Violin and Piano "Blues"

Maurice Ravel
(1875-1937)

Allegretto
Blues- Moderato
Perpetuum mobile- Allegro

The Fire Hose Reel (1998)

Evan Chambers
(b. 1963)

String Circle (2005)

Kenji Bunch
(b. 1973)

Lowdown
Shuffle Step
Ballad
Porch Picking
Overdrive

Chihiro Kakishima, violin
Veronika Vassileva, viola
Zola Hightower, viola
Kelsee Vandervall, cello

RECITAL 3 PROGRAM NOTES

Folk Revival: Compositions Inspired by American and Irish Traditional Music

Three Irish Country Songs West and North Irish arr. Rebecca Clarke (1886-1979)

Born in Harrow, England, to a German father and American mother, composer and violist Rebecca Clarke was a pioneer in the world of early twentieth-century women musicians. Her studies began in 1903 at the Royal Academy of Music, where she initially played violin. She never formally completed her studies, however, due to multiple interruptions, including an unexpected proposal from one of her instructors and banishment from her home by her abusive father.⁷³ Despite these obstacles, Clarke persisted and began supporting herself by performing as a violist. By 1912, she was one of the first women to be admitted to a previously all-male ensemble, by earning a position with the Queen's Hall Orchestra. In 1916, she began extensive traveling and concertizing throughout the United States (including Hawaii) and the British Colonies.⁷⁴

Aside from extensive performing, during this period of Clarke's life she was most productive as a composer. Perhaps her best-known composition, the Viola Sonata, was composed in 1919, and her equally respected Piano Trio was composed in 1921. Both of these pieces were runners-up in competitions at the Berkshire Festival of Chamber Music, and brought attention to Clarke as a composer in the form of a commission by Elizabeth Coolidge. Clarke was the only woman Coolidge had ever sponsored in this way, and the result was the 1923 Rhapsody for Cello and Piano.⁷⁵

After resettling to London in 1924, Clarke continued her career as a composer and performer, but with less emphasis on composing. Her output began to dwindle, and after moving back to the U.S. and accepting a nanny position in 1942, her compositional production was halted completely. Later in her life, she revisited earlier compositions, but never had the same volume of new output as she did in the early 1920s.⁷⁶

Not many of Clarke's works were published in her lifetime, and some have recently been republished in an effort to make them more accessible. The Three Irish Country Songs fall into this category, having been written in April of 1926, originally published in 1928, and subsequently republished by Oxford University Press in 2001. The songs are arranged for only voice and violin, a trait shared by her arrangement of Three Old English Songs from 1924.⁷⁷ Although Clarke was primarily a violist, there is a possibility

⁷³ Liane Curtis, "Clarke, Rebecca- Life," In *Grove Music Online*, accessed April 1, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.44728>.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Liane Curtis, "Clarke, Rebecca- Works," In *Grove Music Online*.

of her having written the Three Irish Country Songs songs with herself as the intended violinist, as there is documentation that she performed the Three Old English Songs.⁷⁸ Clarke's arrangement of these songs is unique in its use of exclusively violin and voice. Typically, performances of Irish traditional music may include a variety of instruments ranging from the flute, hammered dulcimer, fretted instruments, and the *bodhrán*.⁷⁹ In addition, the specific instrumentation used by Clarke is another reminder that while these songs are traditional in their origins, she has notated and arranged them in a way that is exactly replicable.

The first song, "I know my love," is West-Irish in origin. Clarke's arrangement is in G major, and uses both *arco* and *pizzicato* frequently in the violin part, as well as double stops. Aside from notating Irish traditional music in an easily replicable fashion, she manages to give the violin the additional appearance of imitating a guitar.

This song is comprised of three verses with a refrain that occurs after each verse. Both violin and voice share repetition of material during the verses and refrains. Unlike many traditional performances of Irish tunes where instruments are in sync with the vocal melody, Clarke deliberately offsets the violin melody from the voice melody during the refrains, a reminder that this is certainly a classical arrangement of traditional music.

Text:

Verse 1: *I know my love by his way of walkin'
And I know my love by his way of talkin'
And I know my love drest in a suit o' blue,
And if my love leaves me what will I do?*

Verse 2: *There is a dance house in Maradyke
And there my true love goes ev'ry night,
He takes a strange one upon his knee,
and don't you think now that vexes me?"*

Verse 3: *If my love knew I could wash and wring,
If my love knew I could weave and spin,
I'd make a coat all of the finest kind,
but the want of money sure, leaves me behind."*

Refrain: *And still she cried "I love him the best,
And a troubled mind, sure, can know no rest."
And still she cried "Bonny boys are few,
And if my love leaves me what will I do?"*⁸⁰

⁷⁸ The Rebecca Clarke Society, "List of works," In *Rebecca Clarke*, accessed April 1, 2018, <https://www.rebeccaclarke.org/worksv/>.

⁷⁹ "The Instruments of Celtic Music," In *Ceolas*, accessed April 1, 2018, <http://www.ceolas.org/instruments/>.

⁸⁰ Clarke, Rebecca, *Three Irish Country Songs- 'I know my love*, Oxford: Oxford University Press, Inc., 2001.

The second song of the set, “I know where I’m goin’,” originated in the north of Ireland, and seems to be through-composed but ends with a reiteration of the first stanza. Although this song appears to be in A major, the violin introduction has accidentals that encourage us to hear D minor. While the rest of the song stays true to the intended key of A major, the end finishes with a musical question to mirror the one found in the lyrics, “But the dear knows who I’ll marry.” Clarke ends on a B natural in the vocal line, which most listeners desperately hope will resolve to an A. In addition, the last phrase in the violin part echoes the first three chords, yet again destabilizing the key of A major.

Text:

*“I know where I’m goin’,” she said,
 “And I know who’s goin’ with me.
 I know who I love,
 But the dear knows who I’ll marry.*

*I have stockings of silk,
 Shoes of fine green leather,
 Combs to buckle my hair,
 And a ring for ev’ry finger.*

*Some say he’s black,
 But I say he’s bonny,
 The fairest of them all,
 My handsome, winsome Johnny.*

*Feather beds are soft,
 And painted rooms are bonny,
 But I would leave them all
 To go with my love Johnny.*

*I know where I’m goin’,” she said,
 “And I know who’s goin’ with me.
 I know who I love,
 But the dear knows who I’ll marry.”⁸¹*

The final song of the set, also from the north of Ireland, is a strophic song titled “As I was goin’ to Ballynure.” A song in brisk duple meter, Clarke occasionally includes a 5/4 bar, emulating the uneven meter found in traditional performances of this tune.⁸² Clarke continues her usage of double stops, pizzicato, and easy transition of duple to triple meters found in the previous two songs.

⁸¹ Ibid.

⁸² Tara, “As I was goin’ to Ballynure,” from *Rigs of the Time*, recorded 1984, YouTube video, 3:16, posted September 24, 2009, <https://www.youtube.com/watch?v=9g—bDePirA>.

Text:

*As I was goin' to Ballynure the day I well remember
For to view the lads and lasses on the fifth day of November,
With a ma-ring-doo-a-day, With a ma-ring-a-doo-a-dad-dy-oh.*

*As I was goin' along the road as homeward I was walkin'
I heard a wee lad behind a ditch-a to his wee lass was talkin',
With a ma-ring-doo-a-day, With a ma-ring-a-doo-a-dad-dy-oh.*

*Said the wee lad to the wee lass, "It's will ye let me kiss ye?
For it's I have got the cordial eye that far exceeds the whisky."
With a ma-ring-doo-a-day, With a ma-ring-a-doo-a-dad-dy-oh.*

*"This cordial that ye talk about There's very few o' them gets it,
For there's nothin' now but crooked combs and musilin gowns can catch it."
With a ma-ring-doo-a-day, With a ma-ring-a-doo-a-dad-dy-oh.*

*As I was goin' along the road as homeward I was walkin'
I heard a wee lad behind a ditch-a to his wee lass was talkin',
With a ma-ring-doo-a-day, With a ma-ring-a-doo-a-dad-dy-oh.⁸³*

**Violin Sonata no. 2 "Blues"
Maurice Ravel (1875-1937)**

The son of a Swiss father and Basque mother, Ravel always had a penchant for exploring music of cultures beyond France, partially influenced by his unique heritage. His musical education occurred at the *Paris Conservatoire*, where he studied both piano and composition. French composers André Gedalge and Gabriel Fauré were his primary composition teachers, whom Ravel cited as strongly influential upon his musical development.⁸⁴ His time at the *conservatoire* was fraught with struggle—as a pianist, he was dismissed from the program in 1895 after failing to win any student awards; as a composer, Ravel attempted to win the *Prix de Rome* on multiple occasions and was not successful, during which time he left the *conservatoire* for good.⁸⁵

In 1909, Ravel took a role with the *Société Musicale Indépendente*, a position that finally gave Ravel authority and influence. This position would begin a prolific period of theatrical compositions for Ravel, including the creation of *L'heure espagnole* and *Daphnis et Chloé*. 1914 saw an interruption of this period, caused by the onset of World War I. Ravel was in the midst of writing his Piano Trio at this time, hastily finished it in five weeks, and immediately volunteered to serve in the military.⁸⁶ Despite wanting to

⁸³ Clarke, Rebecca, *Three Irish Country Songs- As I was goin' to Ballynure*, Oxford: Oxford University Press, Inc., 2001.

⁸⁴ Barbara L. Kelly, "Ravel, Maurice- 1875-1905," In *Grove Music Online*, accessed April 2, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.52145>.

⁸⁵ Ibid.

⁸⁶ Barbara L. Kelly, "Ravel, Maurice- 1905-18," In *Grove Music Online*, accessed April 2, 2018.

serve as a pilot, Ravel was declared medically unfit for that position, and was instead assigned to drive a truck on the front lines of the war. After being discharged to recover from dysentery, Ravel suffered the loss of his mother in 1917. The stress of the war and loss of his mother deeply affected Ravel, and many speculate that his compositional style changed to become less structured after these major events.⁸⁷

Aside from finding inspiration in his life, composition teachers, and peers, Ravel frequently found inspiration from the music of other cultures. The influence of American jazz and folk music is prominently displayed in the second movement of his Violin Sonata no. 2, aptly nicknamed the “Blues.”⁸⁸ While the entire sonata is idiomatic of Ravel’s typical writing style, the second movement is a “Ravelian Blues,” containing slides, pizzicato that imitates a strummed guitar, and syncopated rhythm, while still maintaining a strict sense of rhythm and requiring precision. In addition to these jazz-inspired effects, Ravel includes his own melody based on Stephen Foster’s “Old Folks At Home.”⁸⁹



Fig. 3.1

It is important to mention the dedicatee of this sonata, Hélène Jourdan-Morhange, an accomplished violinist and lifelong friend of Ravel’s. As the intended performer of the piece, Jourdan-Morhange’s virtuosic capabilities no doubt inspired the *moto perpetuo* finale. Unfortunately, she developed arthritis at a very young age and was unable to perform in the 1927 premiere of the sonata. Ravel instead partnered with violinist George Enescu.⁹⁰

The Fire Hose Reel (1998) Evan Chambers (b. 1963)

Born in Alexandria, Louisiana, American composer Evan Chambers is currently Professor of Composition at the University of Michigan. Chambers’ works are frequently

⁸⁷ Ibid.

⁸⁸ Barbara L. Kelly, “Ravel, Maurice- 1918-37,” In *Grove Music Online*, accessed April 2, 2018.

⁸⁹ Maurice Ravel, *Sonata for Violin and Piano no. 2*, Paris: Durand, 1927.

⁹⁰ Anne Chicheportiche, “The Performer’s Influence on Franco-Belgian Compositions from 1870 to 1930,” accessed April 2, 2018 (PhD Diss., University of Maryland, 2011) <http://proxy.lib.umich.edu/login?url=https://search-proquest-com.proxy.lib.umich.edu/docview/1222388933?accountid=14667>, 4-5.

influenced by different folk traditions, ranging from Albanian polyphony to Irish dance tunes. In addition to his composition career, Chambers is a performer of his own vocal works and Irish traditional fiddle music, including a Carnegie Hall performance of his piece, *Concerto for Fiddle and Violin*.⁹¹ Chambers has been commissioned by a number of ensembles, including the Albany Symphony, QUORUM, *eighth blackbird*, and the University of Michigan Bands. His compositions can be heard on numerous record labels.⁹²

Chambers' inspiration for *The Fire Hose Reel* is rooted in his knowledge of Irish fiddle tradition, and was written for violinist Carolyn Huebl (now Professor of Violin at Vanderbilt University). While the reel is commonly acknowledged as the most important type of tune in the Irish fiddle tradition, its exact origins are unknown; with some reports indicating the reel is Scottish in origin. Since Irish fiddle is largely based in oral tradition, it is difficult to make definitive statements about its history. Regardless, certain stylistic traits exist that clearly identify certain tunes. The reel is in duple meter, can be used as music for a multitude of dances, and is known for its fiery pace, highlighted in Chambers' rendition.⁹³

Chambers adheres to the traditional metric form at the start of the reel, but later begins to unsettle the rhythm by introducing triple meter bars and quickly alternating between duple and triple meter. As the piece progresses, asymmetrical meters are added, further distancing this reel from its traditional origins. Midway, Chambers abandons the duple meter and slyly turns the tune into a jig, before reaching the final sprint to the finish. The *moto perpetuo* nature of the piece keeps the energy constant through the composition, and by the end of the piece an actual siren appears, signifying the ultimate combustion intended by the composer (as well as a clever reference to the piece's title).⁹⁴

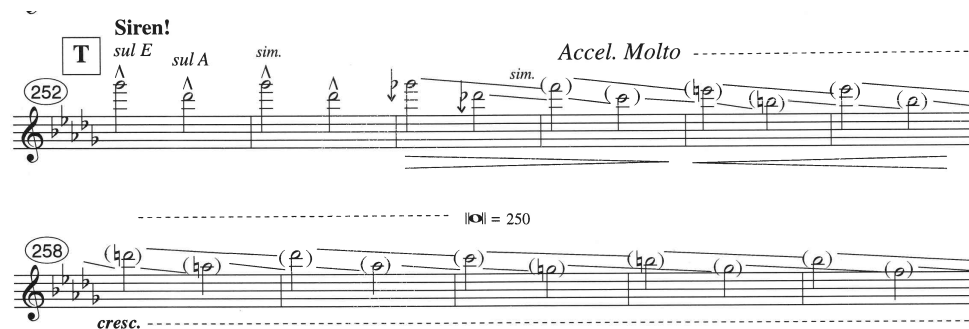


Fig. 3.2

⁹¹“Evan Chambers,” in *The University of Michigan SMTD*, accessed April 2, 2018, http://smt.d.umich.edu/faculty_staff/bio.php?u=evankc.

⁹² Ibid.

⁹³ Francis Collinson, “Reel,” In *Grove Music Online*, Accessed April 3, 2018, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.23050>.

⁹⁴ Evan Chambers, *The Fire Hose Reel*, Self-pub, 1998.

Notes from the composer:

On a trip to Belfast in 1992, my wife and I kept noticing the emergency boxes labeled in large block letters: FIRE HOSE REEL. We joked that they could designate either fireboxes or a traditional Irish tune with that name. Reels are, after all, the most pyrotechnic of traditional Irish tune types, and after turning it over in my mind for years it struck me that the images of urgency and fire suggested by the name really suit the feel of the traditional dance music when it really heats up.

I wanted to capture the rhythmic drive of a traditional session at its peak, with the reels blazing along at increasing speed, the tunes stretched tauter and tauter like one long wire until the whole thing seems ready to snap or explode. the piece is a brief but intense *moto perpetuo* which takes the pitch language and rhythmic formulation of traditional music, and abstracts it somewhat, never quite coalescing on an actual tune, but taking a very small amount of material and heating it up to the point of spontaneous combustion. This piece was written for Carolyn Huebl.⁹⁵

String Circle for 2 Violins, 2 Violas, and Violoncello (2005) **Kenji Bunch (b. 1973)**

Composer and violist Kenji Bunch currently resides in his native Portland, Oregon, after spending twenty years in New York City. His compositional style can be described as “combining vernacular American influences” with traditional classical training, including influences from collaborations with jazz and folk musicians.⁹⁶ His works have been performed by numerous ensembles throughout the U.S. and internationally, including the premiere performance of his viola concerto, “The Devil’s Box” at Carnegie Hall. Aside from performing his own viola works and contemporary classical music, Bunch is also an avid performer of bluegrass fiddle and is deeply interested in improvisation and American music.⁹⁷ Bunch currently teaches at Reed College and Portland State University, in addition to serving as the director of new music collective “Fear No Music.”⁹⁸

String Circle clearly illustrates Bunch’s affinity for music in the “American vernacular,” bringing together elements that emulate American fiddle music, jazz, and classical music. Each of the five movements highlights a certain element of American folk music, beginning with the first movement, entitled “Lowdown.” Inspired by old-time Appalachian fiddling, the movement opens with a fifth in the cello, with jazzy pizzicato

⁹⁵ Ibid.

⁹⁶ Kenji Bunch, “About-Bio,” Personal Website, Accessed April 3, 2018, <http://www2.kenjibunch.net/about.php>.

⁹⁷ “Kenji Bunch- Bio,” *Bill Holab Music*, Accessed April 3, 2018, <http://www.billholabmusic.com/composers/kenji-bunch/>.

⁹⁸ Kenji Bunch, “About-Bio,” <http://www2.kenjibunch.net/about.php>.

interjections by the second violin and viola.⁹⁹ When the first violin and viola enter, he marks *non vibrato sempre*, further reinforcing the reference to old-time fiddle playing (which generally does not employ vibrato).

The second movement, “Shuffle Step,” changes to a new location and style of American folk music—Texas swing. Inspired by jazz, Texas swing was primarily meant as dance music.¹⁰⁰ Bunch preserves the dance-hall feel by providing a walking bass for portions of the movement, underneath a syncopated melody in the violin. While the main melody is almost always present in the first violin part, occasionally the other voices join and all voices move together in sync, emulating the sound of an old dance band.¹⁰¹



Fig. 3.3

The third movement is the most somber of the quintet, and is based on “Wayfaring Stranger,” an old American gospel song without exact origins. Bunch expands upon the original melody, creating a chorale-like ballad.¹⁰²

Text:

I’m just a poor wayfaring stranger,
I’m trav’ling through this world below;
There is no sickness, toil, nor danger,
In that bright world to which I go.
I’m going there to see my father,
I’m going there no more to roam;
I’m just a going over Jordan,
I’m just a going over home.¹⁰³

⁹⁹ “Boiling Point- Chamber Music of Kenji Bunch,” *Delos Music*, Accessed April 3, 2018, <https://delosmusic.com/recording/boiling-point-chamber-music-of-kenji-bunch/>.

¹⁰⁰ *Ibid.*

¹⁰¹ Kenji Bunch, *String Circle*, NY: Bill Holab Publishing, 2005.

¹⁰² “Boiling Point- Chamber Music of Kenji Bunch,” *Delos Music*, Accessed April 3, 2018, <https://delosmusic.com/recording/boiling-point-chamber-music-of-kenji-bunch/>.

¹⁰³ “Wayfaring Stranger,” Hymnary.org, Accessed April 3, 2018, https://hymnary.org/text/i_am_a_poor_wayfaring_stranger.

The fourth movement, “Porch Pickin,’” is entirely pizzicato, and a cheeky rendition of a piece that might otherwise be performed on plucked instruments. Bunch specifically notates at one point that the second viola should strum their instrument “quasi ukulele.” The quintet is drawn to a close with “Overdrive,” a movement that all but abandons the American fiddle tradition in favor of something funkier. Combining digital sounding sixteenth-note snippets, syncopated rhythms, and a *sul ponticello* rhythmic vamp in the second viola, Bunch ends the quintet with an energetic and virtuosic finale.¹⁰⁴

¹⁰⁴ “Boiling Point- Chamber Music of Kenji Bunch,” *Delos Music*, Accessed April 3, 2018, <https://delosmusic.com/recording/boiling-point-chamber-music-of-kenji-bunch/>.

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