

THE SOLO VIOLIN WORKS OF SAMUEL ADLER, CHEN YI, AND SHULAMIT RAN:
A PERFORMER'S PERSPECTIVE

IOANA GALU

A Dissertation

Submitted to the Graduate College of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

DOCTOR OF MUSICAL ARTS

August 2012

Committee:

Penny Thompson Kruse, Advisor

Jeremy Wayne Wallach
Graduate Faculty Representative

Robert Satterlee

Marilyn Shrude

© 2012

Ioana Galu

All Rights Reserved

ABSTRACT

Penny Thompson Kruse, Advisor

Solo violin repertoire dates back to the seventeenth century, when many violinists wrote works for themselves to perform. Before Bach, composers such as Fontana, Marini, Farina, Biber, Walther, and Westhoff explored the instrument's capacity for expression and technical versatility. Until the mid-nineteenth century, string instrument instruction was an essential part of most musicians' training. Many great composers including Monteverdi, Bach, Mozart, and Beethoven played string instruments and wrote idiomatic works for those instruments, especially the violin.

Performers mainly rely on theoretical, stylistic, and structural analyses for informed interpretations, rarely having obtained information regarding the circumstances surrounding the composition and extra-musical influences. The solo violin works of Samuel Adler, Chen Yi, and Shulamit Ran have become part of the standard contemporary violin repertoire. Besides available theoretical writings and Chen Yi and Shulamit Ran's notes which accompany their scores, there are no written accounts from a performer's perspective or analyses of these works. The purpose of this document is to provide direct insight into the composition of these works and to give suggestions for informed performances.

All three composers currently reside in the United States, but were born in other countries: Samuel Adler (Germany), Chen Yi (China), and Shulamit Ran (Israel). Composers from diverse cultures approach idiomatic writing for the violin differently, using an array of techniques such as shifting, *glissando*, rhythm, articulation, and pitch temperament. Each composer's cultural, social, spiritual, and personal influences must be understood by the

performer, so that the interpretation can reflect the background from which the works were written. The author interviewed Adler, Chen Yi, and Ran regarding their solo violin pieces, musical and cultural backgrounds and compositional style. The author's intention is to help violinists approach the discussed works from a technical, interpretative, and cultural perspective.

To Dr. Penny Thompson Kruse and Dr. Steven Kruse for their continuous support and guidance on this document and throughout my studies in the United States.

ACKNOWLEDGEMENTS

I would like to thank my teacher and advisor Dr. Penny Thompson Kruse and the members of my doctoral committee Dr. Robert Satterlee, Dr. Marilyn Shrude, and Dr. Jeremy Wayne Wallach for their encouragement, support, and assistance. Special thanks to the composers Samuel Adler, Chen Yi, and Shulamit Ran for their invaluable contributions and insights into the works discussed.

TABLE OF CONTENTS

	Page
INTRODUCTION	1
CHAPTER I. SAMUEL ADLER: <i>CANTO III</i> AND <i>IN MEMORY OF MILTON</i>	4
Biography.....	4
<i>Canto III</i>	7
<i>In Memory of Milton</i>	15
CHAPTER II. CHEN YI: <i>MEMORY</i> FOR SOLO VIOLIN.....	20
Biography.....	20
<i>Memory</i>	29
CHAPTER III. SHULAMIT RAN: <i>INSCRIPTIONS</i> FOR SOLO VIOLIN	40
Biography.....	40
<i>Inscriptions</i>	46
CONCLUSION.....	57
BIBLIOGRAPHY.....	59
APPENDIX A. INTERVIEW WITH SAMUEL ADLER	64
APPENDIX B. INTERVIEW WITH CHEN YI	75
APPENDIX C. INTERVIEW WITH SHULAMIT RAN	79
APPENDIX D. HUMAN SUBJECTS RESEARCH BOARD APPROVAL.....	87
APPENDIX E. LETTER OF INFORMED CONSENT	89

LIST OF MUSICAL EXAMPLES AND FIGURES

	Page
Example 1: Phrase 1 and phrase 2, implied meters, phrase extension.....	10
Example 2: Intervallic Expansion.....	10
Example 3: Repeated melodic dyads generating mixed meter structures.....	11
Example 4: Phrase 1 and 2 compression.....	11
Example 5: Phrase 4 and 5 compression.....	12
Example 6: <i>Ostinato</i> motives.....	13
Example 7: Intervallic expansion of trichords.....	14
Example 8: Polyphonic texture, motivic resonance.....	14
Example 9: Succession of parallel thirds and alternating major- and minor-sevenths.....	15
Example 10: Repeated sixteenth-notes followed by eighth notes, triplet, and quintuplet.....	15
Figure 1: Assignment of the letters of the alphabet to the twelve chromatic pitches.....	16
Example 11: The three main hexachords which quote Milton Babbitt's name.....	17
Example 12: Main hexachord, modified.....	18
Example 13: Main hexachord, modified.....	18
Example 14: Opening phrases for b1 and b2 sections.....	19
Example 15: Lin motive.....	32
Example 16: Lament motive.....	32
Example 17: Lin Answer.....	32
Example 18: Lament Answer.....	33
Example 19: Sigh Gesture.....	33
Example 20: 1st Lin motive ending, Lament answer leap.....	34

Example 21: 2nd Lin motive ending, Lament answer leap.....	34
Example 22: 6th Lin motive ending, Lament answer leap.....	34
Example 23: Second episode whole-tone scale	35
Example 24: Second episode with accelerating repeated notes and appoggiaturas.....	35
Figure 2: Beat proportions	37
Figure 3: Form	38
Example 25: Motivic convergence (a, b).....	47
Example 26: Motivic divergence	47
Example 27: Motivic cell expansion.....	48
Example 28: Motivic resonance.....	48
Example 29: Intervallic expansion.....	48
Example 30: Opening phrase, sections B and B2	49
Example 31: Repeated ascending diminished-octave with <i>glissando</i> , the (013) chord.....	49
Example 32: Strum pizzicato	50
Example 33: Voice-like figurations over E and C-sharp pedals.....	51
Example 34: Elbow/forearm/wrist position, thumb position, exterior right hand frame.....	52
Example 35: Pitch bending and motive convergence on D	52
Example 36: Motivic transposition in C sections	54
Example 37: Motivic resonance.....	54
Example 38: Intervallic expansion.....	55
Example 39: Parallel ascending major-sevenths, rhythmic diminution.....	55

INTRODUCTION

Solo violin repertoire dates back to the seventeenth century, when many violinists wrote works for themselves to perform. Before Bach, composers such as Fontana, Marini, Farina, Biber, Walther, and Westhoff explored the instrument's capacity for expression and technical versatility. Until the mid-nineteenth century, string instrument instruction was an essential part of most musicians' training. Many great composers including Monteverdi, Bach, Mozart, and Beethoven played string instruments and wrote idiomatic works for those instruments, especially the violin.

Giovanni Battista Fontana (c. 1571-1630) was a violinist/composer who wrote approximately eighteen compositions for violin, including six solo sonatas. Fontana was Biaggio Marini's teacher. Marini (1594-1663) was well known for writing *Affetti Musicali*, Op.1, which was one of the first works to contain polyphonic writing for the violin. Carlo Farina (1600-1639) wrote *Capriccio Stravagante*, a precursor to later violin showpieces. Although Farina did not write for solo violin, his works are significant for the use of extended techniques such as tone painting, *glissando*, *flautando*, *sul ponticello*, *portamento*, and *col legno*.¹ *Passacaglia* from the Rosary Sonatas for violin and continuo by Heinrich von Biber (1644-1704) contains many similarities to Bach's *Chaconne*, such as a descending four-note bass figure, G – F – E-flat – D. Published around 1674, the technical requirements surpassed prior works, calling for high positions and rapid passages.²

¹ Walter Kolneder, *The Amadeus Book of the Violin: Construction, History and Music*, trans. and ed. Reinhard G. Pauly (Portland, OR: Amadeus Press, 1998), 267-69. First published as *Das Buch der Violine* by Atlantis Musikbuch-Verlag, Zurich and Mainz, 1972 and 1993.

² *Ibid.*, 277.

Although Johann Jacob Walther (ca. 1650-1717) did not write works for unaccompanied violin, he was important for the evolution of violin writing and playing. His pieces contained great technical challenges and new developments such as left hand *pizzicato*, *saltando*, and flying *staccato*. Walther's polyphonic writing for violin in three and four parts was a precursor to Bach's solo violin sonatas. Violinist/performer Johann Paul von Westhoff (1656-1705) met Bach at Weimar. Westhoff's *Sonata senza basso* was published in Paris in 1693. Similar to Bach's solo violin partitas, it contains a Prelude, Allemande, Courante, Sarabande, and Gigue.

Bach's Six Sonatas and Partitas for Solo Violin, BWV 1001-1006, were written in 1720 in Cöthen, but only published in 1820. They remain staples in every violinist's repertoire today. Niccolò Paganini's (1782-1840) Twenty-four Caprices demanded virtuosity that prepared the way for modern violin technique. Eugène Ysaÿe (1858-1931) revived the solo sonata in the twentieth century with his six sonatas, each one dedicated to a particular violinist. Max Reger, Paul Hindemith, and Béla Bartók followed with substantial works for solo violin.

After 1945, numerous composers wrote works for solo violin, including Sergei Prokofiev, Vincent Persichetti, Grażyna Bacewicz, Arthur Honegger, Luciano Berio, Iannis Xenakis, Augusta Read Thomas, Joan Tower, Bright Sheng, John Harbison, Esa-Pekka Salonen, Elliott Carter, Leon Kirchner, and John Zorn. Current violin competitions often include a commissioned work required of all performers, provided to the entrants no more than one month in advance. Leon Kirchner and Joan Tower have composed solo violin works for the International Violin Competition of Indianapolis that have become staples of the contemporary violin repertoire.

Performers mainly rely on theoretical, stylistic, and structural analyses for informed interpretations, rarely having obtained information regarding the circumstances surrounding the composition and extra-musical influences. The solo violin works of Samuel Adler, Chen Yi, and

Shulamit Ran have become part of the standard contemporary violin repertoire. Besides composers' notes which accompany their scores and available theoretical writings, there are no written accounts from a performer's perspective or analyses of these works. The purpose of this document is to provide direct insight into the composition of these works and to give suggestions for informed performances.

All three composers currently reside in the United States, but were born in other countries: Samuel Adler (Germany), Chen Yi (China), and Shulamit Ran (Israel). Composers from diverse cultures approach idiomatic writing for the violin differently, using an array of techniques such as shifting, *glissando*, rhythm, articulation, and pitch temperament. Each composer's cultural, social, spiritual, and personal influences must be understood by the performer, so that the interpretation can reflect the background from which the works were written. The author interviewed Adler, Chen Yi, and Ran regarding their solo violin pieces, musical and cultural backgrounds and compositional style. The author's intention is to help violinists approach the discussed works from a technical, interpretative, and cultural perspective.

CHAPTER I

SAMUEL ADLER: *CANTO III AND IN MEMORY OF MILTON*

Biography

A highly prolific American composer, distinguished educator and conductor, Samuel Adler was born in Mannheim, Germany in 1928. Escaping the Nazis, his family moved to the United States in 1939 and settled in Massachusetts, where his father, Hugo Adler, was offered the position of cantor and music director at Temple Emanuel in Worcester. Adler's musical ability was evident at an early age and he became the Temple's choir director at thirteen. Hugo was also an excellent pianist and composer. Every day the two would play violin and piano sonatas by composers ranging from Bach through Bartók.³ Samuel Adler began to compose his first liturgical works under his father's guidance and gradually developed his own style. The young composer kept his position at Temple Emanuel until he began his university studies.⁴

Liturgical music, the Bible, and chant influenced Adler throughout his life.⁵ His oeuvre includes over sixty liturgical and Psalm settings for a cappella chorus and numerous arrangements of Hebrew, Yiddish, and Ladino⁶ songs.⁷ He wrote three oratorios, including *The Binding* with text taken from the Midrash, and an opera, *The Wrestler*, based on the story of Jacob.⁸

Adler's complete catalogue comprises approximately five hundred published compositions, including five operas, twelve symphonies, nine string quartets, three oratorios, and

³ Samuel Adler, interview with the author, Bowling Green, OH, February 23, 2012.

⁴ Neil W. Levin, "Samuel Adler: Biography," Milken Archive of Jewish Music, accessed April 2, 2012, <http://www.milkenarchive.org/people/view/all/482/Adler,+Samuel>.

⁵ Ibid.

⁶ A Spanish dialect spoken mainly by the Sephardic Jewish community in Spain. Arthur Benveniste, "The Ladino Language," accessed April 14, 2012, <http://home.earthlink.net/~benven/ladino.html>.

⁷ Levin, "Samuel Adler: Biography."

⁸ "Samuel Adler," Naxos Music Library, accessed March 25, 2012, http://www.naxos.com/person/Samuel_Adler_18960/18960.htm.

numerous orchestral, band, chamber, solo, and choral works. Adler obtained the Bachelor of Music degree from Boston University and the Master of Arts degree from Harvard University. He holds honorary doctorates from Southern Methodist University, Wake Forest University, St. Mary's College, and the Saint Louis Conservatory, now the Washington Conservatory. Adler's major composition teachers were Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindemith, and Aaron Copland. He also studied conducting with Serge Koussevitzky at the Berkshire Music Center, known today as the Tanglewood Music Center.

After his formal studies, Adler served in the United States Army, conducting the Seventh Army Symphony Orchestra throughout Europe between 1950 and 1952. Because of the orchestra's great musical and cultural impact, he was awarded the Army's Medal of Honor in 1953. Immediately following his Army discharge, Adler was appointed music director of Temple Emanu-El in Dallas where he remained until 1966. During his tenure at the temple, he maintained four youth choirs and a ninety-member volunteer adult choir.⁹ Besides composing three complete Sabbath services, *B'sha'rei T'filla*, *Shir hadash*, and *Shiru Ladonai*, Adler premiered or championed works written by American, European, and Israeli composers, including Fromm, Freed, Schalit, Helfman, and Ben-Haim.¹⁰ An advocate of new music, Adler recalls that the temple audience was receptive to these unfamiliar works: "We did the Bloch service, the Milhaud service, the Castelnuovo-Tedesco service, all these big things, and people were just blown away. They said, 'Oh my God, this is as good as going to the concert! And it's spiritual! We love it!'"¹¹

In Dallas, Adler also served as Professor of Composition at the University of North Texas from 1957 to 1977 and Instructor of Fine Arts at the Hockaday School from 1955 to 1966.

⁹ Levin, "Samuel Adler: Biography."

¹⁰ Ibid.

¹¹ Adler, interview with the author.

Between 1954 and 1958, he was the music director of the Dallas Lyric Theater and the Dallas Chorale. In 1966, he joined the composition faculty at the Eastman School of Music where he taught until 1995, and from 1974 also served as Composition Department Chair. Since 1997, he has been a member of the composition faculty at The Juilliard School of Music in New York City and Professor Emeritus at the Eastman School of Music.

Adler's prestigious career has garnered many awards, prizes, honors, grants, and commissions. He was inducted into the American Academy of Arts and Letters in May 2001 and in 2008 into the American Classical Music Hall of Fame. In 2003, he was presented with ASCAP's Aaron Copland Award for his Lifetime Achievement in Music and in 1999 was elected to Germany's Akademie der Künste for distinguished musical service. During his second trip to Chile in 1993, Adler was elected to the Chilean Academy of Fine Arts. A Guggenheim Fellow between 1975 and 1976, Adler has also been the recipient of the prestigious Charles Ives Award, the Lillian Fairchild Award, and the Deems Taylor Award for *The Study of Orchestration*. In recognition of his dedication to teaching, Adler was awarded the Eastman School's Eisenhard Award for Distinguished Teaching in 1989 and the 2009-2010 William Schuman Scholars Chair at The Juilliard School of Music. A distinguished pedagogue, Adler has given master classes and workshops at numerous universities and taught at summer festivals in France, Germany, Israel, Spain, Austria, Poland, South America, and Korea. In the United States, Adler has taught at Tanglewood, Aspen, Brevard, and Bowdoin. In addition to *The Study of Orchestration*, he is the author of two other respected academic books: *Anthology for the Teaching of Choral Conducting* and *Sight Singing*.

Among Adler's numerous commissions, the latest have come from the Cleveland Orchestra, National Symphony, Dallas Symphony, Pittsburgh Symphony, Houston Symphony,

the Barlow Foundation/Atlanta Symphony, American Brass Quintet, Wolf Trap Foundation, Berlin-Bochum Brass Ensemble, Ying Quartet, and the American String Quartet. Recent orchestral performances include the Saint Louis Symphony, Los Angeles Philharmonic, Berlin Radio Symphony Orchestra, and the Mannheim National Theater Orchestra. Earlier commissions came from the National Endowment for the Arts, Ford and Rockefeller Foundations, Koussevitzky Foundation, City of Jerusalem, and the Welsh Arts Council. Active as a conductor, Adler has appeared with major orchestras in the United States and abroad.¹²

Canto III

An accomplished violinist, Samuel Adler wrote numerous works for violin and for chamber ensembles with violin, including nine string quartets, four violin sonatas, Double Portrait for violin and piano, Little Suite for violin and piano, Close Encounters for violin and cello, and three solo violin works: *Canto III* (1976), *Meadowmountetudes: Four Etudes for Solo Violin* (1988), and *In Memory of Milton* (2011). *Canto III* and *In Memory of Milton* will be the focus of this study. Most recently, Adler completed a Violin Concerto commissioned by the Crescendo Competition in Tulsa, Oklahoma to be performed by the winner of the 2013 competition with Tulsa Symphony Orchestra on September 6, 2013.

In 1970, Samuel Adler began writing a series of concert etudes for solo instruments, named *Cantos*, commissioned by friends and colleagues. A total of twenty-one pieces to date, each *Canto* was written for a specific musician to show the limits and possibilities of the instrument.¹³ *Canto III* was written for Adler's close friend and colleague, Zvi Zeitlin, concert

¹² "Samuel Adler," The American Academy in Berlin, accessed April 2, 2012, <http://www.americanacademy.de/de/home/person/samuel-adler>.

¹³ Adler, interview with the author.

violinist and renowned pedagogue “with his particular sound, technique, musical bent, and musical passion in mind.”¹⁴

Zvi Zeitlin (February 21, 1923-May 2, 2012) was born in Russia and raised in Israel. He obtained a diploma and a post-graduate diploma from The Juilliard School studying with Sascha Jacobsen, Louis Persinger, and Ivan Galamian. As a soloist, Zeitlin concertized with major orchestras worldwide, including New York, Los Angeles, and Israel Philharmonic Orchestras, Boston, Chicago, San Francisco, and Vienna Symphonies, La Scala, Concertgebouw, and BBC Orchestras. As a proponent of new music, Zeitlin commissioned and premiered works by American and European composers. He has recorded for Deutsche Gramophon, Vox, CRI, Gasparo, Turnabout, Pantheon, and Musical Heritage, wrote several articles for *Strings* magazine, and taught master classes at major music schools in the United States, Canada, Great Britain, Germany, Norway, Sweden, Japan, Korea, and China. Zeitlin joined the Eastman faculty in 1967, becoming the first Kilbourn Professor in 1976 and a Distinguished Professor in 1998.

Canto III was recorded for a vinyl disc by Zeitlin in 1976, and most recently released on compact disc by Gasparo Records in 1991. The CD, *Violin Music by American Composers*, features Zeitlin performing works by Samuel Adler, Aaron Copland, Jacob Druckman, Lukas Foss, and Verne Reynolds.

Canto III was conceived as a one-movement work with four distinct sections: slow-fast-slow-fast. The third section is a variation of the first, and the fourth is a variation of the second, resulting in binary form of A – B – A1 – B1. Although contrasting in tempo and character, all four sections employ common features, including melodic and harmonic expansion of several

¹⁴ Samuel Adler, “Samuel Adler,” liner notes to *Violin Music by American Composers*, Zvi Zeitlin, Gasparo Records GSCD-279, CD, 1991.

trichords, (012), (013), (014), pitch and motivic cell repetition, and the use of perfect intervals and major sevenths.

The slow sections contain no bar lines, creating the feeling of a cadenza. The tempo indication of “Very Slowly, ♩ = 44 (but very free)” is the same in A and A1, allowing for rhapsodic and lyrical interpretation. Both A sections are built on motivic cells generated by trichords, small pitch collections, and pitch repetitions. Despite the absence of bar lines, the motives indicate a clear phrase structure; the author has inferred groupings through implied bar lines that suggest symmetry to the phrases. The implied meters alternate between 3/4, 4/4, 5/4, 2/8, 3/8, 5/8, and are followed by phrase extensions. The first two phrases of the A1 section, for example, could be heard as one measure of 4/4, one measure of 5/4, and closing with a final 4/4 measure. The two phrases end with an extension of gradually accelerating repeated F-sharps. Other unifying characteristics of the opening phrases are the (012) predominant trichord, and the major-seventh interval. The first phrase begins with a major seventh preceded by a grace note; the intervallic expansion of the two phrases is also a major seventh, G to F-sharp.

The implied meters provide the form and rhythmic pulse, while allowing for artistic freedom. Adler states: “The repetition of the same pitch comes from chant; it comes from singing rather than from playing. . . . It is an intensifying of the same pitch.”¹⁵ The lyrical portions are reminiscent of singing. The use of *ponticello*, performed in *pianissimo* when the first phrase repeats the trichord (012), might suggest a whisper.

The example below shows the (012) trichord, the symmetry of the first two phrases, and the use of the major seventh.

¹⁵ Adler, interview with the author.

Example 1: Phrase 1 and phrase 2, implied meters, phrase extension

Phrase 1: Implied meters of 4/4, 5/4, 4/4

Phrase 2: Implied meters of 4/4, 5/4, 4/4

The image shows a musical score for Example 1. The top staff is a melodic line in treble clef. It begins with a dynamic of *f*, followed by *ff*, then *p*, *pp*, and finally *ff*. Above the staff, there are markings: "Very slowly $J=44$ (but very free)", "(ponticello)", and "Sal G (normal)". The bottom staff is a bass line in bass clef, starting with a "5" marking. A red line connects the first staff to the second staff, with the label "Major 7th" in red. Another red line connects the first staff to the second staff, with the label "Phrase extension".

Although no clear climax appears in the first section, the tension gradually increases through intervallic expansion, the frequent repetition of specific notes or motivic cells, and the change from a single melodic line to double stops and chords. Repeated dyads and single pitches give the impression of a dialogue and the repeated single pitches are used as phrase extensions. With the exception of the first phrase extension on F-sharp, tension dissolves on a repeated pitch which becomes progressively softer. The tension of the first A section dissolves with a repeated natural harmonic E.

The following examples show intervallic expansion, repeated dyads generating mixed meter structures, and repeated pitches as phrase extensions that occur in the A section.

Example 2: Intervallic Expansion

The image shows a musical score for Example 2. It consists of a single staff in treble clef. The first measure is marked with "(0 1 2)" above it, and the second measure is also marked with "(0 1 2)" above it. The dynamics are marked as *pp* at the beginning of the first measure.

Example 3: Repeated melodic dyads generating mixed meter structures

Phrase 4: Implied meters of 2/8, 3/8, 3/8, 3/8, 5/8

Phrase extension

noticeably shorter than the A section. With the addition of *tremolos*, trills, and *glissandi* as new material, the main phrases in the A section become compressed in A1 through rhythmic and melodic diminution, reducing most of the paired phrases from the A section into one phrase in the A1 section. For example, the first two phrases of the A section might imply four 4/4 measures, two 5/4 measures, and a phrase extension. The material in the A1 section implies one 6/4 measure, two 4/4 measures, and one 3/4 measure. The rests are shortened from a total of five quarter beats to two-and-a-half quarter beats.

The examples below show the motivic and phrase compression in the A1 section.

Example 4: Phrase 1 and 2 compression

Phrase 1 and Phrase 2: Implied meters of 6/4, 4/4, 3/4, 4/4

Example 5: Phrase 4 and 5 compression



Both B sections contain the same tempo indication, “Quite fast and with much rhythmic excitement, ♩ = 126.” Each section is a “fast and furious dance,”¹⁶ sharply contrasting with the lyrical A sections.¹⁷ Despite the different tempi and characters, the four sections are related through the use of the trichords (012), (013), and (014), the frequent use of melodic or rhythmic *ostinato*, mixed meters, and use of successive double stops of thirds, perfect intervals, major sixths, and major sevenths.

The meter is indicated in the dance-like sections by dotted bar lines, featuring mixed meters, a regular feature of Adler’s works: “I guess I can’t sit still long enough to stay in 4/4 all the time, and that’s especially true of last movements of mine that go into 6/8 or something like that. . . . So 6/8, 3/8, 4/8, it makes me happy to do that. That has become part of my style.”¹⁸

The meter alternates between 2/8, 3/8, 4/8, 5/8, 6/8, 5/4, and 11/8, frequently arranged in symmetrical phrase lengths. For example, the first phrase of the B section contains six measures: 3/8, 5/8, 5/8, 10/8, 3/8, and 10/8. When examining the number of eighth notes in each measure, the rhythmic subdivisions of the beat become clearer: 3, 5, 5, 10, 3, 10. All phrases differ in the total number of measures, and in each the subdivisions of the beat are different, giving the dance continuous momentum. Several repeated motives in the B section mirror the two rhythmic motives from the A1 section, based on repeated dyads. The intervals between the repeated dyads of the rhythmic motives in the B1 section are much larger than those in the A1 section. Also, the

¹⁶ Adler, liner notes to *Violin Music by American Composers*.

¹⁷ Adler, *Violin Music by American Composers*.

¹⁸ Adler, interview with the author.

chords on the accented notes are built, with few exceptions, on the same trichords (012) and (013) in both sections. The repeated chords on identical trichords serve as simultaneous melodic, harmonic, and rhythmic ostinatos, reinforcing the dance character of the fast sections. The two fast sections continue the use of different types of ostinatos. The B1 section opens more intensely than the B section, featuring the first ostinato based on repeated sixteenth-notes and double stops, instead of a repeated dyad. The intervallic expansion of these double stops ranges from a whole step to a minor third, creating a homophonic texture where the trichords (012) and (013) are missing the middle element. The texture changes from homophonic to polyphonic in several instances. For example, in the opening phrase of the B section, the higher voice ascends in a succession of (012) and (013) trichords and is interrupted by perfect fifths, creating a distinct resonance and polyphonic texture.

The examples below shows *ostinato* motives, intervallic expansion of the trichords, and the polyphonic structure realized through motivic resonance.

Example 6: *Ostinato* motives

Quite fast and with much rhythmic excitement ♩=126

(012)

Quite fast and with much rhythmic excitement ♩=126

sub. ff

Example 7: Intervallic expansion of trichords

Musical notation for Example 7: Intervallic expansion of trichords. The notation shows a sequence of notes on a staff with intervallic labels below: (0 1 2), (0 1 3), (0 1 3), (0 1 3), (0 1 3). A dynamic marking *mp* is present below the last two labels.

Example 8: Polyphonic texture, motivic resonance

(0 1 2) (0 1 3) (0 1 3) (0 1 3)

Musical notation for Example 8: Polyphonic texture, motivic resonance. The notation shows a sequence of notes on a staff with intervallic labels above: (0 1 2), (0 1 3), (0 1 3), (0 1 3). A dynamic marking *f* is present below the first label.

The B1 section contains several subtle references to the Stravinsky Violin Concerto, a piece Adler conducted with the Rochester Philharmonic Orchestra and Zvi Zeitlin, shortly before writing *Canto III*. Adler decided to incorporate a few motives into *Canto* as homage to his musical collaboration with Zeitlin.¹⁹ The motives are not direct quotes from the concerto, but glimpses of Adler's favorite passages of the work and memories from the performance.²⁰ Examples include the succession of parallel thirds and alternating major and minor sevenths in measures 9-13 in the B1 section. The material appears again between measures 23-31 and is reminiscent of the first movement of the concerto. Another reference appears in the succession of repeated sixteenth notes followed by eighth notes, a triplet, and a quintuplet in measures 18-19, material reminiscent of the fourth movement of the concerto.

¹⁹ Adler, *Violin Music by American Composers*.

²⁰ Samuel Adler, e-mail message to the author, April 27, 2012.

Example 9: Succession of parallel thirds and alternating major- and minor-sevenths



Example 10: Repeated sixteenth-notes followed by eighth notes, triplet, and quintuplet



Understanding the overall formal structure of the piece and the specific compositional techniques will help the performer with expression and accurate phrasing. Specific bowings and fingerings are not provided, but all slurs, articulations, *glissandi*, harmonics, and bow strokes are meticulously notated, giving the performer an accurate guide for technical execution.

In Memory of Milton

In Memory of Milton was written following the death of composer Milton Babbitt in 2011, bearing the dedication, “To my dear friend Milton Babbitt, 1916-2011.” The piece was premiered by Michelle Ross at The Juilliard School of Music in New York City, on May 3, 2011.

Milton Babbitt was one of the most influential composers and theorists of the twentieth century, a product of the Second Viennese School and a pioneer of integral serialism. He studied both mathematics and composition, writing numerous articles on twelve-tone and electronic music. In 2003, Princeton University Press published *The Collected Essays of Milton Babbitt*, edited by Stephen Peles, Stephen Dembski, Andrew Mead, and Joseph Straus. Babbitt was a MacArthur Fellow in 1986, received a special citation by the Pulitzer Board in 1982, was

inducted in the American Academy of Arts and Letters in 1965, and became a Fellow of the American Academy of Arts and Sciences in 1974.

Samuel Adler and Milton Babbitt enjoyed a warm friendship and were close colleagues for many years. *In Memory of Milton* is an elegy, a touching homage to a lost friend. Written in one movement, the piece has three distinct sections with the overall structure of slow-fast-slow. The third section is closely related to the first, resulting in a rounded binary form of A – B – A1. The two slow sections have meters ranging from 3/4 to 17/4, each measure containing a full phrase or motive. The tempo indication of “Very slowly yet freely, ♩ = 48” suggests a lyrical and contemplative interpretation interrupted by lament-like motivic gestures, such as the fast repetition of the same pitch. Using a musical cryptogram, Adler loosely quotes Babbitt’s name in the opening theme and twice more during the two slow sections. The cryptogram appears by assigning letters of the alphabet to the twelve chromatic pitches successively as follows:

Figure 1: Assignment of the letters of the alphabet to the twelve chromatic pitches

<u>Pitch</u>	<u>Corresponding Letters</u>		
C	A	M	Y
C#	B	N	Z
D	C	O	
D#	D	P	
E	E	Q	
F	F	R	
F#	G	S	(T)
G	H	T	
Ab	I	U	
A	J	V	
A#	K	W	
B	L	X	

The graph shows how the theme, hexachord (C – A-flat – B – F-sharp – D – C-sharp) , represents the name Milton, with S replacing the T. In the graph, each note of the hexachord is the same color as its corresponding letter.

The theme is transposed up a whole step in measures 3-5 of the A section and features the same intervals as in the first hexachord: $\downarrow M3$, $\uparrow m3$, $\uparrow p5$, $\downarrow M3$, $\uparrow M7$, starting on D, revealing the Milton motive. The A1 section repeats the opening material in octaves starting on E, the highest of the three hexachords. The last hexachord is nearly identical to the previous two, except the fourth interval is changed from a descending major-third to a descending minor-third. The thematic material in octaves is intended to represent Babbitt's personality, ebullient, joyful, and always enjoying life: "But then at the end, when the theme comes in octaves, I think it comes like a kind of determination that this *is*—because he was very happy. . . just loved life . . . I felt that this was a kind of a statement of life, even though there's death, there's still life."²¹

Example 11: The three main hexachords which quote Milton Babbitt's name

Very slowly yet freely ($\text{♩} = 48$)
sul G.

The image displays three musical staves in treble clef, each representing a different hexachord. The first staff is titled "Very slowly yet freely" with a tempo marking of a quarter note equal to 48 (♩ = 48). It begins with a forte (f) dynamic and includes a "sul G." instruction. The second staff is marked "Tempo I" and also begins with a forte (f) dynamic. The third staff continues the melodic line. The notation includes various intervals, dynamics (f, p), and articulation marks.

²¹ Adler, interview with the author.

The original hexachord on C returns at the end of the A section with the addition of a chromatic note, an F-natural between the original F-sharp and D, and a change in rhythm.

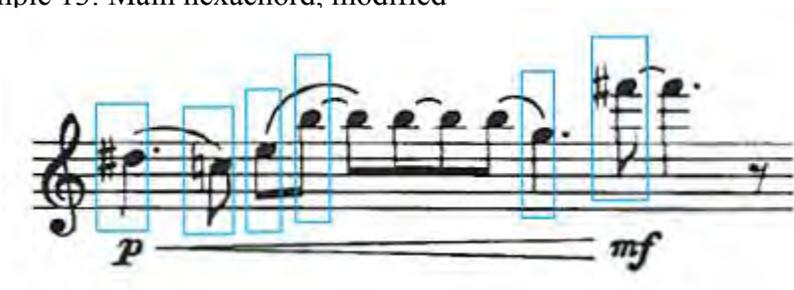
Example 12: Main hexachord, modified



The second phrase of the A section features a hexachord similar to the original with the following pitch collection: D-sharp – C – E – B – G – F-sharp.

The two hexachords share the same intervals moving in the same direction, with one exception being the first descending third. The interval is a major third in the original hexachord and minor in the second. They also differ in rhythm.

Example 13: Main hexachord, modified



The middle section's tempo indication is "Agitated, but not rushed, ♩. = 56," featuring a succession of 5/8 and 6/8 meters and three 4/8 measures. There is no clear climax in the middle section, but there are a succession of high points, usually placed at the end of the phrases. The melodic design is characterized by the expansion of the motivic cells, wide intervallic leaps, and repeated notes perhaps evoking declamation. The B section is structured in two distinct parts, each containing twenty-four measures, here identified as b1 and b2. The b2 opening phrase

appears as an echo to the opening phrase of b1 starting in *pianissimo*, and features the same melodic and rhythmic cells transposed up a major sixth.

Example 14: Opening phrases for b1 and b2 sections

The image displays two staves of musical notation. The top staff is for section b1, with the tempo marking "Agitated, but not rushed (♩.=56)" and the instruction "etc.". It begins with a forte dynamic (*f*) and a melodic phrase consisting of eighth and sixteenth notes, some beamed together. The bottom staff is for section b2, starting with a piano dynamic (*p*) and the instruction "sub.". It features a similar melodic phrase, but with a more gradual and expressive character, including slurs and accents.

Both b1 and b2 sections contain alternating thirds, major sixths, major sevenths and perfect intervals. Only the b2 section employs parallel octaves in its second phrase.

As is the case in *Canto III*, Samuel Adler did not indicate bowings and fingerings, but he provided exact dynamics, tempo indications, articulations, slurs, and bow strokes, which serve as a guide for a superior technical execution. Awareness of the background of this composition will enhance the expression and meaning of the performance, while understanding the macro and micro formal structure and the compositional techniques will ensure an informed interpretation.

CHAPTER II

CHEN YI: MEMORY FOR SOLO VIOLIN

Biography

One of the most prominent female Asian contemporary composers, Chen Yi was born in 1953 in Guangzhou, China. Both her parents were medical doctors with a love for music. Her mother was a fine pianist and her father, though not advanced, played violin “with great passion and sensitivity.”²² Chen Yi began taking one-hour weekly piano lessons at the age of three and started intensive violin study at four. After dinner the family would listen to Western classical music recordings. As a young child, she was inspired by the unfamiliar music, not realizing that the composers were all “dead white men.”²³ One particular evening, the family was listening to recordings of compositions written and performed by Heifetz and Kreisler; her father mused about the possibility of Chen Yi playing her own compositions one day as well.²⁴

All three children in the family, Chen Yi, younger brother Yun, and older sister Min, received classical music training and regularly attended touring foreign symphony concerts, recitals, and ballets. Chen Yi mastered the majority of the standard violin repertoire, including Bach’s solo violin sonatas and partitas, Paganini’s 24 Caprices, and the violin concertos of Mozart, Beethoven, Mendelssohn, Tchaikovsky, Sibelius, Brahms, Saint-Saëns, and Prokofiev. Chen Yi absorbed everything, feeling “drunk by practicing and performing all of these works, and just enjoyed the beauty and the spirit behind the sound and notes.”²⁵ Her intellectual curiosity extended to reading biographies of classical composers, theoretical studies, and books

²² John de Clef Piñeiro, “An Interview with Chen Yi,” *New Music Connoisseur* 9, no. 4 (Fall 2001), accessed March 20, 2012, http://www.newmusicon.org/v9n4/v94chen_yi.htm.

²³ *Ibid.*

²⁴ *Ibid.*

²⁵ *Ibid.*

on music history borrowed from her theory teacher. These books gave her a greater understanding of western culture, along with the music she had grown to love.²⁶

Family life and the education of her two siblings became difficult with the onset of the Chinese Cultural Revolution in 1966, a political movement designed to purge and re-educate the intellectual elite, especially anyone who had been exposed to Western culture. Chen Yi recalls practicing the violin at home with a heavy metal mute and the piano with a blanket between the hammers and the instrument's frame. The family was separated and all sent into forced labor in different locations. Their possessions were either seized or destroyed and the house was locked. Her mother was kept prisoner in a hospital and forced to do heavy labor, while engaging in self-criticism and denouncing Western influences. Her father underwent intestinal surgery. Upon recovery, he was required to give up his private practice and work as a doctor in the countryside. Her sister was sent north to a remote farm, while her brother attended middle school in the south.²⁷

Chen Yi recalls the physical labor she endured, building military castles in the countryside: "We had to climb up and down a mountain carrying rocks . . . more than 100 pounds," as often as 20 times each day.²⁸ While she was allowed to keep her violin, she was only permitted to play revolutionary songs for the local people. Attempting to maintain both her violin technique and personal expression, she would often add difficult interludes in double stops and improvise fast runs or motives recalled from Paganini, creating "variations on themes."²⁹ Upon reflection, she stated, "It may have been a small triumph, but I felt a big release in being able to

²⁶ Ibid.

²⁷ Ibid.

²⁸ Joshua Kosman, "Classical Convergence: Composer Chen Yi's Music Merges Modern with Traditional, East with West," *San Francisco Chronicle*, June 9, 1996, <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/1996/06/09/PK23798.DTL>.

²⁹ Dee Wedemeyer, "Arts Abroad: A Chinese-Born Composer and Her Own Long March," *The New York Times*, March 27, 2001, [http://www.nytimes.com/2001/03/27/arts/arts-abroad-a-chinese-born-composer-and-her-own-long-march.html?scp=1&sq="arts+abroad](http://www.nytimes.com/2001/03/27/arts/arts-abroad-a-chinese-born-composer-and-her-own-long-march.html?scp=1&sq=).

exercise some of my creativity in making something out of these circumstances.”³⁰ Though she is not bitter, she states: “It was a tragedy. . . I had never touched ground. . . . I didn’t know my own country.”³¹

In 1970, at age seventeen, Chen Yi was summoned to the Beijing Opera in Guangzhou and became concertmaster of the orchestra. Mao Tse Tung's third wife, Jiang Qing, desired to add Western instruments to the traditional Chinese instruments typically used to accompany Chinese operas, creating a new form of proletarian art and a heroic sound for the productions. Chen Yi’s eight-year tenure was hectic, with new opera productions constantly being staged. She wrote music for new operas combining Western and traditional Chinese instruments, learning the fingering for virtually every traditional Chinese instrument. “My unrelenting passion for music, and the music training that I had received, allowed me to start thinking of creating my own music that would combine and express what I felt the deepest. This (Beijing Opera) gave me an opportunity to orchestrate and compose a lot of music for this 40-piece mixed Western and Chinese traditional instrumental orchestra.”³²

When the Central Conservatory of Music in Beijing reopened in 1978, the first class of students included Chen Yi, accepted in composition, and her brother, Yun, a violin major. Their sister, Min, a violin prodigy, was accepted prior to the closing of the Conservatory due to the Cultural Revolution, and was now able to attend. In 1986, Chen Yi became the first woman in China to graduate with a master’s degree in music composition. Her graduation was celebrated by a full concert of her orchestral works performed by the Central Philharmonic Orchestra and broadcast on national television.

³⁰ de Clef Piñeiro, “An Interview with Chen Yi.”

³¹ Wedemeyer, “A Chinese-Born Composer.”

³² de Clef Piñeiro, “An Interview with Chen Yi.”

The Western music portion of her undergraduate composition education consisted of systematic training in tonal harmony, counterpoint, form and analysis, orchestration, ear training, sight-singing, and piano. The Chinese portion of her undergraduate musical education included the memorization of four folk songs per week from diverse local dialects, as well as music storytelling, where the student was asked to compose melodies in various local styles. The instrumental music curricula included a survey of bowed, plucked, blown, and percussion instruments. Each year the students traveled to the countryside, recording indigenous folk songs and presenting a detailed report on the songs they collected.

Chen Yi's first efforts to incorporate twentieth-century styles and techniques into her writing began during her graduate studies in China, while studying with foreign visiting professor Alexander Goehr from Cambridge and with the resident composition professor Wu Zu-qiang. Wu Zu-qiang taught an introductory course in twentieth-century music and a course analyzing Bartók's string quartets. Independently, she immersed herself in score study at the Central Conservatory's library and later at the Lincoln Center Public Library and the Columbia University Music Library in New York, discovering works by Bartók, Debussy, Stravinsky, Lutosławski, Schoenberg, Berg, Shostakovich, and Messiaen, to name just a few.³³

The recipient of a government scholarship, Chen Yi was admitted to the doctoral program at Columbia University in 1986, and graduated in 1993, studying with illustrious composers and professors Chou Wen-Chung and Mario Davidovsky. One year before the United States and China resumed diplomatic relations, Chou Wen-Chung submitted a proposal to the Chinese People's Association for Friendship with Foreign Countries to establish an arts exchange between the two countries. With the support of Huang Zhen, the Minister of Culture, the proposal was accepted and Wang Bingnan, Chairman of the Association, provided final

³³ Ibid.

approval. The Center for United States-China Arts Exchange was established at Columbia University in 1978, with additional support from the Rockefeller Brothers Fund, the Ford Foundation, and a research grant from the Henry Luce Foundation.³⁴ Through this program, Chen Yi came to study in the United States. By graduation, she had already finished numerous commissions that were performed by top American ensembles and earned positive reviews from critics. Her Piano Concerto (1992) was commissioned and premiered by the Brooklyn Philharmonic Orchestra in 1994.

Distinguished Professor at the Conservatory of Music and Dance, University of Missouri—Kansas City since 1998, and a member of the American Academy of Arts and Sciences since 2005, Chen Yi is the recipient of numerous fellowships, awards, and honors, including the Lili Boulanger Award from the Women's Philharmonic and the NEA Composer Fellowship in 1994; the Goddard Lieberon Fellowship from the American Academy of Arts and Letters, the Guggenheim Fellowship, and the Sorel Medal for Excellence in Music from the Center for Women in Music at the University of New York in 1996; the CalArts Alpert Award in 1997; the Eddie Medora King Composition Prize from the University of Texas and the Adventurous Programming Award from ASCAP in 1999; and the Charles Ives Living Prize from the American Academy of Arts and Letters between 2001 and 2004. Her most recent honors include the ASCAP Concert Music Award and the Elise Stoecker Award from the Chamber Music Society of Lincoln Center.³⁵ She has received commissions from Yehudi Menuhin; Yo-Yo Ma; Evelyn Glennie; the Cleveland Orchestra; British Broadcasting Corporation; the Seattle, Pacific, and Singapore Symphonies; Brooklyn, New York, and Los Angeles Philharmonics;

³⁴ “About the Center for United States-China Arts Exchange,” *US-China Arts Exchange Newsletter*, 1 no. 1 (Spring 1980), accessed March 21, 2012, http://www.chouwenchung.org/culture/1980_spring_excerpt.php.

³⁵ “Chen Yi,” The Living Composers Project, last updated June 28, 2004, accessed March 21, 2012, <http://composers21.com/compdocs/chenyi.htm>.

Sächsische Staatskapelle Dresden; St. Paul and Stuttgart Chamber Orchestras; Orchestra of St. Luke's; and Raschèr Saxophone Quartet. Her works are recorded on the BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Nimbus, and KIC labels.³⁶

Before joining the faculty of the University of Missouri—Kansas City, Chen Yi was the resident composer for the Women's Philharmonic Orchestra, the Aptos Creative Arts Center, and Chanticleer, three major cultural organizations in the San Francisco area. Between 1996 and 1998, she taught composition at the Peabody Conservatory in Baltimore.

To gain insight into Chen Yi's compositions, a performer should consider the cross-cultural fusion between the musical, aesthetic, and philosophical aspects of Western and non-Western cultures. Chen Yi believes today's society is a complex network that unites divergent people and environments, each making valuable contributions, regardless of any differences. Furthermore, each new experience influences and inspires her compositional process.³⁷

In the past twenty to twenty-five years, many scholars have studied and researched Chen Yi's compositions, extensively examining her specific technique and style, as well as her influence on contemporary music. Chen Yi explains, "I want to speak in a natural way in my own language, and that is a combination of everything I have learned from the past—what I learned in the conservatory, and what I learned in the field collecting folk songs. It's all a source for my imagination."³⁸

Upon closer examination of Chen Yi's compositions, a performer will notice the Chinese and non-Chinese influences in her works. The conceptual difference between Western and Chinese music can be observed in pitch construction, formal structure, exploitation of timbre,

³⁶ "Chen Yi," Theodore Presser Company, last updated December 16, 2011, accessed March 21, 2012, <http://www.presser.com/composers/info.cfm?name=chenyi>.

³⁷ de Clef Piñeiro, "An Interview with Chen Yi."

³⁸ Kosman, "Composer Chen Yi's Music."

and orchestration. Western music is organized either through the major-minor tonal system or contemporary harmonic methods, such as the twelve-tone system. These systems are based on principles whereby pitches are manipulated in succession and combinations. In traditional Chinese music, pitches are organized into either pentatonic modes or heptatonic modes, extensions of the pentatonic modes. Chinese music is linear, melody without harmony, and the expressive qualities of the melody are explored. The melodic style is closely related to the tones found in Chinese speech.

Since traditional Chinese instrumental music is derived exclusively from a single melodic line, unity and balance relies on the treatment of structural parameters other than harmonic motion. As in Western music, tempo changes often provide formal unity and balance. Typically, the music begins slowly and accelerates section by section to a climax at the fastest tempo, returning to the initial slow tempo. Formal unity and balance is achieved through the relationship between these tempos.

Unlike Western instruments which can be combined both melodically and harmonically to create a wide range of timbres, most Chinese traditional instruments have narrow ranges, suitable for melodies. Blending tone with different instruments is impossible since the instruments are not tuned to play together. There are no bass instruments to create a harmonic foundation through the overtone series, because almost all the instruments produce high frequency pitches with few overtones. Although diverse timbres are possible on individual instruments, instrumental construction and means of performance prevent these instruments from achieving more resonant and harmonious sounds.

Combining Chinese and Western musical styles poses a difficult challenge for the composer. Chen Yi states, "If you just put them together as Eastern and Western, then it sounds

artificial—they don't sound together. But if you can merge them in your blood, then they sound natural together.” This unique blend of two cultures is particularly appealing to her listeners, both Westerners and non-Westerners.

Chen Yi has written an impressive body of work, including pieces for solo instruments as well as large ensembles. Although some pieces were written strictly for either Western or Chinese instrumentation, many of her works combine instruments from both cultures. Her compositional techniques expand and further the technique and musical expression of Western instruments. A compelling cross-cultural work is *Chinese Myths Cantata*, a multi-media work employing orchestra, traditional Chinese instruments, singers, dancers and visual effects. "Her music is very colorful and well structured. . . . The root of her sound and color is from China, but she integrates it so well into the structure of a classical symphony orchestra," violinist Cho-Liang Lin stated during an interview for the *San Francisco Chronicle*.³⁹

Chen Yi's compositions for strings, and especially works written for violin, naturally suit the instrument, regardless of the difficulty, enhancing the instrument's technical possibilities and means of expression. Chen Yi finds her violin training particularly helpful in writing for violin: "I have written for various instruments without limitations. However, when it goes to violins, I am an expert, which helps me a great deal in idiomatic writing."⁴⁰

In 1980, she wrote her first work for violin and piano, *Fisherman's Song*, based on a traditional song originating from the Guangdong Province, during her undergraduate studies at the Beijing Conservatory.⁴¹ In 1996, the American premiere took place in San Francisco with violinist Ho Hongying and pianist Mary Wu. Her two other works for violin and piano were

³⁹ Ibid.

⁴⁰ Chen Yi, interview with the author, February 10, 2012.

⁴¹ He Xiang, "Selected Works for Violin and Piano by Chen Yi: Western Influences on the Development of Her Compositional Style." DMA thesis, University of Nebraska, 2010), 25, <http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1021&context=musicstudent>.

written in the United States, ten years apart, *Romance and Dance* in 1999 and *From the Old Peking Folklore* in 2009. *From the Old Peking Folklore* was commissioned by Music Teachers' Association of California and premiered in 2009 at the organization's summer convention in San Jose. Between 1995 and 2005, Chen Yi wrote four works for violin and orchestra, two of them for two violins and orchestra. *Romance of Hsiao and Ch'in* for Two Violins and String Orchestra (1995) was premiered by Shlomo Mintz, Elmar Oliveira, and the Orchestra of St. Luke's. Yehudi Menuhin conducted the work in a concert entitled *A Benefit Tribute to Yehudi Menuhin*, at New York's Lincoln Center in 1996. *Romance and Dance* for Two Violins and String Orchestra (1998) was premiered in Stuttgart by Benjamin Hudson, Wolfgang Kussmaul, and the Stuttgart Chamber Orchestra, conducted by Dennis Russell Davies in 1998. *Chinese Folk Dance Suite* for Violin and Orchestra (2000) was premiered by Terrie Baune and the Women's Philharmonic, conducted by Apo Hsu in 2001, in San Francisco, California, through a commission funded by the Koussevitzky Foundation. The first commercial recording was released by the Bowling Green Philharmonia; Emily Freeman Brown, conductor, and Penny Thompson Kruse, violin, as the fourth volume of *The Composer's Voice: New Music from Bowling Green*, Albany Records, 2005.

Chen Yi's most recent work for violin and orchestra, *Spring in Dresden*, was written in 2005 to celebrate the reopening of Dresden's Frauenkirche, Church of Our Lady. The church was destroyed in the World War II bombing and was rebuilt as a symbol of reconciliation between the Allies and the Axis Powers. After the thirteen-year reconstruction process, the Church of Our Lady was re-consecrated in October 2005.⁴² The premiere of *Spring in Dresden* took place during the same month at the Semperoper in Dresden, with Mira Zheng-rong Wang as soloist

⁴² Ray Furlong, "The Reconstruction of Dresden's Famous Cathedral is Set to be Crowned on Tuesday by a British-built Cross," BBC News, last updated June 22, 2004, accessed March 27, 2012, <http://news.bbc.co.uk/2/hi/europe/3830135.stm>.

violinist and Ivan Fischer conducting Sachsische Staatskapelle Dresden, the Saxon State Orchestra in Dresden, Germany. The work was jointly commissioned by the Saxon State Orchestra Dresden and The New York Philharmonic, with additional support from the Friends of Dresden Music Foundation.

Equally gifted as a pianist and violinist, Chen Yi wrote several works for piano solo between 1978 and 2009. She wrote the *Variations on Awariguli* (1978) as an undergraduate student. While still a student at the Beijing Conservatory, she composed *Duo Ye* (1984), and *Yu Diao* (1985). Since arriving in the United States, she composed *Guessing* (1989), *Small Beijing Gong* (1993), *Singing in the Mountains* and *Ba Ban* (2000), and *Ji-Dong-Nuo* (2005).

Memory

Chen Yi wrote her first violin solo piece, *Memory*, following the death of her former violin professor, Lin Yaoji. A true legend in China, Lin Yaoji trained generations of violinists with dedication and generosity, earning the name “the Isaac Stern of China.”⁴³

Lin Yaoji was born in 1939. Originally from Guangzhou, he studied violin in Moscow with the prestigious pedagogue Yuri Yankelevich. He returned to China with a strong passion for teaching. After the Cultural Revolution and the obligatory years of forced labor, Lin Yaoji joined the faculty at the Beijing Conservatory where he taught until his death in March 2009. His pupils, colleagues, and friends remember him with great love and respect. From their stories, clearly Lin Yaoji was an exceptional teacher, mentor, and superb human being who loved all his students unconditionally.⁴⁴

⁴³ Nancy Pellegrini, "Lin Yaoji: 1937—2009," *Strad* (September 2009): 49-50, accessed March 20, 2012, Academic Search Complete, EBSCOhost.

⁴⁴ *Ibid.*, 50.

Memory for Solo Violin was premiered at the first memorial concert organized in honor of Professor Lin Yaoji on June 10, 2010, by Chen Xi, at the Central Conservatory of Music in Beijing. Former student of Professor Lin Yaoji and winner of the 12th Tchaikovsky Competition at age seventeen, Chen Xi studied at the Curtis Institute and is currently a student at Yale University under Professor Hyo Kang. The North American premiere was presented by Ioana Galu at the 23rd Annual New Music Festival at Heidelberg University, Tiffin, Ohio, on March 26, 2011.

This lament was conceived in a single movement as a series of short verses alternating with non-motivic contrasting episodes. As in Chinese traditional music, *Memory* is based on a linear melody. Double stops appear, increasing the sense of drama. Although the general tone color and pitch treatment is reminiscent of the *erhu* and *singing-speaking*, a vocal technique used in Cantonese operas, there are several characteristics common to both Western and Chinese cultures.

The first shared characteristic involves pitch collections. Chinese music uses pentatonic scales and Bartók used whole-tone and pentatonic scales. In the episodes of *Memory*, Chen Yi uses pentatonic scales and whole-tone scales as the basis for the two main motives. No folk melodies are directly quoted, a compositional technique she observed in the works of Bartók. Yet Chen Yi's melodies have a distinctly Chinese flavor. Folk elements could be included with new treatment and context.⁴⁵

During her formal education in China and the United States, Chen Yi studied several Western compositional techniques that are comparable to ones used in China, finding innovative ways to utilize them in her works. *Singing-speaking* in Cantonese operas and Schoenberg's use

⁴⁵ de Clef Piñeiro, "An Interview with Chen Yi."

of *Sprechstimme*, speaking voice technique, are quite similar.⁴⁶ *Sprechstimme* involves an immediate falling or rising of the pitch. In Cantonese opera, the pitches in a melodic line are derived from the language itself, some of which rise or fall.⁴⁷

In spoken Chinese, every word has an individual tone or intonation; if the tone changes, even though the syllables are the same, the meaning of the word will be different.⁴⁸ Tones exist due to the relatively small number of syllables in the Chinese language, approximately four hundred, as compared to about twelve thousand in the English language.⁴⁹ Each Chinese dialect has its own tones; the Mandarin dialect has five and the Cantonese has nine.⁵⁰ The four main intonations used in Chinese are level (-), rising (/), dipping (v), and falling (\).⁵¹ Many vocal and instrumental Chinese folk melodies are generated by the imitation of the speech tones, particularly those found in *singing-speaking* Cantonese opera, where there is more speaking than singing. Narrative songs are closely related to their regional dialects.⁵² Adhering to the *singing-speaking* tradition, *Memory* opens with a short motive consisting of pitches taken from the recitation tones of three Chinese characters, 林老师, meaning Teacher Lin.⁵³

Memory allowed Chen Yi a vehicle to express her loss; she remembered and honored her mentor with this dedication: “I wish you could hear the tune in my *Memory*, which sounds like my painful cry out of your name in our Cantonese dialect. I expressed my deep sorrow in the

⁴⁶ Chen Yi, interview with the author.

⁴⁷ Moh-Wei Chen, “Myths from afar: Chinese myths cantata by Chen Yi” (DMA thesis, University of Southern California, 1997), 4.

⁴⁸ *Ibid.*, 4.

⁴⁹ Shizhen Gao and Haiwang Yuan, “Chinese Tones,” Department of Modern Languages and Intercultural Studies at Western Kentucky University, last updated August 22, 2002, accessed March 20, 2012, <http://www.wku.edu/~shizhen.gao/Chinese101/pinyin/tones.htm>.

⁵⁰ Moh-Wei Chen, “Myths from afar: Chinese myths cantata by Chen Yi,” 4.

⁵¹ Xin Guo, “Chinese Musical Language Interpreted by Western Idioms: Fusion Process in the Instrumental Works by Chen Yi.” (PhD diss., Florida State University, 2002), 29, <http://etd.lib.fsu.edu/theses/available/etd-03132003-171652>.

⁵² *Ibid.*, 29.

⁵³ Chen Yi, interview with the author.

music, to remember your fatherly mentorship. Your meaningful smile will always be with us encouragingly.”⁵⁴

The main motive, based on Professor Lin’s name, alternates with a secondary motive, a short motivic gesture, and three non-motivic episodes. Both main motives are transformed throughout the piece by means of transposition and rhythmic manipulation, abbreviations, repetitions, and augmentation.

For a clearer analysis and understanding of the work, the two main motives will be identified as the Lin motive (林老师) and the Lament motive.

Example 15: **Lin** motive



Example 16: **Lament** motive



Each main motive continues with material closely related in rhythm and pitch structure, identified as answers.

Example 17: **Lin** Answer



⁵⁴ Chen Yi, *Memory* for Solo Violin (King of Prussia, PA: Theodore Presser, 2011).

Example 18: **Lament** Answer

The Lin motive and answer are constructed from a five-note unit, not including the appoggiaturas. The Lin answer is pentatonic (A, B, D, E, and G) and written in a folk-like dotted-rhythm. The melodic contour of this motive and its answer are similarly arch-shaped, ascending via a *glissando* and ending with a slow downward bending of the last pitch. The bending might be interpreted as unresolved feelings of loss, reminiscent of the falling speech tone.

For this analysis, the term “Lament” was chosen to describe the second main motive due to its descending motion of successive glissandos which evokes crying or weeping. The Lin motive is constructed by descending pentatonic pitch collections and the Lament motive is whole tone.

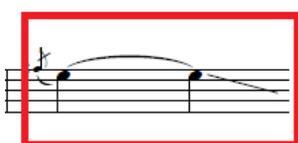
A short motivic gesture built on the pentatonic scale appears four times, in the dynamics *piano* or *mezzo piano*, as an extension to the main motive or episodic passages. The fast figure descends like a quick exhalation, and therefore will be identified as the “Sigh” gesture. The example below is the first Sigh gesture which immediately follows the first “Lament” answer.

Example 19: **Sigh** Gesture

Although the Lin motive appears several times alone, the Lament motive only appears with the Lin motive in direct succession. The only exception can be found in the closing

section, where the Lament motive appears after the Sigh gesture. The Lament answer includes a quick wide leap and an immediate drop, momentarily interrupting the descending motion. In each occurrence of the Lament motive, the leap reaches the note that ends the preceding Lin motive. For example, the first Lin motive ends on E with a downward bend, and the first Lament answer leaps upward to an E as well.

Example 20: 1st **Lin** motive ending

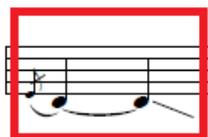


Lament answer leap

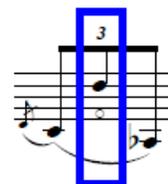


The leap appears a total of three times, following the pattern:

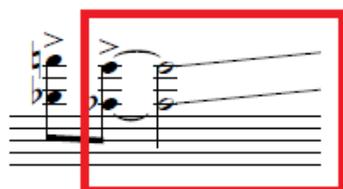
Example 21: 2nd **Lin** motive ending



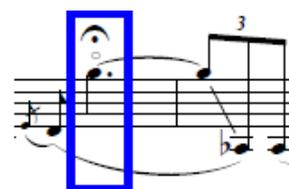
Lament answer leap



Example 22: 6th **Lin** motive ending



Lament answer leap



Because the Lin motive contains the professor's name, listeners may hear the leap note as a cry for Chen Yi's teacher, reminiscent of *speaking-singing*. The Lin motive appears a total of seven times, a significant number in many cultures and philosophies. The Lament motive and the Sigh gesture each appear four times. There are also four episodes, providing symmetry to the work. The episodes are developed from motivic cells related to the pentatonic pitches used in the

main motives. Each episode is increasingly dramatic as the piece approaches the climax. Pitches are repeated in acceleration with added appoggiaturas, and re-arranged with motivic gestures of ascending fourths, double stops, and the inclusion of a whole-tone scale.

Example 23: **Second episode** whole-tone scale



technical detail is precisely noted by the composer, including all bowings and fingerings, harmonics, dynamics, and *glissandi*. However, she provides no direction for the frequency, width, and speed of vibrato. Vibrato that imitates the human voice is effective, due to the emotional and lyrical nature of *Memory*.

An understanding of the structure of the piece, as well as the specific meaning of each motive, helps the performer with expression and technical execution. In summary, two diagrams show the formal analysis of *Memory*. The first diagram illustrates the proportions of each motive according to the number of beats. The second diagram shows the order of motives, phrases, and sections. The form is indicated through measure numbers, providing details of compositional devices and pitch collections used. The graph representing the number of beats is helpful due to the meter changes and differing lengths of the motives. *Memory* is 54 measures long; 50 are in 4/4, two are in 3/4, one is in 5/4 and one in 6/4, with a total of 217 beats.

Figure 2: Beat proportions

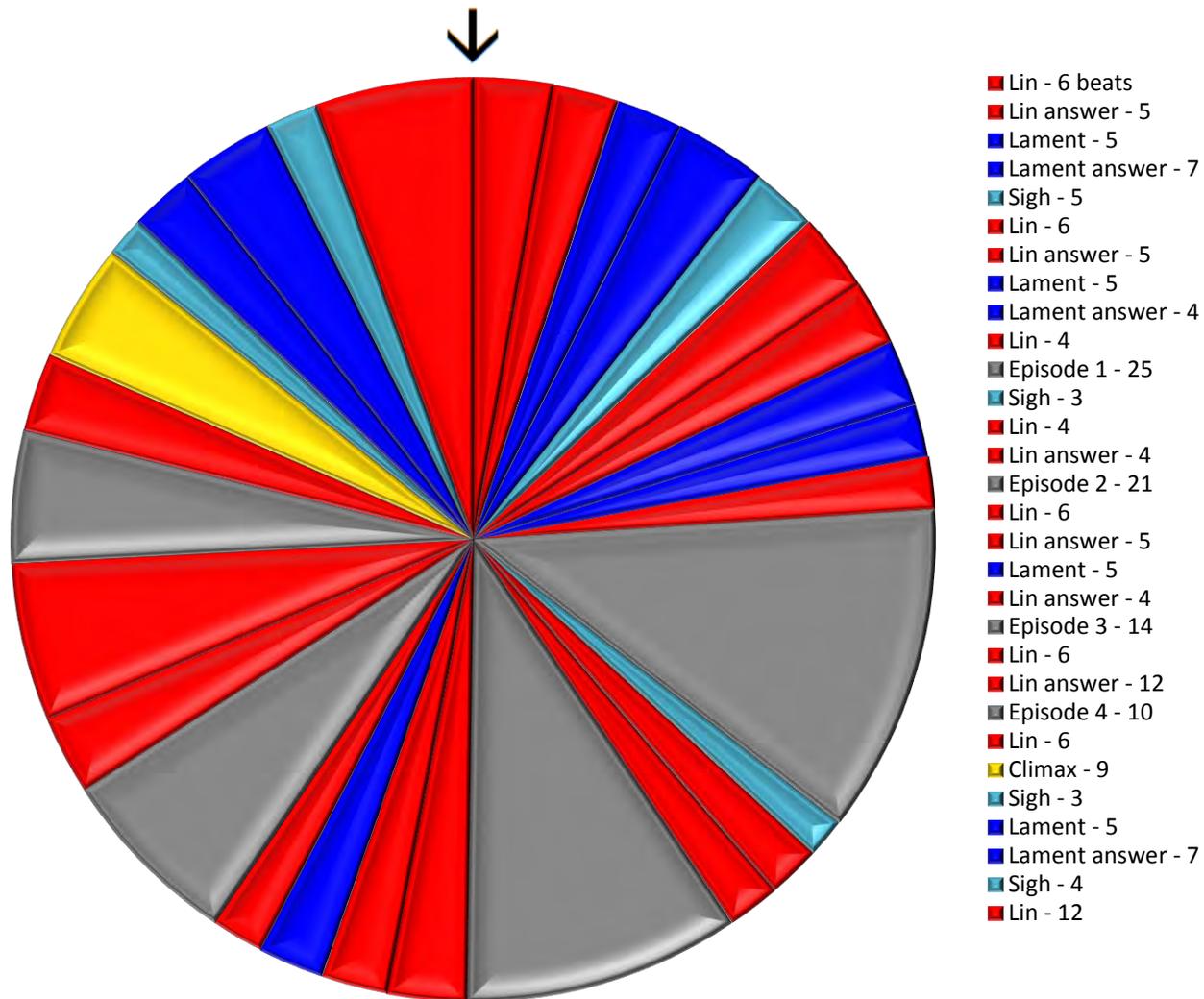


Figure 3: Form

Lin motive on A A m. 1 – 2		Lin answer m. 2 – 3: pentatonic
Lament motive on B B m. 3 – 4: whole tone/pentatonic	Lament answer m. 4 – 5	Sigh gesture m. 6 – 7: whole tone/pentatonic
Lin motive on G A1 m. 8 – 9		Lin answer m. 9 – 10: pentatonic
Lament motive on A B1 m. 10 – 11	Lament answer m. 11 – 12	Lin motive on B-flat m. 13
Episode 1 C m. 14: whole tone/pentatonic m. 15: pitch repetition on D-flat rhythmic diminution and density m. 16-19: whole tone/pentatonic		Sigh gesture m. 20: pentatonic
A2 Lin motive substitution on F-sharp m. 21		Abbreviated Lin answer m. 22: pentatonic
Episode 2 D m. 23-25: whole-tone descending scale m. 26-27: ascending four- and five-note figures		
Lin motive on D A3 m. 28-29: rhythmic diminution and repetition		Lin answer m. 29-30: varied
B3 Lament motive on E m. 30-31: octaves and pedal (b3→abbreviated)		
A4 Lin answer m. 31-32 (a4→abbreviated)		
Episode 3 E m. 33 – 36: ascending three- and four-note figures		
Lin motive on G A5 m. 37 – 38: parallel sevenths and rhythmic augmentation		Lin answer m. 38 – 40: double counterpoint

Episode 4

F m. 41 – 43: ascending perfect-fourths in both voices

Lin motive on C

Climax

Sigh gesture

A6 m. 43 – 45: parallel sevenths, m. 45 – 46
accents, trills, rhythmic
augmentation, *tremolo* → climax

m. 47: pentatonic

B4 Lament motive on B
m. 47 – 48: cyclic
conclusion, identical with
original Lament motive

Lament answer
m. 49 – 50

Sigh gesture
m. 51: whole tone/pentatonic.

Lin motive

A7 m. 52-54: harmonics, rhythmic augmentation

CHAPTER III

SHULAMIT RAN: *INSCRIPTIONS* FOR SOLO VIOLIN

Biography

Shulamit Ran, a native of Israel born in 1949, began piano study at an early age. She started composing short songs and melodies set to Hebrew poetry at the age of seven; two were featured on the Israeli radio program, *The Children's Corner*. At nine, she began studying composition and piano with Israel's leading musicians Alexander Boskovich and Paul Ben-Haim. She moved to New York at age fourteen to attend the Mannes School of Music, where she studied piano with Nadia Reisenberg and composition with Norman Dello Joio, while finishing high school. Ran earned bachelor degrees in piano performance and composition from Mannes in 1967.⁵⁵

In school, Ran focused equally on composition and piano performance, achieving an outstanding reputation as a concert pianist in the United States, Canada, Europe, Israel, and Argentina. When she was sixteen, she performed her work *Capriccio* for piano and orchestra, written two years earlier, on a televised Young People's Concert with Leonard Bernstein and the New York Philharmonic. At age eighteen, she premiered her Concert Piece with the Israel Philharmonic, Zubin Mehta conducting.⁵⁶

O The Chimneys for voice and chamber ensemble, Ran's setting of five poems by Nobel Laureate Nelly Sachs, was recorded in New York in the early 1970's. Ralph Shapey, composition professor and director of the Contemporary Chamber Players at the University of Chicago, became familiar with the work and was extremely impressed. As a result, Ran was

⁵⁵ Neil W. Levin, "Shulamit Ran: Biography," Milken Archive of Jewish Music, accessed May 3, 2012, <http://www.milkenarchive.org/people/view/composers/576/Shulamit+Ran>.

⁵⁶ *Ibid.*

invited to join the University of Chicago faculty in 1973. Shulamit Ran became increasingly fascinated by Shapey's compositional style and pedagogical techniques.⁵⁷ She still teaches at the University of Chicago and holds the position of Andrew MacLeish Distinguished Service Professor and, since 2002, has been the artistic director of Contempo, formerly the Contemporary Chamber Players.⁵⁸

In 1991, Ran became the second woman to receive the Pulitzer Prize for Symphony (1990), dedicated to Ralph Shapey. Her numerous accomplishments include awards, fellowships, and commissions from the Martha Baird Rockefeller Fund, the Ford Foundation, the National Endowment for the Arts, the Guggenheim Foundation, the Fromm Music Foundation, Chamber Music America, the Serge Koussevitzky Music Foundation in the Library of Congress, the American Academy of Arts and Letters, the Eastman School of Music, the American Composers Orchestra, Chamber Music Society of Lincoln Center, Philadelphia Orchestra, Chicago Symphony Orchestra, and Baltimore Symphony.⁵⁹

Between 1990 and 1997, Ran was Composer-in-Residence with the Chicago Symphony Orchestra and was the fifth Brena and Lee Freeman, Sr. Composer-in-Residence for the Lyric Opera of Chicago from 1994 to 1997, concluding with the premiere of her first opera, *Between Two Worlds (The Dybbuk)*. In 1996, 1998, and 2000, she was music director of Tempus Fugit, the International Biennial for Contemporary Music in Israel. She was the Howard Hanson Visiting Professor of Composition at the Eastman School of Music in 2010, and between September and December 2011, was the Paul Fromm Composer-in-Residence at the American Academy in Rome. She is a member of the American Academy of Arts and Sciences and has

⁵⁷ Ibid.

⁵⁸ "Shulamit Ran," The University of Chicago Department of Music accessed May 3, 2012, <http://music.uchicago.edu/page/shulamit-ran>.

⁵⁹ "Shulamit Ran." Theodore Presser Company. Last updated February 23, 2012. Accessed May 3, 2012. <http://www.presser.com/composers/info.cfm?name=shulamitran>.

recently completed a three-year term as Vice President for Music of the American Academy of Arts and Letters. She is the recipient of five honorary doctorates from Mount Holyoke College, Beloit and Bowdoin Colleges, Spertus Institute in Chicago, and the New School of Social Research in New York.⁶⁰

Regarding her cultural heritage, Shulamit Ran refers to herself as an Israeli-American. “In truth, I have always felt, will continue to feel, an Israeli . . . I feel a strong emotional connection to Israel and am always deeply concerned about everything that is going on there.”⁶¹ She travels frequently to Israel with her family during summers, where she does much of her composing. However, because of her strong ties to the United States, she maintains dual citizenship. Her periodic exposure to Israeli life while living in the United States has influenced her musical and personal experiences. She recognizes the professional opportunities America has offered her: “I am a product of both cultures which is undoubtedly reflected in my music as well. To focus on one at the exclusion of the other would not give a complete picture.”⁶²

Ran does not consider herself the type of composer “who writes the same piece over and over;”⁶³ instead she continually transforms her techniques of musical expression. She differentiates between musical voice and musical language:

I think where [when] it comes to one’s voice, there are certain markers, like fingerprints, that identify one and differentiate one person’s voice from another. I’m sure those markers are present in everything I write . . . my language is not static, does not stand in one single place, and can reflect, at different times, different facets of who I am and of the life that I live.⁶⁴

⁶⁰ Ibid.

⁶¹ Malcolm Miller, “Between Two Cultures: A Conversation with Shulamit Ran.” *Tempo* 58, no. 227 (January 2004): 28, <http://www.jstor.org/stable/3878674>.

⁶² Ibid., 29.

⁶³ Ibid., 31.

⁶⁴ Ibid.

Early in life, Ran's writing was strongly influenced by the music she was studying as a pianist and the Western music that she heard growing up. Later, after studying the important developments of twentieth-century contemporary music, she integrated the new methods into her own personal style.⁶⁵

Ran's Israeli background is evident in much of her music, although she does not deliberately incorporate Jewish traditional elements. For example, *O The Chimneys* reflects her heritage of being "an Israeli, a Jew, a human being, saying, 'do not forget.'"⁶⁶ She considers the work quite "Jewish," although she professes no specific Mediterranean or Klezmer influences.⁶⁷

Just as street sounds and music, colors, smells, light – as in the sunlight, which seems especially bright in Israel – and of course the sound of the Hebrew language, and so much more that I associate at an almost subliminal level with being in Israel, are all part of the mix that affects me and must have an impact on my music.⁶⁸

In a 1982 interview with Elaine Barkin in *Perspectives of New Music*, Ran reacted strongly to questions regarding her role as a female composer, as she is first a composer, and being a woman has no relevance to her profession. Although she recognizes the limits women face in many cultures and professions, her experiences have been positive and gender has not been a defining factor. To her, the perception of contemporary music today is of greater importance than the issue of being a female composer. She prefers to hear programs of outstanding repertoire as opposed to having her music performed in an all-women's concert. She feels that organizing concerts based on extra-musical elements such as gender or nationality detracts from the music itself.⁶⁹

⁶⁵ Miller, "A Conversation with Shulamit Ran," 30.

⁶⁶ *Ibid.*, 31.

⁶⁷ *Ibid.*

⁶⁸ Shulamit Ran, interview with the author via email correspondence, May 8, 2012.

⁶⁹ Ruth Anderson, et al., "In Response," *Perspectives of New Music* 20, no. 1/2 (Autumn, 1981 – Summer, 1982), <http://www.jstor.org/stable/942415>.

In her compositions, Ran uses a central idea to capture the audience's attention. Her mind is constantly active, with ideas taking shape even while accomplishing mundane tasks. The musical ideas then develop to maturity. She tells her students, "A piece is not made up of a succession of great ideas."⁷⁰

Life inspires my creative process. Things that happen, that I read about, that I think about. Events. History. Art. I experience, music that I hear. Poetry. Sound. Even descriptions of other music can get me going. I don't have to hear the actual music. Some image that is described in words can elicit a musical response in me, probably quite different from that which was being described – but that doesn't really matter, as it can act as a trigger for fresh inspiration.⁷¹

Ran finds the compositional process difficult to describe: "There's some kind of elusive and yet absolutely necessary balance between fantasy and rigor."⁷² Composers often make analogies and use imagery to describe how they approach composition. Ralph Shapey thinks of "architecture in sound," Varese prefers "the engineer in sound," and Joan Tower describes herself as a "choreographer in sound." Ran prefers "sculpture in sound," and often uses her hands to describe her music. She does not work linearly, but more like a sculptor, "shap[ing] and mold[ing]" the music from all angles, so that the work evolves organically.⁷³

Shulamit Ran has written compositions for a wide array of genres, consisting of opera, orchestra, chorus, voice, chamber music, and solo instruments. Symphonic works include *Concerto for Orchestra* (1986), commissioned by the American Composers Orchestra for its 10th anniversary, *Legends* (1992-3, revised 2001), and *Vessels of Courage and Hope* (1998), commissioned for the 50th Anniversary of the State of Israel. Works for voice include *Amichai*

⁷⁰ Ann McCutchan, "Shulamit Ran," in *The Muse That Sings: Composers Speak about the Creative Process* (New York: Oxford University Press, 1999), 117.

⁷¹ Ran, interview with the author.

⁷² McCutchan, "Shulamit Ran," in *The Muse That Sings: Composers Speak about the Creative Process*.

⁷³ *Ibid.*

Songs (1985), commissioned by the Eastman School of Music, and *Credo/Ani Ma'amin* (2006), commissioned by Chanticleer. Aside from works for piano and orchestra, her most important compositions for piano are *Sonata* (1963), *Verticals* (1982), and *Hyperbolae* (1976). *Hyperbolae* was chosen in 1977 as the contemporary piece played by all contestants at the 2nd Arthur Rubinstein International Piano Competition in Israel. Works for solo instrument include *Perfect Storm* for solo viola (2010), *East Wind* for solo flute (1987), *Fantasy Variations* for solo cello (1979, revised 1984), and *For an Actor: Monologue for Clarinet* (1978).

Ran's compositions for violin include *Yearnings* (1994) for violin and string orchestra, written for Edna Michell in honor of Yehudi Menuhin's 80th birthday, later adapted as *Soliloquy* for piano trio.⁷⁴ Her Violin Concerto was written for and premiered by Israeli violinist Ittai Shapira in 2003 at Carnegie Hall with Orchestra of St. Luke's, Charles Hazlewood conducting. "My violin concerto," Ran explains, "explores what I see as the violin's capacity for a multiplicity of souls."⁷⁵ Although the work was characterized by Anne Midgette, *New York Times* critic, as a "high-wire act,"⁷⁶ Ran is not interested in writing music "where sheer virtuosity and pyrotechnics were to be employed for their own sake."⁷⁷ She always writes with a specific performer in mind. "The impact of performers on my work is very pronounced. I can think of all sorts of examples where knowing the performer inspired how I was going to make a piece."⁷⁸

⁷⁴ Miller, "A Conversation with Shulamit Ran," 21.

⁷⁵ *Ibid.*, 21-22.

⁷⁶ Anne Midgette, "Music Review: A Mixed Bag of a Program with an Enthusiastic M.C.," *New York Times*, June 20, 2003, <http://www.nytimes.com/2003/06/20/movies/music-review-a-mixed-bag-of-a-program-with-an-enthusiastic-mc.html>.

⁷⁷ Miller, "A Conversation with Shulamit Ran," 19.

⁷⁸ McCutchan, "Shulamit Ran," 120.

Inscriptions

Inscriptions (1991) for solo violin was commissioned by and dedicated to Samuel Magad, former co-concertmaster of the Chicago Symphony Orchestra. Magad premiered the work on June 9 of the same year in Chicago's Orchestra Hall, as a part of the Great Performers' Series. In 1995, violinist Eric Wyrick recorded *Inscriptions* on *Music by Shulamit Ran*, a compact disc featuring the Da Capo Chamber Players, and in 1996 Curtis Macomber included it on his compact disc, *Songs of Solitude*.

The title of *Inscriptions* refers to “something that you might carve on a stone and it would stay there forever, immutable. . . .”⁷⁹ In each of the three movements of *Inscriptions*, Ran attempted to create “music that radiates a clear presence, and that ‘sticks’ in one’s memory in other ways. And that’s what I mean by ‘spaces in time.’”⁸⁰ The subtitles, which appear at the end of each movement, “like whimsical afterthoughts,”⁸¹ are “(. . . Possessed by the Devil),” “(. . . Rondino, mostly tongue-in-cheek),” and “(. . . upsurge).” Although written in a non-tonal language, Ran was challenged and intrigued to create with the melodic voice of the violin “a sense of presence, concreteness, centeredness, and direction.”⁸² She also states:

In one way or another I encourage freedom from the performer at all times, even though more often than not my music has bar-lines, is metered, and has time signatures. . . . The reason that *Inscriptions* has no bar-lines is mostly a practical one: if I were to insert bar-lines and meter, there would be large sections where a different time signature would happen at every measure, or at least every few measures. For a solo instrument, it seems to me, this does not do very much good – it just adds a layer of unnecessary visual complication. Instead, since notating the meter changes with time signatures in these situations serve little practical purpose, and given that for the most part I really do aspire for a rather flexible flow, I do away with the bar-lines altogether.⁸³

⁷⁹ Ran, interview with the author.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Shulamit Ran, *Inscriptions* for Solo Violin. Bryn Mawr, PA: Theodore Presser, 1995.

⁸³ Ran, interview with the author.

The first movement, “(. . . Possessed by the Devil),” has six related sections, and the form is A B A1 B1 A2 B2 with a coda. Each A section ends with motivic divergence or convergence. Ran explains, “Playing as though *possessed* conveys a certain urgency, being transported into a different realm that transcends the mundane and the rational – and there is of course history there going as far back as Tartini’s *Devil’s Trill* that must have been on my mind.”⁸⁴

Example 25: Motivic convergence (a, b)

Example 25 consists of two musical staves, (a) and (b), in treble clef. Staff (a) begins with a 'sul G' instruction above the staff. The melody starts on G4 and moves stepwise through A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C36

Example 27: Motivic cell expansion

♩ = 132-144
sul G, off the string

(♩. = 88-96)

ff brilliant, with bravura, quite free

(sul G)

Example 28: Motivic resonance

The A section ends on a repeated D. In the B section, the pitch center moves to E and Ran utilizes techniques such as *tremolo*, *sul ponticello*, and microtonal pitch bending. This passage also features motivic convergence from a minor second to unison on F. The intervals of the major seventh and its inversion, the minor second, create a contrast between close and open spaced intervals. *Glissandi*, trills, and *decrescendi* to *niente* are frequently employed. The alternation of contrasting techniques such as *pizzicato*, *arco*, and *glissando* creates a sense of dialogue, and pitch repetition creates a declamatory effect.

Example 29: Intervallic expansion

8va --- 7

(0 1 2)

(0 1 2)

8va --- 7

The first phrase of the B section is identical to the first phrase of B2 and also reappears abbreviated in the last movement of the work. The tempo indication for the opening phrase of B2 is “As before.”

Example 30: Opening phrase, sections B and B2

A repeated ascending diminished-octave with *glissando* and alternating meters of 2/4 and 3/8, starting on the chord (0 1 3) serves as the transition between the A2 section and the coda.

Example 31: Repeated ascending diminished-octave with *glissando*, the (013) chord

The extremes in the movement, including intervallic compression and expansion, motivic convergence and divergence, sudden dynamic change, stark contrasts in character and mood, and wide range of register evoke different temperaments. Ran’s detailed character indications, “brilliant, with bravura, quite free,” “*molto espr., appassionato*,” “assertive,” “wild, with fantasy and bravura,” “erratic, nervous,” “*molto espr. e teneramente*,” and “move...,” provide the performer with vivid instructions.

The second movement, “(...Rondino, mostly tongue-in-cheek),” is built on a varied rondo form of A B A1 C A2. The A sections are mostly *pizzicato* and the A and A1 sections

The B section features repeated *forte* down-bows with upper-neighbor *glissandi* which appear twice in the dramatic passages marked “savage.” This motive contrasts with a short *grazioso* gesture, a dramatic, *legato* melody and arpeggiated *pizzicato* chords.

The C section, marked “With abandon, passion,” contrasts dramatically in mood, tempo, and musical material with the A and B sections. Lyrical and rhapsodic, the new material sounds intense, imploring, and anguished at times. The opening motivic gestures suggest improvised embellishments, reminiscent of Jewish cantorial music which Ran heard as a child.

On Saturdays, there were wonderful radio plays . . . as well as a weekly program of “hazzanut”—cantorial music—which my father loved and which I absolutely did not care for at the time, but which nonetheless left an impression that I think has made its way into some of my music, though much transformed.⁸⁷

These voice-like figurations are built over E and C-sharp pedals.

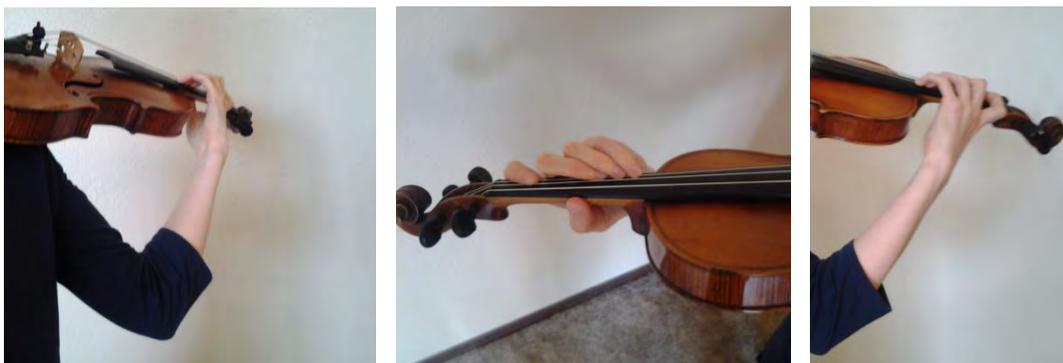
Example 33: Voice-like figurations over E and C-sharp pedals

One of the technical difficulties of this section is positioning the left hand in fingered octaves to play the E and C-sharp pedals. In each of the three appearances of this figure, the first finger must hold the pedal while the other fingers play the moving figure above. The first and second fingers stretch to reach an interval of a major seventh, the first and third fingers stretch to an octave, and the first and fourth finger form a minor ninth. While these intervals are not tremendously difficult when played separately, they are more challenging in this passage. The

⁸⁷ Ibid.

hand position must remain the same while the second, third, and fourth fingers play in rapid succession. This technical problem can be lessened by positioning the left elbow toward the center of one's body and keeping the left thumb closer to the fourth finger under the neck. The back of the palm, wrist, and forearm must form a straight line, avoiding an unnatural position for the hand and forearm. The illustrations below show the proposed arm and hand position.

Example 34: Elbow/forearm/wrist position, thumb position, exterior right hand frame



Violinists with smaller hands lacking the necessary flexibility to stretch as indicated above should not feel prohibited from performing this piece. An alternative is to release the pedal note with the first finger and arpeggiate between the bass and upper notes.

The second half of the C section, marked “*Molto delicato ma flessibile*,” is more introspective in character, with a *mezzo piano* dynamic and the indication of “*meno vibrato*.” The next phrases restate the vocal-like figuration over a C-sharp pedal, gradually converging to a minor second, using an upward and downward *glissando* toward the unison D.

Example 35: Pitch bending and motive convergence on D



The A2 section repeats material from the previous A sections, but the motives and phrases are compressed. The rapid strumming *pizzicato* is omitted and replaced with a single note. Both A1 and A2 sections end with the same ascending motive, marked *diminuendo* to *piano*, as if asking a question. The second movement concludes with a gently rolled *pizzicato* chord that in itself is somewhat mocking, sounding bi-tonal. The bass and the tenor of the chord, G and D, suggest a G chord. The alto and soprano notes, C-sharp and E, indicate an A major chord and the interval between the middle notes is a major seventh, causing the final chord to seem ironic.

The third movement, “(. . . upsurge),” is conceived in free form with seven distinct sections related through musical gestures and not identical thematic material. The sections will be identified as A B C B1 C1 B2 A1. Ran describes the movement as more “lyrically-minded”⁸⁸ and states, “To me, form and musical content in the piece are very closely related...the evolution of the actual form is only part of the process in the overall evolution of the piece.”⁸⁹

The A sections are improvisatory and voice-like, utilizing extremely high registers and intervallic expansion. The B sections are faster and more virtuosic, featuring quick leaps and atypical arpeggio figures requiring frequent shifts. Broken *spiccato* chords alternate with *legato*, *detaché*, and on- and off-the-string material. The first phrase of the B section recalls the opening phrase of the first movement’s B section, making the work cyclical. Both C sections feature similar voice-like figures, although the figure in the C1 section is transposed.

⁸⁸ Ran, interview with the author.

⁸⁹ Kristen Elizabeth House, “The Concurrence of Traditional and Contemporary Characteristics in Selected Clarinet Music of Shulamit Ran: A Performer’s Investigation,” DMA diss., University of Georgia, 2004, 147, https://getd.libs.uga.edu/pdfs/house_kristen_e_200412_dma.pdf.

Example 36: Motivic transposition in C sections

Con moto (♩ = 72)
at the frog $\frac{3}{16}$

a tempo (♩ = 72)
f intense

The voice-like figures become increasingly rhythmically dense, a feature found in Jewish cantorial music. Intensity builds through C1, before arriving at fast downward arpeggios leading to the *fortissimo tremolo* notes marked “*furioso*.”

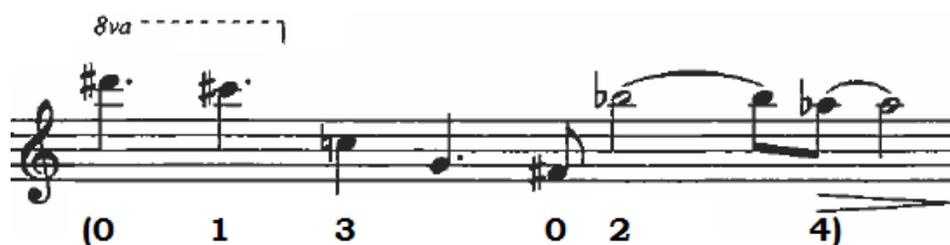
Techniques used in the final movement include *tremolo*, harmonics, motivic resonance, and rapid thirty-second-note *legato* passages serving as transitions between the main motives of the C sections.

Example 37: Motivic resonance

Liberamente
mf cantabile, espr.

In the lyrical sections, the music is highly chromatic and features motives in intervallic expansion.

Example 38: Intervallic expansion



A variety of moods provide contrast between the meditative and lyrical, whimsical, sorrowful, and declamatory. Parallel ascending major-sevenths in rhythmic diminution create a sense of torment.

Example 39: Parallel ascending major-sevenths, rhythmic diminution



The piece closes with the A1 section marked *piano*, “*legato*,” and “*calmo, legato*,” and includes a succession of notes, B-flat – E – B – E-flat – B-flat, in the highest register of the violin. As Ran expresses, the third movement “seems to aim up, up, up, and there you have it!”⁹⁰

Many indications help the performer understand the characters in the last movement, including “*legato*,” “*calmo*,” “*dolce*,” “*cantabile, espr.*,” “*leggiero*, with whimsy,” “intense,” “with growing urgency,” and “*furioso*.”

Shulamit Ran states:

The three movements are linked by some common materials – some rhythmical and melodic cells, and certain thematic/motivic connections. But they are also connected by virtue of the contrast between them, and the fact that together they form a larger arch. Each movement in some way seems to pick up where the previous one left off, and

⁹⁰ Ran, interview with the author.

respond to what has just happened, though with a shift in character. This was arrived at more intuitively than by any kind of rational processes. I have come to trust my instincts, and when I feel that something is “right”—that it makes sense to me—I accept it and let it be.⁹¹

Inscriptions for solo violin is an extremely emotional and dramatic work. For an effective performance, violinists must create a tremendous variety of tone colors and master the skill of quickly juxtaposing extreme characters. The work presents numerous technical challenges as a result of the fast and frequent alternating techniques, *pizzicato* to *arco*, on- and off-the-string passages, sudden dynamic contrast, large intervallic leaps, and rapid shifts. Mental practice combined with the ability to express a wide variety of emotions and advanced technique is essential for a successful performance.

⁹¹Shulamit Ran, interview with the author.

CONCLUSION

Historically informed performances have greatly affected the music of the Renaissance, Baroque, and Classical periods. Recent scholarly research is now influencing the way performers approach Romantic period works as well, but to a much lesser extent. Performers of contemporary music are usually knowledgeable about the background of the composition and composer, but interpretation can always be enhanced through additional information and research.

Musicians may be personally acquainted with composers or have access to writings and interviews. If this is not the case, many contemporary composers are receptive to inquiries about their works. Performers should not limit themselves when searching for information about a piece simply because the notation appears clear and the physics of the instrument have not changed. Much is to be learned that will influence the performer.

Shulamit Ran states in her interview with the author: “One important thing . . . was the opportunity, over time, to meet and work with many outstanding performers that have been fantastically supportive of my music. The fact that this is a very big country that enjoys quite a vibrant new music scene . . . means that I have been able, for a good number of decades, to enjoy first-class performances, and to experience a certain freedom in terms of writing difficult music without worry that these would be rejected because of the demands they placed on the performers.”⁹²

In addition to having met each composer prior to writing this document, the author did extensive research and analysis during the preparation of these works. However, the insights gained from these interviews have enhanced the author’s interpretation.

⁹² Shulamit Ran, interview with the author.

This document illustrates the importance of the solo violin works of Samuel Adler, Chen Yi, and Shulamit Ran as part of the standard violin repertoire. Written in post-tonal lyricism, these works are well crafted, challenge the performer, and are accessible to audiences. A commonality among these three composers is the experience of tragic world events or personal loss. Through information gained directly from the composers, the author's analyses and suggestions for performance, violinists will have greater insight into these works from a technical, interpretative, and cultural perspective.

BIBLIOGRAPHY

- “About the Center for United States-China Arts Exchange.” *US-China Arts Exchange Newsletter* 1, no. 1 (Spring 1980), accessed March 21, 2012.
http://www.chouwenchung.org/culture/1980_spring_excerpt.php.
- Adler, Samuel. “American Composer Sketches: Samuel Adler.” *Music Educators Journal*, 53, no. 7 (March 1967): 41-45. <http://www.jstor.org/stable/3391020>.
- Adler, Samuel. *Canto III* for Solo Violin. New York, NY: Carl Fischer, 2009. First published 1978.
- Adler, Samuel. *In Memory of Milton* for Solo Violin. King of Prussia, PA: Theodore Presser, 2012.
- Adler, Samuel. Interview with the author. Bowling Green, OH, February 23, 2012.
- Adler, Samuel. “Samuel Adler.” Liner notes to *Violin Music by American Composers*. Zvi Zeitlin. Gasparo Records GSCD-279, 1991, compact disc.
- Anderson, Ruth, Anonymous I, Sandra Cotton, Anne E. Deane, Emma Lou Diemer, Pozzi Escot, Vivian Fine, et al. “In Response.” *Perspectives of New Music* 20, no. 1/2 (Autumn 1981 – Summer 1982): 288-329. <http://www.jstor.org/stable/942415>.
- Barclay, Barbara and Malcom S. Cole. “The Toch and Zeils Archives at ECLA: Samples of Southern California Activity to Preserve the Heritage of its Émigré Composers.” *Notes*, Second Series 35, no. 3 (March 1979): 556-577. <http://www.jstor.org/stable/939366>.
- Benveniste, Arthur. “The Ladino Language.” Accessed April 14, 2012.
<http://home.earthlink.net/~benven/ladino.html>.
- Boyden, David D., Sonya Monosoff, Boris Schwarz, Klaus Marx, Rodney Slatford, Carleen M. Hutchins, J. C. Schelleng et al. *The New Grove Musical Instruments Series: The Violin Family*. New York: W. W. Norton, 1989.
- Brown, Emily Freeman. *New Music from Bowling Green, Vol. 4*. Albany Records, B0009ETW0Q, 2005, compact disc.
- Chen, Moh-Wei. “Myths from Afar: Chinese Myths Cantata by Chen Yi.” DMA thesis, University of Southern California, 1997.

- Chen, Yi. Interview with the author. February 10, 2012.
- Chen, Yi. *Memory for Solo Violin*. King of Prussia, PA: Theodore Presser, 2011.
- “Chen Yi.” The Living Composers Project. Last updated June 28, 2004. Accessed March 21, 2012. <http://composers21.com/compdocs/chenyi.htm>.
- Chen, Yi. Liner notes to *The Music of Chen Yi*. New Albion Records NA 090 CD, 1996, compact disc.
- “Chen Yi.” Theodore Presser Company. Last updated December 16, 2011. Accessed March 21, 2012. <http://www.presser.com/composers/info.cfm?name=chenyi>.
- Cole, Malcolm S. “Eric Zeisl: The Rediscovery of an Émigré Composer.” *The Musical Quarterly* 64, no. 2 (April 1978): 237-244. <http://www.jstor.org/stable/741448>.
- de Clef Piñeiro, John. “An Interview with Chen Yi.” *New Music Connoisseur* 9, no. 4 (Fall 2001), accessed March 20, 2012. http://www.newmusicon.org/v9n4/v94chen_yi.htm.
- de la Vega, Aurelio. “Latin American Composers in the United States.” *Latin American Music Review/Revista de la Música Latinoamericana* 1, no. 2 (Autumn – Winter 1980): 162-175. <http://www.jstor.org/stable/780307>.
- Dunbar, Julie C. *Women, Music, Culture: An Introduction*. New York: Routledge, 2011.
- Fleisher, Robert. *Twenty Israeli Composers: Voices of a Culture*. Detroit, MI: Wayne State University Press, 1997.
- Furlong, Ray. “The Reconstruction of Dresden’s Famous Cathedral is Set to be Crowned on Tuesday by a British-built Cross.” BBC News. Last updated June 22, 2004. Accessed March 27, 2012. <http://news.bbc.co.uk/2/hi/europe/3830135.stm>.
- Gao, Shizhen and Haiwang Yuan, “Chinese Tones,” Department of Modern Languages and Intercultural Studies at Western Kentucky University, last updated August 22, 2002. Accessed March 20, 2012. <http://www.wku.edu/~shizhen.gao/Chinese101/pinyin/tones.htm>.
- Guo, Xin. “Chinese Musical Language Interpreted by Western Idioms: Fusion Process in the Instrumental Works by Chen Yi.” PhD diss., Florida State University, 2002. <http://etd.lib.fsu.edu/theses/available/etd-03132003-171652>.

- Heskes, Irene. "Shapers of American Jewish Music: Mailamm and the Jewish Music Forum, 1931-62." *American Music* 15, no. 3 (Autumn 1997): 305-320. <http://www.jstor.org/stable/3052327>.
- Hoffman, Lawrence A. and Janet R. Walton, eds. *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*. Notre Dame, IN: University of Notre Dame Press, 1992.
- House, Kristen Elizabeth. "The Concurrence of Traditional and Contemporary Characteristics in Selected Clarinet Music of Shulamit Ran: A Performer's Investigation." DMA diss., University of Georgia, 2004. https://getd.libs.uga.edu/pdfs/house_kristen_e_200412_dma.pdf.
- Jones, Evan, ed. *Intimate Voices: The Twentieth-Century String Quartet*. Rochester, NY: University of Rochester Press, 2009.
- Kolneder, Walter. *The Amadeus Book of the Violin: Construction, History and Music*. Translated and edited by Reinhard G. Pauly. Portland, OR: Amadeus Press, 1998. First published as *Das Buch der Violine* by Atlantis Musikbuch-Verlag, Zurich and Mainz, 1972 and 1993.
- Kosman, Joshua. "Classical Convergence: Composer Chen Yi's Music Merges Modern with Traditional, East with West." *San Francisco Chronicle*, June 9, 1996. <http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/1996/06/09/PK23798.DTL>.
- Kozinn, Allan. "Composer's Pulitzer Makes the Telephone Her New Instrument." *The New York Times*, April 11, 1991, Academic Search Complete (03624331).
- Krenek, Ernst and Don Harran. "America's influence on Its Émigré Composers." *Perspectives of New Music* 8, no. 2 (Spring – Summer 1970): 112-117. <http://www.jstor.org/stable/832448>.
- Levin, Neil W. "Samuel Adler: Biography." Milken Archive of Jewish Music. Accessed April 2, 2012. <http://www.milkenarchive.org/people/view/all/482/Adler,+Samuel>.
- Levin, Neil W. "Shulamit Ran: Biography." Milken Archive of Jewish Music. Accessed May 3, 2012. <http://www.milkenarchive.org/people/view/composers/576/Shulamit+Ran>.
- McCutchan, Ann. "Shulamit Ran." In *The Muse That Sings: Composers Speak about the Creative Process*, 115-22. New York: Oxford University Press, 1999.
- Midgette, Anne. "Music Review: A Mixed Bag of a Program with an Enthusiastic M.C." *New York Times*, June 20, 2003. <http://www.nytimes.com/2003/06/20/movies/music-review-a-mixed-bag-of-a-program-with-an-enthusiastic-mc.html>.

- Miller, Malcolm. "Between Two Cultures: A Conversation with Shulamit Ran." *Tempo* 58, no. 227 (January 2004): 15-32. <http://www.jstor.org/stable/3878674>.
- Peck, Robert W. "The String Quartets of Shulamit Ran." In *Intimate Voices: The Twentieth-Century String Quartet*, edited by Evan Jones, 309-22. New York: University of Rochester Press, 2009.
- Pellegrini, Nancy. "Lin Yaoji: 1937—2009." *Strad* (September 2009): 49-50. Academic Search Complete, EBSCOhost.
- Pollack, Howard. *Harvard Composers: Essays on Walter Piston and his Students, from Elliott Carter to Frederic Rzewski*. Metuchen, NJ: The Scarecrow Press, Inc., 1992.
- Ran, Shulamit. *Inscriptions for Solo Violin*. Bryn Mawr, PA: Theodore Presser, 1995.
- Rao, Nancy Yunhwa. "Hearing Pentatonicism Through Serialism: Integrating Different Traditions in Chinese Contemporary Music." *Perspectives of New Music* 40, no. 2 (Summer 2002): 190-231. <http://www.jstor.org/stable/25164495>.
- Rao, Nancy Yunhwa. "The Tradition of Luogu Dianzi (Percussion Classics) and Its Signification in Contemporary Music." *Contemporary Music Review* 26, nos. 5/6 (October – December 2007): 511-527. Academic Search Complete (07494467).
- "Samuel Adler." Naxos Music Library. Accessed March 25, 2012. http://www.naxos.com/person/Samuel_Adler_18960/18960.htm.
- "Samuel Adler." The American Academy in Berlin. Accessed April 2, 2012. <http://www.americanacademy.de/de/home/person/samuel-adler>.
- Schweitzer, Vivien. "Gongs, Cymbals and Violin Blended Into One Idiom." *The New York Times*, (Oct. 28, 2009): 5, Academic Search Complete (03624331).
- Shrude, Marilyn. "Teaching Composition in Twenty-First-Century America: A Conversation with Samuel Adler." *American Music* 26, no. 2 (Summer 2008): 223-245. <http://www.jstor.org/stable/40071704>.
- Shulamit Ran. *Inscriptions for Solo Violin*. Bryn Mawr, PA: Theodore Presser, 1995.
- "Shulamit Ran." The University of Chicago Department of Music. Accessed May 3, 2012. <http://music.uchicago.edu/page/shulamit-ran>.
- "Shulamit Ran." Theodore Presser Company. Last updated February 23, 2012. Accessed May 3, 2012. <http://www.presser.com/composers/info.cfm?name=shulamitran>.

- Tobias, Ruth Marion. "CFM Musicians." *Intermezzo* 67, no. 3 (March 2007). Accessed May 5, 2012. <http://cfm10208.org/site/members/intermezzo/Mar07.pdf>.
- Wedemeyer, Dee. "Arts Abroad: A Chinese-Born Composer and Her Own Long March." *The New York Times*, March 27, 2001. [http://www.nytimes.com/2001/03/27/arts/arts-abroad-a-chinese-born-composer-and-her-own-long-march.html?scp=1&sq="arts+abroad](http://www.nytimes.com/2001/03/27/arts/arts-abroad-a-chinese-born-composer-and-her-own-long-march.html?scp=1&sq=).
- Wolpe, Stefan and Augustin Clarkson. "On New (And Not-so-New) Music in America." *Journal of Music Theory* 28, no.1 (Spring 1984): 1-45. <http://www.jstor.org/stable/843449>.
- Xiang, He. "Selected Works for Violin and Piano by Chen Yi: Western Influences on the Development of Her Compositional Style." DMA thesis, University of Nebraska, 2010. <http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1021&context=musicstudent>.

APPENDIX A

INTERVIEW WITH SAMUEL ADLER

February 23, 2012, Bowling Green, Ohio

GALU: Thank you so much for seeing me today.

ADLER: It's a great pleasure.

GALU: It is very generous of you. I have a series of questions and feel free to elaborate.

ADLER: Don't worry about it. (Laughter)

GALU: How has living in the United States affected the development or progression of your compositional style?

ADLER: Of course I was a small child when I came here, so my whole upbringing is in the United States. I feel that I am nothing but an American composer. You were going to interview my other two colleagues, both of whom did not grow up in this country. There is definitely acculturation going on, but that did not happen to me. I was a child, age ten, when we came here and I don't really know any other culture. I have been back to Europe many times every year, as a matter of fact. European culture is certainly a part of me. My parents were both educated in Europe, so therefore I am not at all unfamiliar with life there. As far as an influence of America is concerned, I was a student of Aaron Copland's. He once said, "You know, my two most American students are the two refugees I have, Lucas Foss and you." You see, that is actually true. When you come here as a child, you become almost super American. You want to do everything not to be called a foreigner. It is also especially true of language. When you come here as a child, especially before the age of twelve or thirteen, it is much easier to lose your accent. People still say that I have an accent, but it must be very slight. There is an intonation that is different, but there is no real accent. My sister was two years younger than I. She became so used to the New York accent. After about two or three months, everybody thought she was born in the Bronx. I must say that your question is a good question; except it does not pertain to me. It does pertain to the other composers you are interviewing, because they had their maturation in another culture and that makes a big difference.

GALU: Is it safe to say you consider yourself an American composer of German descent or merely an American composer?

ADLER: An American composer. I was born in Germany; I do not deny that. However, I feel that the German experience of that time had a negative influence, but since I was so young and our parents were so protective of their children, it did not have a lasting effect.

GALU: Thank you. You completely answered my first question. What composer or composers in the United States or abroad has/have been the most influential to you and how?

ADLER: That is also an easy question to answer, because I think every composer in those days could not forget World War II. Eight after the war, we were influenced by the whole idea of "sounding American." Because the composers were Aaron Copland, of course, and our other teachers, Walter Piston, Randall Thompson, and the rise of somebody like Bernstein, was a tremendous influence. On the other hand, my first composition teacher was Hindemith's favorite student, Herbert Frohm, wrote mostly liturgical music after he came to this country. He studied with Hindemith both in Germany and here in the United States. Hindemith's influence on me was tremendous when I first started composing. I did have the two

influences of America and of Germany. It is also interesting that when Hindemith came here first, just like Stravinsky, there was an over enthusiasm about being American. I was once at a conference with Stravinsky. You could say anything to Stravinsky except anything negative about America. He loved the country and it gave him a good home. He was at home in Paris, and also in Berlin. However, California is like Paradise to Europeans, because of the weather. Hindemith was a tremendous influence, especially before I studied with Copland. Irving Fine, my mentor at Harvard when I was a graduate student, insisted I go and study with Copland. He said otherwise I was going to be another little Paul Hindemith, and he was absolutely right. It was so easy for me to write in that style; I turned out one piece after another, all sounding like bad Hindemith. I am reminded of that, because the first published work of mine was a sonata for horn and piano. It was written with great heat and verve for my girlfriend, a horn player. She gave a recital and she asked me to write her a sonata. All she had to do was say that, and the next day there was a sonata. I am sorry to say that it is my most performed piece. I don't want to hear it anymore, but there are few days when I don't receive an email from some student who says, "I'm playing your horn sonata and it's just the most wonderful piece." You can't write back to them: "I think you're mistaken. I don't think it's such a good piece." You just say, "Thank you very much" and that's it. Therefore, influence of Hindemith was spectacular on me. Then, after studying with Copland, everything turned around and I became a different kind of composer.

GALU: Your creation ranges—

ADLER: It has been a long life; don't forget.

GALU: Fortunately for us!

ADLER: No, I am happy. I can see different periods now, and there was a twelve-year period of writing serial music. That was important to me. The piece you are playing is influenced by that.

GALU: I cannot wait to ask you about it. I have the music here. What violinist or violinists have/had influenced or changed your approach to writing for strings?

ADLER: I was a violinist myself, so it was built in, because I loved the violin, I the viola, and strings. I have to tell you that writing works for the violin was more difficult than writing for any other instrument, because I have such respect for the composers of violin literature. I have just finished a violin concerto. It was a difficult piece to write, having to compete with Bach, Mozart and Beethoven, and then Mendelssohn, Brahms, Bruch, Wieniawski, and Sibelius. I almost want to say, "Why do you want a violin concerto from me? I can name you a few that you should play."

GALU: We have been waiting for your violin concerto.

ADLER: That is the wrong way to look at it. It is quite different from my other concerti, because it does not follow the same basis. As a matter of fact, someone looked at it this week and said, "You know, you are getting more French all the time." I cannot see it, but I think there is something to that. My harmony is changing a little. I think it is influenced by the tough kind of harmony that came from writing serial music. It is becoming much less abrasive. I will put it that way.

ADLER: Did you write the violin concerto with somebody in mind or dedicate it to someone?

ADLER: No, this was written for a competition. Everybody has to play it, which is nice. I did not write it with anyone in mind. Usually I do. Every other concerto that I have written was for somebody. Though it was for a competition, I did not make it generic. It is still very personal to me, especially the second movement. I am a very optimistic person and I like to write a

piece where the performer is challenged, no matter who it is. It is a difficult piece, but it is playable. The most important thing to me is not that the person comes up to me and says, “Oh, Sam, this piece is so hard,” but, when they learn it, they say, “It was all worth it.” I would feel defeated if somebody said, “It is so hard and I know it now and it really doesn’t mean anything.” You see, that would be a real defeat. Therefore, this is an optimistic piece, and vital and always going steaming ahead. Someone wrote in a dissertation about me some time ago that I am an “athletic composer.” This piece is an athletic piece.

GALU: I cannot wait to study and learn it. I have approached several of your works that include strings. They are not easy but they are well suited for the violin and have been worth learning.

ADLER: Oh, good. I do not write a piece for the audience, or only for myself. I want the performer to enjoy the work, so the performer can give that joy to the audience.

GALU: You certainly are doing that. Do you feel that your compositions have enhanced the technical possibilities and means of expression on the violin? I believe you already answered that question.

ADLER: I would hope that I have given something to the repertoire. I think there are two kinds of music for violin. One is the music by the great violinists themselves starting with Paganini, Wieniawski, Sarasate, and Ysaÿe. Those are all wonderful pieces, but they all, except for Ysaÿe, lack a little depth. Paganini is wonderful to play and was written for that reason. It was not really written for the way we hear it today. It is performed today as in the same class as Bach and Beethoven, but it is not. Paganini’s works have given the violin every technical prowess. If you can play Paganini, you can play anything. We have not done that in twentieth and twenty-first century music. There was a period, specifically Berio’s *Sequenzas*, where the composer tried to write pieces that would take the instrument out of its norm. I think that is important. At the same time, Berio made the instrument sound unlike itself. If I may come back to *Canto* for a minute, now at total of 21 works written for specific instruments, these works can be played without gimmicks, without knocking on the instrument or throwing it and catching it, or whistling, etc. Berio was the opposite. His *Sequenzas* are wonderful pieces. Berio wanted to extend the techniques of the instrument rather than write for it. That is the difference. Now I have written for every instrument and I feel that if you play those pieces, they are satisfactory without altering violinistic technique.

GALU: Absolutely, I agree.

ADLER: This was a problem for me. At one time I tried to experiment a great deal, but it did not work for me. It just didn’t. I have written several pieces where the voice has to do all kinds of things, *Sprechstimme*, etc., Incorporating other elements works better for voice than anything else, because the voice is like an actor. But an instrument is not an actor. I think much of the schism between composer and performer that occurred in the twentieth century was the fault of the composer. We wrote things for the instrument that should not be there. A good example is Krzysztof Penderecki, a great composer, who when he was in his “Polish” period wrote pieces that made the instruments sound in ways that they should not. One example is in the string quartet. I was in Poland when Penderecki was also still there and we became close friends. He does not write like that anymore. Why? Because all he had to do (he never talked about the music) was show the musicians how to do it, or tell them how to do it. There was no music left. He found out that everybody used two instruments, one to play his music, which sounded like a cigar box; and one to play Beethoven which was a Stradivarius. In

order for his music to be played on the Stradivarius, he would have to change music he was writing and that is why he changed.

GALU: I always wondered.

ADLER: Also he was just so tired of explaining everything to everybody. We had a string quartet come over from his school, the Conservatory in Krakow, and they arrived with two sets of instruments. We asked them why and they said, "We play Polish music on these and we play Haydn on these." Well, that's the answer.

GALU: I always wondered why Penderecki changed his style so radically.

ADLER: The viola and the cello concertos are great.

GALU: Sublime.

ADLER: Beautiful.

GALU: How much of your background, religious and cultural upbringing, social-economic factors, and family heritage has influenced your music?

ADLER: My father had a great influence on me. He also was a composer, writing mostly liturgical music. We had a musical home. My father was an excellent pianist. We played sonatas from Bach to Bartók every day that I was home for at least two hours. This was a great influence on me and he was a cantor, so I learned all the liturgical things. I started out my career as a music director in a temple. I wrote a great deal of the music that we needed, because there was not enough music. I wrote a lot of music for children. This influenced me and I love all kinds of chants, whether they are Armenian, Gregorian, Lutheran, Anglican, or Jewish chant. I have used chants a great deal in my music. It speaks to me, because there is something spiritual to them, to the simplicity, the great expansion of a chant that can speak to an audience. I have used chant in my music, because it speaks to me and I think it speaks to the audience. I am a religious person, not in the way of most people. I do not have to attend services every week to be religious. There is a spirituality that comes through in music and that comes through also in religion. I feel that many people misuse religion, because they use it for political purposes instead of spiritual purposes. Therefore, religion has influenced my life in a good way.

GALU: As you said, religion as institution--

ADLER: Has influenced my life. I have used a great deal of biblical material. I have written an opera on a biblical theme and three oratorios on biblical themes, only things that mean something to me. I try to find subjects that are allegorical. The Bible is an allegorical book; it is not a book that was given at Sinai. If people believe that, it is fine, but I cannot believe that because it was written over a period of six or seven hundred years. That is what makes it so great, because it is an experience of a people. The allegorical stories in the Bible make wonderful musical vehicles. My first choral piece was the *Vision of Isaiah* which I think is a germane lesson to learn. We are all asked whether we want to do something in the world and we always have to answer, "Here I am; send me." I wrote it and it was my dissertation. Randall Thompson told me that it could never be done.

GALU: Why?

ADLER: Because it was too difficult. I did not agree and proved him wrong. When I went into the army, one of my friends took the piece and performed it. He had one chance with the Boston Symphony and he did this piece. He had a chorus and he used this as a vehicle. Randall Thompson did not speak to me again.

GALU: Since?

ADLER: [*Laughter*] That's okay. I made peace with him. He came to Rochester many years later and I was chair of the composition department at Eastman. I invited him to do a seminar and he was very nice.

GALU: He started to speak to you again?

ADLER: He was okay with me. [*Laughter*]

GALU: Egos are tough.

ADLER: Oh yes, and especially composers. We have to be very careful about egos.

GALU: I think violinists as well.

ADLER: Everybody.

GALU: What inspires your creative process?

ADLER: I am inspired by the person for whom I am writing. About the violin concert, I have been a judge at this competition for several years and have been inspired by the young people playing. As a matter of fact, the first performance will be by a fellow who won the competition by playing the huge cadenza from Shostakovich's first concerto. He played it as if it were nothing. He is going to do the first performance of this piece and I felt and knew his technique. It is limitless. That is why I wrote it. So, it is always a person or a group. I have written nine string quartets and each one is for a different group. I have always been happy to do that. The same thing is true with orchestras. I never write for an orchestra that I have never heard.

GALU: How interesting.

ADLER: They can send me a CD and see what they can do.

GALU: This makes total sense, but never crossed my mind.

ADLER: Just think about in the past. For whom did Brahms write the clarinet sonatas? His friend; the clarinetist who he knew perfectly. The same thing--

GALU: The violin concerto.

ADLER: Right, Joachim. As a matter of fact, they had a big fight over the violin concerto, because Joachim told him certain things. Brahms did not want to change them, and Joachim said, "Then I won't play it." Yet, he played it after all. If you leave it up to performers, there will be no progress in the technique. Just think about it. The composer challenges the performer to do something. Tchaikovsky concert: They said it cannot be played. Somebody played it, so now every student plays it. If it were left up to performers, they would play the same pieces over and over. The best example is Bartók. He was not a string player; he was a fantastic pianist. He got together with Kolisch⁹³ and Kolisch said to him: "These pieces are impossible. You can't play them." He sat down with him and said, "I want you to play just this." And, of course, he could play it. He then said, "You can play this, you can play that." I can mention many composers. One that comes to mind right away and is still alive is George Crumb. George Crumb wrote pieces for Jan DeGaetani, a close friend of mine, and I wrote some pieces for her too. Crumb started this woman's career by telling her that there is nothing she cannot do. That's the way it is and that's why. When somebody says to me: "This piece is impossible" and I know it isn't, by the time that person learns it, the technique will have come from there to there. There will be some progress; there would not be without composers.

GALU: I know I have looked at pieces of music that I heard and wanted to perform. I opened the score and said: "I cannot." I learned it anyway and it was great.

⁹³Rudolf Kolisch (1896–1978) was a Viennese violinist and member of the Kolisch Quartet and Pro Arte Quartet.

ADLER: Sure, that is right. All progress in music is from new works. Look at Bach. He wrote so far over the heads of people of the time. Today, every student plays those trumpet parts. This is the wonder of the art of composition. If you write a low F-natural for the violin without *scordatura*, it just cannot be played, because it is not on the instrument. That is kind of silly. You don't do that unless you don't the instrument. Beyond that, you can go pretty far.

GALU: I will remember that. How do you advocate for classical music and specifically new music?

ADLER: You just play it, and you don't fool the audience. The worst thing you can do is say, "Don't be afraid. It is not going to sound like Mozart, but it is not going to be bad." Look, they haven't heard it. The thing to say to them is, "I'm excited for you to hear this piece, because what I want to you feel is not a specific emotion, but that it will do something for you, if you give yourself to the piece." That is why I am against long pieces of contemporary music. It is so different from what people are used to. If you write a ten-minute piece, they can take that. After they know a little bit more about it, they can take a twenty-minute piece. But you see, the Mahleresque kind of writing an hour-long symphony, well, you can take it from Mahler, some people can. I am not so sure I can all the time. You can take it, because he is speaking a language you understand. I was lucky. In 1976, I was commissioned by the Library of Congress to reconstruct the first American opera called "Disappointment." There was no music. There was text, but no music. It was a ballad opera. And it says: "This is to be sung to the tune of 'Yankee Doodle.'" I worked with a musicologist who went back and saw how "Yankee Doodle" was sung in 1767 when this was written. We did this, and then I thought to myself: "Who was the great composer resembling Haydn and Mozart in those days?" But, they did not know Haydn and Mozart in this country, right? They used Elizabethan tunes as the opera tunes. What I did was write in a pseudo-style of the times, because most of these tunes were modal and the language was tonal. It is a mixture of things, but it was such great fun to write it. It sounds sort of like Mozart; not as good, but it does sound like it. The performance was a huge success, because it did not sound like twentieth-century music. The idea of writing in style, you have to sort of say, "Okay, that's not me. I will do it and I can find the heritage." I have done a lot of that. I have a piece called *Joy Amour Cortezia*.

GALU: We performed it here.

ADLER: Right. It is based on old material. At the first performance in New York, Aaron Copland was there and I got a call from him. He said, "You know, it sounded like Praetorius studied with Aaron Copland." It is true in the last movement which is Praetorius. I wondered how I would feel about this wonderful dance. That is the way I can feel.

GALU: It sounds great.

ADLER: I am glad you like it. It is in the style of the times, yet not exactly. We can do that. I don't want to do that all the time, but it inspires. I actually wrote it for the Fort Worth Orchestra's trip to China. I wanted to show the progression of music in Western terms, and that is why it was written that way.

GALU: Fantastic. When I joined the faculty at Heidelberg College, my recitals were predominantly Romantic music and the audience loved it. Now, I do a lot of contemporary music. If I play a recital completely consisting of Romantic music, many older people in the community are wondering, why there isn't anything new?

ADLER: Interesting that you say that, because I have a story that is similar. When I got out of the Army, I went to Dallas and became music director at Temple Emanu-El and conducted the

opera for seven years. People were used to a certain style of music, especially in churches and synagogue. Contemporary music has a difficult time getting in. I formed a choir from the congregation. We had a hundred voices in the choir. It was wonderful. It was like a family.

GALU: Was it a mixed choir?

ADLER: Yes and it still is. I hear from the people all the time. We did all the new music that was being written for the synagogue. We were the first to do it. We did the Bloch service, the Milhaud service, the Castelnuovo-Tedesco service, all these big things, and people were just blown away. They said, "Oh my God; this is as good as going to a concert! And it is spiritual. We love it!" Sometimes we did not have rehearsals, so we went back to some old things and people came up to me after and said, "Didn't you have rehearsal this week? How come you sang all that old stuff?" We got them to that place. I am sorry about what has happened to liturgical music in churches and synagogues: the pop influence. Everybody now does pop music. As far as I am concerned, that is the wrong way to go.

GALU: It is. I personally agree.

ADLER: One cannot do anything about it, so I won't talk about it. (Laughter) I don't want to talk about it.

GALU: It is a can of worms we won't open. Of course, you answered this question. Is the audience an important factor to consider when composing?

ADLER: Of course, but you should not write down to them. That is the most important thing. You write what you want to write. I will give you an example of an interesting story. The problem is the pre-condition of the audience and what the managers of orchestras, for instance, say to the audience. "You shouldn't really do new music at all; it sounds dissonant." The word "dissonant" is just horrible. Each of my quartets is different from each another. The sixth string quartet is with voice, and it is my most far-out piece, I think. Its first performance was by the Fine Arts Quartet with Jan DeGaetani at the Goodman Theatre in Chicago. I was there with my wife and we could not park anyplace near there, so we parked far way. All of a sudden, I said: "I think I left the lights on in my care." In those days if you left the lights on, you had no battery left, so I ran back. By the time I got back the performers were already onstage. There was a seat right at the last row and an elderly lady was sitting next to me. She said, "You don't have a program? They're doing these wonderful two solo Bach cantatas which are going to be just beautiful. Then they are going to play this awful piece by this American composer." So I said, "Do you know the piece?" She said, "No, but I know it is going to be terrible."

GALU: You didn't say anything else?

ADLER: No, of course not. There was no intermission. I was sitting next to her and, of course, afterwards they asked me to come to the stage. She almost had a cow. She came up to me and she was so stressed and apologetic. She said, "Mr. Adler, it wasn't as bad I thought." I'm sorry to say that kind of mindset is taught to our audiences and we have to fight it. I don't write a melody like Schubert. I'm not saying Schubert melodies are bad. They are the greatest in the world, but I don't write like that because I don't live like Schubert. You have to make the audience understand that. There is one composer who can do that better than anybody and that is Elliot Carter. Elliot Carter comes from a rich family, Carter Underwear, who are millionaires. He was in business before he became a composer. He tells the people, "I write music for you. I know how difficult and how complex your life is in business, because I have been in business. That is why I write very complex music for you." Everybody says, "Oh man!" They may not like it, but they know it is for them. That is the

way to talk. We live in a complex world and Beethoven did not know anything about walking on the moon. He thought the moon was made of cheese or something. It is so different and we have to let our audience know: “You do not want me to write like Mozart, although he’s the greatest composer.” I write the way I feel life is, just like Mozart did. Why did Mozart write differently from Bach?

GALU: Different times, different life.

ADLER: Very different times! Bach was the most religious man in our spectrum of composers. Mozart was a free spirit. Yet, in his last seven years, he became aware of the music of Bach and it changed his life. You don’t have to be like Bach to love Bach, but you have to be Bach to write like Bach.

GALU: That is amazing. Talking about contemporary music, as you know we had to learn all the Classical and Romantic and what was considered Contemporary repertoire.

ADLER: You are right. At one time it was contemporary.

GALU: We had to learn it all. I had a moment right after I arrived in the United States when I felt uninspired. I was performing the same pieces that I have played all along and I felt burnt out. Then I started to perform new music that was newly composed, and I felt, “I have something to give.”

ADLER: Yo-Yo Ma gave an interview to the *Times* a few years ago and he said, “I was tired of what I was playing. Another Dvorak Concerto? Come on. Then I went and played a lot of new music. It gave me a new perspective on the old.” I think Heifetz was very wrong when he said, “I play contemporary music to show how good the old masters are.” I think that is ridiculous.

GALU: To put it nicely.

ADLER: He played everything great. I once had to conduct a rehearsal, I was the assistant conductor at Dallas, and we did the Miklos Rozsa Concerto. Heifetz did not just know the violin part; he knew the orchestration as if he had written it. We were doing the last movement with loud orchestra playing. All of a sudden he stopped and said “Sam, he played an F-sharp, that’s an F-natural in the piccolo.” This man was the greatest musician ever. He could play anything and he was also very smart. When he missed a harmonic, not even a wrong note, in Saraste’s *Zigeunerweisen*, he refused to play in public any more.

GALU: I did not know that.

ADLER: He played privately. He had the trio with Piatigorsky, but they never performed anymore, not with Heifetz. He was perfect, you may have not liked the interpretation, but you cannot say anything about the technique.

GALU: I don’t know how he did it, looking at his position.

ADLER: Yes, but take somebody like Milstein, who, at 85, was able to record all of the Bach Sonatas Partitas. It was as if he were 18.

GALU: Indeed. The length of his playing career is still talked about in Europe.

ADLER: Yes, it is unbelievable.

GALU: You have written a series of pieces entitled *Canto* for solo instruments. What were the guiding principles/commonalities as a collection, as you created them?

ADLER: That is a very good question. Starting in 1970, I was at the Eastman School, and all the faculty were close friends. There were four wonderful trumpet players. They said “You know, Sam, we don’t have enough music for solo trumpet.” Hindemith wrote a sonata for every instrument, including alto horn and all kinds of instruments. I decided I was going to write a solo piece that is like a concert etude. It is not an etude that you would practice at

home to learn your scales and arpeggios. It is a concert etude that shows the limits and possibilities of the instrument. I wrote four movements, *Canto I*, each movement dedicated to one of these four trumpeters. The next year somebody asked about trombone, and so on. The third one is the *Canto* for violin, which is written for my dear friend Zvi Zeitlin. We have known each other since we were students together in 1949 at Tanglewood. Zvi was the concertmaster of the student orchestra, which was not a student orchestra, but was like the Boston Symphony. We had known each other and then worked together. As a matter of fact, the first thing I did with Zvi was the Stravinsky Violin Concerto.

GALU: You quoted the Stravinsky Violin Concerto in *Canto*.

ADLER: A little bit of the Stravinsky, that is right. *Cantos* are a series of pieces written for particular people who had an influence on my thinking, the way they played their instrument. Some are more experimental. For instance, the saxophone one is more experimental than the violin one. The later ones do not focus as much on extended techniques, but more on the beauty of the instrument. For instance, I love the English horn, so when Tom Stacy asked me to write a piece, I thought to myself, "I can hear him playing Berlioz Overture to *Roman Carnival*. That is the way I would love it to be." It is more lyrical. Or piccolo, for instance. One of my orchestral pieces, a Concerto for woodwind quintet and orchestra was played by the Saint Louis Symphony under Leonard Slatkin, and the piccolo player came up to me and said, "I love your flute music, why don't you ever write a piece for piccolo?" There, by the way, I used a Gregorian chant, combining a newer instrument with an old idea. Each one was a challenge and I just love to write these pieces. Now I have twenty-one and the most difficult one I ever wrote was for harp and that is the end. The performance of the harp piece by the young woman I wrote it for was so fantastic. I could not imagine anybody playing better than that. She is one of the harpists of the New York Philharmonic and a great player. It is very difficult to write for harp, because my style is so chromatic and harpists have problems with chromaticism. It was worth it. I learned a lot from it.

GALU: Have you had any of the performers come to you and ask if they can change this or that?

ADLER: Oh, yes, but not much. I have to say, very little. The one for cello had some problems because it starts with the open C string and the peg is turned down to B natural and back to C. As you know as a violinist, that is impossible. The pegs slip and it just did not work. There are those problems that we faced.

GALU: In both *Canto III* and *In Memory of Milton*, you employ frequent changes of meter, including mixed meters, perfect intervals, gradual acceleration in the repetition of a single pitch, and major sevenths. Are these elements a regular part of your compositional style?

ADLER: They are. I guess I cannot sit still long enough to stay in 4/4 all the time. That is especially true of my last movements that go into 6/8. I always feel not enough has been written in 6/8. 6/8, 3/8, 4/8, things like that, make me happy. That has become part of the style. I have written a lot of music for band or wind ensemble and they play much too frequently in the same meter. It comes from marches. The new music for wind ensemble is so free and I have enjoyed doing that. The other thing about writing for wind ensemble rather than orchestra, you get more rehearsals. Because they are in colleges, they can rehearse. My third symphony is for wind ensemble and it is an extremely difficult piece. They have fourteen rehearsals and they can learn it.

GALU: Plenty of time. How about the repetition of the same pitch?

ADLER: That comes from chant. It comes from singing rather than from playing. It has also become a little bit of a modern cliché already. It is an intensification of the same pitch. That is what it does.

GALU: It is a great effect.

ADLER: It makes it more intense. That is the idea.

GALU: Thank you. Two more questions. Did you musically quote Milton Babbitt's name *in In Memory of Milton?*

ADLER: Yes. The beginning is sort of his name.

GALU: The E and the B?

ADLER: The M is "c" and it is transposed that way.

GALU: I brought a clean copy with me.

ADLER: I am going to give you a print copy; it just came out last week.

GALU: Fantastic. Thank you! I am going to sit next to you.

ADLER: If you start with C being C and D being C-sharp, then E and so on and so forth, you get to M as C again. The A-flat is I and that is how I got it. It works out sort of twelve-tone like.

GALU: Please feel free to walk me through this.

ADLER: One, two, three, four, five, six. Then you turn the hexachord around and you get these notes.

GALU: I have been counting and I---

ADLER: You should not count, because the C is repeated. You see, I don't ever go strictly by the rule.

GALU: I know. You did say in one of your works that "unrelenting atonality is devastating for the listener."

ADLER: I just cannot go with it. Even here you get a sense of major/minor with the idea of A-flat and C. That comes back all the time, because here you have the D and B-flat. It changes all the time, the idea of major minor thirds which come all the way through, and of course my favorite interval of sevenths always comes through. At the end when the theme comes in octaves, it comes like a determination that this is, I want to have this, because he was very happy, ebullient person who just loved life. He loved to drink and eat. Everything was great that way. I felt that this was a kind of a statement of life, even though there is death, there is still life. After all he was a composer. He is going to be, whether his music is--

GALU: Immortal.

ADLER: Definitely. My last lesson with Walter Piston was an interesting one. He was worried about what was going to happen to his music in thirty, forty, or fifty years. At that time he was the most performed composer. Everybody played Piston. Today his music is not performed that often. He said, "I worry that in the future I will only be known that I wrote a harmony, a counterpoint, and an orchestration book." Having written an orchestration book, I sometimes worry about that too.

GALU: I have a hard time believing that.

ADLER: You never know. Piston was a violist and a violinist. He wrote so beautifully for those instruments. There is a recording with my viola concerto and the Piston and the Harbison Concertos. Now all of a sudden everybody is playing the Piston Viola concerto, because they never knew it before.

GALU: Exactly.

ADLER: There's no excuse for it. It's the most beautiful piece.

GALU: In the end, it will be up to us, the performers, to keep the legacy.

ADLER: That's the thing. I have not been as lucky as some who have had really big name soloists constantly play their music. Even though my wife is a conductor, I have not been lucky with the great conductors, because they do play my music occasionally but when they think of most American composers I fall in the middle because I am too old to be a young composer. I am too young to be one of the established composers of the past. I am not complaining, because I get enough performances. I don't worry about the idea of being "famous." I mean, "So what."

GALU: I have to tell you what happened this summer. An established American conductor whose name I do not remember was conducting in Romania. We all went out after the concert. I was visiting. A former viola student from BGSU said, "Dr. Emily Brown from the United States comes next week. Do you happen to know her husband is Dr. Samuel Adler?" He said, "Who doesn't?" Just so you know.

ADLER: Look, I am not complaining. I am just saying that you can never tell. Piston was right. You cannot tell what will happen to your music in thirty years. Everybody knows Piston because they have studied his books. I have been lucky with the orchestration book.

GALU: It is essential for us.

ADLER: I tried hard and every note in the book is recorded which makes a big difference for teaching. You don't have to find the excerpt. It is right there.

GALU: That is fantastic.

ADLER: I am doing a fourth edition now. You have to do a new edition every ten years for cosmetic purposes and renewal. Even though they are making so much money on this book, they always want a new edition.

GALU: If somebody like me would like to record one of your pieces professionally in Europe, would they come to you to ask permission?

ADLER: No. You have to go to the publisher. There is no problem. They are happy to give permission.

GALU: The publisher would contact you?

ADLER: No. Sometimes I get a recording, especially from Europe, of a piece of mine. All of a sudden it has been recorded and you did not know. The publisher takes care of these things; it is the same thing with performances. Somebody asked me the other day, "Do you get a lot of performances of this piece?" I can tell you when the royalties come in. I never know and they come from the strangest places especially today. People go on the internet and look up "tuba." Who has written a piece for tuba and they find there is a *Canto* for tuba. You really do not know. It is a big world, I just wrote a solo bass trombone piece for an absolutely superb trombonist in England. He had played my solo trombone piece *Canto II*. He wrote me and he said, "I have some money and I would like to commission you to write a piece." February 4th the piece was premiered. I have not heard it yet, but he played it in England for the Trombone Society. That is how things get around. They sold 187 copies of the piece.

GALU: In the end, it is up to the performers, after the work is written.

ADLER: That is the thing, so I hope you perform the piece in Europe!

GALU: I will, this summer.

ADLER: Good!

GALU: Thank you so much for agreeing to see me today.

ADLER: It was my pleasure.

APPENDIX B

INTERVIEW WITH CHEN YI VIA E-MAIL CORRESPONDENCE

February 10, 2012

How has living in the US affected the development or progression of your compositional style?

The multicultural society and the vibrant environment have influenced me and my creative work tremendously since I came to the States in 1986. I have composed most of my major works here for numerous musician friends to perform throughout the world.

What composer(s) in the US or abroad has (have) been the most influential to you and how?

Bartók (the approach to his native culture), Stravinsky (the brave searching for his own voice), Debussy (the beauty of art form in musical structures & textures), Schoenberg (the musical language, to free the tonality and the use of *Sprechstimme*), Lutosławski (the combination of heart, passion, drama and sonority), Chou Wen-chung (the hybrid of East and West), Wu Zu-qiang (my systematic composition mentor in China who has an open mind), Davidovsky (inspiration from electronic music in acoustic composition), Zheng Zhong (my first composition teacher who encouraged me to speak in my own language in my composition), and Steven Stucky (the deepness in musical expression and technical pursue, as well as the responsibility to the cultural society).

What violinist(s) had (have) influenced or changed your approach to writing for strings?

Heifetz, Kreisler, Menuhin, Ma Sicong, Paganini, Wieniawski, Bacewicz, and more.

Do you feel that your compositions have enhanced the technical possibilities and means of expression on the violin? Please give specifics.

Yes, absolutely. The violin speaks in my voice, my language, and my style, with my expression and my thought, in lyrical tunes and virtuosic textures. The application of all techniques learned from western music repertoire is combined with the performing techniques and style of Chinese instrumental and vocal practice, to make the sweet and passionate singing, the exaggerated sighing and reciting tunes, and dramatic passages.

What do you think the composer's role and responsibilities are to today's audience, musicians, and society as a whole?

The modern society is like a great network of complex latitudes and attitudes; everything exists in equal rights under different cultures, environments and conditions. They keep changing at every moment and interact with the others, so that each experience that we come across can become the source and exciting medium of our creation. As to the music composition, it reflects the precipitation of a composer's cultural and psychological construct. A serious composer should learn to choose and adjust the yardstick, to establish some relatively stable principles on which he or she can base the creation.

I believe that language can be translated into music. Since I speak out naturally in my mother tongue, in my music there is Chinese blood, Chinese philosophy and customs. However, music is a universal language, I hope to get the essence of both Eastern and Western cultures and write more compositions that embody my temperament and spirit of this brave new epoch, to improve the understandings between peoples from different cultural backgrounds, for the peace of our new world.

What inspires your creative process?

Life, society, culture, people, nature, and love.

How do you advocate for classical music and specifically new music?

Share creative ideas and find opportunities for musicians, composers, arts organization leaders, and give innovative and practical suggestions. Always advocate excellent composers and works, as well as outstanding performers, by distributing information around the world.

Is the audience an important factor to consider when composing?

Yes, it is, particularly when I write for specific occasions like education programs or for young audiences, I would keep them in mind when I compose. However, when I write a general commissioned work, I don't aim for any group of audience. My music should be appreciated by different groups of audiences, as long as it's inspiring.

***Memory* for solo violin was written for your violin professor Lin Yaoji. Please describe his influence on your life and career. Feel free to elaborate on any specifics regarding his life, work, students, etc.**

Here is the condolence letter that I wrote to the Central Conservatory of Music when Prof. Lin passed away:

亲爱的林老师：我实在不愿意相信王院长在北京十六日上午第一时间打来的越洋电话，知您早晨没有按时起床去饮早茶的悲痛消息。记得我上学期末回京，您不是还高兴地来出席我中央音乐学院第八届音乐节开幕音乐会、满意地聆听刘霄与青交在国内首演我的小提琴协奏曲《中民族舞组曲》吗？这是学生第一次用小提琴作品向您作现场汇报啊！还记得吗，二十五年前您我在大学时作的第一弦乐四重奏推荐到南斯拉夫首演后还一再鼓励我要发挥自己的弦乐演奏特多为我们的中华民族音乐发展作贡献，学生始终默默地铭记着您的教导、在创作和教学中努力耘。我和弟弟陈允从童年起跟您学琴，文革后又有幸从广州考入中央音乐学院并继续得到您的导，您对我们就象对自己的亲生孩子一样，从家常到专业、几十年如一日、事无巨细地关照着们的成长，您知道我们心中怀着多么深切的感恩吗？更令我感动的是当我前几年应教育部聘请院任长江学者讲座教授时，您还在欢迎会上向同学们栩栩如生地介绍了我童年学习音乐的故事、以此勉励青年学生努力学习为国争光，您的音容笑貌还历历在目，就像您还在跟我们说着话一。多么盼望能再跟您一起吃饭、一起听音乐会上的新作演出啊！热泪糊满了我的脸、眼睛已经不清荧光屏了，望只望您静静地休息一下，您那意味深长的微笑将永远与我们同在。

您的小提琴学生、作曲家陈怡于美国密苏里大学（堪萨斯城校区）音乐舞蹈学院2009.3.17.

Translation provided by Dr. Solungga Fang-Tzu Liu, Assistant Professor of Piano, Bowling Green State University.

My Dear Professor Lin,

Words cannot describe how shocked and sad I was when I heard the sad news from Dean Liu on the morning of the 16th. I still remember how excited you were at the premiere of my Violin Concerto "Chinese Folk Dance Suite," performed by Xiao Liu, in the opening concert of the 8th Beijing Central Conservatory Annual Music Festival at the end of last semester. It was the first time that I was able to present you my violin works! Sadly, little did I know that it would become the last time, too.

Twenty-five years ago, because of your recommendation, my String Quartet No. 1 was premiered in Yugoslavia. You kept encouraging me to cultivate my talent in writing works for the strings, in the hope to make significant contributions to music that belongs to all the Chinese people. I have always remembered your advice and have always been working very hard.

My younger brother and I started learning violin with you when we were little children, and we were fortunate enough to enter the Beijing Central Conservatory to study with you again after the Cultural Revolution. You treated us like your own and took care of us in every aspect. We have always been grateful of your help throughout those years. Several years ago, when I was named

the “Yang-Tzi River Scholar” by the Department of Education and was invited to guest-teach in China, you shared so many of my childhood stories with the young students. You used me as a model to encourage them to make contributions to their mother country. I still remember your voice and smile in that occasion. I so wish I could share more times with you and listen to more premieres with you!!

May you rest in peace. We will always remember your beautiful smile.

Your student, composer,

Chen-Yi

UMKC

Do you quote Professor Lin Yaoji’s name by the use of specific pitches in the piece? The first 3 bows of notes (from the beginning of the piece to the first half of the second measure) are taken from the reciting tunes of 3 Chinese characters:

“林老师” (Teacher Lin) in Cantonese dialect. Both of us were born in Canton province, so we spoke to each other in this dialect.

Did you convey any specific story, text, or any other memories of him or his life in this piece?

No. It’s abstract.

You notated very clearly the shifts, fingerings, and bowings in this piece, which are idiomatic for the violin. Do you feel your violin training influences or limits your choices as a composer?

I have written for various instrumentations without limitation. However, when it goes to violins, I am an expert, which helps me a great deal in idiomatic writing.

The sound of *Memory* is reminiscent of the *erhu*. Was this intentional? Is this a common stylistic trait you employ?

Unintentional, but I can’t help doing it.

APPENDIX C

INTERVIEW WITH SHULAMIT RAN VIA E-MAIL CORRESPONDENCE

May 8, 2012

How has living in the US affected the development or progression of your compositional style?

To give something of a background and a context, let it be said that, in the formative years of my life growing up in Israel, I had the privilege of not only receiving a great deal of support right from the get go, but also what I consider to be first-class training. I had excellent teachers who saw to it that, in addition to receiving a very solid musical training that included also theory and orchestration, I would be exposed to what was, at that time, current and on the mind of composers in and out of Israel. If the emphasis in your question on the development of my compositional style is on the words “in the US” compared it to what it might have been elsewhere, this is a question that is impossible to answer with any certainty. There really is no way for me to project how my compositional style might have evolved had I been living elsewhere. Would I have embarked on a different stylistic path? I suppose that’s possible. Yet it is difficult for me to imagine that I would have made strikingly different choices in the long range and that my music would be drastically different today than it is. I think that, ultimately, one’s style is not a matter of choice, but rather a matter of which you are: the person, the musician. And as for choice of musical language, over time I have spread my wings in various directions, and yet just as I made certain choices, I also resisted—unwilling or unable to embrace—various others. And those decisions—*to do or not to do*—are, to a large extent, a matter of individual temperament more than that of schooling and the influence of peers, important as those may be.

To tell the truth, for much of my life I have felt myself as something of an outsider, stylistically speaking, wherever I was. I did not feel I was following an “in” style, a given “ism,” at any point of my development. I never really felt myself belonging, or fitting within, a “school.” I have pretty much marched to my own tune. There were periods in my life where this was much harder than at other times. One important thing that I feel life in the U.S. has given me was the opportunity, over time, to meet and work with many outstanding performers that have been fantastically supportive of my music. The fact that this is a very big country that enjoys quite a vibrant new music scene (even if, almost inevitably, this occupies only a fraction of the total, much bigger, “music scene”), means that I have been able, for a good number of decades, to enjoy first-class performances, and to experience a certain freedom in terms of writing difficult music without worry that these would be rejected because of the demands they placed on the performers. This freedom, in itself, acts as an engine for further development, in addition to being an incredible affirmation of one’s life’s work.

What composer(s) in the US or abroad has (have) been the most influential to you and how?

There have been many, too many to list. And at various times a different composer, or even just a single specific work, were significant and provided special inspiration. In my bio I often note that Ralph Shapey was an important mentor to me, even though our association began only when I came to the University of Chicago, not as a student of Ralph's (that came later, for a period of about one year), but as his young colleague on the composition faculty. But it goes without saying that there were, continue to be, many other composers who have exerted an influence in various ways, and this includes composers of earlier eras—I consider what I have learned from great music of different times invaluable and having huge impact on my work.

What violinist(s) had (have) influenced or changed your approach to writing for strings?

I am not sure to what extent I can speak of a single specific violinist influencing or changing my approach to writing for strings. It actually took me quite a while to arrive at the point where I felt that I had something truly personal to say through the violin "voice." Of the string family, I will confess that I feel I had, from a rather young age, an affinity for the cello, and that it seemed to come more readily than an affinity for the violin. Maybe it was because when I was still very young I had the privilege of hearing the Pablo Casals International Cello Competition in Israel, and the unforgettable experience of listening closely to major cello works, most notably the Sonata in F Major by Brahms—what a grand work that is!—played by some twenty-five different cellists within a few days, really left an imprint. I felt I had a strong identification with the cello "soul" from an early point, which came to expression in a number of my works. A relationship with the violin took much longer to develop. Certainly, though, hearing various outstanding violinists play some demanding stretches of music in my chamber music was a critical step in gradually developing that "violin voice." There is a major violin cadenza in my piano trio *Excursions*, and I would cite the exceptional playing of Violaine Melancon, of the Peabody Trio, of this cadenza, and of the entire piece, as really meaningful.

And then there was a point when Sam Magad, the Chicago Symphony Orchestra's wonderful co-concertmaster during my years as Composer-in-Residence with the CSO, asked me to write a solo work for him for his solo recital as part of the Great Performers series at Orchestra Hall. For quite a few weeks I found myself jotting down various preliminary ideas, doing the equivalent of compositional "doodling." And then, quite coincidentally, I went to hear to Israel Philharmonic Orchestra which was on tour perform in Chicago (one of the great joys of being Composer-in-Residence with the CSO was that I could just wander into Orchestra Hall and hear any concert I wished), and Tchaikovsky Violin Concerto, which of course I had heard on innumerable other past occasions, was being performed by Maxim Vengerov. This turned out to be a pivotal moment in my search for the "trigger point" of my solo violin piece. Eureka. Vengerov's playing of the Tchaikovsky was as sublime and expressive as it was visceral and athletic. I remember coming home and knowing, somehow, what it was I would be composing—at least the opening, which in this case was critical to "setting the tone." So, in truth, I feel that in some oblique way I "owe" this piece to Vengerov, and also to Tchaikovsky, though there is really nothing particularly "Tchaikovskian" about *Inscriptions*—the resulting work. If anything, I believe that hearing the opening would make you think that I had some echoes of Baroque music on my mind. But the visceral physicality of Vengerov's playing was an inspiration.

Of course there is much more that happens in *Inscriptions*, and most of it bears little relation to what I had just described—Tchaikovsky OR Baroque. And hearing the work performed, over time, by a number of terrific violinists was very inspirational, making me feel more and more at home with the violin.

The next important step, I think, was writing *Yearnings* for violin and string orchestra, which violinist Edna Michell invited me to compose as part of a special project honoring Yehudi Menuhin, who conducted its premiere. I later adapted *Yearnings* into *Soliloquy*, a piano trio, specifically for a recording project of the Peabody Trio, and expressly so that Violaine Melancon, whose playing in *Excursions* gave me such joy, would have a piece in which to shine. And this, I think, really steered me in a new direction, in terms of what I think is a search for deep expressivity in the violin writing. For me this was something new, although of course it is hinted at moments in the last movement of *Inscriptions*, too. It is interesting that when Menuhin the conductor was rehearsing *Yearnings* with the orchestra, it was the Saint Luke Chamber Orchestra in New York, there was a moment when he suddenly said to the orchestra, in trying to obtain a certain coloring—“play it like—*tuberculosis*.” And as soon as he said it, the playing by the orchestra of that spot was instantly transformed! He understood exactly what I was after in that moment, toward the closing of the work! When I received the parts back from the orchestra I found that some players actually put the word *tuberculosis* in their parts.

And so, a few years later, when Ittai Shapira approached me with the project of writing a violin concerto for him, I finally felt I was ready. It had been suggested to me at earlier points that I write a violin concerto, even by Daniel Barenboim during my residency with the CSO, but I did not feel I was quite there yet. I was not sufficiently drawn to writing a violin concerto at that point, because I think I sensed that I had not yet unearthed a “violin soul” that would work for me. After all, you have to have something very special to say if you are going to write a concerto for an instrument that has such an imposing list of great, great concerti already written for it!

Ittai Shapira’s playing, in fact, has had quite a bit to do with the violin concerto that I ended up writing for him. He has tremendous technical command of the instrument – I remember how, after the first rehearsal of the work with the BBC Concert Orchestra, the entire string section gave Ittai a spontaneous ovation. They KNEW, clear and simple. And so they wanted to give their respects. But what appealed to me was that in addition to the top-notch technical command I found he also had what I would describe as a very noble approach to the music that came through the instrument. It is playing that does not wear its heart on its sleeve, yet it is also deeply expressive. When I started composing the Concerto I had the idea that I wanted the second movement to be the fast, active movement, building to the work’s climactic point. And that maybe, just maybe, I could follow this with a truly lyrical last movement that would be the work’s emotional center. But I left myself wide open to rejecting this idea, OR to embracing it. And it was really the process of composing the work and getting together intermittently with Ittai to go over what I had already composed—I seem to recall that our first such get-together happened when the first movement was completed—that gradually convinced me to indeed pursue this original plan. And I am very happy with how the third movement, the slow movement of the work, beginning with quite a long song-like violin solo stretch, turned out. Song-like—maybe that is the key word. And that is what gradually emerged, from *Soliloquy* through the Concerto, involving a dynamic relationship between the quest for such a lyrical

approach on my part, and my work with the violinists who participated in my unearthing of this “violin soul” that is at the essence of my violin writing.

Do you feel that your compositions have enhanced the technical possibilities and means of expression on the violin? Please give specifics.

I think there are moments where my violin music does that, for example in the second movement of *Inscriptions*, where you have these really demanding, strumming-like, recurring pizzicato passages, an idea I first took up in the Scherzo movement of my Second String Quartet (“Vistas”). And there is a great deal of intense, yet bravura, writing in both my string quartets and in *Excursions*. And yet, ultimately, for me it really is not about inventing technical possibilities. As I say, it is the lyrical, deeply expressive, song-like violin “soul” of which I am most proud and pleased.

Please provide the background of the choice of title for each work.

I am not sure I have much to say about that—is pretty self-evident. I try, in my titles, to provide a glimpse into some aspect of the work that seems important. Think what these titles might mean to you: *Soliloquy*, one-person’s expressive utterance; *Inscriptions*, something that you might carve on a stone, and it would stay there forever, immutable—and I think you will “get it.” Violin Concerto—a very non-descriptive title that pays homage to a great lineage which this work wishes join. *Yearnings*—that hardly needs explaining. There are times when I use an expression, such as *Perfect Storm*, the title of my solo viola work, but I am not as concerned with what the expression has come to mean as with the image that those two words, *Perfect* and *Storm* evoke in my mind. My titles are not obtuse, so I don’t know that there is much to say about it.

How has the vernacular of your native country affected your compositional style?

Over time there is no question that it has. Just as street sounds and music, colors, smells, light—as in the sunlight, which seems especially bright in Israel—and of course the sound of the Hebrew language, and so much more that I associate at an almost subliminal level with being in Israel, are all part of the mix that affects me and must have an impact on my music. I am not sure I am the best one to talk about it. It’s there, sometimes more than at other times. Probably the clearest instance of the influence of the vernacular is in my most recent composition, *Moon Songs*, for voice, flute doubling piccolo, cello, and piano. The texts are in Hebrew and English, and of the Hebrew texts I selected there is contemporary poetry by living Israeli poets (Haim Gouri and Almog Behar), and medieval poetry: Solomon Ibn Gabirol, Yehuda Halevi, and others. And when it came to setting the medieval Hebrew poetry, what I heard in my head were melodies that are clearly inspired by vernacular music of Israel as I had known it. And so, that’s what I composed. And it was immensely enjoyable—it felt very natural, and really fun to do. At other times, in certain works (perhaps *East Wind*, *Mirage*, *Voices*—all three of which feature the flute in a major way—String Quartet No. 2, “*Song and Dance*,”) it may be part of some sub-strata of the music, even if not anything I was aiming for in a deliberate way.

How much of your background (i.e. religious and cultural upbringing, socio-economic factors, family heritage) has influenced your music?

That's a huge question. It would take a book, I am sure. You are asking me how my life has influenced my music, and my answer would have to be—in every conceivable way. It is really a multi-faceted question, and to answer it with any seriousness would take far longer than I would myself want to devote to talking *about* my music and trying to sort out its myriad of influences. I would rather spend the time composing, or rehearsing with the musicians that bring my music to life...I will just say that I grew up in a home, and as part of a society, that seemed to have provided fertile ground for my own need and desire to create since an early age. And although my parents were not musicians, they both really loved music and there is no question that they were very musical.

There is so much I could say about my parents, and how deeply and profoundly they affected my life and my world-view! They were two exceptional, unforgettable people. What I say next touches only on a few points, and in the most superficial way, in an effort to respond to your question:

My parents were very proud Israelis, who participated actively in the creation of the state, as did so many of their generation who came to pre-state, British-mandate Israel in the 30's, before the war. Like many Israelis, then and now, they were passionate about politics, history, and anything and everything having to do with Israeli culture. While they were not religious, certainly my mother was not (my father was a bit more traditionally inclined), they both had profound respect for Jewish history, for our heritage, and for the miracle of our survival as people. My father was remarkably well-versed in history, in particular European; my mother was an avid reader of literature, especially modern Hebrew literature. Even as a child I recall my parents taking, over a period of time, a course on the Bible (Old Testament) taught by a scholar who was decidedly non-religious and yet who loved the bible, and I remember their delight as they headed for this weekly night class. Their quest for learning was life-long, till the very end.

Moving on. . . (Since an in-depth answer is really not possible here):

I went to concerts at a fairly young age, but I also heard popular music of various kinds—from Israeli popular music, to Russian songs that my mother used to sing, to dance music of all kinds.

The radio seemed to be on everywhere (this was before TV came to Israel—a good thing, the absence of, I mean, in retrospect), and alongside news programs of every kind classical music programs were abundant, and on Saturdays there were wonderful radio plays (“*Hamasach Oleh*”—*The Curtain Rises*), as well as a weekly program of “*hazzanut*”—cantorial music—which my father loved and which I absolutely did not care for at the time, but which nonetheless left an impression that I think has made its way into some of my music, though much transformed.

With all due respect to music critics, it is rare that I read something about my music that “sticks” in my mind. And yet, a few have said things that I recall, because they were perceptive. One was Bernard Jacobson, though this is something he wrote in his role as program annotator for the

Philadelphia Orchestra, the orchestra responsible for commissioning and premiering my Symphony. I recall Jacobson said something about my music (and I paraphrase here) ‘having a “statuesque” quality, likely inspired by Jewish cantorial music.’ I think to most ears there is nothing overtly Jewish about my Symphony. But he clearly went deeper, beneath the surface, and was able to put his finger on something subtler.

And having embarked on a life in music in quite a serious way at a very early age, I was still in my very early teens when I became aware that a great revolution was gripping the music world. While classical music aficionados of my parents’ generation (and there were many of those in Israel during the time I was growing up) were still making jokes about the disagreeable modernism of Bela Bartók, I think it is safe to say that they had no inkling of what was going on outside the more conservative concert fare of an institution such as the Israel Philharmonic (typical of major symphony orchestras everywhere, then and mostly to this day). Everything that was once considered a “given” in musical discourse was being questioned, dismantled, deconstructed. Although I was playing Bartók *Mikrokosmos* at a very young age, imagine my surprise when I was exposed also, at twelve, to Schoenberg’s *Pierrot Lunaire* and Boulez’ *Sonatine* for Flute and Piano. And that was just the beginning! It was quite a jolt, especially given my stage in life! At the same time I was also discovering that Israeli composers had their own separate battle to wage—they were much engaged in a question about what it meant to be a composer living and creating music in Israel. The issue of a national identity as expressed in music was a hotly debated one in those years. And though very young, these battles did spill over to me, too, being a student of some of the main protagonists in these wars of words that, at times, were fought with much heat and passion. Though I didn’t necessarily know it at the time, in retrospect I think I was most in sympathy with the view which composer Joseph Tal later would articulate in an interview I had the privilege of conducting with him in the 80’s, as part of a series of programs on Israeli music I did for Chicago’s radio station WFMT. In it Tal, a composer who himself was one of the electronic music pioneers in Israel, talked about how he always used to say—“Israeli Music will come” (I can still hear his voice as he said this, with his German-inflected English). By which he meant—you don’t fashion a style. It is something that can only evolve naturally. And so, in my youth, in Israel and in the U.S., beyond my never-ending quest to acquire the tools of a composer and work very hard at becoming one, I found myself far more preoccupied with coming to my own terms with the revolution in musical thinking that was sweeping the music world at large, at least as I knew it. As I said earlier, I never felt myself part of a “school,” and it was exactly those times when that was not always an easy position to defend. Battles of words were never “my thing.” Whatever I was, or was not, was defined by the music I composed, not by rhetoric.

And one other thing to bring up here is that although I have set, in my vocal music, texts from various sources including Shakespeare and Sylvia Plath, a vast portion of my text-based music is preoccupied with texts relating to my heritage and history. This is a separate, major topic for discussion, of course, and it probably makes little sense to try and tackle it here. But from my opera *Between Two Worlds (The Dybbuk)* to texts I have set by Nelly Sachs, Paul Celan, the Israeli poets Yehuda Amichai, Dan Pagis, and others, and of course from the Bible, my sense of belonging to a people and feeling very connected and wanting to have my say in that way, is a powerful motivation. In no small part owe this passion, I am sure, to my upbringing.

What inspires your creative process?

Everything. Life inspires my creative process. Things that happen, that I read about, that I think about. Events. History. Art I experience, music that I hear. Poetry. Sound. Even descriptions of other music can get me going. I don't have to hear the actual music. Some image that is described in words can elicit a musical response in me, probably quite different from that which was being described—but that doesn't really matter, as it can act as a trigger for fresh inspiration.

When I say that everything about life inspires me, the relationship is rarely a direct one. I do not get up in the morning, read the morning newspaper or listen to the news, and “get inspired.” But it is all, I am certain, part of the mix, in some large cosmic sense. I am what I live. Aren't we all? At the more specific level of creating music, just focusing and imagining sound is the most direct way in which a creative process is begotten, at least for me. I start thinking in very specific terms—an ensemble, often performers that I know and can “hear” playing. For me it is not an abstraction. It is a reality, albeit an imagined one.

In the program notes for *Inscriptions*, you refer to the subtitles of the movements as three different “states” and also “three distinct spaces in time.” Please elaborate about the meaning and source of these indications.

I already spoke about the larger narrative that emerges through the contrasting types of music, or “states.” Composing for a linear solo instrument (unlike a keyboard instrument such as the piano), there is the challenge of “grounding” the music in the absence of devices such as chords, or pedal notes. And so I try, in all my solo music, whether written for violin, flute, or clarinet, to carve out music that radiates a clear presence, and that “sticks” in one's memory in other ways. And that's what I mean by “spaces in time.”

In notating my music, in addition to dynamics, articulation, and other devices that are instructive to the performer, I often add descriptive words that convey some sense of the affect I am after. (Menuhin's *tuberculosis* is an extreme, but very apt, such a description.) With these titles I was trying to give a hint to the violinist on how to approach each movement individually. You will notice that I put those subtitles at the end, not the beginning, of the three movements. They are like whimsical afterthoughts. “. . . Possessed by the Devil,” “. . . Rondino, mostly tongue-in-cheek,” and “. . . upsurge.” When hearing the music, I think these titles make sense. Playing as though *possessed* conveys a certain urgency, being transported into a different realm that transcends the mundane and the rational—and there is of course a history there going as far back as Tartini's *Devil's Trill* that must have been on my mind; and the 2nd movement with its recurring pizzicato music, a bit like a rondo form yet also tongue in cheek, and finally the slower, more lyrically-minded last movement that seems to aim up, up, up, and there you have it!

Although rigorously notated, with clearly delineated sections and tempo indications, the three movements have almost no bar lines. What is your intent by using this technique? Do you wish to encourage freedom from the performer in approaching the flow of the work?

In one way or another I encourage freedom from the performer at all times, even though more often than not my music has bar-lines, is metered, and has time signatures. The notated music, for me, is just a blueprint aimed to get the performer to respond in a personal way, unleashing, it is my hope, a spontaneous approach to the music. The reason that *Inscriptions* has no bar-lines is mostly a practical one: If I were to insert bar-lines and meter, there would be large sections where a different time signature would happen at every measure, or at least every few measures. For a solo instrument, it seems to me, this does not do very much good—it just adds a layer of unnecessary visual complication. Instead, since notating the meter changes with time signatures in these situations serve little practical purpose, and given that for the most part I really do aspire for a rather flexible flow, I do away with the bar-lines altogether. The same, by the way, is true of various other solo works of mine—regardless of the instrument.

All three movements convey contrasting moods and characters, and yet, they are linked through a few rhythmical and melodic cells that occur throughout. How do you feel the movements relate to each other?

As you said, the three movements are linked by some common materials—some rhythmical and melodic cells, and certain thematic/motivic connections. But they are also connected by virtue of the contrast between them, and the fact that together they form a larger arch. Each movement in some way seems to pick up where the previous one left off, and respond to what has just happened, though with a shift in character. This was arrived at more intuitively than by any kind of rational processes. I have come to trust my instincts, and when I feel that something is “right”—that it makes sense to me—I accept it and let it be.

APPENDIX D. HUMAN SUBJECTS RESEARCH BOARD APPROVAL



DATE: January 17, 2012

TO: Ioana Galu
FROM: Bowling Green State University Human Subjects Review Board

PROJECT TITLE: [297234-1] The Solo Violin Works of Samuel Adler, Chen Yi, and Shulamit Ran: A Performer's Perspective

SUBMISSION TYPE: New Project

ACTION: APPROVED

APPROVAL DATE: January 17, 2012

EXPIRATION DATE: January 16, 2013

REVIEW TYPE: Expedited Review

REVIEW CATEGORY: Expedited review category # 7

Thank you for your submission of New Project materials for this project. The Bowling Green State University Human Subjects Review Board has APPROVED your submission. This approval is based on an appropriate risk/benefit ratio and a project design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

The final approved version of the consent document(s) is available as a published Board Document in the Review Details page. You must use the approved version of the consent document when obtaining consent from participants. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that you are responsible to conduct the study as approved by the HSRB. If you seek to make any changes in your project activities or procedures, those modifications must be approved by this committee prior to initiation. Please use the modification request form for this procedure. You have been approved to enroll 3 participants. If you wish to enroll additional participants you must seek approval from the HSRB.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office. All NON-COMPLIANCE issues or COMPLAINTS regarding this project must also be reported promptly to this office.

This approval expires on January 16, 2013. You will receive a continuing review notice before your project expires. If you wish to continue your work after the expiration date, your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date.

Good luck with your work. If you have any questions, please contact the Office of Research Compliance at 419-372-7716 or hsrb@bgsu.edu. Please include your project title and reference number in all correspondence regarding this project.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within Bowling Green State University Human Subjects Review Board's records.

APPENDIX E. LETTER OF INFORMED CONSENT



Informed Consent

Dear Professor,

My name is Ioana Galu, a doctoral violin student at the College of Musical Arts at Bowling Green State University. My thesis adviser is Dr. Penny Thompson Kruse, Associate Professor of Violin. I am planning to write my Doctor of Musical Arts thesis focusing on the solo violin works by three living composers who reside in the United States. The proposed title of my document is “The Solo Violin Works of Samuel Adler, Chen Yi, and Shulamit Ran: A Performer’s Perspective.” This letter is to request your consent to include your work for solo violin as a part of my research. In addition, I would like to request your participation in my thesis by answering a series of questions. This interview would take place in-person during the months of February or March. It’s anticipated that the time it would take to participate in this study is 2 hours.

In addition to approaching the above mentioned solo violin works as a performing violinist, I plan to examine the cross-cultural influences, if any, in each of these works. I have found this background to be beneficial as a performer when I approach and perform a new work. All of these works are, or will be, a part of the standard repertoire for violinists. The historical and cultural vernacular used must be understood by the performer to reflect the background from which it was written. Ultimately, your participation in my research will provide more guidance for other violinists as they approach and perform your work from a technical, interpretative, and cultural perspective.

Your participation in my research is completely voluntary, and pending your acceptance, you may decide not to answer any of the questions. You may also decide to discontinue your participation in my study at any time, without altering your professional relationship with Bowling Green State University.

BGSU HSRB - APPROVED FOR USE

IRBNet ID # 297234
EFFECTIVE 01/17/2012

I will directly quote your answers in my final document, and you will be given the opportunity to review sections of my document for accuracy. If the interview is conducted via e-mail please note that email is not 100% secure. Your answers will be stored on a password-protected personal computer or locked file cabinet. I and my adviser will be the only people who have access to your answers. The data will be destroyed at the completion of my DMA thesis. Your risk by being involved in my research will be no greater than that experienced in daily life.

If you have any questions regarding this research, please feel free to contact me via e-mail at ioanagalu@yahoo.com, telephone (419-494-6016) or by mail to Ioana Galu, 751 High Street Apt. 24, Bowling Green, OH 43402. My advisor can be reached via e-mail at krusep@bgsu.edu or telephone (419) 372-2757. Lastly, you may also contact the Chair of the BGSU Human Subjects Review Board at (419) 372-7716 or hrsb@bgsu.edu concerning any questions about your rights as a participant in this research.

I have been informed of the purposes, procedures, risks and benefits of this study. I have had the opportunity to have all my questions answered and I have been informed that my participation is completely voluntary.

Participant Signature

BGSU HSRB - APPROVED FOR USE

IRBNet ID # 297234
EFFECTIVE 01/17/2012