A Performer's Approach to William Bolcom's Concerto in D for Violin and Orchestra

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A PERFORMER’S APPROACH TO
WILLIAM BOLCOM’S CONCERTO IN D FOR VIOLIN AND ORCHESTRA

By

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I dedicate this document to all of my violin teachers, each one of whom has given me the skills and inspiration to pursue a life-long passion for music.
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ABSTRACT

William Bolcom’s Concerto in D for violin and orchestra (1983) is an important work in the twentieth-century violin repertoire. Bolcom successfully integrates popular music into the classical idiom, constantly seeking to reconcile the divide between the two categories of music. Classically trained violinists interested in the integration of popular styles of music (i.e., ragtime, rhythm-and-blues, bluegrass, among others) into the classical model may want to study this work, as well as Bolcom’s other works for violin. The musicians who influenced the work (violinist and dedicatee Sergiu Luca, pianist Paul Jacobs, and jazz violinist Joe Venuti) are also discussed. Performers will benefit from the author’s detailed explanations of solutions to technical and musical challenges in the work as well as the resolution of discrepancies between the full score and the published violin and piano reduction. Questions about musical references and notation in the Concerto are also answered in this document.
INTRODUCTION

Background and Significance

William Bolcom’s Concerto in D (D major-minor) for violin and orchestra, was written in 1983 and published in 1984, the year in which he premiered Songs of Innocence and of Experience, his most monumental work to date. Sergiu Luca, to whom the Concerto was dedicated, premiered the work with Dennis Russell Davies conducting the Saarbrücken Radio Orchestra in Saarbrücken, Germany, on 3 June 1984. The United States premiere took place in Heinz Hall on 16 May 1986 with Luca, Davies, and the Pittsburgh Symphony. The New York premiere was on 11 January 1987 with Luca, Davies, and the American Composers Orchestra.

Although the Concerto is relatively young, it has been performed numerous times since its premiere in 1984. It is interesting to the performer, the scholar, and the audience, because it contains elements of American popular music, particularly ragtime and rhythm-and-blues, juxtaposed with and assimilated into traditional classical idioms. Because the work is in the early stages of becoming an important work in twentieth-

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1. Title used in William Bolcom, liner notes for Violin Concerto, Fantasia Concertante, Fifth Symphony; Sergiu Luca, violin, American Composers Orchestra, Dennis Russell Davies, conductor (London Records/Argo 433 077-2 CD, 1992), 6; William Bolcom, liner notes for Violin Concerto, Fantasia Concertante, Fifth Symphony, Sergiu Luca, violin, American Composers Orchestra, Dennis Russell Davies, conductor (Decca Record Company, CD 1992. Phoenix USA PHCD 164 CD, 2006), 2. The full score and the violin solo and piano reduction leave out the parenthetical qualification.


century repertoire for the violin, a guide could motivate other violinists to learn this work along with the standard concertos.

The Concerto in D for violin and orchestra has been one of my favorite works since a friend gave me the only commercial recording, made by Luca, Davies, and the American Composers’ Orchestra. I had always wanted to study this work, but felt that my technique needed to mature in order to pursue my interest in performing new music. I began studying the work in 2002 for the Florida State University Doctor of Music degree concerto requirement. I have given two public performances with piano reduction: a recital on 16 October 2003 at the Thomasville Road Academy of the Arts in Tallahassee, Florida, and a performance before a jury for the doctoral concerto requirement on 24 March 2004 in Opperman Recital Hall at the Florida State University.

While composers convey most of the necessary information needed for successful performance of a work, it is also helpful to have knowledge of performance practice, style, and background for the composer and the genre. The most renowned or meticulous composer may nevertheless have ambiguous or incomplete information in the score. There may also be discrepancies between what the composer has written and what he or she has intended and, of course, discrepancies between the original manuscript and the published version. While Bolcom is particularly meticulous with every detail in his music, there remained several unresolved questions pertaining to some of the notation and references in the composition. I contacted Richard Luby, a former professor and mentor who was studying the work for performance, for advice on studying the work and he recommended I communicate with Bolcom about the Concerto. Luby had known Bolcom in the past and offered to contact Bolcom (after I made initial contact) so that I could talk with him about his music, specifically the Concerto.

I met Bolcom in his Ann Arbor home in November 2002. We both coincidentally planned to attend Luby’s recital that evening. Bolcom answered questions about

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7 William Bolcom, *Violin Concerto, Fantasia Concertante, Fifth Symphony*, Sergiu Luca, violin, American Composers Orchestra, Dennis Russell Davies, conductor (London: London Records/ Argo 433 077-2 CD, 1992); There has since been a re-release of the same recording on a different label; William Bolcom, *Violin Concerto, Fantasia Concertante, Fifth Symphony*, Sergiu Luca, violin, American Composers Orchestra, Dennis Russell Davies, conductor (Decca Record Company, CD 1992 Phoenix USA PHCD 164 CD, 2006).
differences between the recording and the published violin part and piano reduction, as well as questions about style, notation, symbols, and references to historical and social events in the score. He spoke candidly about the three musicians who inspired the work: Sergiu Luca, Paul Jacobs, and Joe Venuti.

I also contacted Luca for a violin lesson and interview, since he is the dedicatee and played the premiere of the Concerto. Because Luca and Bolcom have worked together since 1972, Luca had particular insight into Bolcom’s music, particularly the Concerto. I met Luca at Rice University in Houston, Texas, on Easter weekend April 2003. Luca assisted with many technical issues, both in general (left and right hand issues) and specific to the concerto (bowings, fingerings), with the musical intricacies, and with the challenges of playing the “Venuti” style. He cleared up some of the discrepancies between his performance on the recording and notation in the published violin and piano reduction edition as well as questions about the execution of many of Bolcom’s indications in the violin solo part. While Luca shared stories about playing and working with different musicians, he spoke most candidly about his musical and personal relationship with Bolcom and his love and respect for Bolcom’s music.

Purpose

This performer’s guide is a compilation of the information provided by Bolcom and Luca along with information on the background, style, and solutions to technical challenges for Bolcom’s Concerto in D for violin and orchestra. Pedagogues may have an interest in such a guide as a resource for instruction as well as a reference for performance practice, information about the composer, and study of the Concerto that would not be known unless otherwise documented.

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Method

This treatise will approach the Concerto in D for violin and orchestra from a performer’s perspective, giving particular notice to the technical and musical aspects of the work, as well as including information on the influences on the Concerto. Chapter 1 is a discussion of William Bolcom and is divided into four sections: Biography, Works and Style, Pianist and Recording Artist, and Author. The first section is a brief biography of Bolcom and his career. The second section discusses the influence of popular genres on Bolcom’s compositional style in general and the Violin Concerto in particular, as well as lists other works for violin and other concertos for solo instruments and orchestra. The third and fourth sections discuss his career as a performer and list some of writing and editing he has done.

Chapter 2, titled Concerto in D, is in two sections: Influences and The Score. The first section gives brief biographies on the musicians who influenced the Violin Concerto (Sergiu Luca, Paul Jacobs, and Joe Venuti) as well as a summary of each musician’s relationship with Bolcom. The second section is a brief description of the full score.

Chapters 3-5 discuss the performer’s approach to each movement. In these chapters the first sections, titled Form and Style, discuss the form and musical style of the movement. The second sections, Technical Solutions, give suggestions (bowings and fingerings; musical) for solutions to the technical and musical challenges of the Concerto. Chapter 5 has a third section, titled Cyclical Elements, which discusses the musical passages from the first movement that recur in the third movement.

Discrepancies between the full score and the published score are also included in the text of the discussion of each movement as well as suggestions for rehearsing and performing with the pianist. Information from the interviews and lesson are also included within the text where appropriate. Performers may use these chapters for information on Bolcom, the influences on the Concerto, and suggestions for fingerings, bowings, and
practice techniques.\footnote{In this document the author extracted musical excerpts (about 1\%) from the entire orchestral score. For simplification, the author used the piano reduction as a model for presenting the orchestral accompaniment instead of including separate lines for each instrument.} The Conclusion summarizes the need for a guide and provides suggestions for future study.
CHAPTER 1
WILLIAM BOLCOM

Biography

William Bolcom, composer, pianist, recording artist, and author, was born in Seattle, Washington, on 26 May 1938. While there were a few amateur musicians in his family, he is the only one who became a professional. His mother, a schoolteacher and amateur pianist, often took Bolcom to piano recitals in Seattle. Her hopes for a musical son were realized in Bolcom.¹

Bolcom began taking piano lessons at age 5 and soon thereafter began composing for piano. His first piano teachers were Evelyn Brandt in Seattle and Gunnar Anderson in Bellingham, Washington.² At age 11, after Bolcom’s family moved to Everett, Washington, he entered the University of Washington as a special student and began studying piano with Berthe Poncy Jacobson, head of the piano department, as well as composition and orchestration with John Verrall, theory and composition with George McKay, and (later) poetry with Theodore Roethke.³

That same year he began studying violin on his grandfather’s imitation Stradivarius and, in his words, took a few “not very successful lessons” (the violin was subsequently stolen out of his father’s car, ending these lessons). He says he always wanted to play the violin, but he now insists he did not have a talent for it.⁴ He credits violinist Gene Nastri, who was the string and orchestra director in the Everett public


² Ibid.


⁴ William Bolcom, liner notes for Second Sonata, Duo Fantasy, Graceful Ghost, Sergiu Luca, violin, William Bolcom, piano (Elektra/Asylum/Nonesuch, 79058 LP 1983); William Bolcom, interview with author in Ann Arbor, Michigan (15 November 2002).
schools and was the concertmaster of the Everett Symphony for thirty-eight years, for helping him discover the violin and the literature for the instrument.  

Bolcom graduated from Everett High School in 1955 and continued as a full-time college student at the University of Washington where he received the General Motors Scholarship. He graduated with the Bachelor of Arts degree in 1958.

Bolcom met Darius Milhaud, his long-time mentor, at the Aspen Music Festival during the summer of 1957 and continued his studies with him at Mills College in Oakland, California (1958-59), where he received the Master of Arts in 1961 in absentia.  Mills College is a women’s college with graduate programs for men and women (Bolcom jokingly says he was a Mills Girl). He very much wanted to study with Milhaud, as they had an instantaneous rapport. He still has a relationship with Milhaud’s family and owns two garden sculptures and several paintings crafted by Milhaud’s son. He has also recorded Milhaud’s piano music.  While Bolcom does not write at all like Milhaud, he shares with his mentor the ability to incorporate jazz and other genres of music successfully into their classical compositions without sounding feigned, or in Luca’s words, like a “put-on.”

Bolcom had considered studying with Paul Hindemith at Yale, where he had received a full scholarship. Not only did he regard Yale as a more prestigious institution


\[8\] William Bolcom, interview with author in Ann Arbor, Michigan (15 November 2002).


\[10\] Bolcom, interview with author; Sergiu Luca, interview and violin lesson with author at Rice University in Houston, Texas (20 April 2003).
than Mills, but also Hindemith was one of the leading composers at that time. In fact, Bolcom was not aware that Hindemith had already left Yale before Bolcom would have been able to study with him. Bolcom believes that he could not have studied with any teacher who would have tried to mold him into a protégé. He felt Verrall and Milhaud both allowed him much freedom and encouraged him to develop his own style.\footnote{Bolcom, interview with author.}

While attending the Paris Conservatoire de Musique (1959-61) on a Bourse du Gouvernement Français scholarship (an award given by the French government to foreign students), Bolcom studied with Milhaud and Jean Rivier, counterpoint with Mme. Simone Plé-Cauassade, and aesthetics with Olivier Messiaen.\footnote{Jacques Cattell, ed., \textit{Who’s Who in American Music: Classical}, 2nd ed. (New York: R. R. Bowker, 1985), 59.} He also attended lectures by Pierre Boulez at the Ferienkurse für Neue Musik in Darmstadt, Germany (1960).\footnote{Steven Johnson, “William (Elden) Bolcom” in \textit{The New Grove Dictionary of Music and Musicians}, 2nd edition, ed. Stanley Sadie (New York: Grove’s Dictionaries, 2001), 3: 818; John Warthen Struble, \textit{The History of American Classical Music: MacDowell Through Minimalism} (New York: Facts on File, 1995), 311; Caldwell, 106; Ewen, 83.} He won the Kurt Weill Award for composition in 1962. The prize, in which the recipient is awarded $1000, was given to Bolcom upon the recommendation of Milhaud.\footnote{“William Bolcom: An Early Grant Recipient,” \textit{Kurt Weill Newsletter} 15:2 (Fall 1997): 6a.} In 1964 he received the first Doctor of Musical Arts in Composition from Stanford University, where he had a teaching assistantship and took advanced composition studies with Leland Smith from 1961 to 1963. After receiving the doctorate, Bolcom returned to the Paris Conservatoire de Musique on a Guggenheim Fellowship (1964-65) to further his study with Milhaud.\footnote{Caldwell, 106; Ewen, 83-84; Steven Johnson, “Bolcom,” 818; Slonimsky, Kuhn, McIntire: 383-84; Struble, 311.}

In 1965, the same year he wrote the Concerto Serenade for violin and string orchestra, Bolcom was awarded the 2e Prix de Composition at the Paris Conservatoire de Musique for his String Quartet No. 8. According to David Ewen in \textit{American Composers: A Biographical Dictionary}, he did not receive first prize because he used the style of “rock ‘n’ roll” in the last movement of the quartet. That same year he won the
Marc Blitzstein Award from the Academy of Arts and Letters for *Dynamite Tonite*, “an opera for two actors” written with collaborator Arnold Weinstein (they have worked together for over 40 years).  

Bolcom was awarded the 1988 Pulitzer Prize for *12 New Etudes (1977-86)* for solo piano. In addition to this prestigious award, Bolcom’s setting of William Blake’s *Songs of Innocence and of Experience* recently won four Grammy Awards (Best Classical Album, Best Choral Performance, Best Classical Contemporary Composition, and Best Producer of the Year, Classical) at the 48th annual Grammy Awards in 2006. The song cycle, which took twenty-five years to compose, is his largest work to date and consists of several types of music including country, rock, and modern. The score calls for full orchestra, two electric violins, saxophones, several guitars, piano, and mixed, madrigal, and children’s choruses, as well as several soloists, including boy soprano, country, rock, and folk singers, and all voice types. The work was recorded in 2004 for the twentieth anniversary of its original premiere in 1984. His earlier Grammy nominations were for the Fourth Symphony (Joan Morris, mezzo-soprano; Leonard Slatkin; the Saint Louis Symphony Orchestra) and *Orpheé-Sérénade* (the Orpheus Chamber Orchestra; Bolcom, piano).

Bolcom has received many awards, in addition to those already mentioned, including the BMI award (1953) and the Alumnus Summa Laude Dignatus Award from the University of Washington (the highest award given by the school, 2003). He also has four honorary doctorates (San Francisco Conservatory of Music, Albion College, New England Conservatory, and New School University [New York]).

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commissions from orchestras, ballet companies, chamber music groups, festivals and soloists from all over the world. He has received numerous grants, including several Rockefeller grants, the Koussevitzky Foundation Grant, and the National Endowment for the Arts grant. He was elected to the American Academy and Institution of Arts and Letters in 1992. In 2006 he received the National Medal of Arts bestowed by the President of the United States and was named Outstanding Classical Composer at the Detroit Music Awards. He was recently named 2007 Composer of the Year by Musical America.

Bolcom’s academic positions have included the following: acting assistant professor at the University of Washington (1965-66); lecturer and then assistant professor at Queens College of the City University of New York (1966-68); visiting critic at the Yale Music Theater Drama School (1968-70, partially funded by a second Guggenheim Fellowship); composer-in-residence (first year funded by the Rockefeller Foundation) at the New York University School of the Arts (1969-70, part-time 1970-72); and Brooklyn College of the City University of New York (1973). Bolcom began teaching at the University of Michigan in 1973 as an assistant professor (1973-77), and he was promoted to associate professor (1977-83) and professor (1984-94). In 1977 he received the Henry Russel Award (the highest academic honor given to a junior professor by the University of Michigan). He was named the Ross Lee Finney Distinguished Professor of Music Composition in 1994 and received the Henry Russel Lectureship (awarded to a senior faculty member) in 1997. He served as head of the composition department from 1998 to 2003. Bolcom has served as composer-in-residence of the Detroit Symphony Orchestra (1987-88), Ithaca College (1990-91), and the New York Philharmonic (1995). He spent

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fall semester 2003 at the American Academy in Rome and was the Ernest Bloch composer-in-residence at the University of California at Berkeley in 2005.\textsuperscript{22}

Bolcom has been married three times: to pianist Faye Levine (1963-1967); to writer, filmmaker, and niece of James Agee, Katherine Agee Ling (1968-1969); and to mezzo-soprano Joan Morris (married 28 November 1975).\textsuperscript{23} The most comprehensive source for information about Bolcom and Morris, including concert schedules, recordings, and recent compositions, is the Bolcom and Morris website <www.bolcomandmorris.com>.

\textbf{Works and Style}

Bolcom has written in many genres of music: solo instrumental works (notably piano), opera, orchestra, chamber music, and vocal music. He has composed in styles including twelve-tone serialism, tonal, microtonal electronics, and American popular music. Bolcom’s early and significant influences include Igor Stravinsky’s \textit{Rite of Spring} and Charles Ives’s \textit{Concord Sonata}.\textsuperscript{24}

Bolcom has been dedicated to eliminating the division between vernacular and classical music, particularly by integrating nineteenth- and early twentieth-century American popular forms into his classical compositions, often juxtaposing several styles within the same work.\textsuperscript{25} Struble writes that Bolcom is probably “the best of the contemporary post-modern composers who deliberately used pre-existing styles in their work.”\textsuperscript{26} Bolcom considers and respects all types of music, especially if he is contributing to or taking inspiration from a particular type of music. During the 1950s

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\textsuperscript{26} Struble, 311.
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and 1960s, Bolcom said in an article that composers were pressured into choosing sides between the vernacular (traditionally “for profit”) and the classical (traditionally “not-for-profit”) in order to be taken seriously. After a conversation with John Cage, Bolcom was convinced that he should avoid this pressure and draw from all styles of music. Eubie Blake taught Bolcom that there is “no real line between improvising and composing, or between composing and performing.” He certainly uses pre-existing popular styles, especially ragtime and rhythm-and-blues, in the Violin Concerto.

While Bolcom uses ragtime in his compositions, he also composes original rag compositions, such as his most famous rag, *The Graceful Ghost* (1970), written in memory of his father and arranged by the composer as concert variations for violin and piano (1979). Bolcom has written several original rags for piano, piano and string trios, string quartet, orchestra, brass ensemble, and clarinet trio (piano, violin, and clarinet).

Bolcom is not the first composer to incorporate popular genres into his serious music, of course. Stravinsky used jazz and ragtime in many of his neo-classic-period works, including the Tango and Ragtime movements in *L’Histoire du Soldat*, “Ragtime” for eleven instruments, and “Piano Rag Music.” Other classical composers who used the American vernacular in their classical compositions include Claude Debussy, Maurice Ravel, and Milhaud. Debussy used the cakewalk, an American dance, in *Golliwog’s Cakewalk*. Ravel incorporated the blues in the second movement of Sonata for violin and piano titled “Blues.” Milhaud used jazz in his Suite for violin, clarinet & piano, op. 157b, and in the ballet *La Création du Monde*. According to Luca, Milhaud was one of


the most successful integrators of jazz in classical music.\textsuperscript{31} Prior to the Violin Concerto, Bolcom included popular war songs in *Dynamite Tonite* (1963), ragtime in *Black Host* (1967) and jazz in *Ragomania* (1982), among other works.

Bolcom has worked with Luca as well as other violinists on several of his compositions. Bolcom enjoys collaborating with performers, especially those he knows well, as he tries to understand the performer’s approach to his music.\textsuperscript{32} He believes there needs to be a “spiritual rapport” between the composer and the performer, because “there is so much that cannot be notated.”\textsuperscript{33} When collaborating with musicians, he prefers to ask the performer to understand what he wants rather than micromanaging each performance. He believes that it is the performer’s responsibility to create their own interpretations and to put a unique voice into the music, rather than imitating another performance.\textsuperscript{34}

Bolcom has had a life-long interest in the violin. He discusses both writing for violin and the artist’s interpretation in the program notes for the Second Violin Sonata:

Learning to write for the violin, as well as for the voice, is a lifelong occupation. The composer needs to know how to interact with the performer in both these cases, perhaps more than with any other type of musician. He or she may propose, but the performer disposes. Subtleties of phrasing and nuance can only be partially prescribed by the composer, but one must prescribe, knowing that the performer will change many details but not the spirit.\textsuperscript{35}

Bolcom’s compositions for violin and piano include *Pastorale* (1961), the First Sonata (1956, revised 1984) and Second Sonata (1978, dedicated to Luca), *Fancy Tales* (1971), *Duo Fantasy* (1973, written for Luca), and *Graceful Ghost Concert Variations*.

\textsuperscript{31} Luca, interview with author.


\textsuperscript{33} Bolcom, liner notes for *Second Sonata*.

\textsuperscript{34} Everett, “10 Questions,” 92; Bolcom, interview with author; Wait, E-29.

\textsuperscript{35} Bolcom, liner notes for *Second Sonata*. 

13
(1979, dedicated to Luca). After the Concerto in D, he wrote the Third Sonata (Sonata Stramba, 1993, dedicated to Nadja Salerno-Sonnenberg) and the Fourth Sonata (1994).

He has written several string quartets, nine of which were composed before 1983 (seven of them have been withdrawn). He has also composed two piano quartets (1976 and 1995) and a piano quintet (2000). Other chamber works with violin include Session II (1966) for violin and viola; Session III (1966) for E flat clarinet, violin, violoncello, piano, and percussion; Fives (1966) for violin solo, piano and three string orchestras; Duets for Quintet (1970) for flute, clarinet, violin, violoncello, and piano; Whisper Moon (1971) for alto flute, clarinet, violin, violoncello, and piano; and Afternoon Cakewalk-Rag Suite of Joplin, Lamb, Scott and Bolcom (1979) for clarinet, violin, and piano.

Works for solo instruments with orchestra include the Concerto Serenade for violin and string orchestra (1965), Humoresk for organ and orchestra (1969), Concerto for piano and orchestra (1975-76), Fantasia Concertante for viola, violoncello and orchestra (1985), Spring Concertino for oboe and chamber orchestra (1986-87), Concerto for clarinet and orchestra (1990), Lyric Concerto for flute and orchestra (written for James Galway, 1993), Gaea for two pianos left hand and orchestra (Concerto 1 written for Gary Graffman and chamber orchestra; Concerto 2 written for Leon Fleisher and chamber orchestra; Concerto 3 written for two pianists and full orchestra [orchestras 1 and 2 combined], 1996), and Concerto Grosso for saxophone quartet and orchestra (1999-2000). Bolcom thus has considerable experience and expertise in composing for solo instruments.

**Pianist and Recording Artist**

Bolcom is an avid performer and advocate of American popular music. Bolcom and his wife, Joan Morris, collaborate on programs on the history of American popular song and have made several commercial recordings together.\(^{36}\) In the early days of his

professional career he supported himself in New York by free-lancing as a pianist and thus developed his improvisational style while participating in dance bands, music theater, and the popular music scene. Along with Joshua Rifkin and William Albright, Bolcom is credited with the revitalization of interest in “classic” ragtime during the late 1960s and early 1970s through recordings and performances that are considered important influences on and contributions to music today. He has recorded songs from vaudeville, ballads from the 1890s, and the songs of Henry Clay Work, Henry Russell, George Gershwin, and Irving Berlin, as well as his own works.

Although Bolcom is represented on a number of record labels as a pianist, composer, and collaborator with Morris, he is distressed about the recording industry’s lack of enthusiasm for recording classical music. He believes this is due to performers’ lack of creativity and individualism in performance and style as well as the homogenization and replication of recordings. The personalities that distinguished the performers who made the first recordings are disappearing, and, thus, classical music is suffering. Bolcom mentions Nadja Salerno-Sonnenberg as one of the few contemporary

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37 Holzer, 39-40; Clarkson, 253.

38 Bolcom, “Ragtime,” 539; Caldwell, 107; Clarkson, 253; Ewen, 85; Olivier, Harrison, and Bolcom, 31; Albright and William Bolcom, pianos, (Music Masters Classics 01612-67135-2 CD, issued as Ragtime, 1980); Sweet Sixteenths: a Ragtime Concert, William Albright and William Bolcom, pianos, (Ocean, N. J., Musicmasters, MMD6 0149 CD 1990); Scott Joplin, An Evening with Scott Joplin, William Bolcom, piano on songs 1-3, Mary Lou Williams, piano on songs 4-6, Joshua Rifkin, piano on songs 7-8 (NYPL SJ New York Public Library, Record 1972); Joplin, Digital Ragtime, Joshua Rifkin, piano on songs 1-5 and 9-12 (CDC 7 47199 2, Hollywood, CA: Angel, CD 1985); Joplin, Piano Rags (New York: Nonesuch H 71248, 71264, 71305, Record 1970-74), Volumes 1-3; Joplin, Euphonic Sounds (The Scott Joplin Album), William Bolcom, piano (Omega Ocd CD 3001).

39 Caldwell, 107; Ewen, 85; Steven Johnson, “Bolcom,” 818; William Bolcom, Bolcom Plays His Own Rags, William Bolcom, piano (Jazzology JCE-72 LP); Gershwin, Piano Music by George Gershwin, William Bolcom, piano (Nonesuch H-71284 LP); (Nonesuch N5-1284Cassette); (Elektra/Nonesuch 71284 CD); Who Shall Rule This American Nation? Songs by Henry Clay Work.

musicians with a unique sound. Despite these frustrations, Bolcom continues to have a passion for keeping music alive through recordings and performances and for educating the audience to appreciate all kinds of music.

Author

Bolcom authored “Ragtime” for the 1980 New Grove Dictionary of Music and Musicians (the most recent article on ragtime in the 2001 New Grove was written by William Schafer). He co-authored with Robert Kimball a collection of historical photos and the music history of the innovative songwriting and comedy duo Noble Sissle and Eubie Blake entitled Reminiscing with Sissle and Blake (1973, reissued 1999). He edited and wrote a foreword for The Aesthetics of Survival: A Composer’s View of 20th-Century Music, the collected writings of George Rochberg (1984, second revised edition 2004), with whom he studied piano in 1966. He has also written articles for music journals.

41 Bolcom, interview with author; Wait, E-29.


CHAPTER 2

CONCERTO IN D

Influences

Sergiu Luca

Concerto in D for violin and orchestra, particularly the first movement, is inspired by Sergiu Luca’s playing style as well as Luca’s interest in the playing style of jazz violinist Joe Venuti. Bolcom was fascinated with Luca’s ability to interpret and translate the “Venuti” style of jazz, not just his ability to imitate Venuti the violinist. Bolcom writes on the full score “for Sergiu Luca, violin soloist for the premiere, in honor of our long friendship.” Bolcom was also influenced by Luca’s interest and engagement in musical genres outside of traditional classical music.

Luca was born in Bucharest, Romania, on 4 April 1943. He started playing violin at age four after hearing a gypsy violinist outside his home. He began studying with the gypsy violinist, learning by rote. He entered the Bucharest Conservatory at age five. He moved to Israel with his family in 1952 making his debut with the Haifa Symphony (Israel) that same year. He studied at the Berna Conservatory from 1958 to 1961. After studying in England (with Max Rostal) and in Switzerland, Luca came to the United States in 1961 upon the request of Isaac Stern, with the help of the American-Israeli Cultural Foundation, and enrolled at the Curtis Institute of Music in Philadelphia, where he studied with Ivan Galamian. His American debut was with the Jean Sibelius Violin Concerto (Philadelphia Orchestra), which he also performed later under Leonard Bernstein with the New York Philharmonic on 19 February 1965 for a CBS special honoring the Finnish composer. He received the Artist Diploma from the Curtis Institute of Music in 1966. He has been a U.S. citizen since 1966.

1 Bolcom, program notes for Aspen Music Festival Program Book, 22; Bolcom, liner notes for Violin Concerto (Argo), 6; Bolcom, interview with author; Bolcom, full score.


Luca has performed throughout North America, Mexico, Europe, and Japan as a soloist and recitalist. Known for his interest in performance on Baroque instruments, Luca was the first violinist to record J. S. Bach’s *Sonatas and Partitas BWV 1001-1006* on original instruments. Luca has a large period instrument and bow collection and has at various times owned a circa 1650 Baroque bow, a pre-1770 “transitional” bow, and a modern-style Tourte bow from circa 1800. He also has owned violins such as a Nicolò Amati of 1669 with original fittings, the 1712 “d’Egdille” or “Wirth” Stradivarius, a 1733 Sanctus Seraphim with original fittings, and a 1733 “Earl of Falmouth” made by Carlo Bergonzi in Cremona.

Luca was a professor at the University of Illinois from 1980 to 1983, after which he was appointed professor of violin and violinist-in-residence in 1983 and is currently the Dorothy Richard Starling Professor of Violin at the Shepherd School of Music at Rice University. Luca has founded and directed several chamber music ensembles and festivals, including the Chamber Music Northwest (formerly Portland Summer Concerts),

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7 Boris Schwartz, 608; Gelles and Modi, “Sergiu Luca,” 121; Gelles, “Sergiu Luca,” 266.

Texas Chamber Orchestra, Da Camera (Houston), Context, and Cascade Head Music Festival.9

Luca has worked closely with Bolcom since 1972 on commissions and chamber music. They share a mutual understanding and appreciation of classical as well as non-classical styles.10 Luca’s first encounter with Bolcom developed after he heard a recording of Session III (followed by more works) by the then-unknown “guy from Seattle” William Bolcom while at Portland Summer Concerts (Oregon), where he was director from 1971 to 1980.11 Upon returning to New York after the festival, Luca immediately called Bolcom and invited him (along with Morris, with whom he had just started performing) to be composer-in-residence at the festival during the following summer. According to Luca, Bolcom was virtually unknown and struggling financially. During one of their first meetings they played through Franz Schubert’s Fantasy in C, D. 934, in Bolcom’s apartment in New York’s Greenwich Village. According to Luca, they “butchered” the work together, but the encounter influenced the first work Bolcom wrote for Luca, Duo Fantasy (1973), originally subtitled “for fat people.” The following summer Bolcom and Morris came to the Portland Summer Concerts where Luca and Bolcom premiered Duo Fantasy, and the collaboration began.12

In Luca’s opinion, some of Bolcom’s best works developed from collaboration with and inspiration from specific performers (as opposed to the works written with no particular musician or inspiration in mind).13 According to Bolcom, writing for a particular performer makes it easier for other performers to find their own personal

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10 William Bolcom, program notes for Aspen Music Festival Program Book, 22; Bolcom, liner notes for Second Sonata; Bolcom, liner notes for Violin Concerto (Argo), 6.

11 Luca, interview with author; Applebaum, 242.

12 Luca, interview with author; Bolcom, liner notes for Second Sonata.

13 Luca, interview with author.
interpretations in the music.¹⁴ This relates to his feelings on performances and the declining classical music recording industry: artists need to find their unique voices in music, even when the influence in a particular work is evident.

One of Luca’s favorite compositions is Bolcom’s Graceful Ghost Rag for solo piano. He asked Bolcom to include part of it in “every piece” written for him, even if just in the left hand of the piano accompaniment. Because Graceful Ghost was a very personal work for Bolcom (because it was written in memory of his father), he would often refuse to play it in public. According to Luca, Bolcom did not want the piece turned into a “come-on” piece (a trivial work in the repertoire). After some time, Luca finally received in the mail Graceful Ghost Rag: Concert Variations for Violin and Piano (Bolcom gave him the piece as a wedding present). Bolcom included with the piece a note that said this was his reference to Graceful Ghost and that Luca was not to bother Bolcom about the piece again (Luca’s rendition of the story is jovial, but with great respect for Bolcom and the piece). The rag has not appeared in any other work.¹⁵

Paul Jacobs

The second movement of Concerto in D for violin and orchestra is dedicated to the memory of pianist Paul Jacobs.¹⁶ Jacobs was born in New York on 22 June 1930. He began playing piano before age 10.¹⁷ He studied with Ernest Hutcheson at the Juilliard School of Music from which he graduated in 1951, the same year he had his New York debut.¹⁸ Jacobs was appointed the official pianist for the New York Philharmonic by Leonard Bernstein in 1961 and harpsichordist in 1974.¹⁹ Concentrating

¹⁴ Bolcom, program notes for Aspen Music Festival Program Book, 22.

¹⁵ Bolcom, liner notes for Second Sonata; Luca, interview with author.

¹⁶ Bolcom, liner notes for Violin Concerto (Argo), 6.


primarily on twentieth-century music, he performed and recorded works by several twentieth-century composers, including Busoni and Bolcom, among others. Two pieces written for him are Cycle II by Sir Richard Rodney Bennett and Night Fantasies (1980, also written for Ursula Oppens, Gilbert Kalish, and Charles Rosen) by Elliott Carter.

Jacobs died of an AIDS-related illness on 25 September 1983 (some sources wrote “long illness”). Toward the end of Jacobs’s life, some of his colleagues stopped visiting him out of fear of catching the disease via casual contact, although many people already knew that it was transmitted through bodily fluids. Bolcom, who was particularly close with Jacobs, spent a lot of time hugging him and talking with him. Bolcom was writing 12 New Etudes (1977-86) for solo piano for Jacobs, who expressed great regret for lacking the strength to perform the work due to his illness. Due to Bolcom’s distress over his friend’s illness, he was only able to complete 12 New Etudes after three years of mourning. He later extended the dedication to pianists John Musto and Marc-André Hamelin. Bolcom performed one of the etudes for Jacobs’s memorial concert the year after his death.

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22 Bolcom writes 1982 in the liner notes, but the Memorial service was in 1983; “Obituaries,” American Organist 17 (December 1983): 32; “Pianist’s World,” Piano Quarterly 32/124 (1983-1984), 12; Lyle, 141; Hall, 250; Bolcom, interview with author; Schonberg, “Paul Jacobs.”


24 Bolcom, interview with author.

25 Austin Clarkson, liner notes for Works by Bolcom and Wolpe, Marc-Andre Hamlin, piano (New World Records NW354-2 CD, 1988), 4; Holzer, 44.

The violin melody that permeates the second movement is a tune Bolcom heard whistled by a drunken Hispanic man while he was in New York. Bolcom and Luca have slightly different stories about the occasion during which the tune was heard. Bolcom tells how the tune developed:

I remember that whole little tune - that little [he sings measures 12 and 13 from the second movement very quickly] - we were taking the commuter bus out to the New York airport and some Hispanic guy was singing that little phrase and somehow it just fit everything. But, I mean, that’s how it came. It’s kind of a curious story. It’s probably some famous tune everybody in that community knows, but for some reason it was exactly right. It makes me think about him [Jacobs] often. We were very good friends. It’s a terrible thing to see somebody go that way.

Luca says Bolcom was on his way back from giving the eulogy for Jacobs’s memorial service and that the tune was being continuously whistled repeatedly by that drunken man. Whether the tune was whistled or sung, the second movement theme developed out of this encounter.

Joe Venuti

Joe Venuti’s influence as well as Bolcom’s interest in the interplay of several genres of music, is most evident in the third movement of the Concerto. Bolcom includes ragtime, jazz, rhythm-and-blues, and bluegrass fiddling within the classical idiom.

Giuseppe “Joe” Venuti, one of the greatest jazz violinists, was born in Philadelphia 16 September 1903. A consummate practical joker, Venuti often gave out incorrect information about himself, including dates and places in his life. He was a

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27 Bolcom and Luca, interviews with author.

28 Bolcom, interview with author.

29 The memorial service was for the funeral; the memorial concert took place the following year.

30 Luca, interview with author.

classically trained musician, but he focused on popular music at an early age. Bolcom describes Venuti’s playing as “flawless intonation” with a “waggly bow” that, while unusual, worked to his advantage for the notes inégales quality of jazz improvisation. According to Bolcom, Venuti’s down-bows were close to the bridge, while his up-bows were closer to the fingerboard. Venuti was certainly a jazz violin virtuoso and a natural improviser. Considered one of the most important jazz violinists, Venuti played with Eddie Lang and the “All-Star Orchestra,” which included Benny Goodman (clarinet), Jack Teagarden, and Zoot Sims. He also played with Red Nichols, Jean Goldkette, Paul Whiteman, and Roger Wolfe Kahn, among others, and performed at several jazz festivals in the 1960s. He is heard on several recordings with Lang and with Sims.

Luca, Bolcom, and Morris were invited to sit in with Venuti for a night of jazz improvisation in April 1978 at New York’s Michael’s Pub, which was a memorable experience for Bolcom. Bolcom admired Venuti as a technician and innovator.

Venuti passed away from cancer on 14 August 1978. Luca found out about Venuti’s death when Venuti was supposed to play at Chamber Music Northwest in Oregon. Bolcom was in the middle of writing the Second Violin Sonata, so the final movement of the Second Sonata was consequently titled “In Memory of Joe Venuti.” Bolcom believes that in order to play the last movement of the Second Sonata and the


33 Bolcom, interview with author.

34 Chilton, 339; Kernfield, “Joe Venuti,” 839; Venuti 839.


36 Bolcom, liner notes for Second Sonata; Bolcom, interview with author.

37 Bolcom, program notes for Aspen Music Festival Program Book, 22.

38 Chilton, 339; Luca, interview with author.
final movement of the Concerto accurately, a violinist should be well versed in the playing style of Venuti. 39

The Score

Concerto in D for violin and orchestra, approximately twenty minutes in duration, is scored for violin solo and orchestra with the following instrumentation: two flutes (second doubles on piccolo); two oboes (second doubles on English Horn); two clarinets (first doubles on E-flat soprano clarinet; second doubles on B-flat bass clarinet); two bassoons (second doubles on contrabassoon); two horns in F (doubled if the work is performed with full orchestra, but anything marked solo in the horn part should only be played by one player); two trumpets in B-flat (first doubles on D or piccolo trumpet); tenor trombone; bass trombone; timpani (one player: two mechanical timpani); percussion (two to three players: snare drum, wood block, crotales, glockenspiel, Chinese cymbal, hi-hat cymbal with foot pedal, small cymbal, three tom-toms or timbales, suspended tambourine, small or medium tam-tam or gong); harp; piano (doubles on celeste); and full strings (at least two contrabasses with the “C” extension). This concerto may be performed with chamber orchestra or full-size orchestra. The piano reduction is Bolcom’s arrangement. He says that the reduction is a reduced score and that the player can choose what to play. 40

The full score, handwritten by Bolcom, is the definitive source for all notes, rhythms, and markings, although the piano reduction is certainly easier to read. The orchestration was revised in December 1986, and the violin solo with piano reduction was first published in 1998. 41 In the score Bolcom notes that when there is no key signature all accidentals obtain only through a beamed group (he uses the example of two

39 Bolcom, liner notes for Second Sonata; Bolcom, interview with author; Luca, interview with author.
41 William Bolcom, Concerto in D for violin and orchestra, full score (Milwaukee, Wisc.: Edward B. Marks, 1992).
eighth-notes beamed together, sharing the same accidental); when there is a key signature, “traditional practice applies.”  

A thorough understanding of how the violin part relates to the rest of the orchestra (or piano accompaniment) enhances the soloist’s performance and experience with the music. As in chamber music, the conversation between instruments improves with the understanding of instrumentation and texture, form, and theory behind the composition.

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CHAPTER 3

MOVEMENT I. QUASI UNA FANTASIA

Form and Style

The first movement was completed on 5 September 1983.\(^1\) Bolcom refers to this movement as a “portrait of Sergiu,” juxtaposing several characters and styles throughout this movement.\(^2\) He writes in the piano reduction,

The first movement is in a fantasy-form in the strict sense it had in the Classical era, in which alternation of types of music depends primarily on the timing for its success. The opening ostinato leads to the soloist’s entrance in an expansive mood; this quickly gives way to a macabre waltz (\textit{Molto allegro}) which metrically modulates to a fast gigue. The material is restated in the dominant; musical passages of grand-style tragedy soon follow, and it is the tension between the tragic and the more positive opening moods that animates and builds the form of the piece.\(^3\)

The title of the first movement, Quasi una Fantasia, indicates that the music is improvisatory in nature. While themes and motives are developed and repeated within the entire concerto, the first movement is through-composed rather than adhering to any defined form. While Bolcom has indicated very strict metronomic markings for each section, the transitions are significant for connecting the different characters into one coherent piece. Bolcom is “not a stickler” about his metronome markings. He specifies metronome markings so that performers will have an approximate idea of the tempi in order to achieve the correct style and character. He understands metronomes can differ and that performers will play works at different tempi depending on the day, the hall, or the weather.\(^4\)

Table 1 shows the large sections of the movement with sub-sections of material (themes or ostinatos) that recur throughout the movement. The pitch center is the note on

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\(^1\) Bolcom, violin and piano reduction.

\(^2\) Bolcom, interview with author.

\(^3\) Bolcom, violin and piano reduction.

\(^4\) Bolcom, interview with author.
which a passage is centered; the mode is either major or minor. The mode for a particular section usually refers to the theme rather than the orchestration. Most sections are centered on a pitch rather than in a particular key or mode.  

### Table 1. Form of Movement 1.

<table>
<thead>
<tr>
<th>Section</th>
<th>Sub-Section</th>
<th>Ostinato</th>
<th>Pitch center</th>
<th>Mode</th>
<th>Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1</td>
<td>D</td>
<td>major/minor</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>D</td>
<td></td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>B</td>
<td>a</td>
<td>D</td>
<td></td>
<td></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>C-sharp</td>
<td>minor</td>
<td></td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>G</td>
<td></td>
<td></td>
<td>68</td>
</tr>
<tr>
<td>C</td>
<td>G</td>
<td></td>
<td>minor in violin</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>Link 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>87</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>E</td>
<td>minor</td>
<td></td>
<td>91</td>
</tr>
<tr>
<td>E</td>
<td>d</td>
<td>1, 2</td>
<td>A, D, G</td>
<td></td>
<td>114</td>
</tr>
<tr>
<td>F</td>
<td>climax</td>
<td>D</td>
<td>minor</td>
<td></td>
<td>143</td>
</tr>
<tr>
<td>B’</td>
<td>a inversion</td>
<td>D</td>
<td></td>
<td></td>
<td>149</td>
</tr>
<tr>
<td>C’</td>
<td>b - tutti under C’ in solo</td>
<td>C</td>
<td>minor</td>
<td>176</td>
<td></td>
</tr>
<tr>
<td>Link 1’</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>184</td>
</tr>
<tr>
<td>B''</td>
<td>c</td>
<td>G, E</td>
<td>minor, minor</td>
<td>188</td>
<td></td>
</tr>
<tr>
<td>Cadenza</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>209</td>
</tr>
<tr>
<td>Link 2</td>
<td></td>
<td>A</td>
<td>minor</td>
<td></td>
<td>212</td>
</tr>
<tr>
<td>G</td>
<td></td>
<td>D, A</td>
<td></td>
<td></td>
<td>224</td>
</tr>
<tr>
<td>E’</td>
<td>d</td>
<td>2, 1</td>
<td>D</td>
<td></td>
<td>274</td>
</tr>
<tr>
<td>A’</td>
<td>1</td>
<td>D</td>
<td></td>
<td></td>
<td>280</td>
</tr>
<tr>
<td>D’; coda</td>
<td></td>
<td>D</td>
<td></td>
<td></td>
<td>291</td>
</tr>
</tbody>
</table>

Major and minor modes are juxtaposed in the orchestral introduction of the movement. The introduction is sixteen measures long and consists of a one-measure ostinato (see Example 3.1, ostinato 1, refer to Table 1) with a quasi-improvisatory violin solo line. The orchestra tutti begins two measures before the violin solo enters in measure 3. This introduction is similar to the 1½-measures of introduction for the Mendelssohn Violin Concerto: a brief statement of the orchestra tutti ostinato with no melodic or thematic material.

Two ostinatos are heard throughout the movement. Ostinato 1, a rhythmic and melodic repetition, is played in the orchestra tutti accompaniment (at various times by the violins, flutes, oboes, piccolo and trumpet in unison, and the harp and celeste) for the first 30 measures of the movement (see Example 3.1). The first violins play sixteenth-notes.
implying D major, while the upper violas and celli play the pitches D, C-natural, B-flat, and C-natural, which suggests D minor. Thus, the ostinato is best described as centered on the pitch class D rather than in a major or minor mode. Ostinato 2, a rhythmic ostinato, will appear later in the movement.

Example 3.1. Movement 1, measure 1, ostinato 1, orchestra tutti.

Bolcom writes *expansive, in strong relief* when the violin solo enters in measure 3, invoking not only “the more positive opening mood that animates and builds the form of the piece” but also the manner in which the written-out improvisation should be played (i.e., played in a free manner over the ostinato). The first interval in the solo is a tritone, a common interval heard throughout the concerto.

During the introduction, a three-note ascending motive is heard in the clarinets (m. 9, see Example 3.2).

Example 3.2. Movement 1, measure 9, 3-note motive, clarinets.

The theme in section A (mm. 17-30; see Example 3.12 and Table 1) begins in measure 17 and has a pedal point A throughout the passage. Bolcom describes the theme as a “folk-jazz” style with Romanian inspiration, since Luca is Romanian by birth.

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6 Bolcom, violin and piano reduction.
An orchestral interlude, which restates the violin solo theme, connects section A to the “macabre waltz” of section B which has three sub-sections: a (Molto Allegro, mm. 31-47); b (an orchestra tutti transition, mm. 48-67); and c (fortissimo, mm. 68-76, see Table 1). The Molto Allegro (sub-section a) begins abruptly with a waltz played “brutalmente,” a sharp contrast to the relaxed style of the previous 30 measures. The music is angular and fast, with several sforzandi in a dynamic contrast of fortissimo and fortississimo. The violin solo line, which is in hemiola rhythm, is in contrary motion with the orchestra. An orchestra tutti interlude (sub-section b, mm. 48-67), marked appassionato, is a transition to the fortissimo sub-section c (mm. 68-76). Sub-section c (refer to Table 1) is centered on pitch class G. Luca describes the repetition of the G3s in measures 69-75 as “sticking your tongue out” like a rude joke (see Example 3.14). 

Section C develops out of the previous material via an arpeggio in the melody. The theme is a 6/8, minor-mode variation of the theme from section A (mm. 17-30), now in G minor (in the violin solo) and C minor in the orchestra accompaniment (mm. 77-86, see Example 3.3 and Table 1). The violin solo is accompanied by ascending octatonic scales in the orchestra. The theme modulates metrically in measures 87-90 (see Example 3.15 and Table 1) in link 1 to section D.

Section D, labeled Vivace, is an asymmetrical jig in compound meter (mm. 91-113, see Example 3.16 and Table 1). The asymmetry derives from the alternation between the 6/8 and 9/8 bars. The style is light and joyous, a contrast to the previous section. Variations of this jig recur in the “coda” of this movement and in the Stretta of the final movement. The orchestral accompaniment in this section consists of chromatically descending lines. The solo line ends with octotonic (mm. 109-10), whole-

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7 Luca, interview with author.

8 For explanation of glissando, see Measure 82 under Technical Solutions.
tone (m. 111), and diatonic B major/E major scales (mm. 112-13) that lead to A major by the return of Tempo I (m. 114). The final beat leading into the development at Tempo I should broaden slightly (m. 113), a phrase that Bolcom offered instead of the “ambiguous” poco ritardando, in order to set the cadence at measure 114.  

Section E (mm. 114-42; refer to Table 1) begins with an orchestral interlude that is a transposition of ostinato 1 (now transposed up to A). Beginning at measure 117 the Violin I in the tutti introduces a new ascending two-note “sigh” theme (the “sigh” descends in half-steps; sub-section d, refer to Table 1). A transposition of the “sigh” motive will recur in movement 3, measure 134. At measure 129, the violin solo imitates the violin I tutti’s ascending half-step “sighs” (see Example 3.4).

Ostinato 2 develops out of ostinato 1 beginning in measure 125 (see Example 3.5). Ostinato 2 is a rhythmic repetition rather than a melodic or harmonic repetition. It shifts from pitch class A in measure 125, to pitch class D in measure 129, and then to pitch class G in measure 135. Ostinatos 1 and 2 serve as backdrops for the unfolding melodic line.

Ostinato 2 continues while the violin solo has scales, chords, and melodic material culminating at the upward linear movement in measure 142 that leads to Molto Maestoso. The first three notes of the melody in the violin solo in sub-section d (beginning in m.

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9 Bolcom, interview with author.
126, see Example 3.6) are derived from the three-note ascending clarinet motive (see Example 3.2).

Example 3.6. Movement 1, measure 126, violin solo.

The tempo change to *Molto Maestoso* marks the climax of the movement (mm. 143-48, section F, see Example 3.7 and Table 1). The orchestra alternates between C-sharp, D, and E-flat in a cacophonous manner with *tremolo* in the violins and *ffff* from the rest of the orchestra. The same climax reappears in the third movement and acts as a means of effecting cyclical coherence for the entire concerto.

Example 3.7. Movement 1, measures 143-44, orchestra tutti.

The next section, *Faster than Tempo II* (mm. 149-75, dotted half-note = 84; section B’, refer to Table 1), is an inversion of the first part of section B (mm. 31-48, sub-section *a*) and is characterized by large distances in register and ascending arpeggios in broken thirds. This is the first mention of Tempo II. Section B’ is the same meter and character as *Molto Allegro* (section B, sub-section a, m. 31, dotted half-note = 72). The only difference between the sections is the faster metronome marking (hence the "*Faster*" indication). With this in mind, the *Molto Allegro* from earlier in the movement must also be Tempo II.
The next section is labeled Tempo II (m. 176-83, section C’ in Table 1). This section has similar material to and the same metronome marking as section C (in C minor) in the violin line against sub-section b transitional material in the orchestra. The solo line (m. 184-87, Link 1’ in Table 1) modulates metrically with the indication relax just a little as it leads into section B’’ (mm. 188-209). This section contains material from sub-section c but quickly progresses to trills that introduce the cadenza (mm. 209-11).

The cadenza, unmeasured after the first two measures, includes various material from the first movement: chords and large changes in register, tritone intervals, and trills. The ricochet passages that descend chromatically on the G string are supposed to reflect a common tool in jazz, as it is part of that genre’s “musical vocabulary,” as Bolcom says (see Example 3.21).10

Bolcom indicates pauses as short (♪) and long (♫) as well as using notation (see Example 3.8) that has each consecutive note increase in speed (the opening black lines from left to right) to show forward-moving rhythm. He also uses forward-pointing arrows to indicate acceleration in the cadenza. The time signature (vertical line through 0) indicates free time (see Example 3.8).

Example 3.8. Movement 1, cadenza, measure 211 (line 2).

One change that occurred between editions of the concerto is the removal of an E5 at the end of the loco thirty-second notes at the end of line 3 of the cadenza (see

10 Bolcom, interview with author.
Example 3.9). Luca convinced Bolcom that the E5 caused the music to sound like it resolved to a key.\textsuperscript{11}

Example 3.9. Movement 1, cadenza, measure 211 (line 3).

The G-sharp\textsuperscript{3} in line 5 of the cadenza (before the F4-D5-E-flat\textsuperscript{6} chord) is marked \textit{pizzicato} in the violin part (see Example 3.10). Luca plays this note \textit{arco} in the recording and the full score clearly indicates that this note should be played \textit{arco}.\textsuperscript{12}

Example 3.10. Movement 1, cadenza, measure 211 (line 5).

Following the cadenza is a short link (mm. 212-23, Link 2, refer to Table 1) that leads to section G (mm. 224-73). The violin solo part has sighing \textit{glissandi} at the beginning that transform into hemiola at measures 218-23. There is sparse accompaniment during those six measures. The violin solo continues in hemiola rhythm against a simple orchestral accompaniment of intermittent, sparse chords (only the bass clarinet and trombones accompany here) beginning at section G (quarter-note = c. 100). This section is a disjointed waltz in the violin solo that has elements of sorrow written into the music (i.e., ironic and sad, \textit{poco slentando}). This section may be the “grand-style tragedy” that Bolcom refers to in the program notes. The bass alternates at the first beat

\textsuperscript{11} Bolcom, interview with author.

\textsuperscript{12} Bolcom, \textit{Violin Concerto}, (Argo), compact disc; Bolcom,\textit{ Violin Concerto} (Phoenix), compact disc; Bolcom, full score.
of each measure between D and G-sharp (mm. 224-30). This section contains newly composed material as well as material similar to sub-section b (see Table 1). Indications to accelerate and slow down add to the character of this section.

Ostinato 2 and sub-section d material (from section E) combine to create section E’ (mm. 274-79; marked as Tempo II). While this section could also be regarded as merely a link, it contains enough previous material to justify its own label. Section E’ leads directly into the “recapitulation” of section A’ with Ostinato 1 (mm. 280-91, see Table 1). The full score labels this section Tempo I (quarter-note = 63, the same as the first tempo at the beginning of the movement), not Tempo II as in the violin and piano reduction. Bolcom indicates the style of the passage as in relief, just as the introduction is also indicated in measure 3, but now with the implication that a return to a familiar theme is a “relief” for the soloist and the audience. While the melody and ostinato are the same as section A, the character is different because of the change in register. The abrupt transition from section A to section D’ is similar to that in measure 31, but is now accompanied in measure 291 by a D-major scale in the violin solo (with the option to play ossia 8va) leading to the Vivace in 6/8 in measure 292 (section D’, refer to Table 1). Luca prefers to play the passage at the higher octave. This section transitions into the coda beginning in measure 302. The violin solo has rapid scales (mm. 302-308) that lead to eighth-notes that expand chromatically upward and downward from G-sharp until reaching D, thus ending the movement on D (unison and octaves in all instruments, mm. 309-11).

Technical Solutions

Measures 3-11

In measure 3, the violin solo line begins on the G string and covers all four strings in the first four notes of the solo line (G-sharp3, D4, A4, and F-sharp5, assuming that the D4 and A4 are played on open strings). Bolcom has indicated the strings on which particular passages should be played throughout the movement (mm. 4, 6, and 9). One
example of the written-out effects includes the use of grace notes, which should sound improvised, yet exact.\textsuperscript{13} Fingerings are also suggested (see Example 3.11).\textsuperscript{14}

Example 3.11. Movement 1, measure 7, fingering suggestion, violin solo.

**Measures 12-15**

A series of descending arpeggios begins at measure 12. Bolcom asks for the A6 (tied from measure 11, the highest note in the violin solo now) to be played \textit{forte}. There is a printed \textit{decrescendo} sign for each arpeggio. The top notes of each arpeggio (beginning in the middle of the measure on G-sharp6) descend in a G-sharp mixolydian scale (m. 12: G-sharp6, F-sharp6; m. 13: F6, E-flat6 [enharmonic D-sharp6]; m. 14: C-sharp6, C6 [enharmonic B-sharp]; m. 15: B-flat5 [enharmonic A-sharp], G-sharp5). The dynamic will naturally get softer due to the changes in register for each arpeggio. The soloist can keep the phrase musically interesting by bringing out the changing notes (since some of the notes are repeated in successive arpeggios), using different dynamics than the printed dynamics (because of the repeating \textit{decrescendi}), and creating a single phrase of four measures. When practicing any of the challenging or fast passages, the soloist should take care to perform the notes and rhythms and notes accurately, yet with an impromptu character.

**Measures 17-24**

Bolcom indicates that the A5 in measure 17 (which is tied from the previous measure) should be played without vibrato. In the full score, the A in measure 17 is written as a harmonic, but this does not appear in the published edition (see Example 3.12). The harmonic is one method of acquiring the non-vibrato requested in the instruction. This is how Luca plays the note in the recording.

\textsuperscript{13} Bolcom, interview with author.

\textsuperscript{14} All the suggested fingerings in the examples are adapted from the lesson with Luca. The bowings that are included are either already in the published parts or they are adapted from the lesson with Luca (distinction made in the text).
Luca suggests multiple up-bows for the sixteenth-notes and down-bows on the long notes. The simile in measure 19 refers to the staccato on the separate F-sharp and G throughout the passage. Bolcom has indicated a glissando in measure 20, and Luca suggested speeding up the bow on the down-bow to create the crescendo and the lift (the author inserts an apostrophe) before beat 2. An up-bow could also work on the D6, if the performer chooses to split the slur after the A5. The accents beginning with the last sixteenth-note in measure 22 should be exaggerated and the following tied notes should be sustained in order to create a “jazzy” impression. The orchestra should copy the soloist’s style in the tutti in measures 27 to 30.

Example 3.12. Movement 1, measures 17-24, bowing and fingering suggestions, violin solo.

Measures 31-48

In sub-section a, Molto Allegro, the soloist should play off-the-string with a rough brush stroke or thrown bow. A brush stroke is a longer, slower spiccato, or a released détaché. As in spiccato, the bow should start from the string, lift at the end of the note, and then strike the string coming from the air. The aggressive sound is created by arm weight that is released through speeding up the bow as it is lifted off the string.

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15 Luca, lesson with author.

16 Bolcom and Luca, interviews with author.
Bolcom has marked hatchets under most of the eighth-notes, thus implying that the soloist continues the brush stroke throughout the passage. The grace notes also have hatchets and are separate from the main notes in the solo line (beginning m. 38). At first glance, a soloist may want to connect the grace note and main note with a slur, assuming that the editor left out the slur, but Bolcom requests that the soloist use separate bows for the two notes (indicated by the lower bowing in Example 3.13). Conversely, Luca suggests that the two notes could be played on a single down-bow with a slight break in the bow between the notes as if with a broken slur (done aggressively; upper bowing suggestion in Example 3.13). Both musicians request a bow lift before the down beat of each measure so that the emphasis of the sforzandi and hatchets can be played at the frog of the bow. 18 Both also agree that if no slur is indicated, there should be an audible break between the grace note and the following note, whether this is accomplished by separate bows or by breaking a single bow movement. Bolcom writes grace notes in a similar way in other parts of the work (mm. 44, 136-139, 141, 161, 234, and 273), and these should be played in a like manner.

Example 3.13. Movement 1, measures 38-40, bowing suggestion, violin solo.

Measures 68-75

During section B, the soloist should always retake the bow for the fortissimo forzandi G3s in order to create an aggressive sound, made by using bow arm weight and releasing the sound by speeding up the bow as it is lifted off the string (see Example 3.14). 19


18 Bolcom and Luca, interviews with author.

19 Luca, lesson with author.
Example 3.14. Movement 1, measure 69, bowing and fingering suggestions, violin solo.

Measure 82

The *glissando* marked in measure 82 should not come from a particular note, but rather scoop up from below the note (see Example 3.3). This may be done by applying light pressure with the finger on the fingerboard and then quickly moving upwards (toward the bridge) while simultaneously increasing pressure until the printed pitch is heard. All other *glissandi* that come from an indefinite note should be executed in a similar manner (movement 1: m. 131; movement 3: 25, 27, 117, 120, 123, 145, 147, 149, and 227-28).

Measures 85-90

During link 1, the soloist should modulate accurately by subdividing the eighth-notes (at the meter change eighth-note equals eighth-note) while the orchestra (or accompanist) maintains a steady beat in the descending line without rushing or changing the pulse of the quarter-notes (see Example 3.15).

Example 3.15. Movement 1, measures 85-88, violin solo and orchestra tutti.
Measures 91-113

During the jig (section D, refer to Table 1), Luca suggests hooking the slurs and the following separate eighth-notes in order to avoid accenting the separate eighth-notes. This also helps the soloist maintain the tempo, approximately dotted quarter-note equals 144. When practicing the jig the soloist should practice the part without slurs in order to focus on the half- and whole-steps as well as the position shifts. In Example 3.16 half-steps on the same strings are marked above the notes, while adjacent-string half-steps are marked below the notes. Yampolsky writes in *Principles of Violin Fingering* that “the most important device for simplifying the learning of technical passages is the use of recurring [repeating] finger pattern[s],” which is the basis for the fingerings below (as opposed to lateral movement). The use of recurring fingering patterns means applying the same finger pattern over several groupings (i.e., 4, 3, 2, 1). Lateral movement is using the same finger for half- or whole-steps on the same string (i.e., 4-4, 3-3, etc.). Practicing the string crossings in double stops will also help the muscles of the left hand retain the intervals and measure the correct distance of the shifts (i.e., D6 to F-sharp5 in m. 93). The bowings and fingerings shown in Example 3.16 are from a lesson with Luca, with some modification.

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20 Luca, lesson with author.

Example 3.16. Movement 1, measures 91-109, bowing and fingering suggestions, violin solo.

Measures 126-36

The half-step slurs ("sighs") in this passage (see Example 3.4 for this passage) should be legato, not “released” as in the conventional sighs of Baroque music, despite the two-note slurs indicated by the composer. Bolcom has indicated on which strings to play in measures 131 and 135.

Measures 140-43

Beginning in measure 140 the solo line alternates between chromatically descending chords and chromatically ascending E-string pitches (see Example 3.17). Luca suggests staying in position, extending the fingers using the same fingerings for all chords rather than shifting for each wide interval. The chords should always be played

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22 Bolcom, Violin Concerto, compact discs; Bolcom, interview with author.
down-bow with a retake on the following *sforzandi*. Bolcom’s marking *steady tempo* indicates that the soloist should not accelerate. However, the soloist should also not decelerate due to the difficulty of the large jumps between positions.\(^{23}\)

Example 3.17. Movement 1, measures 140-42, bowing and fingering suggestions, violin solo.

**Measures 149-75**

The tempo in *Faster than Tempo II* is dotted half-note equals 84. The tempo may need to be altered or simply slowed down due to the large shifts in register and the number of grace notes leaping from the E string to the G string and vice versa.

**Measures 155-65**

The grace notes that cover all four strings function as arpeggiated chords. Hand size should be taken into account for the execution of the passages. Some of the arpeggios are so wide that a player with smaller hands may need to shift in the middle of the passage, while a player with larger hands may be able to extend the hand (see Example 3.18).\(^{24}\)

Example 3.18. Movement 1, measures 164-65, bowing and fingering suggestions, violin solo.

\(^{23}\) Luca, lesson with author.

\(^{24}\) *Ibid.*
Measures 165-71

The violin solo theme during this section has similar melodic motion to that of the jig theme (section D, see Example 3.16). Unlike the fingerings in section D shown in Example 3.16, these fingerings are based on lateral movement (discussed above) that emphasize half-step, same-finger shifts (see Example 3.19). The intervals between fingers remain the same every two beats (in hemiola) with the exception of the third beat of measure 168 and the first beat of measure 169. The pattern remains consistent, thus speeding the learning process.\(^{25}\)

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\begin{align*}
\text{Example 3.19. Movement 1, measures 165-71, bowing and fingering suggestions, violin solo.}
\end{align*}
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Measures 209-11 (cadenza)

Based on the recording and on the full score, the chords in measures 209 and the chords at the third and sixth lines of the cadenza should be played *arco*. The *arco* is the most logical choice for consistency. The published violin part marks *pizzicato* while the full score does not indicate any change from *arco* to *pizzicato*. Luca plays the first two chords at the beginning of line 3 of the cadenza *arco* (see Example 3.20).\(^{26}\)

\(^{25}\) Luca, lesson with author.

\(^{26}\) Bolcom, *Violin Concerto*, compact discs; Luca, lesson with author.
Example 3.20. Movement 1, cadenza, measures 209-11 (line 3, line 6).

Measure 211 (cadenza)

The *ricochet* in the second, third and fifth lines of the cadenza should be played on the G string (as indicated). The bow should be dropped onto the string (in order to achieve enough bounce) while the left hand heads toward the scroll. The hair should be flat and should land in the middle of the bow in order to have enough bow length for the entire passage and in order to achieve the maximum number of notes within the slur (see Example 3.21). Luca plays the *ricochet* very quickly with a chromatic *glissando*.\(^{27}\) It is important that the left wrist stay stiff while descending in half-steps. Ivan Galamian suggests keeping the finger elongated with the wrist bent toward the scroll. He suggests holding the instrument firmly with the chin so that the left hand has more freedom when descending. The player should practice with a few notes at a time “to get the *driving* feel of the hand.”\(^{28}\) Carl Flesch suggests practicing the *glissando* smoothly and then moving the forearm in “a vibrato-like shaking motion which represents the even half-step motion” superimposed on the *glissando*.\(^{29}\) Both methods will achieve the desired effect of a chromatically descending *glissando*.\(^{30}\)

\(^{27}\) Luca, lesson with author.


\(^{29}\) Flesch, 26.

\(^{30}\) Luca, lesson with author.
Example 3.21. Movement 1, cadenza, measure 211 (line 2, ricochet), fingering suggestion.

Measure 214

Bolcom indicates the G string for the B-flat in this measure.\(^{31}\)

Measures 263-73

The soloist must adhere to the instructions on the page to convey the music fully and to lead to the *Subito meno mosso* (m. 263). At measure 263, the violin soloist has the freedom to choose a personal tempo (dotted half-note equals 60 to 100). The soloist should coordinate with the trombones on the downbeat of measure 265, because the trombones are the only instruments that change on the beats in measures 263-68. All other instruments are either marked *tacet* or hold a single note over these measures. The *rubato* of the violin solo is a transition to the final section and coda-like end of the movement.

Measures 280-84

In the final restatement of section A’s theme, the violin solo part delays the instruction to play on the G string until measure 281, but the full score asks for the G string already in measure 280. The theme is in the same key as the beginning of the piece, but the violin solo line is now two octaves lower and entirely *sul G*.

Measures 309-11

The third to last D major chord in the violin solo (second beat of m. 309) is marked *pizzicato* in the violin solo, but not marked as such in the score. The score has *arco* written next to the penultimate chord (m. 310), implying that the *pizzicato* may have been omitted from the score accidentally. However, Luca plays the third to last D major chord in measure 309 *arco* in order to be heard above the orchestra. The soloist may opt

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\(^{31}\) In full score only.
to play the chord *pizzicato*, as the violin edition requests, or *arco* depending on the size of the orchestra.  

**Rehearsing and Performing with the Pianist**

The piano reduction has a misprint in measure 117 during the fourth orchestra tutti: the penultimate note for the violin I tutti line should be a G-sharp₆, not an F-sharp₆.

The piano accompanist may choose to cut the fourth orchestral interlude at the end of measure 118 and begin again at measure 125. Bolcom writes, “Violins continue” in measures 119 and 122 where the violin I tutti line should continue the same pattern as in measures 118 and 121. Without knowing which notes to play (from hearing the recording or seeing the full score), the accompaniment is incomplete. Also, because the accompaniment contains several lines (Ostinato 1, the “sigh” motive theme, and a separate bass line), playing the entire score may be difficult if not impossible for many pianists. Another option is to omit the violin I tutti lines except where printed and continue to play the other lines.

The fifth orchestral interlude (mm. 143-48) does not need to be cut, but in measure 143 the pianist may choose to play the bottom two staves with the left hand and the top staff with the right hand. In measure 144 the pianist may opt to omit the thirty-second notes (marked as woodwinds) focusing instead on the left hand sixteenth-notes in the bass. The other orchestral interludes do not need to be abbreviated.

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32 Luca, lesson with author.

33 The first two measures of the movement are the first orchestra tutti passage; measures 27-30 are the second orchestra tutti; and measures 47-67 are the third orchestra tutti.
CHAPTER 4

MOVEMENT II. ADAGIO NON TROPPO MA SOSTENUTO

Form and Style

The second movement was completed on 8 October 1983. In the program notes of the published violin and piano reduction, Bolcom writes about the second movement, “The solemn 5/4 second movement is in memory of the great pianist Paul Jacobs, a close friend who died in 1982 [sic]; the long Adagio line includes a ghostly discourse between the violin soloist and an off-stage D trumpet.”¹ The melody is played repeatedly throughout the movement in different keys or modes with very little rhythmic alteration, reflecting the story of the inspiration behind the tune (the drunken man who whistled or sung the tune repeatedly).

Table 2 details the ternary form of the second movement (ABA’).

<table>
<thead>
<tr>
<th>Section</th>
<th>Material</th>
<th>Instrument</th>
<th>Mode</th>
<th>Pitch of first note</th>
<th>Measures</th>
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<td>Introduction</td>
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<tr>
<td>P¹</td>
<td>Violin Solo</td>
<td>Minor</td>
<td>F-sharp5</td>
<td>10-24</td>
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<tr>
<td>Link 1</td>
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<td></td>
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<td>24</td>
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<tr>
<td>P²</td>
<td>Violin Solo</td>
<td>Minor</td>
<td>A6</td>
<td>27-33</td>
<td></td>
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<tr>
<td>P³</td>
<td>Violin Solo</td>
<td>Major</td>
<td>C-sharp6</td>
<td>33-37</td>
<td></td>
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<tr>
<td>P⁴</td>
<td>off-stage Trumpet in D</td>
<td>Major</td>
<td>C-sharp6</td>
<td>37-41</td>
<td></td>
</tr>
<tr>
<td>CT¹</td>
<td>Oboe</td>
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</table>

| A’      |                      |          |                     |          |
| P¹       | Violin Solo | Major   | A5                  | 66-70    |
| CT¹      | Flute 1, 2 |                     | D6, D5 |          |          |
| P²       | off-stage Trumpet in D | Major | A5                  | 70-74    |
| CT²      | Oboe, English Horn |                     | D5, D4 |          |          |
| P³       | Violin Solo | Major   | D6                  | 74-78    |
| CT³      | Flute, Oboe |                     | A5     |          |          |
| P⁴       | off-stage Trumpet in D | Major | A5                  | 78-82    |
| CT⁴      | Trumpet 2 |                     | D5     |          |          |
| P⁵       | Violin Solo | Major   | A6                  | 82-86    |
| CT⁵      | Flute 1 |                     | D6     |          |          |
| Link 2   |                      |          |                     | 86-87    |

¹ Bolcom, violin and piano reduction; Jacobs actually died on 25 September 1983.
Sections A and A’ each contain a primary theme (P) and a counter theme (CT), which always appears with the theme. Section A (mm. 1-49) comprises six sections: introduction, a primary theme, link 1, and three variations of the primary theme. The score indicates *solenne* (solemn or sacred) in the first measure, an appropriate instruction in light of the dedication. The introduction in the orchestra tutti (mm. 1-9) begins with *forte* dissonant chords that decrescendo and resolve to D-sharp minor by the entrance of the *pianissimo* violin solo in measure 10. There is a sharp contrast between extreme dissonance and diatonic tonality throughout the movement.

Each statement of the theme is meticulously marked with *crescendi* and *decrescendi*, accents, tenuto marks, staccato dots, and dynamics. The parenthetical articulations in measures 12 and 13 are only present in the first statement of the theme (mm. 10-24, \(P_1\), see Example 4.1 and Table 2) and serve as a reminder to the soloist to keep the line legato while rearticulating the D-sharp5 and E5. Bolcom writes that the whole-note with a dot on either side is the equivalent to a dotted half-note tied to another half-note for five beats. While he does not explain the note value in the full score, he includes a memo in the violin and piano reduction edition.

Example 4.1 Movement 2, measures 10-15, violin solo.

The first and second statements of the theme are connected by link 1 (mm. 24-26), which contains a flute solo (m. 24, see Example 4.2), the *piangendo* “sigh” motive played in the clarinets (m. 25, see Example 4.3), and imitation between the violin and glockenspiel (mm. 25-26, see Example 4.4), all of which recur in section B. The flute solo appears once in measure 24 during link 1 and again in section B in measures 42-43, 45-46, 47-48, 60-61, 62-63, and 63-64. The same figure (identical and transposed) appears in the 2\(^{nd}\) flute and 1\(^{st}\) oboe in measures 46-47, 60-61, 62-63, 63-64, and in the English Horn in measures 49-50.
Example 4.2. Movement 2, measures 24-25, flute solo.

Bernard Holland writes in a review of the work, “The second [movement] features long stretched-out solo lines against a recurring two-note motive.” The two-note figure he must be referring to is the “sigh” motive of C to B heard in the clarinets and violins. The “sigh” motive is first heard in the Clarinet I (m. 25) and appears again in Violin I tutti (m. 41) and throughout section B (see Example 4.3). *Piangendo*, or “crying,” is an appropriate term in light of the dedication of the movement.

Imitation between the violin solo and glockenspiel occurs two times during the movement. Here it appears in A minor and functions as a transition between the statements of the theme (see Example 4.4). The second occurrence is in D minor and functions as transition material from section B to section A’.

Example 4.4. Movement 2, measures 25-26, violin solo and glockenspiel.

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2 Holland, “Concert.”
Each theme is played very slowly over an undulating five-note pattern in the strings that changes at each measure (see Example 4.5). At first the bass line also changes at the measure, but it then changes more often as the harmonic and dynamic tension increases.

Example 4.5. Movement 2, measures 32-37, violin solo.

After the second and third versions of the theme, the off-stage trumpet in D plays a fourth version of the theme that is almost identical to the third statement, employing the same pitches with slightly different rhythm in measures 35 and 39 (mm. 37-41; P³). The score indicates that the D trumpet should be played “as if from a great distance” and “can be a third player, off stage or some distance away.”³ The first counter theme (mm. 37-41, CT¹, refer to Table 2) is introduced in oboe I during the D trumpet theme (see Example 4.6).

Example 4.6. Movement 2, measures 37-38, off-stage trumpet in D, oboe I.

Section B (mm. 41-65, refer to Table 2), can be divided into three sub-sections (a, b, and c). Sub-section a (mm. 41-49) begins with the “sigh” motive in violin I (see

³ Bolcom, full score.
Example 4.3) in addition to the flute solo from link 1 (see Example 4.2). At measure 43 the violin solo phrase, which is only two measures and one beat in length, enters with a glissando between the first two notes (see Example 4.7). The sixteenth-note triplets in measure 43 are derived from the triplets at the end of theme 3 in the violin (m. 37, see Example 4.5). Later, during the seventh statement of the theme, the sixteenth-note triplet motive is played by the off-stage trumpet in D (mm. 74-78, P⁶).

![Example 4.7. Movement 2, measures 43-44, violin solo.]

The orchestra tutti leads to sub-section b (mm. 49-58), the most emotionally charged of all the sections, with the addition of a triplet ostinato in the strings, tom-toms, and piano (see Example 4.8). The violin solo enters sul G in measure 50 ascending gradually over eight measures to a D⁷ in measure 58 (fff in orchestra and solo), the climax of the movement. The ostinato, an augmentation and inversion of the earlier triplet motive, should always be played battuto (col legno) by the strings. Often battuto is paired with col legno, the striking of the strings with the wood of the bow, but in this instance the word is alone and marked pianissimo for every occurrence of the ostinato. Because the string players will be striking the strings with the backs of the bows, this dynamic marking is appropriate so that the string players’ bows are protected from unnecessary damage.⁴

![Example 4.8. Movement 2, measure 49, ostinato in strings, piano, and tom-toms.]


50
Sub-section \( c \) begins in measure 59. The violin solo, which begins on F-sharp\( 6 \), is a transposition of the \textit{glissando} and sixteenth-note triplet material from sub-section \( a \) (see Example 4.7). Each measure contains a transposition of this material, descending sequentially through six iterations (m. 59- F-sharp\( 6 \); m. 60-E-sharp\( 6 \); m. 61-E-flat\( 6 \); m. 62-D\( 6 \); m. 63-C\( 6 \); m. 64-B\( 5 \)), as the ostinato continues in the celeste (mm. 59-65). The solo culminates at a return of the imitation between the violin solo and glockenspiel (in D; see Example 4.4 for A minor version), serving as a transition from section B to section A’.

The chords in measure 65 are similar to those in the orchestra tutti introduction. Bolcom says that the music in measure 66, the beginning of section A’, is one of the more delicate moments of the movement and most poignant episodes in the entire concerto.\(^5\)

In section A’ (mm. 66-86, refer to Table 2) the violin and trumpet exchange the theme. This is different from the first duet between the violin solo and trumpet in D at the end of section A, where the violin plays the primary theme with the D trumpet playing the counter theme (mm. 33-41). The first two statements of the primary theme and counter theme are identical pitch and rhythm with only an extra eighth-note in the violin solo tied over from measure 65. The first theme is played in the violin with flutes playing the counter theme. The second entrance is echoed in the D trumpet with oboe and English Horn on the counter theme. Bolcom always refers to the dialogue between the two instruments as a “ghostly discourse” in program notes.\(^6\) The “ghostly” qualification may refer to the unseen (like a ghost) off-stage trumpet in D. “Ghostly” may also refer to the memory of Jacobs much like \textit{Graceful Ghost} was written for the memory of Bolcom’s father.

The final statement of the primary theme (mm. 82-86, P\(^7\), refer to Table 2), the shortest of the movement, is interrupted at the transition (\textit{a piacere}) to the third movement (mm. 86-87, link 2, refer to Table 2). The transition that connects the second and third movements is a written-out \textit{accelerando}.

\(^5\) Bolcom, interview with author.

\(^6\) Bolcom, violin and piano reduction.
Technical Solutions

Throughout the movement Bolcom writes 3 + 2 and 2 + 3 above the measures as indication for the beat groupings (see Examples 4.1 and 4.5). This helps the orchestra and soloist stay together as well as feel the emphasis in each measure. For consistency, the conductor may choose to conduct a 3 + 2 beat in measure 33 instead of waiting until measure 35. The accompaniment in measure 33 is similar to the accompaniment in measure 10, which has 3 + 2 written at the beginning of the melody (m. 10, see Example 4.1). According to the full score, the piano reduction and violin solo part should have 2 + 3 over the music in measure 44. When the bass instruments have this ostinato (mm. 49-58), the conducting pattern is 2 + 3. In measure 59 the celeste begins the ostinato in the same grouping, but the pattern changes to 3 + 2 to accommodate the violin solo and the bass instruments’ lines, since the latter consists of dotted half-note (or half-note, quarter-rest) followed by two quarter-note beats (i.e., 3 + 2). The celeste should continue the ostinato with the same emphasis regardless of the change in conducting pattern.

The horns, trombones, and trumpets are muted at various times during the movement. The strings are con sordino for the entire movement. Bolcom often writes piangendo, tranquil, and sotto voce throughout the movement, which are appropriate expressive directions for an emotional movement. The violin solo is often written at a softer dynamic than the orchestra. While it is assumed that the soloist will play at soloist dynamics, the orchestra and violin solo should alternate in constant musical conversation.

Some of the challenging aspects of this movement include the slight altering of the melody (sixteenth-notes verses eighth-notes, added grace notes) and the sustaining of a single pitch over several beats.

Measures 10-24

When the violin solo has the theme, the bowings should be free with seamless bow changes. Bolcom writes molto espressivo ma semplice for the violin solo line. Simple vibrato and good bow control are essential to successfully realizing these instructions. The long phrase marks are similar to those in the music of Brahms and should be interpreted as such. The soloist should play the melody line as legato as
possible, breaking the slurs as needed. Conversely, when the part indicates staccato marks, such as the one over the C-sharp5 in measure 14, the player may choose to use a separate bow stroke in order to execute the staccato accurately. All staccato marks should be played with more of a portato (gently stopped bows represented by a slur over staccato dots) bowing rather than an aggressive stroke or separate bows. This also applies to similar situations in measures 27-37, 51-54, 66-70, 74-79, and 82-86.

**Measures 37, 70**

The triplet sixteenth-notes in measures 37 and 70 should be played in a single down-bow with a portato bowing (gentle stops in the bow).

**Measures 43**

The triplet sixteenth-notes in this measure should be played in a single up-bow with a portato bowing in order for the following downbeat to be played down-bow. This also applies to measures 56, and 59-64.

**Measures 77-78**

In measure 77 the violin and trumpet must coordinate the grace notes leading into measure 78.

**Measures 82-87**

The final statement of the theme in the violin solo (mm. 82-86) is the only instance with two grace notes (both A5s) on the downbeat before the placement of the main note, A6. For executing the grace notes the violin solo player may choose to bow the notes separately rather than in a single down-bow as the composer has implied with a slur.

At the transition from the second movement to the third movement, the descending scale begins with eighth-notes followed by faster note values for each subsequent beat. The marked bowings could be interpreted as beat groupings or could be a ricochet stroke, which would aid in the accurate execution of the accelerando at the requested metronome marking (quarter-note equals 104). The second movement leads attacca molto subito to the third movement. \(^7\)

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\(^7\) In full score only.
Rehearsing and Performing with the Pianist

When performing this movement with piano accompaniment, the pianist may choose to begin on the fourth beat of measure 6, thus omitting the difficult chords in the first five measures. No other cuts are suggested in the orchestral interludes. In measures 26 and 65 the soloist and pianist will want to rehearse the imitation of the glockenspiel line carefully to maintain the rhythmic accuracy of those passages, as this motive serves as transition material.

In the orchestral interlude beginning at measure 45 Bolcom has asked for the woodwind motives to be played in octaves. The pianist may opt to play only the top octave.

In measure 77 the piano reduction should omit the sixteenth-note F-sharp5 and only play F-sharp5 and G5 grace notes. The notation in the piano reduction is unclear. It appears that the treble voice should play a sixteenth-note F-sharp5 followed by two grace notes, F-sharp5 and G5. The notation in the piano reduction must imply that the pianist may play either the single sixteenth-note or the two grace notes, but not all three.
CHAPTER 5

MOVEMENT III. RONDO-FINALE

Form and Style

The last movement, completed on 4 December 1983, is a rondo that incorporates elements from the first movement, which tie the entire concerto together cyclically. Bolcom writes that the Rondo-Finale reflects the most obvious influence of Venuti and contains “several styles (notably ragtime and rhythm-and-blues) alternated in rondo-fashion until the streotta at the end, where the soloist’s brilliant passagework ends the concerto.”

Luca recalled that at the premiere of the work the musicians in the Saarbrücken Orchestra had a difficult time “winging” the rhythm of the third movement, but the musicians from the American Composers Orchestra had an easier time at the recording session.

The form of the movement is a modified arch rondo, A-B-A’-C-A’’-Dev-C’-B’-A’’’-coda. Table 3 shows the form of the movement.

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A’</th>
<th>Link</th>
<th>C</th>
<th>A’’</th>
<th>Dev</th>
<th>C’</th>
<th>B’</th>
<th>A’’’</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>I</td>
<td>iii</td>
<td>I</td>
<td>VI</td>
<td>I</td>
<td>-</td>
<td>I</td>
<td>i</td>
<td>I</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>Measures</td>
<td>1</td>
<td>40</td>
<td>65</td>
<td>80</td>
<td>89</td>
<td>109</td>
<td>118</td>
<td>145</td>
<td>167</td>
<td>179</td>
<td>194</td>
</tr>
</tbody>
</table>

The movement is clearly in the key of D major with the exception of the developmental section, which contains the cyclical elements from the first movement. The rondo theme (section A) is a rag. Typical ragtime compositions consist of three or four distinct 16-bar phrases in duple meter. The first two phrases of the third movement are each 16-bar phrases, while the third phrase is only eight measures in length, making an abrupt transition to section B (“molto 2nd Avenue”).

Bolcom also writes “always dancing” after the metronome marking as indication of the style the performer should strive to achieve (see Example 5.1). Bolcom has meticulously notated the accents, hatchets, bowings, sforzandi in the orchestral
accompaniment), and rhythm throughout the rondo theme in order for the musicians to implement the “swing” of the ragtime style.\textsuperscript{10}

\begin{center}
\includegraphics[width=\textwidth]{example5.1.png}
\end{center}

\textbf{Example 5.1. Movement 3, measures 1-4, violin solo, orchestra tutti.}

Salient features of section A include a link that contains imitation between the violin solo and first clarinet (see Example 5.5) and imitation between the orchestra and violin solo (mm. 32-39). This imitation connects sections A and B.

Section B, in F-sharp minor, begins at measure 40 and is marked “\textit{molto 2\textsuperscript{nd} Avenue}” (see Example 5.6). Bolcom says that “\textit{molto 2\textsuperscript{nd} Avenue}” refers to Second Avenue in New York City, where the Yiddish theater and the “egg cream wars” were popular.\textsuperscript{11} The Yiddish musical theater and Klezmer music, such as Sholem Secunda’s “Bei mir bist du schön” inspired the style of this tune.\textsuperscript{12} There are three statements of the B theme: violin solo (mm. 40-48), orchestra (mm. 48-56), and violin solo with double-stops in mixed meter, alternating between 2/4 and 3/8 (mm. 56-64).

The link between sections A’ and C modulates metrically similar to link 1 from movement 1 (for movement 3, mm. 82-83, see Example 5.7; for movement 1, link 1, mm. 87-90, see Example 3.15).

\textsuperscript{10} One of the most comprehensive sources for ragtime preservation and history is Rudi Blesh and Harriet Janis, \textit{They All Played Ragtime} (New York: Oak: 1971).

\textsuperscript{11} Egg cream is made of soda water, Fox’s U-Bet (chocolate) syrup, and milk. There is no egg or cream. The shops would try to top each other by adding a special ingredient such as nutmeg.

\textsuperscript{12} Bolcom, interview with author; Sholem Secunda, “Bei mir bist du schön,” on \textit{A Tisket-a-Tasket}, Ella Fitzgerald (Synergy Entertainment, 2004).
Section C (mm. 89-108, refer to Table 3) begins as an eight-measure rhythm-and-blues theme in B-flat major. The “Tempo II” theme (m. 89) in the third movement is subtitled “Rhythm & Blues Tempo” in the full score, but this heading is missing from the piano accompaniment. Rhythm-and-blues has a regular “shuffle” beat (a loose triplet-based rhythm as opposed to the tight “swing” beat with dotted-eighth-note, sixteenth-note rhythm) and close harmonies. The bass line is similar to the “Heart and Soul” progression I-vi-IV-V(7) for the first two measures and sounds nostalgic and familiar to the listener.

While the orchestra plays the rhythm-and-blues theme, the violin solo has a \textit{rubato} line (mm. 95-97) that leads into an \textit{obbligato} theme at measure 98. Bolcom says that the \textit{obbligato}, particularly the end, is similar melodically to the song “Second Hand Rose” (section C, see Example 5.2 for end of \textit{obbligato}). The E-flat$^6$ at measure 102 leads to the F$^6$ in measure 104. The pattern should be transferred to the corresponding transposed melody in section C’ (i.e., m. 158 leads to m. 160). Bolcom has meticulously written out the rhythm, which, while exact, should sound impromptu.

![Example 5.2](image)

\textbf{Example 5.2. Movement 3, measures 102-5, violin solo.}

The orchestra continues with the rhythm-and-blues theme until a sudden transition at measure 109 to section A’’ at Tempo I, \textit{misterioso}. The violin solo has a more fragmented version of the opening ragtime theme for six measures that leads into the developmental section (mm. 109-15, refer to Table 3). Here the orchestra accompaniment is thinner than it was in the first A section. At measure 111 the solo line abruptly stops on a \textit{pianississimo, pizzicato} D-sharp$^4$ on the last sixteenth-note of beat 2. The Grand Pause in measure 112 should be exactly three quarter-note beats in length according to the composer’s instructions. The violin solo again ends abruptly on a

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14 Bolcom, interview with author.
sforzando pizzicato chord on the eighth-note after the second beat of measure 115 before the transition to the development section.

The development section (measures 118-140) begins a little bit slower and contains material from the first movement as well as newly composed material. The orchestra tutti has short phrases with sixteenth-notes while the violin has outbursts of artificial harmonics and short sixteenth-note passages that imitate the phrases in the orchestra tutti. The climax of the third movement is almost identical to that of the first movement (see Example 3.7), but lasts only three measures in 4/4 and one measure in 3/2 instead of six measures in 4/4.

Because the movement is a modified arch form, the sections will recur in reverse order. Section C’ (mm. 145-66, see Example 5.11 and Table 3) returns after the climax, but now in D major and in sixths double-stops in the violin solo. The violin solo and orchestra tutti alternate between the melody and the obbligato from the first C section.

The transition between sections C’ and B’ begins in measure 161 and accelerates beginning at measure 164 into section B’ (mm. 167-78; see Table 3) where the “molto 2nd Avenue” theme returns in D minor.

Section A’’’ (mm. 179-93) is similar to the first ragtime theme in section A, but the composer has specified a perplexing marking: pianissimo (“very quiet”), più forte (“louder”), but casual. The string accompaniment should play battuto (col legno) at the tip of the bow (see discussion for Example 4.8). After eight measures and the orchestra interlude that follows, the violin solo answers with a passage in the bluegrass fiddling style (m. 188, see Example 5.13), which serves as a transition to the stretta.

The fiddling leads to the coda beginning at the Stretta (m. 194, coda; refer to Table 3). The sixteenth-notes are in hemiola and accelerando for four bars (mm. 203-6, see Example 5.3) and then ritardando for three bars (mm. 207-9) until the a Tempo at measure 210.

Example 5.3. Movement 3, measures 202-5, violin solo.
The ascending three-note “interruption” motive from the first movement (see Example 3.2) returns during this section (mm. 198-99, 204-5). The sixteenth-notes in the violin solo are a variation of the orchestral interlude from the beginning of the movement (mm. 32-33, 36-37).

The Presto (dotted eighth-note equals 168; mm. 231; see Example 5.4) is a “tongue-twister” around the pitch D. The effect is similar to the Gigue movement from Stravinsky’s Duo Concertante. Both pieces are in 6/16, both alternate between scales and irregular patterns, and both should be executed cleanly while remaining piano.

Example 5.4. Movement 3, measures 231-33, violin solo.

The final scale in measures 246-48 leads to a pianissimo trill on F-sharp7 that is held for four measures (see Example 5.14). After the Grand Pause in measure 254 (which should again be exact, as Bolcom indicates in the full score), the orchestra enters with the soloist fff for a grand finish on unison D.

Technical Solutions

Measures 24-27

In this section, there is imitation between the E-flat clarinet and the violin solo. The bowings and fingerings in the violin solo shown in Example 5.5 are Luca’s. The multiple up-bows keep the music light and moving forward.
Example 5.5. Movement 3, measures 24-27, bowing and fingering suggestions, violin solo and E-flat clarinet.

Measures 40-64

The “molto 2nd Avenue” theme is eight measures long (see Example 5.6), but it becomes more segmented in the third statement as it leads to section A’. The *simile* indication in measure 42 refers to the bowings as well as the style. Bolcom asks the soloist to exaggerate the hatchet marks. The violin soloist should demonstrate the difference between the sixteenth-notes at the end of measure 41 and the grace note-eighth-note pick-up at the end of measure 43.


At measure 48 the orchestra tutti answers the violin solo with the same theme (mm. 48-55), while the soloist has a jazz-inspired *obbligato* line above the orchestra. The *forte, ma leggiero* obbligato passage may be played with much freedom, as if it were being improvised, but keeping in time. During the third statement of the theme (mm. 40-56),

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15 Bolcom, interview with author.

16 Luca, lesson with author.
the orchestral accompaniment should stay very light and dry, an instruction written in the full score but left out of the piano reduction.

**Measures 65-80**

Bolcom has indicated in the full score that the orchestra tutti statement of the ragtime theme in section A be played gutsy! The published piano part does not have this indication.

**Measures 82-83**

During the shift from 2/4 to 6/16, the soloist should maintain the pulse of the sixteenth-notes while emphasizing the accents that the composer indicates in measure 83. Bolcom has requested the bow stroke be off the string in the violin solo part (i.e., spiccato, starting from the string but allowing the bow to bounce off the string for subsequent notes. The orchestra accompaniment (or the piano reduction) does not maintain the same rhythm (as in movement 1), but must instead subdivide the eighth-notes in measure 82 in order to execute the dotted eighth-notes in measure 83 accurately (see Example 5.7). The sixteenth-note pattern in the violin solo is similar to measures 165-71 in movement 1 (see Example 3.19).  

![Example 5.7. Movement 3, measures 82-83, fingering suggestion, violin solo, orchestra tutti.](image)

**Measures 95-105**

The violin solo enters in measure 95 with a rubato countermelody (see Example 5.8). In measure 97, Bolcom indicated sempre “into the string” (in the full score only)  

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17 Luca, lesson with author.
which connotes rotating the right hand into the index finger so that the bow has constant contact with the string. Understanding the skill of improvisation is helpful for execution of the rubato sections. Luca believes that the rubato is best played by “denying the beat.” He explains that this is very different from “ignoring the beat.” He describes it as playing against the beat or away from the beat but remaining aware of the beat. He encourages setting a metronome and playing quarter-notes near the beat, but not on the beat. He also strongly encourages listening to a lot of jazz, especially Ella Fitzgerald because, in his opinion, she “swings better than anyone.” The solo line should be free for two measures but then connect with the orchestra by measure 97.

Example 5.8. Movement 3, measure 95, violin solo.

Measures 98, 154-57

In measure 98, the sixteenth-notes in the first violin solo obbligato are slurred (see Example 5.9). In the second obbligato, measures 154-57, the sixteenth-notes should be played detaché rather than slurred. Each tied note may be hooked to the following sixteenth-note to reverse the long bows. For example, if the first B6 quarter-note tied to a sixteenth-note in measure 154 is down-bow, then the second B6 sixteenth-note may also be down-bow so that the A-sharp6 may be up-bow. The solution produces long notes bowed alternately in different directions (see Example 5.9).

Example 5.9. Movement 3, measures 98 and 154, violin solo.

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18 Bolcom, full score.

Measures 109-116

Luca plays measures 109-15 *sul ponticello* in order to create a new character.\(^{20}\) The soloist should take care to exaggerate the dynamics and rhythm in order to surprise the audience and aid in the transition (mm. 116-17) to the developmental section (mm. 118-41, Dev, refer to Table 3).

Measures 118-125

In this section, the main expressive goal is to “develop” material from the first movement as well as introduce new material. The orchestra tutti has *ponticello* tremolos in the strings with *pianissimo* solos in the winds while the violin has *mezzo forte-piano* (mm. 120-21), *mezzo forzando-piano* (mm. 123-24), *and forzando-mezzo piano* (mm. 124-25, see Example 5.10) artificial harmonics followed by *glissandi*. The effect of the artificial harmonics with *glissandi* is difficult to hear over the orchestra, so it is essential for the orchestra to observe the *piano* and *pianissimo* dynamics. It is relatively easy to create a clear bell-like sound with the first two artificial harmonics in the violin solo if the notes are played on the A string. The third harmonic (m. 124, sounding F-sharp7) must be played on the D string, as Bolcom has indicated, because the *glissando* ends on A-flat4. The *glissando* cannot be played on the A string without a break in the sound to move the hand to the D string for the A-flat 4. It is more difficult to execute this particular artificial harmonic clearly on the D string (due to the high positioning of the hand) than on the A or E strings. Bolcom suggests attacking the string with the bow very aggressively at the frog, right next to the bridge, in order for the note to sound clearly. Placing the bow next to the bridge is necessary because of the reduced space for the bow to glide between the fingers on the fingerboard and the bridge. For suggestions on playing *glissandi* that come from an indeterminate note, refer to measures 77-83, Example 3.3 and the discussion about Measure 82.

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\(^{20}\) Bolcom, *Violin Concerto*, compact discs.
Example 5.10. Movement 3, measures 124-25, violin solo.

Measures 126-29

Bolcom writes to the conductor that Flute 1 could play the solo if the E-flat clarinet’s intonation is unacceptable (mm. 126-29). In measure 126, according to the full score, the violin solo should play the F5 and E5 on the D string.

Measures 145-66

At the final Tempo II, the tempo should be at quarter-note equals 69 or a little broader. Bolcom also writes *keep up energy* (m. 145) in the full score, but does not include the phrase in the piano reduction or violin solo part. The bowings shown in Example 5.11 are Luca’s. He suggests moving the second and third fingers back toward the scroll by “laying” them on their sides and then slowly moving them back to regular position while maintaining the bow speed in order to achieve the *glissando* in measure 145.

Example 5.11. Movement 3, measures 145-47, bowing and fingering suggestions, violin solo.

Measures 151-61

When the tutti strings have the *obbligato* line (mm. 151-53), Bolcom has asked for the passage to be played at the tip of the bow. This indication occurs after the violin solo’s rendition of similar music (mm. 95-97, 145-51), most likely because the orchestra

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21 Bolcom, full score.

22 Luca, lesson with author.
must maintain a softer dynamic than the violin solo. The violin solo obbligato is written several dynamics above the orchestra tutti, therefore needing more bow length in order to be heard above the orchestra. While the soloist may opt to play many of the quick sixteenth-notes with separate bow strokes in the upper half of the bow, the sound must project above the orchestra.

**Measures 167-78**

In section B’, Bolcom requests sul G for the violin solo until the return of the ragtime theme from section A at measure 179. The third beat of each 3/8 measure is accented with a crescendo and glissando leading into the downbeat of each 2/4 bar. All of the eighth-notes should be played down-bow at the frog in order to exaggerate the hatchets, matching the style of the first B section. The composer has included commas that indicate lifting the bow for successive rapid down-bows (see Example 5.12). While the bow strokes are short and aggressive, the dynamic must remain piano throughout the section. The final measure of section B’ is a fingered chromatic glissando played sul G (see movement 1, Technical and Musical Solutions, measure 211 [cadenza] for proper technique for practicing and realizing the glissando passage).

![Almost Tempo I ca. \( \frac{4}{4} = 100, \) poco rubato](image.png)


**Measures 188-93**

The soloist should play this section in the bluegrass-style fiddling, emphasizing the off-beats (marked with hatchets) on the string with a détaché bow stroke in the upper half of the bow (see Example 5.13).

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Measures 193-94

At the Stretta, the speed of the sixteenth-notes should stay the same at the meter change from 2/4 to 6/16, as indicated. The duple sixteenth-notes should designate the tempo rather than the triplet sixteenth-notes in the second beat of measure 193 (similar to the first beat of m. 190 in Example 5.13). Bolcom indicates dotted eighth-note (equal to one beat per measure) equals circa 138 (m. 194). The previous tempo was quarter-note equal to 104 (m. 179). Bolcom does not mind a slightly slower tempo during the Stretta as long as the movement maintains the “brilliant” style with exaggerated syncopations and exhilarating character.24

Measures 246-53

Luca’s fingerings in the final scale leading to the F-sharp7 trill are included in Example 5.14. The soloist may also choose to shift on the down-beats and second beats of the measure (the beginning of each triplet). In measures 249-53 the violin solo holds the F-sharp7 trill and should cut off exactly with the orchestra tutti. The orchestra and solo violin should be marked pianissimo, as the very highest notes on the violin are difficult to play in a loud dynamic.


24 Bolcom, interview with author.
Measures 254-57

The Grand Pause in measure 254 should also say “exact” in the piano reduction and violin solo. In measure 255 the winds have a glissando that should coordinate with the violin solo C7 at fortississimo on beat 2. The tambourine has two grace notes that should line up with the first sixteenth-note of the violin solo part. The tutti is in unison with the violin solo for the final five notes of measure 256 beginning on C5. Luca’s bowing suggestions are shown in Example 5.15. The notes with hatchets and slurs should be played down-bow at the frog. The double up-bows on the separate notes are for convenience. The down-bows should be placed on the string forcefully at the frog in order to accentuate the hatchets.\(^\text{25}\)

Example 5.15. Movement 3, measures 255-57, bowing and fingering suggestions, violin solo.

Rehearsing and Performing with the Pianist

During the development section (mm. 118-40), it is very important that the pianist emphasize the woodwind phrases, since these lines are most prominent in the full score and create the rhythmic pulse for the section.

At measure 141 in the orchestra tutti, the pianist may choose to perform only the top treble line and the bottom bass line, leaving out the middle voices. At the a tempo in the Stretta (mm. 210-24), the pianist should find the simplest adaptation of the four woodwind voices, as the sixteenth-notes are essential in the accompaniment. This is true also for the sixteenth-notes in the accompaniment during the long F-sharp7 trill (mm. 249-53). The quick changes in register will need to be practiced so that the accompaniment remains steady but maintains pianissimo. In measure 255 the piano

\(^{25}\) Luca, lesson with author.
accompanist may opt to leave out the grace notes in the right hand in order to connect accurately with the violin solo on beat 2 of the measure.

**Cyclical Elements**

**Measures 134-35**

The two-note “sigh” motive from measures 117, 127, 129, and 132 of the first movement return during this section (see Example 5.16; in movement 1, see Example 3.4).

![Example 5.16. Movement 3, measures 134-35, violin solo.](image)

**Measures 136-40**

The melodic activity in measures 136-40 (see Example 5.17) is similar to that in movement 1 in measures 133 and 140-42 (see Example 3.17). Here the violinist may choose to remain in position, extending the fingers in a similar manner as in the first movement. Extending the fingers avoids uncomfortable shifting and intonation problems from large shifts. In the full score, Bolcom writes a note to the conductor that the orchestra should maintain a dynamic below the soloist (m. 137). Bowing and fingering suggestions are also included.\(^{26}\)

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\(^{26}\) Luca, lesson with author.
Example 5.17. Movement 3, measures 136-40, bowing and fingering suggestions, violin solo.

Measures 140-44

The scales leading to the climaxes of the first and third movements are almost identical with the exception of the first two notes. The third notes of the scales are enharmonic equivalents (see Example 5.18). The climaxes for movements 1 and 3 are almost identical (movement 1, mm. 143-44; see Example 3.7).

Example 5.18. Movement 1, measures 142-43; movement 3, measures 140-41, violin solo.

Measures 210-17

Cyclical elements from the first movement appear again in the violin solo beginning in measure 210 while the orchestra continues with the triplet sixteenth-notes
Example 5.19 shows the return of the C minor version of the 6/8 theme from the first movement from section C (mm. 77-86, see Example 3.3) and section C’ (mm. 176-83).

Example 5.19. Movement 3, measures 210-16, violin solo.

Measures 218-30

At measure 218 material similar to link 1 from movement 1 (see Example 3.15) transitions *accelerando* to a version of the jig theme from movement 1 (see Example 3.16). The return of the jig theme is shown in Example 5.20.

Example 5.20. Movement 3, measures 225-26, violin solo.
CONCLUSION

The Concerto in D will most likely survive the test of time. In the future scholars and performers may search in vain for information on Bolcom and background of the Concerto, about the inspirations for the piece, and certainly about Bolcom’s notation and style. The composer and violinist who premiered the work will no longer be available for questions, and a performer will need to have written records of what they have said or what others have said about their music or their performances. The information collected here from the interviews with Bolcom and Luca and from the full score serves as a reference for a performance practice of William Bolcom’s Violin Concerto.

Recordings are an excellent resource for first learning a work. If recordings are not available (this particularly pertains to new music), a musician may seek to perform the work or attend a live performances of the work. The current audio recordings, as well as future recordings, will contribute to performance practice of the late twentieth- and early twenty-first centuries, but performers should be aware of the homogenization of performances and of performers’ interpretations. Of course, in light of Bolcom’s concerns about recordings, musicians should strive for individuality despite the influence of other musicians’ performances. Communicating with the composer and listening to recordings or live performances of new music can serve as the most reliable sources.

Performers gain experience with composers and genres through years of practice and study and by enlisting the expertise of a professor, teacher, or seasoned performer. Many performers have the innate instinct and ability to interpret music through their own devices and conclusions. Musicians must undoubtedly know how to read the correct notes, rhythms, articulation, and dynamics, and be proficient in the playing of the instrument for which the work was written. They may also seek to understand the direction of a melody, the pinnacle of a phrase, and the structure of a work, including analysis of form and tonality, even if a work is unknown. While fingerings and bowings are always personal preference, this guide explains some of the execution of certain passages and serves as a beginning source for technical practice. Additional sources for fingering and bowing techniques include books written by Leopold Auer, Ivan Galamian,
Carl Flesch, Frederick Neumann, and I. M. Yampolsky. This guide should help the violinist take steps in learning the technically challenging parts of the Concerto, as well as understanding the formal structure and style.

The guide is also a resource for omissions and discrepancies between the full score and the printed edition, assuming that the full score is the authority, as well as suggestions for ensemble and rehearsing or performing with the pianist. A performer may also want to have an understanding the structure and tonality of the work, including form and cyclical elements.

There are several books and encyclopedias containing brief biographies of Bolcom, including David Ewen’s article in *American Composers: a Biographical Dictionary* and Eleanor Caldwell’s article in *Contemporary Composers*, among others. Other sources include dissertations and theses by Philip Richard Baldwin, Henry S. Jones, Audrey Kathleen Kaiser, Hyun-Soon Lee, and Ruth Rifkin.

Performers and pedagogues may use this guide as a resource for the different genres of popular music used in this work. Sources for information on popular styles of music include articles on jazz, bluegrass fiddling, ragtime, and rhythm-and-blues, among

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others, in *The New Grove Dictionary of Music and Musicians* and other Grove sources.\(^4\) Other resources for ragtime and musical theater include *They All Played Ragtime* by Rudi Blesh and Harriet Janis and *Reminiscing with Sissle and Blake* by Robert Kimball and William Bolcom.

There are also several articles about Bolcom and his music, including concert reviews and interviews.\(^5\) The internet can also be a reliable source for information, particularly those sites preserved by a university, a symphony orchestra, a library, an agent representing artists, the musicians, or a reputable online encyclopedia such as Grove Music Online. Reputable websites include Bolcom and Morris’s website, Sergiu Luca’s faculty biography on the Rice University’s Shepherd School of Music website, and William Bolcom’s faculty biography on the University of Michigan’s School of Music, Theater, and Dance, among others.\(^6\)

\(^4\) *The New Grove Dictionary of Music and Musicians; Grove Music Online; The New Grove Gospel, Blues, and Jazz, with Spirituals and Ragtime; The New Grove Dictionary of Jazz.*


\(^6\) *Bolcom and Morris* (Accessed [5 January 2006, 20 February 2007])

<http://www.bolcomandmorris.com>;


“Shepherd School of Music–Sergiu Luca,” (Accessed [22 February 2006])

<http://www.ruf.rice.edu/~musi/facultybios/luca.html>;

“UM School of Music, Theater, and Dance– William E. Bolcom,” (Accessed [20 February 2006])

<http://www.music.umich.edu/faculty_staff/bolcom.william.lasso>. 73
Listening to other works by Bolcom, as well as contemporary classical compositions, only enhances a musician’s ability to learn and perform new works. Listening to the jazz violinists of the time (i.e., Venuti, Stuff Smith, Jean-Luc Ponty, and Stéphane Grappelli, et al.) and other popular genres of music for violin will aid in the performance and enjoyment of Bolcom’s music and make any musician’s education more complete.\(^7\)

The first time I performed Bolcom’s Violin Concerto for my studio class, some of my colleagues began to chuckle during the “Rhythm-and-Blues” section of the Rondo-Finale. Maybe the reaction occurred because they were uncomfortable with or simply surprised by the harmonic similarity to “Heart and Soul. Possibly they were uneasy with the blatant reference to American popular music. That particular section may have sounded like a “put-on” (Luca’s word) to them rather than the intended graceful musical reprieve from the harmonic and melodic turbulence from the middle part of the movement. Luca and I discussed this incident during the lesson, and he explained that the classically trained musician audience is often uncomfortable with popular music mixed into classical music. He says that such musicians “don’t understand how really honest it is,” referring, of course, specifically to Bolcom’s music. Luca believes that the general audience will accept popular music at a classical concert, “because they don’t come with pre-conceptions” of what they should hear or experience.\(^8\) This may be why the work has appealed to violinists with interests outside of the classical idiom (Luca, in particular). It is my hope that all audiences will be exposed to and accept the use of popular idioms in classical music.

It is the responsibility of all musicians to understand their instruments and their music, and to keep an open mind about all genres of music. For music to continue to live, new compositions not only need to be performed, but they also need to be studied


\(^8\) Luca, interview with author.
and taught regularly. It is my hope that this guide will not only serve as a compilation of the information needed for both study and performance, but that it will inspire and encourage the study and performance of William Bolcom’s Concerto in D for violin and orchestra for present and future generations.
APPENDIX A. Human Subjects Approval

APPROVAL MEMORANDUM
from the Human Subjects Committee

Date: November 17, 2003
From: David Quadagno, Chair
To: Emily Hanna

1751 Beechwood Circle S
Tallahassee, FL 32301

Dept: Music
Re: Use of Human subjects in Research

Project entitled: A Performer's Approach to William Bolcom's
Concerto in D for Violin and Orchestra

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Human Subjects Committee at its meeting on November 12, 2003. Your project was approved by the Committee.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals which may be required.

If the project has not been completed by November 11, 2004, you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems causing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to assure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is IRB00000446.

APPLICATION NO. 00.050
Go: F. Kowalski
APPENDIX B. Sample Form of Informed Consent for Interview

I, _______________________, give my consent to this recorded interview in order for the interviewer to complete a treatise, which is to be submitted to the Florida State University School of Music in partial fulfillment of the requirements for the degree of Doctor of Music. The information obtained for this interview is to be used as a resource for the treatise only, and it is not to be used in any other manner without my express written consent.

Signature: ________________________________ Date:______________________

I, Emily Hanna, do solemnly swear or affirm to abide by the wishes of the interviewee, and will use the information obtained from this interview solely for the purposes described above.

Signature: ________________________________ Date: _____________________
APPENDIX C. Performance History 1987-2003

- American Composer’s Orchestra, New York: January 11, 1987; Soloist: Sergiu Luca; Conductor: Dennis Russell Davies
- Grand Rapids Symphony, Michigan: October 30 & 31, 1987; Conductor: Catherine Comet
- South Bend Symphony, Indiana: February 6, 1988; Conductor: Ysing Yeh
- Grant Park Music, Illinois: June 29, 30, 1988; Conductor: Zdenek Macal
- Aspen Music Festival, Colorado: July 21, 1989; Soloist: Kurt Nikkanen; Conductor: Kenneth Jean
- American Composers Orchestra, New York: October 29, 30, 1990 Recording with Choreography by Donald Byrd
- Honolulu Symphony, Hawaii: December 9 and 11, 1990; Soloist: Kurt Nikkanen; Conductor: Donald Johanos
- Cincinnati Symphony, Ohio: March 22 And 23, 1991; Soloist: Kurt Nikkanen; Conductor: Kenneth Jean
- San Antonio Sym, TX: November 29 & 30, 1991; with Choreography; Conductor: David Mairs
- Chautauqua Symphony, New York: August 13, 1992; Soloist: Sergiu Luca; Conductor: K. Akiyama
- Phoenix Symphony, Arizona: November 1, 1992; Soloist: Borivoj Martinic-Jercic; Conductor: James Sedares
- Tulsa Philharmonic, Oklahoma: January 16, 1992; Soloist: Michele Makarsky; Conductor: Bernard Rubenstein
- North Carolina Symphony, North Carolina: August 5, 1993; Soloist: Jonathan Carey; Conductor: Randolph Foy
- Brown University, Rhode Island: November 5 & 6, 1993; Conductor: Paul Phillips
- University of Michigan, Michigan: February 21, 1996; Soloist: Maria Sampen
- Milwaukee Symphony, Wisconsin: September 20, 21 & 22, 1996; Soloist: Nadia Salerno-Sonnenberg; Conductor: Sian Edwards
- Colorado Symphony, Colorado: January 16, 17, 18 &19, 1997; Soloist: Nadia Salerno-Sonnenberg; Conductor: Marin Alsop
- The Concordia Orchestra, New York: February 20, 1997; Soloist: Nadia Salerno-Sonnenberg; Conductor: Marin Alsop
- Longwood Symphony, Massachusetts: May 3, 1997; Conductor: Francisco Noya
- Aspen Music Festival, Colorado: July 18, 1997; Soloist: Nadja Salerno Sonnenberg; Conductor: Gilbert Varga
- Pontiac-Oakland, Michigan: April 18, 1998
- Pacific Northwest, Washington: April 7-18, 1998 with Choreography; Conductor: S. Kershaw
- Dallas Symphony, Texas: July 10 & 11, 1998; Soloist: Sergiu Luca; Conductor: Keith Lockhart
- West Shore Symphony, Michigan: October 2 & 3, 1998
- Rice University, Texas: February 21, 1999; Conductor: Larry Rachleff
- Illinois Symphony, Illinois: October 8 & 9, 1999; Conductor: Murray Sidlin
- New England Philharmonic, Massachusetts: April 22, 2000; Soloist: Luca Lin; Conductor: Richard Pittman
- Evansville Philharmonic, Indiana: February 24, 2001; Soloist: Maria Sampen; Conductor: Alfred Savia
- Harrisburg Symphony, Pennsylvania: April 13 & 14, 2002; Conductor: Stuart Malina
- Puerto Rico Symphony, Puerto Rico: May 31, 2003; Conductor: G. Figueroa
- Ann Arbor Symphony, Michigan: November 8, 2003; Conductor: Arie Lipsky
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Books


**Dissertations/Theses**


**Periodicals**


83


**Internet Sites**


86

Scores


Discography


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———. *Euphonic Sounds (The Scott Joplin Album)*. William Bolcom, piano. Omega Ocd 3001 CD.


*Pastimes and Piano Rags (Rags of James Scott and Artie Matthews)*. William Bolcom, piano. Nonesuch H-71299 LP; Nonesuch 9 71299-4 Cassette.


Liner Notes and Program Notes


Interviews

Bolcom, William. Interview with Author in Ann Arbor, Michigan (15 November 2002).

Luca, Sergiu. Interview and violin lesson with Author at Rice University in Houston, Texas (20 April 2003).

Email Correspondence


BIOGRAPHICAL SKETCH

Emily Kathryn Mohrmann Hanna (Crane) was born on 25 February 1976 in Spartanburg, South Carolina. She began her violin studies at age 5 in Charlotte, NC with Mary Jane Kirkendol. She also studied with Ernest Pereira and Kevin Lawrence before graduating from high school in 1994. Hanna received the Bachelor of Music degree from the University of North Carolina at Chapel Hill (1998, studies with Richard Luby; various scholarships), the Master of Music degree from the Florida State University (2000, studies with Karen Clarke; graduate assistantship), and the Doctor of Music degree from FSU (2007, studies with Eliot Chapo and Gary Kosloski; graduate assistantship, Eppes Quartet, concertmaster assistantship). She also studied with Kenneth Goldsmith for three summers. An avid performer, she has given several solo and chamber recitals in North America, Europe, and Taiwan and has premiered many new works. Hanna is also a devoted pedagogue having given several master classes as well as maintaining a large private violin studio. She has taught violin and coached chamber music and orchestra repertoire through the Tallahassee Symphony Youth Orchestras (since 2000) and various summer camps. Hanna is a member of the Tallahassee Symphony Orchestra, often serving as assistant concertmaster, and plays regularly in the Jacksonville (FL) and Columbus (GA) Symphony Orchestras. Her life-long passion for performing popular music has led to her performance in several bands and musicals as violinist, singer, and actor. Hanna married Barrett Alan Crane in 2004.