

## **Violet's Invention: A Piano Piece for Violet Archer in Her Seventy-Fifth Year**

Larry Austin

Volume 16, Number 1, 1995

Voices of Women: Essays in Honour of Violet Archer  
Voix de femmes : mélanges offerts à Violet Archer

URI: <https://id.erudit.org/iderudit/1014413ar>

DOI: <https://doi.org/10.7202/1014413ar>

[See table of contents](#)

---

Publisher(s)

Canadian University Music Society / Société de musique des universités canadiennes

ISSN

0710-0353 (print)

2291-2436 (digital)

[Explore this journal](#)

---

Cite this document

Austin, L. (1995). Violet's Invention: A Piano Piece for Violet Archer in Her Seventy-Fifth Year. *Canadian University Music Review / Revue de musique des universités canadiennes*, 16(1), 7–13. <https://doi.org/10.7202/1014413ar>

---

© Larry Austin, 1988

This document is protected by copyright law. Use of the services of Érudit (including reproduction) is subject to its terms and conditions, which can be viewed online.

<https://apropos.erudit.org/en/users/policy-on-use/>

---

**é**rudit

This article is disseminated and preserved by Érudit.

Érudit is a non-profit inter-university consortium of the Université de Montréal, Université Laval, and the Université du Québec à Montréal. Its mission is to promote and disseminate research.

<https://www.erudit.org/en/>

---

# VIOLET'S INVENTION: A PIANO PIECE FOR VIOLET ARCHER IN HER SEVENTY-FIFTH YEAR

*Larry Austin*

---

During Violet Archer's tenure at the University of North Texas, Denton, from 1950 to 1952, I was her student in private composition and piano lessons. As my first real composition teacher, Violet was perfect. She enthusiastically encouraged and guided my efforts, from my *Sonatina* for violin and piano (1950) to my *Concertino* for flute, trumpet, and string orchestra (1952) four pieces later: five bit pieces in two years! Yes, she instilled in me, early on, a passion to invent, to explore, and to be creatively productive. What fluency and invention I have sustained through the years since then was first nurtured by her challenging model as a prolific and ingeniously inventive composer. This piano piece, *Violet's Invention*, is composed for her as a small token of thanks to and admiration for her in this, her seventy-fifth year. (Note: The premiere performance of *Violet's Invention* was presented on 7 March 1991, in Concert II of the Society of Composers, Inc., 1991 Region VI Conference, Adam Wodnicki, pianist, in Irons Recital Hall, University of Texas, Arlington, Texas.)

*Violet's Invention* is a canon whose pitches derive from anagrammatic extrapolations of the letters in Violet Archer's name. Form, rhythmic design and melodic/harmonic continuity were created through a "Violet Archer ordering" of virtually all of the metaphorically appropriate anagrams that can be made with the two words of her name, themselves metaphors for what I sense as the Apollonian and Dionysian sides of her nature and her music.

The indication "*chromatics exclusive*" means that all chromatic alterations affect only the immediate pitch; "*col pedale*" indicates the pianist's use of the sustaining pedal through the course of the piece to enhance the resonance and contrapuntal quality of the *presto* sections, contrasted with the quietly ringing sonorities of the *subito adagio* sections. Only the topmost pitch of the "*tr*" three-note clusters in the first part of the piece is to be trilled, a half-step higher.

Larry Austin  
Denton, Texas  
22 August 1988

# VIOLET'S INVENTION

a piano piece for Violet Archer in her 75th year

Larry Austin (1988)

*Presto ma non troppo*

The musical score consists of four systems of piano music. The first system shows a piano line with a chromatic descending line in the bass clef, marked "(chromatics exclusive)" and "f", and a treble clef line with a melodic line marked "f" and "p". The second system continues the chromatic line in the bass clef and the melodic line in the treble clef, with a "8va" marking above the treble clef. The third system features a "subito adagio" marking, with the piano line marked "p" and "arp." and the treble clef line marked "arp.". The fourth system is marked "a tempo" and shows the continuation of the piano and treble clef lines.

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes the marking "sempre forte". The second system includes "sub. adagio" and "8va" with a fermata. The third system includes "8va", "arp.", "a tempo", and "f". The fourth and fifth systems continue the melodic and harmonic development. The score features various dynamics such as *f*, *ff*, *p*, and *arp.*, as well as articulation marks like accents and slurs.

The musical score consists of five systems of piano notation. The first system begins with the instruction "sempre forte". The second system continues the melodic and harmonic development. The third system features a section marked "8va subito adagio" with a dynamic marking of *p*. The fourth system is characterized by arpeggiated chords, indicated by "arp." and dynamic markings of *pp* and *p*. The fifth system concludes with a section marked "a tempo" and a dynamic marking of *f*. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.

The image displays a musical score for piano, consisting of five systems of staves. Each system contains two staves (treble and bass clef). The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of slurs and ties across measures. In the fourth system, the word "8va" is written above the right-hand staff, indicating an octave shift. In the fifth system, the word "subito" is written above the right-hand staff, and "adagio" is written below it, indicating a change in tempo. The word "arr." is written below the right-hand staff in the final measure of the fifth system. The score concludes with a double bar line.

15ma

arp. pp

8va tempo

8va

8va

rall. e dim. poco a poco pp

accelerando e crescendo poco a poco al fine

Detailed description: This is a piano score consisting of five systems of two staves each. The first system features a 15-measure phrase with arpeggiated textures and a piano (pp) dynamic. The second system includes an 8-measure phrase with a tempo change and an 8-measure phrase with an 8va marking. The third system continues the melodic and harmonic development. The fourth system is marked 'rall. e dim.' and 'poco a poco' with a pp dynamic. The fifth system is marked 'accelerando e crescendo poco a poco al fine'.

The image displays a musical score for piano, organized into four systems, each consisting of a treble and bass staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The third system features a prominent marking of *presto possibile* above the treble staff. The score concludes with a double bar line and repeat dots at the end of the fourth system.