

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

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Volume 16, numéro 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>

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Éditeur(s)

Canadian University Music Society / Société de musique des universités canadiennes

ISSN

0710-0353 (imprimé)

2291-2436 (numérique)

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Citer ce 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>

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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 accompaniment. The first system shows a chromatic line in the bass clef with the instruction "(chromatics exclusive)" and dynamic markings *f* and *p*. The second system features a treble clef line with a "8va" marking and a *f* dynamic. The third system includes a "subito adagio" marking, a double bar line, and arpeggiated chords in both staves with *p* dynamics. The fourth system begins with an "a tempo" marking and continues with complex rhythmic patterns in both staves.

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 performance instructions like "sempre forte", "sub. adagio", and "a tempo".

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 includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

The image displays a musical score for piano, consisting of five systems of staves. Each system contains two staves, a treble clef on top and a bass clef on the bottom. 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, accidentals, and dynamic markings. The first system shows a complex melodic line in the right hand and a supporting bass line in the left hand. The second system features a prominent melodic phrase in the right hand with a slur. The third system continues the melodic development. The fourth system includes a section marked '8va' with a horizontal line above the staff, indicating an octave shift. The fifth system concludes with a section marked 'subito adagio' and 'arr?' (arrivando), suggesting a change in tempo and dynamics.

15ma

pp

8va

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 a piano (pp) dynamic. The second system includes an 8-measure phrase marked '8va tempo' and another 8-measure phrase marked '8va'. The third system continues the melodic and harmonic development. The fourth system is marked 'rall. e dim.' and 'poco a poco', ending with a piano (pp) dynamic. The fifth system is marked 'accelerando e crescendo poco a poco al fine' and concludes the piece.

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.