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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 is written for piano and consists of four systems of music. The first system begins with a treble clef staff and a bass clef staff. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the bass staff is marked with a forte *f* dynamic and the instruction "(chromatic exclusive)". The second measure of the bass staff is marked with a forte *f* dynamic and a crescendo hairpin. The third measure of the bass staff is marked with a piano *p* dynamic and the instruction "col pedale". The first system ends with a treble clef staff. The second system begins with a treble clef staff and a bass clef staff. The first measure of the treble staff is marked with a forte *f* dynamic. The second measure of the treble staff is marked with a forte *f* dynamic. The third measure of the treble staff is marked with a forte *f* dynamic. The fourth measure of the treble staff is marked with a forte *f* dynamic. The second system ends with a treble clef staff. The third system begins with a treble clef staff and a bass clef staff. The first measure of the treble staff is marked with a forte *f* dynamic. The second measure of the treble staff is marked with a forte *f* dynamic. The third measure of the treble staff is marked with a forte *f* dynamic. The fourth measure of the treble staff is marked with a forte *f* dynamic. The third system ends with a treble clef staff. The fourth system begins with a treble clef staff and a bass clef staff. The first measure of the treble staff is marked with a forte *f* dynamic. The second measure of the treble staff is marked with a forte *f* dynamic. The third measure of the treble staff is marked with a forte *f* dynamic. The fourth measure of the treble staff is marked with a forte *f* dynamic. The fourth system ends with a treble clef staff.

(chromatic exclusive)

f *p*

col pedale

f

f

f

f

subtle adagio

p arp. arp. arp.

8va

tempo

The musical score is written for piano and consists of five systems of staves. The notation includes treble and bass clefs, key signatures with one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written in Italian: "sempre forte" (always forte), "sub. adagio" (subito adagio), "8va" (octave), "arp." (arpeggiato), and "a tempo" (al tempo). The score features complex textures with overlapping lines and dynamic contrasts, including markings for *f* (forte), *p* (piano), *ap* (pianissimo), and *f* (forte).

sempre forte

8va subito adagio

arp. pp arp. p arp. pp

8va

a tempo

arp.

The musical score consists of five systems of staves. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The time signature is 4/4. The score is written for piano.

8va

subito
adagio

res.

arr.

15ma

arp. pp

8va tempo

8va

8va

raill. e dim. poco a poco pp

accelerando e crescendo poco a poco al fine

Detailed description: This is a musical score for piano, consisting of five systems of staves. The first system has a treble and bass staff with a 15ma (15th measure) marking. The second system has a treble staff with an 8va (8th measure) marking and a tempo change. The third system has a treble and bass staff. The fourth system has a treble and bass staff with performance instructions: 'raill. e dim.' (rallentando e diminuendo), 'poco a poco' (little by little), and 'pp' (pianissimo). The fifth system has a treble and bass staff with the instruction 'accelerando e crescendo poco a poco al fine' (accelerating and crescendoing little by little to the end).

The image displays a musical score for piano, organized into four systems. Each system consists of a grand staff with a treble and bass clef. The notation includes various note values, rests, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system features a more complex texture with some notes beamed together. The third system includes a prominent trill or tremolo in the treble, with the instruction "presto possibile" written above it. The fourth system concludes the piece with a final cadence. The key signature has one sharp (F#), and the time signature is 16/1.