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THE UNIVERSITY OF OKLAHOMA
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SELECTED INTERMEDIATE TO EARLY-ADVANCED WORKS
FOR PIANO SOLO BY
VIOLET BALESTRERI ARCHER:
AN ANALYSIS FOR TEACHING AND PERFORMANCE

A DOCUMENT
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSICAL ARTS

By
ROSALYN WAI-YAN SOO
Norman, Oklahoma

1997

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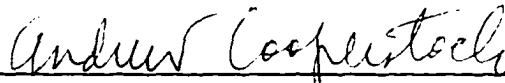
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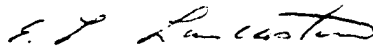
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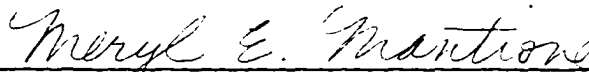
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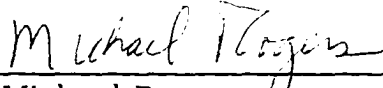
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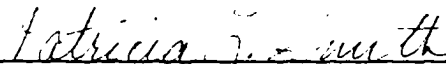
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I would like to express my sincere appreciation to all of my friends and colleagues in Canada and the United States. I am grateful for all of their friendship and support over the years. Special thanks to Bill, Marilyn, and Mike Seitz, Shirley and Elton Cary, Dorothy and Ray Plummer, Jonee and Michael McKee, Philip Autry, and Frieda Bambas. I also wish to acknowledge my colleagues Dean Mark Wait and Roland Schneller of Vanderbilt University - Blair School of Music.

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ABSTRACT

SELECTED INTERMEDIATE TO EARLY-ADVANCED WORKS

FOR PIANO SOLO BY

VIOLET BALESTRERI ARCHER:

AN ANALYSIS FOR TEACHING AND PERFORMANCE

BY

ROSALYN WAI-YAN SOO

CO-MAJOR PROFESSOR: DR. ANDREW COOPERSTOCK, D.M.A.

CO-MAJOR PROFESSOR: DR. E. L. LANCASTER, PH.D.

The purpose of this document was to present a teaching and performance analysis of four intermediate- to early advanced-level solo piano works of Canadian composer, Violet Archer: Three Scenes for Piano (Habitant Sketches) (1942), Sonatina No. 2 (1946), Theme and Variations on Là-haut sur ces montagnes (1952), and Four Bagatelles for Piano (1977).

This study contains seven chapters and seven appendixes. The first chapter introduces Archer and highlights her impact in the twentieth-century music world, both in Canada and abroad. Chapter Two includes a biographical background of Archer. Particular focuses include her contributions and achievements as composer, performer,

educator, and advocate for contemporary music and the Canadian music scene. A general overview of Archer's available piano music and a brief synopsis of her compositional style are also provided.

The ensuing four chapters present analyses of the selected works. The discussion of each composition begins with a brief introduction about its background, stylistic traits, and influences. A structural analysis follows, addressing traditional musical parameters and how they are manipulated by Archer's contemporary style. Analytical elements include the investigation of main sections, tonal areas, character, compositional devices, and style. An additional aesthetic goal of the analysis is to consider the musical elements of the works with regard to a listener's possible perceptions.

Furthermore, each of the four analytical chapters features teaching and performance suggestions, with attention to pianistic and technical aspects for practice, teaching, and performance. The author's musical experience, theoretical analysis, insights, and discussions with Archer formulate the basis for the observations. Chapter Seven concludes the monograph with a summary, conclusions, and recommendations, followed by a bibliography and appendixes

This document was designed to instigate an awareness of the rich palette of musical contributions that Canada has to offer. In particular, it was intended to stimulate insight and appreciation of the work and achievements of Violet Archer. It is also hoped that the

investigation of the composer's piano works will encourage the incorporation of Archer's pieces into the pianist's active standard repertoire.

SELECTED INTERMEDIATE TO EARLY-ADVANCED WORKS
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AN ANALYSIS FOR TEACHING AND PERFORMANCE

CHAPTER I
INTRODUCTION

Violet Balestreri Archer was born in Montréal, Québec, Canada on 24 April 1913, a year after her parents emigrated from Italy. At an early age, she demonstrated an affinity for music and received her initial training as a pianist. Her endeavors in the field of composition originated with studies at McGill University under Claude Champagne and Douglas Clarke. Other prominent teachers who influenced Archer are Béla Bartók with whom she studied in New York, as well as Richard Donovan and Paul Hindemith, her instructors at Yale University.

As a composer, Archer's prolific output spans over six decades. She has written over 300 works to date. Of these, more than eighty are published and fifteen are available on rental from various publishers. Her works have also been broadcast and recorded on labels such as Centrediscs, Melbourne, Canadian Broadcast Corporation, and Radio

Canada International. She has written for a wide array of media, from opera, film music, chamber music, and electronic tape to works for chorus, voice, keyboard, and other solo instruments.

Throughout the decades, her numerous works have been performed and recognized around the world. In 1942, Archer's orchestral work Britannia Overture was selected by conductor Sir Adrian Boult, for a British Broadcasting Corporation broadcast to the armed forces in Europe during World War II.¹ Other festivals that have featured her music include the Edinburgh Festival (Scotland), the Osaka Festival (Japan), the Stratford Festival (Canada), and the Vancouver Festival (Canada). More recently, in a music festival by Ukrainian and international composers, Archer's Evocations for two pianos and orchestra was performed in Kiev, U.S.S.R. on 8 October 1990.²

In 1958, the Montreal critic Thomas Archer (unrelated to Violet Archer) remarked:

There have been great executive artists among women, but you could count the composers on the fingers of one hand. Indeed, I can't think of one who has survived as a classic. But this slim, small, quiet Canadian doesn't write in what we have assumed to be feminine terms. When you listen to her strong, austere

¹Helmut Kallman, Gilles Potvin and Kenneth Winters, eds., Encyclopedia of Music in Canada, 2nd ed. (Toronto, ON: University of Toronto Press, 1992), 35.

²Violet Archer, "My Life as a Composer," Music at Yale and Alumni News 21 (21 August 1992): 10-11.

music with its contrapuntal mastery, you realize that such assumptions are arbitrary enough to be broken, like most arbitrary generalizations.³

Archer has received numerous commissions in her career, including those from the International House of New Orleans for the first Inter-American Music Festival (Washington, D.C.), Edmonton and Saskatoon Symphonies, Canadian Broadcasting Company, Canada Council, Royal Canadian College of Organists, The Summer Institute of Church Music of Whitby, Ontario and Alberta Choral Federation. Commissions from individuals include works for tenor David Astor and Piano Sonata No. 2 for Canadian pianist Charles Foreman.

A particularly meaningful commission for Archer was from the 1984 Cork International Festival of Choral Music and Folk Dance in Ireland, where she was the "first Canadian and first woman composer to be invited to the festival."⁴ In March 1995, Archer's commissioned work Four Miniatures for String Orchestra and Three Winds was given its world premiere by the Youth Orchestra in Capetown, South Africa.⁵

Her teaching positions included appointments at North Texas State College (now the University of North Texas), Cornell University,

³David Duke, Violet Archer, (Don Mills, ON: Performing Rights Organization of Canada Ltd., 1983).

⁴Vince Coady, "Do You Know this Face? Violet Archer (Composer Emeritus)," Edmonton Journal, 19 May 1984.

⁵Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

the University of Oklahoma, the University of Saskatchewan, the University of Calgary, and the University of Alaska. Archer retired from the University of Alberta in 1978, after serving for sixteen years as chairperson of the music theory and composition department.

Archer's colleague, Claude Kenneson, Professor Emeritus at the University of Alberta had this to say about her:

Of all my colleagues, it gives me great pleasure to have known and admired Violet Archer for more than forty years. Her life and music forms an important chapter in the history of music in Canada and her inspired teaching is the exact reflection of her fine mind, undaunted spirit, and enormous personal concern for the young musician.⁶

Archer has also adjudicated for various competitions in her career, including those of the Canadian Federation of Music Teachers, Canadian Federation of University Women, Canadian Broadcasting Corporation, National Federation of Music Clubs (US), and state contests in Oklahoma and Louisiana. She currently resides in Edmonton, Canada and continues to remain active as a composer, lecturer, and educator, specializing in teaching composition privately to gifted children and young adults.

Archer is a committed advocate of twentieth-century music and particularly the realm of music in Canada. She is adamant about the music education of the young. An important philosophy in her pedagogical approach is the essential encouragement, exposure, and

⁶Violet Archer, Letter to Author, 30 October 1995.

incorporation of twentieth-century music in the palette of an individual's musical training, right from the beginning. This is especially reflected in Archer's significant output of educational music for the pianist, which is a deserving realm for investigation.

Purpose of the Study

The purpose of this study was to present an analysis for teaching and performance of four intermediate- to early advanced-level solo piano works of Violet Archer: Three Scenes for Piano (Habitant Sketches) (1942), Sonatina No. 2 (1946), Theme and Variations on Là-haut sur ces montagnes (1952), and Four Bagatelles for Piano (1977). These works were selected from representative stylistic periods of the composer's life and span thirty-five years. The author's consideration of the five stylistic periods in Archer's writing was based on the classifications found in Contemporary Composers.⁷

Performers and music educators alike should find this document useful as a reference guide to this contemporary piano literature. In addition, a biographical sketch of Archer's life, critical acclaim, major influences, and wide array of contributions as a composer, performer,

⁷Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 25-26.

educator, teacher, and musical advocate is addressed. A brief synopsis of her compositional style and other piano works is also presented.

This document was designed to instigate an awareness of the rich palette of musical contributions that Canada has to offer. In particular, it was intended to stimulate insight and appreciation of the work and achievements of Violet Archer. It is also hoped that the investigation of the composer's piano works will encourage the incorporation of Archer's pieces into the pianist's active standard repertoire.

Limitations

The entire output of Violet Archer's solo piano works is too extensive to investigate within the scope of this document. Therefore, this study is limited to four selections of Archer's intermediate to early-advanced repertoire, written between 1942 and 1977. The pieces studied will be: Three Scenes for Piano (Habitant Sketches) (1942), Sonatina No. 2 (1946), Theme and Variations on Là-haut sur ces montagnes (1952), and Four Bagatelles for Piano (1977). These compositions represent four of the five stylistic periods of the composer's life. During Archer's fifth period, defined by Michael Matthews in Contemporary Composers as beginning in 1978,⁸ the

⁸Ibid.

composer has been on a crusade to write elementary pedagogical pieces, due to her desire to introduce and promote twentieth-century music to the young audiences of tomorrow. Consequently, the piano repertoire written during this period may be classified in the elementary- to early intermediate-levels.⁹ Because of the specific focus and criteria for this study, this most recent stylistic period has been excluded.

This document does not strive to provide a detailed harmonic analysis of the repertoire. Instead, it presents an analytical overview, which is intended to provide a general understanding of and acquaintance with the compositions. Special features of the pieces will also be addressed.

Need for the Study

A very modest amount of written studies focusing upon Canadian music, its musicians and contributions, exists in Canada and abroad. A particular need is the exploration of the vast quantity of piano music by Canadian composers. Numerous standard repertoire sources overlook Canadian composers or neglect to examine thoroughly the manifestations of their creative output. Friskin and

⁹Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Nashville, TN, U.S.A., 11 November 1996.

Freundlich's Music for the Piano¹⁰ and Albert Faurot's Concert Piano Repertoire: A Manual of Solo Literature for Artists and Performers¹¹ do not list any Canadian piano music. Although Albergo and Alexander's Intermediate Piano Repertoire,¹² Jane Magrath's The Pianist's Guide to Standard Teaching and Performance Literature,¹³ and Maurice Hinson's Guide to the Pianist's Repertoire¹⁴ include Canadian composers, the discussions are unfortunately by no means comprehensive, nor are the listings complete. Thus, in general, it is not surprising that Canadian piano music is not yet a standard staple in most pianists' repertoire, nor is it programmed frequently on recitals.

Violet Archer was selected for this study because of her distinguished reputation and luminary contributions in the field of Canadian music. Her prolific and active career extends beyond six decades, during which time she has been a renowned composer, performer, educator, adjudicator, pianist, organist, and percussionist.

¹⁰James Friskin and Irwin Freundlich, Music for the Piano, (New York, NY: Dover Publications Inc., 1973).

¹¹Albert Faurot, Concert Piano Repertoire: A Manual of Solo Literature for Artists and Performers, (Metuchen, NJ: Scarecrow Press, 1974).

¹²Cathy Albergo and Reid Alexander, Intermediate Piano Repertoire, 3rd ed. (Oakville, ON: Frederick Harris Music Co. Inc., 1993).

¹³Jane Magrath, The Pianist's Guide to Standard Teaching and Performance Literature, (Van Nuys, CA: Alfred Publishing Co. Inc., 1995).

¹⁴Maurice Hinson, Guide to the Pianist's Repertoire, 2nd rev. and enl. ed. (Bloomington, IN: Indiana University Press, 1987).

She is predominantly recognized for her unflagging advocacy for the flourish of Canadian music, both at home and abroad.

In a field traditionally dominated by males, it is also of great enlightenment to recognize the accomplishments of female composers. In terms of Canadian piano music, the author could only locate two other dissertations that focused on the contributions of other female Canadian composers: Thora Solveig Asgeirson Dubois' A Performance Analysis of Selected Works by Barbara Pentland for Solo Piano¹⁵ and Vivienne Wilda Rowley's The Piano Music of the Canadian Composer, Jean Coulthard.¹⁶

Other documents have been written on Archer's music, including the doctoral dissertations by Marc Apfelstadt,¹⁷ Harvey Huiner,¹⁸ David

¹⁵Thora Solveig Asgeirson Dubois, "A Performance Analysis of Selected Works for Piano Solo by Barbara Pentland," (DMA document, University of Oklahoma, 1991).

¹⁶Vivienne Wilda Rowley, "The Piano Music of the Canadian Composer, Jean Coulthard," (DMA dissertation, Boston University, 1973).

¹⁷Marc Gilbert Apfelstadt, "Canadian Bassoon Repertoire: History, Traits, and Characteristics, with Analysis of Representative Works (Morawetz, Barnes, Archer, Canada)," (AMUSD dissertation, University of Wisconsin - Madison, 1986).

¹⁸Harvey Don Huiner, "The Choral Music of Violet Archer," (Ph.D. dissertation, University of Iowa, 1980).

Keith,¹⁹ and Kersten Glathe,²⁰ and the masters essay of Daniel Sutherland.²¹ However, although the doctoral dissertation by James Edward Kimura Parker²² deals with Archer's piano music, there have been no studies on her intermediate to early-advanced piano works, from a teaching and performance viewpoint. There is a need for extended studies which focus on the well-roundedness of Archer's prolific role and contributions as a composer, performer, educator, and musical advocate.

Archer's piano works are so highly respected that four of the major Canadian examination boards have incorporated her music into their syllabi of graded curriculum: The Royal Conservatory of Music,²³ The Western Board of Music Syllabus of Examinations,²⁴ Victoria

¹⁹C. David Keith, "A Conductor's Analysis of the Sacred Music of Violet Archer," (DMA dissertation, Southwestern Baptist Theological Seminary, 1980).

²⁰Kersten Glathe, "Die Komponistin Violet Archer unter Berücksichtigung ihrer nationalen und internationalen Stellung im Musikleben," (Ph.D. dissertation, Westfälische Wilhelm's Universität, Munster, 1991).

²¹Daniel Sutherland, "Violet Archer's Soliloquies: A Structural and Performance Practice Study," (M. Music essay, University of Alberta, 1986).

²²James Edward Kimura Parker, "The Creative Piano Constructions of Violet Archer," (DMA dissertation, Juilliard School of Music, 1992).

²³Royal Conservatory of Music Piano Syllabus, (Toronto, ON: Royal Conservatory of Music, 1991), 9, 21, 24.

²⁴The Western Board of Music Syllabus of Examinations, (Edmonton, AB: The Western Board of Music, 1991), 18, 30.

Conservatory of Music Provincial Examinations Piano Syllabus Repertoire List,²⁵ and Mount Royal Conservatory Examinations Piano Syllabus.²⁶ Her pieces have also been included on the repertoire listings of competitions such as the Eckhardt-Gramatté Music Competition.²⁷ As the twenty-first century quickly approaches, it is important for educators and students to become better acquainted with the musical language of this century. Only then will a genuine discovery and understanding of its existence become apparent. With this in regard, the study of Violet Archer's intermediate- to early advanced-level solo piano music promotes both a teaching and performance conception of the pieces. Although Archer has written with outstanding success for many different media, she is especially renowned for her educational piano compositions, geared toward the nurture of younger, amateur musicians in the contemporary idioms. Because of the substantial quantity and distinguished quality of piano music that Archer has written, it deserves to be studied and performed more frequently.

²⁵Victoria Conservatory of Music Provincial Examinations Piano Syllabus Repertoire List, Rev. ed. (Victoria, BC: Victoria Conservatory, 1988), 30.

²⁶Mount Royal Conservatory Examinations Piano Syllabus, (Calgary, AB: Mount Royal College Conservatory of Music, 1983/84), 24, 38.

²⁷18th Eckhardt-Gramatté Music Competition, (Brandon, MB: Eckhardt-Gramatté Competition Inc., 1995), 6.

Related Literature

Biographical information about Violet Archer may be found in numerous major sources, such as The New Grove Dictionary of Music and Musicians,²⁸ Baker's Biographical Dictionary of Musicians,²⁹ Contemporary Composers,³⁰ Who's Who in America,³¹ International Who's Who in Music and Musicians Directory,³² Foremost Women of the Twentieth Century,³³ International Encyclopedia of Women Composers,³⁴

²⁸Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians, (London, England: MacMillan Publishers Ltd., 1980), s.v. "Archer, Violet."

²⁹T. Baker, Baker's Biographical Dictionary of Musicians, Rev. ed. Edited by N. Slonimsky, (New York, NY: Schirmer Books, 1984), s.v. "Archer, Violet."

³⁰Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 25-26.

³¹Who's Who in America, Vol. I. (New Providence, NJ: Marquis Who's Who, 1995).

³²David M. Cummings and Dennis K. McIntire, International Who's Who in Music and Musicians Directory, 13th ed., 1992/93. (Cambridge, England: Melrose Press, Ltd., 1992), s.v. "Archer, Violet."

³³Foremost Women of the Twentieth Century, (Cambridgeshire, England: Biographical Publications, 1985).

³⁴Aaron I. Cohen, International Encyclopedia of Women Composers, (New York, NY: R.R. Bowke, 1981), s.v. "Archer, Violet."

International Leaders of Achievement,³⁵ and The International Book of Honor.³⁶

Archer is discussed in Canadian sources including The Canadian Who's Who: A Biographical Dictionary of Notable Living Men and Women,³⁷ Who's Who in Canadian Women,³⁸ Encyclopedia of Music in Canada,³⁹ Bradley's Twentieth Century Canadian Composers,⁴⁰ Ford's Canada's Music: A Historical Survey,⁴¹ MacMillan and Beckwith's Contemporary Canadian Composers,⁴² McGee's The Music of

³⁵International Leaders of Achievement, (Cambridge, England: International Biographical Centre, 1990).

³⁶The International Book of Honor, (Raleigh, NC: American Biographical Institute Inc., 1989).

³⁷Kieran Simpson and Elizabeth Lumley, eds., The Canadian Who's Who: A Biographical Dictionary of Notable Living Men and Women, Vol. XXX. (Toronto, ON: University of Toronto Press Inc., 1995), s.v. "Archer, Violet."

³⁸Who's Who in Canadian Women, (Willowdale, ON: Trans-Canada Press, 1984).

³⁹Helmut Kallman, Gilles Potvin and Kenneth Winters eds., Encyclopedia of Music in Canada, 2nd ed. (Toronto, ON: University of Toronto Press, 1992), s.v. "Archer, Violet."

⁴⁰Ian Leonard Bradley, Twentieth Century Canadian Composers, Vol. II. (Agincourt, ON: GLC Publishers Ltd., 1982).

⁴¹Clifford Ford, Canada's Music: A Historical Survey, (Agincourt, ON: GLC Publishers Ltd., 1982).

⁴²Keith MacMillan and John Beckwith, Contemporary Canadian Composers, (Toronto, London, New York: Oxford University Press, 1975).

Canada,⁴³ Proctor's Canadian Music of the Twentieth Century,⁴⁴ and Beckwith and Hall's Musical Canada: Words and Music Honouring Helmut Kallmann.⁴⁵ In 1991, Linda Hartig wrote Violet Archer: A Bio-bibliography,⁴⁶ which features a biography of Archer, including bibliographies of her works, performances of them, a discography and other resources that discuss Archer.

An important national project of Radio Canada International is the compilation, Anthology of Canadian Music.⁴⁷ An album of recordings has been exclusively devoted to Archer. The seven volumes in the set include recorded selections of her works, as well as an interview conducted by Michael Schulman. The conversation provides insight into Archer's influences and demeanor in her composing. It conveys her pedagogical approaches, particularly in the music education of the young.

⁴³Timothy J. McGee, The Music of Canada, (New York, London: W.W. Norton & Co. Inc., 1985).

⁴⁴George A. Proctor, Canadian Music of the Twentieth Century, (Toronto, ON: University of Toronto Press, 1980).

⁴⁵John Beckwith and Frederick A. Hall eds., Musical Canada: Words and Music Honouring Helmut Kallmann, (Toronto, ON: University of Toronto Press, 1988).

⁴⁶Linda Hartig, Violet Archer: A Bio-bibliography, (New York, NY: Greenwood Press, 1991).

⁴⁷Anthology of Canadian Music: Violet Archer, Radio Canada International, 1983.

Violet Archer herself has written numerous articles that portray her views as an advocate of twentieth-century music and particularly, the realm of music in Canada. These include A Bird's Eye View of the Present State of Canadian Music,⁴⁸ Let Us Bring An Understanding of Twentieth-Century Music into the Twenty-First,⁴⁹ and The Need for Educational Music.⁵⁰

In addition, articles and reviews of Archer's compositions have been featured in various periodicals, such as Clavier, Composers West, Pan Pipes of Sigma Alpha Iota, Prairie Sounds, Piano Quarterly, Music in Alberta, Music Scene, Quarter Notes, and Encore.

Throughout Archer's career, there has been an abundance of articles and reviews that critically acclaim her creative output. Critic Barnaby Page of the Edmonton Journal of June 3, 1985 writes:

The genius of Violet Balestreri Archer is, as it were, only coincidentally Canadian. It is the integrity of her international influences, the practicality of her approach (almost all of her music has been written on commission, and all with the realities of performance in mind), and the craftsmanship of her composition (an extraordinary and effective economy, an astute awareness of the nature of instruments) that has made the

⁴⁸Violet Archer, "A Bird's Eye View of the Present State of Canadian Music," unpublished, (Toronto, ON: Canadian Music Centre, 1989).

⁴⁹Violet Archer, "Let Us Bring An Understanding of Twentieth-Century Music into the Twenty-First," unpublished, (Calgary, AB: Canadian Music Centre, 1991).

⁵⁰Violet Archer, "The Need for Educational Music," Prairie Sounds 5(2): 3.

Montréal-born Archer a composer who can surely stand without the support of 'Canadian.'⁵¹

Robert Sunter of The Vancouver Sun of September 29, 1967

comments:

The powerful performance of a very new work made Thursday's CBC Festival concert a satisfying evening. The new work was a violin concerto by the Canadian-born, American-educated composer Violet Archer. It is a skillfully constructed concerto of tightly co-ordinated orchestration and violent swings of mood. Miss Archer has painted in broad instrumental colours underlined with some quite compelling harmonies and dissonances. But most important, the concert seemed to have something to say.⁵²

In The Citizen of March 3, 1981 Jacob Siskind writes:

It should be mentioned that the Archer piece [The Bell], the Canadian offering on the programme, stood easily beside the music of such internationally acclaimed composers as Bernstein and Prokofiev.⁵³

The Daily Telegraph of October 18, 1982 in London, England

remarks:

Violet Archer's Third String Quartet, specially commissioned by the University of Alberta String Quartet, received its European premiere at Wigmore Hall yesterday afternoon. Anyone on the lookout for an exceptional addition to the repertoire could

⁵¹Barnaby Page, "Festival Puts Archer in Limelight," Edmonton Journal, 3 June 1985.

⁵²Robert Sunter, The Vancouver Sun, 29 September 1967.

⁵³Jacob Siskind, The Citizen, (Ottawa, ON), 3 March 1981.

hardly fail to have been impressed. The influence of Bartók is assimilated into a powerful individuality. . .⁷⁴

Design and Procedures

This document includes seven chapters, followed by a bibliography and seven appendixes. Chapter I introduces Archer and highlights her impact in the twentieth-century music world. Chapter II presents a biographical background of Violet Archer. Mention is made about her development as a musician, studies with important teachers, her role, contributions, and numerous achievements as a composer, educator, performer, and musical advocate. Influences on the evolution of her musical style and characteristics are also briefly discussed. A general overview of Archer's available piano music, both published and in manuscript, and a brief synopsis of the stylistic traits of her compositions concludes Chapter II.

The Canadian Music Centre was the primary source of research materials for Chapter II. The national organization is headquartered in Toronto, with five regional branches in Montréal, Toronto, Calgary, Vancouver, and Sackville. The mission of the organization is to promote, disseminate, and make readily available the music of Canadian composers at home and abroad. Its acquisitions include an extensive reference collection of music scores by Canadian

⁷⁴Daily Telegraph, (London, England), 18 October 1982.

composers and audio recordings of their compositions.

Commendably, the Canadian Music Centre continues to loan scores for personal study. The Centre also provides promotional materials, such as sample recordings and pamphlets about Canadian composers. Other comprehensive resources include a collection of clippings, concert programs, program notes, reviews, photographs, and biographical details.⁵⁵

Since Archer is a living and active musician, this study is especially meaningful and authentic, due to the author's current personal contact with her through telephone calls, written correspondence, and personal interviews. Because of the lack of published information regarding the piano works of Violet Archer, personal interviews were valuable and imperative to this study. In generating the interview questions, the author referred to the doctoral dissertations of Carol Baskins,⁵⁶ Valerie Cisler,⁵⁷ and Susan Kindall⁵⁸ for guidance.

⁵⁵Canadian Music Centre: Serving Canadian Composers, Conductors, Performers, Broadcasters, Students, and All Who Love Music, Toronto, ON: Canadian Music Centre, 1990.

⁵⁶Carol Baskins, "The Contributions of Celia Mae Bryant to Piano Pedagogy," (Ph.D. dissertation, University of Oklahoma, 1994).

⁵⁷Valerie Cisler, "The Piano Sonatas of Robert Muczynski," (DMA document, University of Oklahoma, 1993).

⁵⁸Susan Carol Kindall, "The Twenty-four Preludes for Solo Piano of Richard Cumming: A Pedagogical and Performance Analysis," (DMA document, University of Oklahoma, 1994).

Besides agreeing to numerous telephone interviews by the author from Norman, Oklahoma, and Nashville, Tennessee, Violet Archer was graciously available for live interviews, conducted at her residence in Edmonton, Alberta, Canada, in July 1995. Sources that assisted the author's approach to interviewing included the books by Raymond Gordon,⁵⁹ Elliot Mischler,⁶⁰ and Alexander Tolor.⁶¹

Chapters III to VI present the teaching and performance analyses of the four selected works respectively: Three Scenes for Piano (Habitant Sketches), Sonatina No. 2, Theme and Variations on Là-haut sur ces montagnes, and Four Bagatelles for Piano. The format for each chapter is similar, with the discussion of each composition beginning with a brief introduction about its background, stylistic traits, and influences. A structural analysis follows, addressing traditional musical parameters and how they are manipulated by Archer's contemporary style. Analytical elements include the investigation of main sections, tonal areas, character, compositional devices and style. Musical excerpts are incorporated into the text. An additional aesthetic goal of the analysis is to consider the musical elements of the works with regard to a listener's possible perceptions.

⁵⁹Raymond L. Gordon, Interviewing: Strategy, Techniques, and Tactics, (Homewood, IL: Dorsey Press, 1969).

⁶⁰Elliot G. Mischler, Research Interviewing, (Cambridge, MA: Harvard University Press, 1986).

⁶¹Alexander Tolor, ed., Effective Interviewing, (Springfield, IL: Charles C. Thomas, Publisher, 1985).

Furthermore, each of the four analytical chapters features teaching and performance suggestions, with attention to pianistic and technical aspects for practice, teaching, and performance. The author's musical experience, theoretical analysis, insights, and discussions with Archer formulate the basis for the observations. Analytical observations and musical suggestions, by nature intuitive and subjective, are merely intended to be some of several possible interpretations and ideas.

Chapter VII concludes the monograph with a summary, conclusions, and recommendations for further study. This is followed by a bibliography and seven appendixes. Appendix A features a chronological listing of Archer's published and unpublished piano music. Appendix B presents the interview questions that were addressed to Archer. Appendix C lists a discography of Archer's piano compositions. Appendix D features a photograph of Archer. Appendix E includes selected correspondence from Archer to the author. Appendix F provides permission letters from various music publishing companies, granting permission to reprint excerpts of the compositions discussed in the document. Appendix G is a directory of the Canadian Music Centres.

CHAPTER II

BIOGRAPHICAL BACKGROUND AND DISCUSSION OF PIANO WORKS

Introduction

This chapter will feature a biography of Violet Balestreri Archer, focusing primarily on her role and musical contributions as a composer, performer, music educator, and advocate for twentieth-century and Canadian music. Information primarily will be based on the author's interviews with her, as well as various articles from periodicals and reviews on Archer. This will be followed by a synopsis of her available piano compositions and a concise discussion of the general style characteristics of her music.

Biography

Violet Balestreri Archer was born in Montréal, Québec, Canada on April 24, 1913. Her parents had immigrated from Como, Italy, the previous year. Her family decided that the original surname, Balestreri, should be anglicized and the name Archer, a literal English translation, was legally adopted in 1940.⁶² She retained Balestreri as her middle

⁶²Suzanne Summerville, "Violet Archer: 80th Birthday Tribute," ILWC Journal (June 1993): 6.

name. Her initial impressions of life were in Italy, where her mother took her for a visit at the age of fourteen months. During that visit, World War I broke out in September 1914 and Violet, her mother and two older brothers were stranded in Italy for five years during the hostilities before returning to Canada.⁶³

Violet Archer was the third of four children in the household. She was exposed to music early in life, attending services at the Presbyterian church and through her parents who were not musicians, but were avid opera lovers. Years earlier, her father had worked as a waiter in the restaurant at La Scala Opera House in Milan, Italy. Archer recalls Saturday afternoons with her family, devoted to listening to the Metropolitan Opera on the radio.⁶⁴ It was at an early age that Archer demonstrated a strong aptitude for music. She states that she has always wanted to be a musician — to compose and share her music with others through teaching.⁶⁵

Contrary to most sources, Archer states that she initially began her formal musical training at the piano, three months before she was

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

nine years old.⁶⁶ Her first two teachers were French-Canadian, Madame Cadieux-Abran and Madame Gagnon, who also adamantly encouraged solfège and sight-singing. Archer remarks that piano has always been her first love.⁶⁷ Despite her father's initial objection to a woman pursuing music as a career, she was determined to follow this path.

Another initial challenge that Archer had to overcome in her career, was that due to the Depression, it was a necessity that she work while in school to finance herself. Archer taught private students in theory and piano during this time in her life. By age 17, she had also become a professional accompanist and served as organist for several churches in Montréal. She also played percussion for eight years with the Montréal Women's Symphony, as well as with the New Haven Symphony for two years during her studies at Yale.

Archer received her Teacher's Licentiate in piano (1934) and Bachelor of Music degree in composition (1936) from McGill University in Montréal. In 1948 and 1949, she received her Bachelor of Music and Masters of Music degrees in composition from Yale University. Archer's other accolades include being the recipient of five honorary doctoral degrees from McGill University (1971), the University of Windsor (1986), the University of Calgary (1989), Mount Allison University (1992), and the University of Alberta (1993). She was also

⁶⁶ Ibid.

⁶⁷ Ibid.

awarded an Honorary Fellowship from the Royal Canadian College of Organists in 1985.

Archer has been the recipient of many prestigious honors and awards. Among them is the Queen's Silver Jubilee Medal for long and distinguished service in the field of music (1978), lifetime membership in the Academic Tiberina of Rome, Italy (1979), Performing Rights Organization of Canada Ltd. Award for Outstanding Success in Concert Music (1981), Order of Canada (1983) - the highest honor awarded to a Canadian, and the Sir Frederick Haultain Prize of \$25,000 for her contributions to music by the Government of Alberta. She was also elected the Most Admired Woman of the Decade (1993) and Woman of the Year (1994, 1995) by the American Biographical Institute, Inc.⁶⁸

On 18-20 October 1985, a Violet Archer Festival, entirely featuring her music, was hosted in Edmonton, Alberta, Canada. In a letter dated 17 January 1986, Ms. Tommie Ewert Carl, the President-Founder of the American Women Composers Inc., states that Archer was the first North American woman composer to have such an honor bestowed upon her.⁶⁹

On 7 July 1995, a special recital entitled The Archer Effect at the Banff Centre for the Arts in Alberta, Canada commemorated her

⁶⁸Violet Archer, Curriculum Vitae, Updated: Summer 1995.

⁶⁹Tommie Ewert Carl, Letter to Violet Archer, 17 January 1986.

influential role as a teacher. The featured composers had all been pupils of Archer at a significant point in their careers.⁷⁰ In addition, an ornamental park in Edmonton was named in her honor, as well as the Canadian Music Centre's Prairie Regional Library in Calgary in 1987.

In 1978, Archer retired from the University of Alberta, where she is presently Professor of Music Emerita in composition. Archer currently resides in Edmonton, where she continues to be an avid composer, continually being offered numerous commission projects. She is frequently a guest lecturer and still teaches private students in composition. She exclaims, "I've got so much to do. . . still so much to do. There's no time to stop."⁷¹

Archer's Compositional Studies

The amalgamation of influences from the teachers with whom Archer has studied is revealed in her compositional output. Her initial studies in composition began in 1934 at McGill University in Montréal, where Claude Champagne guided her in the tradition of the Paris Conservatoire with formal grounding in the music of old masters. His

⁷⁰The Archer Effect, Greenham Series, The Banff Centre for the Arts, Margaret Greenham Theatre, Banff, AB, Canada, 7 July 1995, Program Notes.

⁷¹"No Slowing Down for Composer," New Trail (Spring 1993): 24.

interest in folk-like melodies and rhythms and Late-Romantic harmonies is also reflected in Archer's earliest compositions.⁷²

In 1936, at the same school, she also studied with Douglas Clarke, who was the Dean of Music and conductor of the Montréal Symphony Orchestra. He insisted that his pupils attend all rehearsals of the orchestra. Archer credits him for his encouragement to write for orchestra, and his guidance in her consciousness of orchestral sounds.⁷³ She describes Clarke's teaching style as simple, that "from his extensive personal music library he would lend his students scores, tell them to study the music and write something similar."⁷⁴ However, Clarke did not consult with his students about works in progress, but rather, only critiqued their completed compositions.⁷⁵

During her studies with Clarke, Archer was exposed to the works of Ralph Vaughan Williams and Gustav Holst, who were teachers of

⁷²George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 198.

⁷³Suzanne Summerville, "Violet Archer: 80th Birthday Tribute," ILWC Journal (June 1993): 7.

⁷⁴Robert Weber, "Violet Archer: A Western Voice," Music Magazine 9 (1): 14.

⁷⁵Linda Hartig, Violet Archer: A Bio-bibliography, (New York, NY: Greenwood Press, 1991), 3.

Clarke. Works of Debussy and Ravel were also studied.⁷⁶ Her formal début as a composer took place when Clarke consented to perform her orchestral piece Scherzo Sinfonico in 1940.

Studies with Béla Bartók

Archer continued to seek guidance in composition and became fascinated by the Hungarian composer Béla Bartók. She had hoped to meet him during his visit to Québec in 1942 to perform with the Montréal Symphony. However, due to the conditions of World War II, Bartók was denied entry into Canada.⁷⁷ Nonetheless, Archer was determined to contact him, in hopes that he might take her as a pupil. She admits her naiveté at the time and remarks, "I never thought I should have introductions or recommendations. It never occurred to me!"⁷⁸ Archer finally reached Bartók through his publisher, Boosey & Hawkes, in New York. In a letter dated 7 April 1942, Bartók replied:

I probably will be in New York during the whole summer, so I could be at your disposal. Nevertheless it would be advisable to let me know the date of your coming a few weeks in advance. I

⁷⁶Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

⁷⁷Ibid.

⁷⁸Ibid.

charge as a lowest fee for a lesson ten dollars and I hope you can meet that.⁷⁹⁾

Archer was one of three North American students taught by Bartók; the other two were Tibor Serly and Jack Beeson.⁸⁰⁾

In regards to Bartók's demeanor, Archer describes him as a quiet, gentle, soft-spoken, but intense person. He taught her in his apartment in the Bronx, New York. She recalls that he and his wife had so little money that there was little furniture in the dwelling; they could not even afford to rent a piano. Later, the Steinway Company loaned him two pianos, since Bartók and his wife were a two-piano team.⁸¹⁾

Among Archer's most memorable anecdotes about her studies with Bartók, she recalls that on the way to her first lesson with him, she became lost on the subway and ended up at the opposite end of New York. Bartók lived in the Bronx, but she ended up at the Woodlawn Cemetery. Bartók very compassionately rescheduled another appointment with her.⁸²⁾

⁷⁹⁾Yves Lenoir, Folklore et Transcendance dans l'oeuvre Américaine de Béla Bartók (1940-1945), (Louvain-la-neuve: Institut Supérieur D'archéologie et D'histoire de l'art, 1986), 100.

⁸⁰⁾Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

⁸¹⁾Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

⁸²⁾George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 200.

Archer also recalls a humbling experience upon meeting Bartók. He asked her whether she knew the symphonies of Haydn. She fervently stated that she did and he replied, "You are so fortunate that you know them! All of my life I have studied them and I still do not understand them!"⁸³

Evidence of Bartók's great musical influences on Archer included use of Hungarian folk idioms, rhythms, variation techniques, germinal treatment, modality, musical clarity, and economy of means. Bartók helped Archer "to develop the capability to have a vision of the overall work, to cultivate a sense of what to use and how much of it. Study with this master left her with an ongoing interest in incorporating folk music into her work."⁸⁴ Archer remarks, "He gave me the insight into how to deal with folk music, how to harmonize it effectively."⁸⁵

Studies with Paul Hindemith

In 1947-49, Archer studied at Yale University with the assistance of three grants: Québec Government Grants (1946, 1948), the Bradley Keeler Memorial Scholarship (1947), and the Charles Ditson Fellowship

⁸³Ibid.

⁸⁴Linda Hartig, Violet Archer: A Bio-bibliography, (New York, NY: Greenwood Press, 1991), 3.

⁸⁵Martin Morrow, "Recital is Latest Tribute to Venerable Composer," Calgary Herald, 13 November 1987.

(1948).⁸⁶ Her composition instructors there included Richard Donovan and Paul Hindemith. Hindemith, with whom she studied the craft of musical composition and theory pedagogy, had a remarkable impact on Archer. He emphasized the importance of fundamentals, that all music evolved from tradition.⁸⁷ Traditional harmony, fugue, and canon were an initial basis of study. Of Hindemith, Archer remarks, "He believed in going right down to the fundamentals, having your feet right on the ground and building upon it."⁸⁸

Hindemith strongly advocated a knowledge and understanding of the capabilities of all the different instruments for which one was writing. He thought that a composer should be able to play what he or she has written. As a result, Archer took instrumentation seriously and studied the clarinet, percussion, strings, and brass. Hindemith also encouraged composers to work directly with the performers, as well as to give consideration to the educational mission of the music.⁸⁹

⁸⁶Violet Archer, Curriculum Vitae, Updated: Summer 1995.

⁸⁷Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

⁸⁸Harry van Vugt, "Composer Honored with Concert, Degree," Windsor Star, 17 October 1986.

⁸⁹Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

Hindemith believed that a practical approach in music was not only artistic in scope, but also functional. Structure and pre-conception were important focuses. Archer states:

Hindemith was a believer in organization. He thought the creative process must be shaped by an image of structure and sounds. . . . A cabinet maker sees in his mind's eye his finished product. It's like that in music. I try to make my plan before I begin."⁹⁰

Archer as a Composer

At the age of sixteen, Archer wrote her first composition, a piano piece based on a poem by Lord Tennyson.⁹¹ Her first published work is Three Scenes for Piano (Habitant Sketches), which was published by Mercury Music Corporation in New York in 1942. To date, Archer has written over 300 works, ranging from opera, film music, chamber music, and electronic tape to works for chorus, voice, keyboard, and other solo instruments. Archer remarks, "I like to believe that each piece that I write is better than the previous one, no matter how good that last piece may be. I hope my music will not recede into the past. . . . That is the hope of the composer — not to be forgotten."⁹²

⁹⁰Graham Hicks, "Our Cultural Heritage: Violet Archer," Encore (January, 1982): 9.

⁹¹Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

⁹²Martin Morrow, "Recital is Latest Tribute to Venerable Composer," Calgary Herald, 13 November 1987.

In an article entitled "Our Cultural Heritage," Graham Hicks states:

Today, it doesn't seem unusual for a woman to be a composer. But when Dr. Archer set out to become a composer, she had two strikes against her. She was from a country still considered a colonial territory in cultural terms. And the composing community was a bastion of conservatism, dominated by men who did not understand how a mere woman could master the complexities of their profession.⁹³

In regards to this matter, Archer remarks:

I'm so completely absorbed in composing, in the fact that I wanted to write — a continuous desire to write. It didn't occur to me to feel that I should be looked down upon by the opposite sex. I was just doing my own thing and writing music, because I wanted to write it. If it was published or performed, I would be very happy.⁹⁴

In terms of the aesthetics of composing, Archer comments, "I try to project myself into how the performers of my music will respond, not only to its demands technically but also emotionally. . . . The language of new music can be learned and understood just like any new spoken language."⁹⁵ With her dedication and creativity, she has become a prolific composer who has had a significant artistic impact

⁹³Graham Hicks, "Our Cultural Heritage: Violet Archer," Encore (January 1982): 7.

⁹⁴Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

⁹⁵Peter McCoppin, "Violet Archer at 70: At Last, a Freedom to Composer," Music Scene (July-August 1983): 9.

on society. Archer remarks that she is most gratified when something she has composed is successful and the audience appreciates it.⁹⁶

Archer as a Performer

Violet Archer was trained as a pianist and claims that her favorite medium is the piano.⁹⁷ She has performed as a soloist, professional accompanist, and organist. A piano work which she premiered herself is Variations on Canadian Folk Tune: Isabeau's y promen from 1941.⁹⁸ During two years of her studies at McGill University in Montréal, she accompanied the pupils of a Welsh vocal instructor, Merlin Davies.⁹⁹ Archer also served as an organist for a number of Montréal churches from 1939 to 1947.¹⁰⁰ As a percussionist, Archer played for eight years in the Montréal Women's

⁹⁶Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

⁹⁷Ibid.

⁹⁸Ibid.

⁹⁹Linda Hartig, Violet Archer: A Bio-bibliography, (New York, NY: Greenwood Press, 1991), 2.

¹⁰⁰Ibid.

Symphony under Ethel Stark. She continued to play in the New Haven Symphony during her two years at Yale.¹⁰¹

In the realm of performance, Archer insists that performers should try to get inside the composer, to try to understand a composer's musical intentions. An important component is the careful observation and accurate interpretation of a composer's editorial markings, for it is explicitly through the score, that a composer unveils his or her musical ideas and desires.¹⁰²

Archer testifies that the experience of performing is invaluable to a composer. For her, the opportunity to play percussion with the Montréal Women's Symphony and New Haven Symphony gave her great insight to her conception of orchestral sounds as a composer.¹⁰³ Today, Archer claims that the only performing she does is playing on the piano "to try out the stuff I write!"¹⁰⁴

¹⁰¹George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 194.

¹⁰²Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹⁰³*Ibid.*

¹⁰⁴George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 194.

Archer as an Educator

Archer began teaching at the age of eighteen and has enjoyed instructing students of all ages and levels.¹⁰⁵ As an educator, Archer is devoted to the next generation of musicians, giving others the benefit of her knowledge and experience. She exclaims, "I love teaching - it's a creative thing for me. You should make the class feel you're teaching your favorite subject all the time."¹⁰⁶ From 1943 to 1992, her instructional positions included appointments at North Texas State College (now known as the University of North Texas), Cornell University, the University of Oklahoma, the University of Saskatchewan, the University of Calgary, the University of Alaska, and the University of Alberta.¹⁰⁷ Over a span of fifty years, Archer has taught a wide range of courses, from piano, history of contemporary music, and Italian diction to theory, composition, pedagogy, harmony, and counterpoint.¹⁰⁸

Archer possesses strong pedagogical views. Regarding good teaching qualities, she gives credit to Hindemith for her conceptual pedagogical approach. She remarks, "His greatest influence on me was

¹⁰⁵Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

¹⁰⁶"Archer Wins \$25,000 Prize," Edmonton Bullet, 1 August 1987.

¹⁰⁷Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹⁰⁸*Ibid.*

how to approach things with clarity, step-by-step in teaching."¹⁰⁹ To Archer, laying a strong foundation is imperative. Reflective in her own teaching is the journey from the progressively simple to the complex. Archer states that the responsibility of the teacher is "to have a complete grasp of the subject — to teach step-by-step so that each step contributes to what the next step will be."¹¹⁰ Archer also believes that another commendable teaching attribute is that one has to have a sense of humor. She comments, "Without it, a class will be nervous and won't be relaxed. The class needs to know that I wish them well and am trying to share my knowledge with them."¹¹¹

Like her mentor, Hindemith, Archer strongly believes in the education of the complete musician. She believes that there are limited opportunities for the extreme specialist and endorses the idea that "the best-trained musician is one who has developed all aspects of the art of music."¹¹²

Another one of Archer's philosophies about important qualities for good teaching is clear communication, right from the first day of class. She remarks:

¹⁰⁹Ibid.

¹¹⁰Ibid.

¹¹¹Ibid.

¹¹²George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 195.

When one teaches, one needs to be right into the core of what one is teaching. I must know so well what I want to teach. I must not be practicing on my students. I learn from my students too, how they assimilate what I teach them. It's an exchange between teacher and student. But the teacher should have a very clear concept of how to transmit an idea to the student in the most simplest means. If my language and communication is not understandable to them, then something is wrong somewhere. I like to feel that I can communicate, be it in music or otherwise. We need to be relaxed to understand so that the mind can take in what is being said.¹¹³

Archer's former student, Brian Harris, recalls that the course curriculum included the realization of figured basses, answering of Bachian fugal subjects, harmonization of choral tunes, and analysis of two-part inventions. He remarks:

Violet's classes had a vibrancy we had not imagined, with a special edge provided by the 'tough love' that was part of her pedagogical method. Entertainment and flattery were not on her agenda. She was a strict disciplinarian, and fools, particularly lazy ones, were not tolerated gladly. We were expected to approach our work as seriously as she had approached hers under the guidance of Bartók and Hindemith. . . . She demanded that we understand the work of the masters before careening into the musical terra incognita we were so eager to explore. . . . She gave us an understanding of the riches a lifelong devotion to music had to offer.¹¹⁴

¹¹³ibid.

¹¹⁴Brian Harris, Violet Balestreri Archer: A Commemoration of her Eightieth Birthday, The University of Alberta, Edmonton, AB, Canada, 24 April 1993.

Former student Allen Bell recalls that Archer encouraged her students to grasp total knowledge and control over all the classical forms and development techniques. Bell explains that she also taught “the composer’s way of looking at music and engendered an appetite for understanding how it was put together.”¹¹⁵

Robert Rosen, currently the associate director of music at the Banff Centre for the Arts in Alberta, Canada, was a former student of Archer’s at the University of Alberta from 1973 to 1977. He remarks, “When she teaches, it is not about you having to do this or that, it is about who you are and what you are trying to say. Archer encourages your voice to come out.”¹¹⁶

In terms of her instruction of composition, Archer expects her students to have a good background in playing the piano and believes in guiding her pupils to their own potential. She states:

I have never written a single note in the music of one of my students. I simply explain things to them, what they should be. I can find examples in some other piece of contemporary music, and then they have to find it themselves, if they have to rework something. They should find it, so that it’s their music. It’s not my music. I act as a guide and hope to put across what I feel would be helpful and can be understood at the student’s particular age and language.¹¹⁷

¹¹⁵Robert Weber, “Violet Archer: A Western Voice,” Music Magazine 9 (1): 16.

¹¹⁶Elsie Rose, “No Shrinking Violet,” This Country Canada 8 (Spring/Summer 1995): 43.

¹¹⁷Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

Archer regards the analysis of scores as being an important facet in the study of composition. Significant considerations include investigating how the great masters dealt with melody, rhythm, and form. She believes in modelling and seeking initial direction from the traditional first, then putting that away, and writing one's own music. Archer encourages her students to become familiar with all styles and approaches.¹¹⁸

As advice to young composers, Archer states:

In this time and age, I'd say that a composer needs to hear as much music as he or she can. It's absolutely untrue that if you hear a lot of other music, you can't write your own. Go to a lot of concerts, hear a lot of new music and study many contemporary scores.¹¹⁹

Her former composition student, Vivian Fung, remarks:

Dr. Violet Archer has had a major influence on my development as an artist. She has given me much to think about artistically over the last few years. I always will remember our lessons together with fondness — she would always look over my compositions very carefully, not missing any details, and at the end, would make some very useful suggestions on my work. However, what I admire most about her is her dedication as a composer and teacher. Even today, when I have gone away to

¹¹⁸George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 196.

¹¹⁹Roxanne Snider, "Violet Archer & John Weinzwieg," Canadian Composer (Spring 1993): 14.

New York to study, her support for my work gives me a strong sense of encouragement and hope. She will remain a woman I admire with much love and warmth.¹²⁰

The program notes for the commemorative Archer Effect concert in Banff, Alberta, Canada on 7 July 1995, states:

Each composer who has worked with Dr. Archer will, inevitably, pursue their own aesthetic path in music. What they all do take away is a rigor and a discipline in the practice of their art. No sitting around waiting for the muse is allowed — everyone is challenged to go out and find it! Dr. Archer's enthusiasm for creative music and her unshakable determination to keep music as a living culture have had impact around the world.¹²¹

Archer recalls that the most challenging aspect as a music educator is clear communication. However, the most rewarding is to be able to lead and help her students achieve their goals with their own talent.¹²² Archer believes, "although a teacher cannot give creative talent to a student, he or she most certainly can give guidance on how to evaluate and work with ideas."¹²³ A high grade average in the class

¹²⁰Violet Archer, Letter to author, 13 October 1995.

¹²¹The Archer Effect, Greenham Series, The Banff Centre for the Arts, Margaret Greenham Theatre, Banff, AB, Canada, 7 July 1995, Program Notes.

¹²²Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹²³George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 199.

is also a teacher's fulfillment in Archer's view. To know that they have understood and retained what she has tried to teach them, gives her the reassurance that they will be ready to go into the next class without difficulties.¹²⁴

In her piano teaching, Archer believes that the young piano student needs to be guided into having a good approach to the keyboard without using a lot of big words. She favors a Middle C approach, focusing from the center of the keyboard outward. Archer feels that relaxed control is an important component in a beginner. She also encourages her students right from the beginning to listen to themselves in creating the best possible tone on the keyboard. It is essential that elements like tone and interpretation become second nature to a student. "When I speak, I'm not thinking of every word. The idea is there, and I say what I want to say. In piano, it's a similar way."¹²⁵

Archer likes to convey to the students a sufficiently clear sound picture so that they get an idea and can read into the music the sound that the composer might have in mind. Her ideas on technique, memorization, musicality and interpretation promote a necessity of understanding the musical concepts of a piece as a whole and the

¹²⁴Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹²⁵*Ibid.*

expressing of the spirit of it.¹²⁶ Archer further states, "Thinking habits can be formed with continuous practice. Teaching is a matter of unlocking the key to the composer's creative process."¹²⁷

Archer encourages students to make it a goal to share their music with others in recitals or competitions. In mental preparation for performances, Archer believes that it is beneficial to study and imagine the score away from the piano. In regards to competitions, her philosophy is that one should play the piece as best as he or she can, without thinking whether he or she will lose or make a mistake. "In a competition, you have one goal and that is, you want it to be as perfect as possible, regardless of saying 'I've got to be first.'"¹²⁸

Having been a competition adjudicator herself, she adamantly remarks, "I'm looking at the agility of the performer, but also how musical he or she is. One could have perfect technique, and not express the music. I don't think I'd give first prize to someone who has just perfect technique without any warmth or understanding of the music."¹²⁹ Proctor states, "Archer has always made it a practice of

¹²⁶Ibid.

¹²⁷George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 199.

¹²⁸Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹²⁹Ibid.

writing a critique to offer help and direction to the young composer. Passing judgment is not sufficient, in her opinion."¹³⁰

As a music educator, Archer is perhaps most renowned for her attention and advocacy for the pedagogical role of contemporary music. She feels that if the music of today is to be accepted and understood in the future, it is important to "educate the young listeners of tomorrow in the contemporary language of music . . . the ability to feel comfortable with a language has to be developed at an early age."¹³¹ Archer feels that our audiences are not exposed sufficiently to the sounds of this century. If the experience begins when they are children, by the time they are adults, they will have heard enough of it to recognize that it is not a distortion, confusion or chaos. It is very orderly in its own way.¹³² In her article, The Need for Educational Music, Archer expresses, "most teachers themselves, in general, are not very, if at all familiar with twentieth-century music, including Canadian music."¹³³ There is a great need for music teachers to have these materials in their teaching repertoire.

¹³⁰George Proctor, "Notes on Violet Archer," Musical Canada: Words and Music Honouring Helmut Kallmann. Edited by John Beckwith and Frederick A. Hall. (Toronto, ON: University of Toronto Press, 1988), 191.

¹³¹Ibid, 197.

¹³²Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

¹³³Violet Archer, "The Need for Educational Music," Prairie Sounds 5 (2): 3.

Archer emphasizes the importance of introducing twentieth-century idioms to children by providing them with contemporary pieces to study that are written at elementary and intermediate levels. She advises:

Music from the best traditional repertoire should be taught to the young person right from the beginning along with music in the contemporary trend as soon as sufficient reading facility has been acquired after the beginning stage of his or her piano lessons. The best materials should be chosen even at their simplest.¹³⁴

Archer strongly believes:

The future of new music lies in teaching the young, by getting their ears attuned to new music's often surprising sonorities. I'd start with little pieces, using different types of scales and modes, different clusters and combinations, exposing them to different idiomatic characteristics of new music. . . 'you can't throw it all at people all at once!' By the end of their first year, they would have an overview of the properties and characteristics of new music.¹³⁵

Although there is a considerable amount of Canadian piano repertoire in the twentieth-century idiom for early grades, there is a lack of repertoire available for string, wind, and brass instruments.¹³⁶

Archer views this as a great necessity to the educational realm of

¹³⁴Robert Dumm, "The Best of the Year 1964," Piano Quarterly No. 51 (Spring, 1965): 17.

¹³⁵"Composer Wins Yet Another Title," Edmonton Journal, 10 June 1989.

¹³⁶Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Nashville, TN, U.S.A., 5 February 1997.

music of our century and vouches, "Our composers should consider taking some time to produce teaching materials in the areas where it is most needed."¹³⁷ She also lobbies Canadian and International music publishers to solicit contemporary educational pieces for publication, with incentive grants to publishers willing to issue Canadian works. However, if today's composers are unwilling to write educational pieces for our youth, the publishers will have nothing to promote.¹³⁸

Archer as an Advocate for Twentieth-Century Music and the Canadian Music Scene

Archer has played a significant role as an advocate for contemporary music in both Canada and abroad. In an interview with the Edmonton Journal in 1984, Archer exclaimed, "It's not true that old music is better. I am saying this without any reservation about the music of the old masters. Of course their music is good, but give new composers a chance!"¹³⁹

In 1987, Archer gave a gift of \$50,000 to the Canadian Music Centre — Prairie Region in Calgary, Alberta, as a permanent fund for

¹³⁷Violet Archer, "The Need for Educational Music," Prairie Sounds 5 (2): 3.

¹³⁸Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹³⁹Vince Coady, "Do You Know this Face? Violet Archer (Composer Emeritus)," Edmonton Journal, 19 May 1984.

acquisition of scores and recordings by Canadian composers. This was matched doubly by the Province of Alberta. In gratitude, the library was named after her. Archer remarks, "One of the things foremost in my mind is the promotion of our Canadian composers. . . The CMC is the most likely place to endow because it is the major institution in Canada which makes it possible for people to access Canadian music."¹⁴⁰

Throughout the years, Archer has been involved with numerous associations, such as the Canadian League of Composers, Canadian Federation of Music Teachers, Canadian Music Educators' Association, Canadian Federation of University Women, Music Educator's National Conference (USA), and American Association of University Composers. On the Board of the Alberta Registered Music Teachers Association, Archer was chairperson of the annual Canada Music Week from 1963 to 1992. She was also a long-time member of Sigma Alpha Iota and sponsored the student chapter at the University of Oklahoma, where she became an honorary member of the sorority.¹⁴¹ Archer also hosted a radio program on WNAD in Norman, Oklahoma from 1960 to 1961, in which she discussed and performed twentieth-century piano

¹⁴⁰Susan Tinker, "Alberta Composer Augments Collection," University of Calgary Gazette, 18 November 1987.

¹⁴¹Violet Archer, Curriculum Vitae, Updated: Summer 1995.

music. In addition, she featured keyboard music for four hands in a television program about twentieth-century music.¹⁴²

Over the sixty years comprising her career, Archer has witnessed much growth and change in the trends and direction of the musical society. Regarding the Canadian music scene, Archer believes that although the audiences are not yet exposed sufficiently to the sounds of this century, there are great strides being made, in terms of the exposure of Canadian music in society. Canadian music is beginning to become more readily available through publishers. Another optimistic achievement is the Canada Council's premise that ten percent of the Canadian orchestras' repertoire be twentieth-century Canadian music.¹⁴³

However, Archer cautions, "unless performers, be they solo, chamber or orchestra, play more of our music, I have the great fear that we may come to a standstill."¹⁴⁴ She believes that if contemporary music is heard more frequently, then the public will better understand it and produce a greater demand for it. Archer realizes that it is fortunate for a composer's works to be performed, and further states, "One must realize that until a composer's music

¹⁴²Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹⁴³Violet Archer, "The Need for Educational Music," Prairie Sounds 5 (2): 3.

¹⁴⁴"Open Letter to CBC from Violet Archer (Re: Anthology Project Cancellation)," Prairie Sounds (January 1990): 11-12.

has been recorded on disc, it will reach a very limited audience and that it will not have the chance of being remembered into the future, hence it will cease to exist."¹⁴⁵ Archer feels that there is still a dire need for more finances in the Canadian arts. She remarks, "Just now we're going through a very difficult time in our country, because when budget cuts have to be made, they're made in the arts. I would make sure orchestras got enough money to play more of our works; and more commissions for chamber music and opera as well."¹⁴⁶

To Archer, "Canadianism" in music is an amalgamation of elements which she makes her very own, from the influences of her teachers to aspects that inspire her to write. She has been enlivened by Canadian folk songs. Some of her settings for chorus include À la Claire Fontaine (1968) and Three Sailors from Groix (1975), a traditional French sea shanty. Archer has also adapted folksongs in her piano works, such as Theme and Variations on Là-haut sur ces montagnes (1952) and Ten Folk Songs for Four Hands (1960). In addition, her orchestral piece Britannia Overture (1941) features variations on Rule Britannia and two French-Canadian folk songs.

Archer has also been inspired by the Canadian landscape. The New Grove Dictionary of Music and Musicians remarks:

¹⁴⁵Ibid.

¹⁴⁶Roxanne Snider, "Violet Archer & John Weinzwieg," Canadian Composer (Spring 1993): 14.

Her music is informed by some qualities which have become equated with the spacious Canadian country and its often rugged landscapes. These are the use of dark sonorities and long, winding, somewhat austere lines set over agitated rhythms.¹⁴⁷

This is reflected in her songs for solo voice Northern Landscape (1978) and Prairie Profiles (1980). In addition, Archer has been attracted to the diversity of the native people of Canada in her composing. Her work Evocations for Two Pianos and Orchestra (1987) incorporates two Inuit tunes, and one tune from the Tsimshian Indians of the west coast of British Columbia, Canada.

Archer believes that society can educate and open the minds of the young generations of music listeners and students, through exposure to contemporary music at an early age. She compares it to learning a language. One does not have to be a musician to learn new sounds. Although the acceptance of the contemporary musical language is slow, Archer encourages other advocates not to give up.¹⁴⁸

Archer feels that people should not be completely shut within their own nation's musical society. Through mutual incorporation of and exposure to the creations of other composers from abroad, music is enabled to thrive internationally. This is a necessity for the

¹⁴⁷Stanley Sadie, ed., The New Grove Dictionary of Music and Musicians, (London, England: MacMillan Publishers, Ltd., 1980), s.v. "Archer, Violet," 550.

¹⁴⁸Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

realm of music in the coming twenty-first century.¹⁴⁹ Archer adamantly states, "I'm not a composer living in a vacuum. I feel that we belong together as people and we can do so much more if we have good rapport. That's what music is supposed to give."¹⁵⁰

A Synopsis of Archer's Available Piano Compositions

The output of Archer's keyboard music spans over fifty years. Following in Hindemith's footsteps in creating useful music for an educational mission, Archer has written a vast array of works for the piano.¹⁵¹ A wealth of resources for pianists in the elementary, intermediate, and advanced levels alike, Archer's music represents a practical pedagogical approach to contemporary idioms and techniques.

Archer remarks that the significant changes in her style of composition for the piano have to do with her exploration of extended consciousness of tone variety. She further credits Bartók and

¹⁴⁹Ibid.

¹⁵⁰Robert Weber, "Violet Archer: A Western Voice," Music Magazine 9 (1): 16.

¹⁵¹Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

Hindemith as the two individuals who have had the most impact on her own pianistic abilities.¹⁵²

In interpreting her piano works, pianists are urged by Archer to pay close attention to the editorial markings: "I try to edit as carefully as possible, to give the musician an idea of what I expect. The importance of editorial markings is that they express and communicate the composer's wishes."¹⁵³

Elementary-Level Solo Piano Music

Elementary-level collections of works by Archer include Minute Music for Small Hands (1957), which consists of three short pieces with practical hand positions in close proximity for a young child. It was revised and published under the name Shorter Pieces for Shorter Fingers in 1994. Eleven Short Pieces (1960) features an assortment of techniques, such as linear and dissonant writing. In 1964, this composition was one of the works selected as one of The Best of the Year by The Piano Quarterly.¹⁵⁴ Four Little Studies for Piano (1963)

¹⁵²Ibid.

¹⁵³Ibid.

¹⁵⁴Robert Dumm, "The Best of the Year 1964," Piano Quarterly No. 51 (Spring 1965): 17.

features compact pieces that exploit various timbres, dynamic contrasts, articulation, and canon playing.

Three Miniatures (1963) effectively portrays the dispositions “Dreaming,” “Dark Mood,” and “Determination” through varied dynamics, harmony, and interplay of rhythm. Two Miniatures (1970) features contrasting pieces entitled “Quiet Scene” and “Little March.”

Two Canadian Folk Songs for Young Pianists (1975) presents delightful renditions of “Sweet Sunny South,” a folk song from Nova Scotia and “Bill Wiseman,” a folk song from Newfoundland. These two songs were published in 1992, as a collection entitled Dancing on the Seashore. Eight Little Canons for Piano (1978) are two-part contrapuntal studies. The first four are named after the “Dorian,” “Phrygian,” “Lydian,” and “Mixolydian” modes, respectively. The following four canons are atonal and are named for the various moods they depict: “Mournful,” “Brisk and Rhythmic,” “Gay,” and “Waltz.”

Four Contrapuntal Moods (1978) explores two-voiced counterpoint, as well as an array of colors, articulation, and rhythms. It is comprised of “Serious,” “Talkative,” “Mournful,” and “Breezy.” Here and Now (1980) is a collection of ten pieces, dealing with various contemporary techniques and sounds, from the chromatic scale, whole tone scale, and Lydian mode to atonal, polymetric, and polytonal writing.

Other separate elementary-level pieces include Holiday (1970), which presents a homophonic melodic texture with solid minor seconds as the essence of the accompaniment. A Quiet Chat (1971) is a two-part canon in a tranquil mood. Black and White (1971) is a short piece that explores the bass register and presents an alternation of black and white key playing in each hand. As the name implies, Lydian Mood (1971) deals with the Lydian mode and exploits cluster chords.

Two of Archer's elementary-level pieces are published in a collection entitled Rainbows (1984). "Where is My Puppy?" depicts a boy and his sister, who have lost their puppy. The children's calling for their pet is represented by the left-hand bass melody and right-hand treble melody respectively. "Waltzing Along" is a two-part canon, where the left hand imitates the right.

Four of Archer's pieces are featured in Let's Have Fun (1991). They incorporate techniques such as the playing of broken triads, seventh chords, Dorian scale, various rhythms, and articulation. The first three pieces, "Waltzing," "Dancing Again," and "On Parade," are also known as "Little Study I," "Little Study II," and "Little March" from Archer's manuscript Music Now for Young Pianists (1991). The other piece, known as "Joyous Bells" in both sets, portrays the title through the use of a broken-fifth *ostinato* in the left hand, while the right hand presents a melody in the registers above and below the *ostinato*. The indication for long, sustained pedalling also enhances the sound of bells in this piece.

The collection Freckles (1984) includes two of Archer's pieces, "In Good Company" and "Someone is Following Me," which were composed in 1977 and 1978, respectively. Both works incorporate canonic imitation.

Intermediate-Level Solo Piano Music

Three Scenes for Piano (Habitant Sketches), composed in 1942, was the first work of Archer's to be published in 1946. It is an appealing set, consisting of contrasting scenarios: "Jig," "Church Scene," and "Christmas in Québec."

Sonatina No. 1 for Piano (1945) contains four contrasting movements. Sonatina No. 2 for Piano (1946) features a Neo-Classic style, with the second and third movements entitled *Barcarolle* and *Fughetta*, respectively. Sonatina No. 3 for Piano (1973) employs only white keys throughout. The first movement presents two-voice counterpoint. The second movement is a waltz and the third is a jig.

Theme and Variations on Là-haut sur ces montagnes (1952) is based on a French-Canadian folk song and features eight unique variations. Birthday Theme with Variations (1953) consists of seven variations on the tune Happy Birthday. Each variation is a stylistic parody of a different composer - Bach, Mozart, Hindemith, Milhaud, Gershwin, Bartók, and Czerny.

Rondo for Pianoforte (1955) is energetic with the mocking of incorrect notes. It efficiently utilizes dynamics to create a frivolous demeanor. Theme and Variations for the Piano (1964) features a short lyrical theme and six contrasting variations.

Improvisations (1968) consists of three separate movements that make use of a variety of technique and moods. Three Inventions for Piano (1974) feature cogent rhythmic interplay and two-part counterpoint.

Advanced-Level Solo Piano Music

Fantasy for Piano (1947) incorporates various sonorities on the piano. In the capricious character of the piece, interpretive markings on the score request the pianist to play “with freedom,” “*ad libitum*,” and “*quasi cadenza*.”¹⁵⁵

Six Preludes (1947) is a colorful set and exploits a diversity of moods and musical syntax. Suite for Pianoforte (1947) consists of four contrasting movements. The composer indicates that instead of piano, this piece may also be played by one violin and one cello, or by

¹⁵⁵Violet Archer, Fantasy for Pianoforte, (Canadian Music Centre: manuscript, 1947).

one B-flat clarinet and one bassoon, with one instrument on each of the treble and bass parts.¹⁵⁶

Four Bagatelles for Piano (1977) demands various pianistic techniques such as tone control and rhythmic versatility, for effectively depicting the four temperaments: "Forceful," "Capricious," "Introspective," and "Festive."

Sonata No. 1 for Pianoforte (1945; rev. 1957) and Sonata No. 2 for Piano (1979) are both largescale virtuosic works, each featuring three efficacious movements and requiring pianistic maturity. With financial assistance from the Alberta Composers Association, Sonata No. 2 for Piano was commissioned by Canadian pianist Charles Foreman. He gave the world premiere at the Alberta Composers Festival in Calgary, Alberta, Canada in the Spring of 1980.¹⁵⁷ In this sonata, Archer incorporates brilliant dynamic contrasts and the technique of free variation, which consolidates the whole work.

¹⁵⁶Violet Archer, Suite for Pianoforte, (Canadian Music Centre: manuscript, 1947), Preface.

¹⁵⁷Violet Archer, Sonata No. 2 for Piano, (Toronto, ON: Berandol Music Ltd., 1983), Preface.

Piano Ensemble (Duets)

In the elementary-level repertoire, Archer's duets Ten Folk Songs for Four Hands (1953) are designated for players young and old. Featured in two separate volumes, the first five duets contain melodies of French-Québec origin. The second set contains four tunes of English origin from Nova Scotia, and a "weather incantation of the Copper Eskimos in the Canadian Arctic."¹⁵⁸

An advanced piano duet is Archer's Four Vignettes for Piano for Four Hands (1947; rev. 1983). It was commissioned by the Alberta Registered Music Teachers Association (Edmonton Branch) in honor of the branch's fiftieth anniversary. Entitled "A Whim," "Meditation," "Frivolity," and "Finale," these pieces effectively exploit a wide array of moods by making use of the full range of the keyboard.

Piano Ensemble (Two Pianos)

Birthday Fugue à la Weinberger for Two Pianos (1946) is based on the tune Happy Birthday. It is an intermediate-level piece, featuring colorful interplay between the two fugal parts and character contrasts on the popular theme.

An advanced work for two pianos is Archer's Three Sketches for Two Pianos (1947), which consists of a "Little Prelude," "Impromptu-

¹⁵⁸Violet Archer, Ten Folk Songs for Four Hands (Two Volumes), (Toronto, ON: Berandol Music Ltd., 1960), Preface.

Slow Dance,” and “Gigue Scherzo.” It is a brilliant set, and both parts demand mature pianism. There is a vast array of technique, ranging from intricate rhythms and embellishments to polymetric counting, various articulations, and sudden dynamic shifts.

Piano with Orchestra

Violet Archer's Concerto for Piano and Orchestra (1956) is described in Contemporary Canadian Composers as “possibly the best concerto by a Canadian.”¹⁵⁹ The virtuosic work contains three contrasting movements that explore various techniques, nuances, textures, and rhythms. The orchestral scoring is traditional and the sounds feature tonal implications as well as chromaticism.

Divertimento for Piano and Strings (1985) contains three movements entitled “Preamble,” “Incantation (Lodzahut), and “Capriccio.” The second movement is based on a Tsimshian Indian tune from the west coast of British Columbia.

Evocations for Two Pianos and Orchestra (1987) was commissioned by the Canadian Broadcasting Corporation and is dedicated to conductor Uri Mayer and the Edmonton Symphony Orchestra in Canada. The title depicts “recollected visions of the

¹⁵⁹Keith MacMillan and John Beckwith, Contemporary Canadian Composers, (Toronto, London, New York: Oxford University Press, 1975), 14.

natural atmosphere of the North.”¹⁶⁰ The work features three movements entitled “Fantasy,” “Nocturne,” and “Primeval Dance.” Archer incorporates two Inuit tunes, as well as one from the Tsimshian Indians, as the nucleus of the work.

General Style Characteristics of Archer's Music

Stylistic Periods

Violet Archer's compositional output is decidedly multifaceted. She has been highly receptive to musical trends and elements around her, grasping those with which she identifies, and molding them into her own innovative vehicles for personal methodology and expression.¹⁶¹

Canadian musician David Duke describes Archer's musical style as:

An individualistic blend of many diverse facets, defined and unified by the logic and formal precision of the neoclassicists and the economy of purpose of the contemporary serialists. She is a master of complex dissonant counterpoint and an artist who has often been inspired by simple folk materials; a pragmatist who has been able to reconcile creatively many of the major musical dialects of our century; an individual with a lively sense of adventure, diverse tastes, and great sensitivity.¹⁶²

¹⁶⁰Edmonton Symphony Orchestra, Magnificent Master Series, Jubilee Auditorium, Edmonton, AB, Canada, 11 and 12 March 1988, Program Notes.

¹⁶¹Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

¹⁶²David Duke, Violet Archer, (Don Mills, ON: Performing Rights Organization of Canada Ltd., 1983).

The author bases the discussion of Archer's compositional stylistic periods on the classifications established by Michael Matthews in the book Contemporary Composers.¹⁶³ Archer's music writing can be divided into five distinct stylistic periods. Her earliest phase, dating from approximately 1938 to 1942, exhibits the influence of modality. This was at the time when Archer was studying with Douglas Clarke and Claude Champagne at McGill University in Montréal. During this time period, she was also exposed to the works of such composers as Ralph Vaughan Williams and William Walton.¹⁶⁴ Modality is reflected in such orchestral works as Archer's Scherzo Sinfonico (1940) and Britannia Overture (1941). Examples of Archer's modal keyboard works include Three Scenes for Piano (Habitant Sketches) from 1942, Rondo for Pianoforte (1955), and Sonatina No. 1 for Pianoforte (1945).

Between 1942 and 1948, Archer's music demonstrates a marked interest in propelling rhythms and an emerging tendency toward chromaticism.¹⁶⁵ This was during the time that she studied with Béla Bartók in New York. Stylistic traits of this phase are unveiled in such works as her Symphony No. 1 (1945) and Sonatina No. 2 for Piano (1946). However, with the influences of her studies with Hindemith,

¹⁶³Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 25.

¹⁶⁴*Ibid.*

¹⁶⁵*Ibid.*

these characteristics were later “counteracted by her acceptance of the *Gebrauchsmusik* ethic,” which led to her next stylistic phase.¹⁶⁶

Archer's musical period from 1948 to 1966 is denoted by a curtailed usage of chromaticism and a significant incorporation of formal structures.¹⁶⁷ Neo-Classicism is evident in such works as her numerous instrumental sonatas, Piano Sonatinas Nos. 1-3 (1945, 1946, 1973), Six Preludes (1947), three sets of piano Theme and Variations (1952, 1953, and 1964), and Piano Concerto No. 1 (1956).

Archer's Neo-Classic tendencies are also demonstrated in her utilization of dissonant counterpoint writing. Her composing has been described as “heavily contrapuntal, usually based on the development of a germinal idea; it is linear and goal-orientated, with clear cause/effect relationships.”¹⁶⁸ Orchestral works include Fantasy on a Ground (1946) and Fanfare and Passacaglia (1949). In the latter piece, the ground of the Passacaglia is portrayed “rhythmically identical to that of the great C-minor Passacaglia of Bach.”¹⁶⁹ According to David

¹⁶⁶Helmut Kallman, Gilles Potvin and Kenneth Winters, eds., Encyclopedia of Music in Canada, 2nd ed. (Toronto, ON: University of Toronto Press, 1992), 36.

¹⁶⁷Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. “Archer, Violet” by Michael Matthews, 25-26.

¹⁶⁸*Ibid.*

¹⁶⁹Keith MacMillan and John Beckwith, Contemporary Canadian Composers, (Toronto, London, New York: Oxford University Press, 1975), 13.

Duke, consistencies apparent in Archer's compositions are "classical clarity, avoidance of inflated rhetoric and a firm grip on matters of form and texture."¹⁷⁰

Archer's writing from 1948 to 1966 is also distinct in its influence by the Viennese school. She states that though she is not a serial composer, she became interested in the musical aesthetics of Arnold Schoenberg. It is her treatment of chromatic variation technique to which she credits his influences.¹⁷¹ Schoenbergian fingerprints are evident in the freely tonal setting of her partially atonal score of Prelude-Incantation (1964).¹⁷²

From 1966 to 1978, Archer exhibits a preference for a significantly more expressionistic and chromatic aesthetic in "smaller performance forces."¹⁷³ Prominent compositions from this period include her work for choir and orchestra, Cantata Sacra (1966). It is based on medieval carols and poems, in which the medieval flavor is

¹⁷⁰David Duke, Violet Archer, (Don Mills, ON: Performing Rights Organization of Canada Ltd., 1983.)

¹⁷¹Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹⁷²Graham Hicks, "Our Cultural Heritage: Violet Archer," Encore (January 1982): 9.

¹⁷³Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 25.

preserved with intervals of fourths and fifths throughout.¹⁷⁴ Archer's piano work Four Bagatelles (1977) is convincingly evocative of four distinct temperaments. In addition, Archer wrote her first opera Sganarelle (1973), a one-act comic drama based on Molière. The work is permeated by minor seconds and major-seventh harmonies,¹⁷⁵ and exploits the "*busso buffo* tradition and elements of *Sprechstimme*."¹⁷⁶ In regards to this phase in her writing, Archer exclaims, "Without realizing it, I was suddenly hearing different sounds than I had before: these were more chromatic and while not completely atonal, I was aiming at what I would call 'free tonality.'"¹⁷⁷

Since 1978, Archer enthusiastically continues to explore and incorporate a wide array of compositional styles. Notably, Archer's music reveals her exploration and discovery of different sonorities,

¹⁷⁴Keith MacMillan and John Beckwith, Contemporary Canadian Composers, (Toronto, London, New York: Oxford University Press, 1975), 14.

¹⁷⁵Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 26.

¹⁷⁶Helmut Kallman, Gilles Potvin and Kenneth Winters, eds., Encyclopedia of Music in Canada, 2nd ed., (Toronto: University of Toronto Press, 1992), 36.

¹⁷⁷Roxanne Snider, "Violet Archer & John Weinzweig," Canadian Composer (Spring 1993): 13.

nuances, and textures,¹⁷⁸ and continues to exhibit a “very professional command of craft and technique.”¹⁷⁹ Chromaticism and dissonance are still eminent, as exhibited by her String Quartet No. 3 (1981). Explicit counterpoint is further employed in such works as Eight Little Canons (1978), and Four Contrapuntal Moods (1978) for piano. Other recent prominent works from this phase include Archer's opera The Meal (1983), Evocations for Two Pianos and Orchestra (1987), and Concerto for Classical Accordion and Orchestra (1995), this last work commissioned by the Canada Council.

Archer's Stylistic Influences

Archer admits that her compositional output is reflective of her own personal feelings as well as the world around her, such as significant events, people, and the surroundings. In some of her works, she conveys a particular message about her musical philosophies. Greatly influenced by Hindemith's *Gebrauchsmusik* ethic,¹⁸⁰ the purpose of an educational mission is reflected in many of Archer's works, such

¹⁷⁸Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹⁷⁹David Duke, Violet Archer, (Don Mills, ON: Performing Rights Organization of Canada Ltd., 1983).

¹⁸⁰Helmut Kallman, Gilles Potvin and Kenneth Winters, eds., Encyclopedia of Music in Canada, 2nd ed., (Toronto, ON: University of Toronto Press, 1992), 36.

as Twelve Miniatures (1981) for violin and piano, and Here and Now (1982) for piano.

In other works, Archer depicts her personal philosophies. For instance, Archer “feels very strongly about the destructiveness and stress of mankind. She was particularly affected by World War II.”¹⁸¹ An example of her anti-war sentiments is her opera The Meal (1983). It is based on a libretto by Rowland Holt-Wilson and portrays two soldiers from enemy sides of the World War who encounter each other. They share a meal and temporary rapport with each other, before becoming enemies once again.¹⁸²

Another instance of the composer's reaction to the Second World War is exhibited in the Third Prelude (*Lento — come elegia*) from her Six Preludes (1947) for piano. Archer's deep empathetic emotions for the victims and conditions of the war are depicted in the dark harmonic sonorities.¹⁸³

Archer is also inspired greatly by what she reads. For instance, her choral works Sing, the Muse (1964) and Season Songs (1950-78) include texts by Shakespeare and e. e. cummings. Archer's song cycles A Sprig of Flowers (1979) and Green Jade (1982) are based on the

¹⁸¹James Nelson, “Composers Leave No Tune Untuned,” Edmonton Journal, 1 September 1984.

¹⁸²John Charles, “War Story Weary,” Edmonton Sun, 20 October 1985.

¹⁸³Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

writings of Chinese poets Kuan Han Ch'ing and Lo Liu. Other choral works such as O Lord, Thou has Searched Me and Known Me (1968) and Sing a New Song to the Lord (1974) are based on Psalms 139 and Psalms 96. Archer credits the deep impact of her religious faith in her life. She remarks, "Without my faith I wouldn't be able to do what I'm doing. . ." ¹⁸⁴

Archer's compositional output is also drawn from the Canadian folklore and atmosphere in which she lives. This is reflected in such vocal works as Four Canadian Folk Songs (1958), Three Folk Songs of Old Manitoba (1966), Northern Landscape, (1978) and Prairie Profiles (1980). Her interest in incorporating folk material in her compositions stems from her studies with Béla Bartók. Archer remarks that her approach to composition is from both an inspirational and intellectual standpoint. She believes that what is happening in the world around a composer will, in some amplitude, affect the music that the composer writes. ¹⁸⁵

Archer is quick to state, "a composer shouldn't be so narrow as to think that if he looks at something, he'll not be able to compose. I like to look at all kinds of music. I like to hear and evaluate it. If you only stick to one thing, you'll be very limited as a composer." ¹⁸⁶ One

¹⁸⁴Robert Weber, "Violet Archer: A Western Voice," Music Magazine 9 (1): 16.

¹⁸⁵Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹⁸⁶*Ibid.*

does not necessarily have to follow all of the different compositional schools of thought. However, Archer strongly believes that to become a well-rounded composer, one needs to be open-minded to all the different musical trends, from neo-romanticism, aleatory, and electronic music to math calculations and experimentation. She enthusiastically considers new means. Her composition Episodes (1973) for electronic tape is such an instance.¹⁸⁷

In regards to other twentieth-century musical trends, Archer personally admits, "Though I became interested in the concepts of John Cage, I can't say that I would be in that particular way of expressing myself, the way his followers did."¹⁸⁸ In terms of Neo-Romanticism, she states, "I find it interesting. But, I don't live in that period, so I don't write music like that. I don't write a tone poem, because I don't think on those terms."¹⁸⁹ Though Archer has exposed her pupils to the twelve-tone technique, she has not applied it in her own writing, nor has she made use of aleatoric music.¹⁹⁰

Archer strongly believes that one of the most significant aspects

¹⁸⁷Ibid.

¹⁸⁸Ibid.

¹⁸⁹Ibid.

¹⁹⁰Helmut Kallman, Gilles Potvin and Kenneth Winters, eds., Encyclopedia of Music in Canada, 2nd ed., (Toronto, ON: University of Toronto Press, 1992), 36.

rhythm, we wouldn't be able to stick together. We live our lives rhythmically everyday when we get up. Everything is organized rhythmically - from the way we walk, blink, and speak, to the days and seasons of the year. The way we live is rhythmic."¹⁹¹ In her further justification for rhythm, Archer emphasizes that back in the Medieval era of Gregorian chant, it was a component of foundation, and to this day, there is no reason for contemporary music to overlook rhythm as a basis. In her own music, "rhythmic motives are straight-forward and downbeat-orientated, and her metric structures are generally regular."¹⁹²

In her approach to composition, Archer initially generates musical ideas in her head and then later tries them out on the piano. As a starting point, she has particular cells, melodies, rhythms, and harmonies on her compositional palette, then she manipulates and cultivates them. The composer prefers to focus her energy on one particular work at a time. In addition, Archer states, "I revise a piece until I feel that it's the way I want it to be. I don't write it and then revise it. I do it as I go along, at the same time as I write."¹⁹³

¹⁹¹Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

¹⁹²Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 26.

¹⁹³Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 22 July 1995.

Asked if she has a pre-conceived form in mind as she starts a composition, Archer remarks that it varies. At times, it is a direct result of the natural unfolding of her initial ideas. In other instances, as evident in Theme and Variations on Là-haut sur ces montagnes (1952) and Sonata No. 2 for Piano (1979), she considers the exact structure of the work beforehand.¹⁹⁴

The book Contemporary Composers suggests that the evolution of Archer's compositional style is denoted by her "examining influences, taking from them what she desires, and subsuming the chosen material into her own compositional visions."¹⁹⁵ Archer remarks that although she composes for numerous commissions and performers, her musical decisions are based on composing what she personally desires, with the hope that it will be useful music.¹⁹⁶ She further proclaims, "I've got to be true to myself first. But at the same time what I write, I always hope will project and reach someone in the audience."¹⁹⁷

¹⁹⁴Ibid.

¹⁹⁵Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 26.

¹⁹⁶Rosalyn Soo, Live Interview with Violet Archer, Edmonton, AB, Canada, 24 July 1995.

¹⁹⁷Elaine Byron and Keith Ashwell, "Doctor Violet Archer: Prominent Alberta Composer," Music in Alberta 1 (3): 3.

CHAPTER III

THREE SCENES FOR PIANO (HABITANT SKETCHES)

Introduction

Composed in 1942, Three Scenes for Piano (Habitant Sketches) was the first work by Archer to be published. The first printing (1946) was done by Mercury Music Corporation,¹⁹⁸ the second by Theodore Presser in 1961,¹⁹⁹ and the third by Berandol Music Limited in 1982.²⁰⁰

The pieces in this set are distinctively contrasting in character, imagery, and pianistic technique, yet they coalesce effectively. Opening the set is a lively "Jig," which was inspired by Archer's reminiscence of family trips to the Laurentian Mountains, north of her hometown of Montréal, Québec. It was here that she fondly recalls being exposed to folk dancing on Saturday nights.²⁰¹ "Jig" is followed by "Church Scene," which emulates the sound of chimes and creates a reverent ambience

¹⁹⁸Violet Archer, Three Scenes for Piano (Habitant Sketches), (New York, NY: Mercury Music Corporation, 1946).

¹⁹⁹Violet Archer, Three Scenes for Piano (Habitant Sketches), (Bryn Mawr, PA: Theodore Presser, 1961).

²⁰⁰Violet Archer, Three Scenes for Piano (Habitant Sketches), (Toronto, ON: Berandol Music Ltd., 1982).

²⁰¹Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 26 January 1996.

in the style of chorale and plainsong. "Christmas in Québec" effectively evokes vivid imagery and incorporates the French-Canadian carol "Gloria in Excelsis."

"Jig"

Structural Analysis

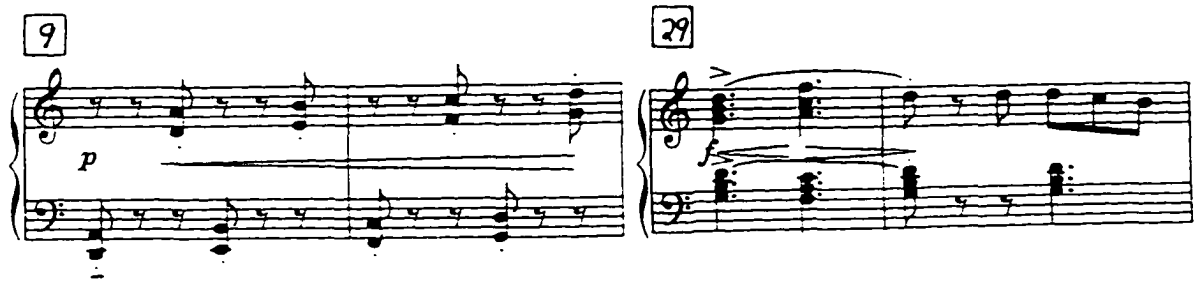
Representative of Archer's early period (1938-42) of modal writing, during her studies with Douglas Clarke and Claude Champagne at McGill University in Montréal, "Jig" explores the Phrygian mode on D. This tonal center is firmly anchored throughout the spirited dance. The general texture is homophonic, with open fifths or root position triads in the left hand, beneath the right-hand melody. The melody is characterized by compact intervals and scalar motion (Example 3.1).

Example 3.1, "Jig," mm. 1-4.



Creating textural contrast, the established homophony is sometimes interrupted by short sections where both hands imitate each other by turn or play simultaneously (Example 3.2).

Example 3.2, "Jig," mm. 9-10, 29-30.



The symmetry of "Jig" is prominent, with regular four-measure phrases throughout. Phrases are paired, thus producing an antecedent and consequent of eight measures. An economy of means in the use of materials creates a straight-forward but strong, coalescent bond. Each pair of phrases possesses similar melodic characteristics (Example 3.3).

Example 3.3, "Jig," mm. 1-8.



Example 3.3, "Jig," mm. 1-8 (Continued).



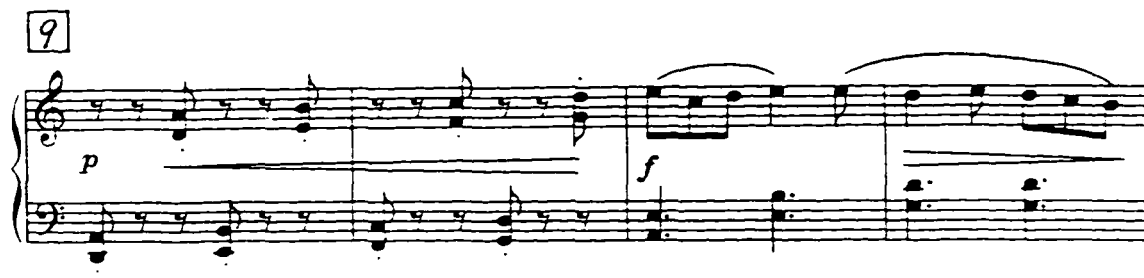
Table 3.1, Structural Analysis of "Jig" (Rondo Form).

<u>MEASURES</u>	<u>SECTIONS</u>	<u>SUB-SECTIONS</u>
mm. 1-8:	SECTION A (:)	Phrase A - mm. 1-4 Phrase A ¹ - mm. 4-8
mm. 9-16:	SECTION B	Phrase B - mm. 9-12 Phrase B ¹ - mm. 13-16
mm. 17-24:	SECTION A ¹	Phrase A ² - mm. 17-20 Phrase A ³ - mm. 20-24
mm. 25-33:	SECTION C	Phrase C - mm. 25-28 Phrase C ¹ - mm. 29-33
mm. 33-42	SECTION A ²	Phrase A ⁴ - mm. 33-37 Phrase A ⁵ - mm. 37-42
mm. 42-47	CODA	Based on Motive A of Section A - Phrase A ¹

The structure of this piece is similar to rondo form, with each section being a symmetrical length of two phrases. The opening Phrase A of Section A (mm. 1-8) is the foremost structural element in "Jig." Section B (mm. 9-16), begins with a sudden textural shift and

includes a long *crescendo/decrescendo*. The ascending sequence of open fifths creates a sense of forward motion (Example 3.4).

Example 3.4, "Jig," mm. 9-12.



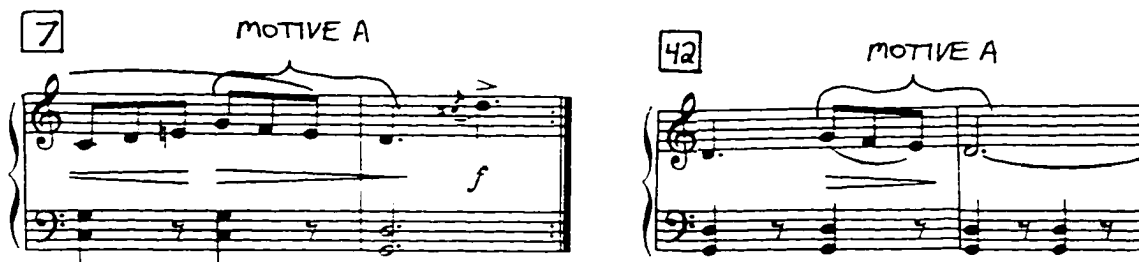
Section A¹ (mm. 17-24) presents two phrases that are both melodic variants of the opening Phrase A. Section C (mm. 25-33) is the climax of "Jig," distinguished by a noticeable shift of momentum. Previously, there is a consistent eighth-note pulse in 6/8 time. This section consists of dotted quarter notes that manifest a new perception of rhythm in the lilting dance. Section C is also the first time in the piece that the thirds of the chords are added, thus creating complete triads and adding fullness to the texture (Example 3.5).

Example 3.5, "Jig," mm. 25-28.



Section A² (mm. 33-42) corresponds to the opening of the piece, except for some melodic and rhythmic manipulations, such as added notes and altered note values. The coda (mm. 42-47) exhibits the close interrelationship of the melodic elements. It is based on a melodic fragment of Section A (mm. 7-8), which the author has labelled Motive A (Example 3.6).

Example 3.6, "Jig," mm. 7-8, 42-43.



Elements of contrast and surprise are a salient aspect of this piece. Melodic unpredictability is accentuated with the frequent alternation between E-flat and E-natural within Phrase A (mm. 1-4). The ends of Phrases C and C¹ (mm. 28 and 32) are also distinguished, by an abrupt shift between F-sharp and F-natural. These differentiations stimulate the vivacious, free spirit of the dance (Example 3.7).

Example 3.7, "Jig," mm. 27-28, 31-32.



Example 3.7, "Jig," mm. 27-28, 31-32 (Continued).



Surprise is also created through dynamic variety and contrast. The coda (m. 42) is marked *poco a poco diminuendo*, designating a long *decrescendo* toward *pianissimo* by the end of the piece. However, an unexpected *forte* chord, articulated with accent and *staccato* markings, abruptly shatters one's expectations (m. 47). In essence, this surprise was subtly foreshadowed in mm. 6-8, with a *decrescendo* and a contrasting *forte* grace note leap an octave higher. This is noteworthy as being the only location in the piece where a grace note is used (Example 3.8).

Example 3.8, "Jig," mm. 42-47.



The slowing down of the melodic rhythm intensifies the suspense, as indicated by the deceptive dynamics. The last note (D) of the right-hand melodic fragment is augmented (mm. 43-46), and complemented by the deceleration of the open-fifth harmonic rhythm of the left hand in mm. 45-46.

Teaching and Performance Suggestions

The Three Scenes for Piano (Habitant Sketches) is an accessible set of pieces for the intermediate pianist. “Jig” fits well under the hands, with the repetition of five-finger melodic patterns and rhythmic motive ideas. The five-finger position is seldom exceeded. Cast in various dynamic settings, the melody of this energetic dance in 6/8 time is captivating and demands a steady, well-controlled tempo. A practical approach to feeling the rhythm of “Jig” is to regard it as two beats in a measure rather than six pulses.

Sensitivity to the articulation and basic rhythmic pulse are a crucial aspect in creating the momentum and lilt of the piece. Archer has precisely indicated slurs, *staccatos*, and accent markings throughout. The challenge is in differentiating between eighths, quarters, and dotted quarter values, as the two hands seldom play the same note values simultaneously. In cultivating accurate coordination, the pianist might tap the rhythm of one hand while playing on the keyboard with the other and *vice versa*.

Musical balance between the hands is another important aspect to the interpretation of "Jig." In homophonic texture for most of the piece, the left hand is subsidiary to the melody in the right hand. However, the open fifths and triads of the bass are essential in providing a harmonic foundation. In observing the contours of the treble melody, the intensity and weight of the bass harmonies need to correspond with the right hand. Attention should also be focused on the tapering of phrase ends, since regular phrase structure plays a prominent role in the structure of "Jig."

Archer has explicitly indicated dynamic markings throughout. Vigilantly incorporating them will not only create a vivid interpretation, but in a piece with such a modest economy of materials, dynamics will also serve well to produce musical direction and zest.

"Church Scene"

Structural Analysis

One of the interesting qualities in this piece is how Archer explores familiar musical parameters and uniquely casts them to create the vivid imagery of a "Church Scene." Elements such as register, texture, timbre, rhythm, and time signatures are constantly manipulated throughout the course of the piece. The imitation of church bells is created by transparent harmonies in the treble. Parallel

octaves, unrestricted by meter, evoke plainsong chant. In addition, polyphonic chorale singing is suggested by full harmonies in the middle register of the keyboard.

The structural plan of “Church Scene” can be viewed as chain form. This is the author’s own term in considering structure which features a through-composed sequence of contrasting materials or musical events. Because of the picturesque nature of this piece, the author has referred to each of the images as scenarios. A series of different scenarios are linked together as a whole, with the opening one re-appearing at the end, thus creating a musical frame for the piece. Each individual scenario is explicitly marked, with double bar lines separating each musical event.

Table 3.2, Structural Analysis of “Church Scene” (Chain Form).

<u>MEASURES</u>	<u>SCENARIOS</u>	<u>IMAGERY</u>
mm. 1-12:	SCENARIO A	Church Bells
mm. 13-17:	SCENARIO B	Plainsong Chanting
mm. 18-33:	SCENARIO C	Polyphony Chorale Singing
mm. 34-38:	CODETTA (Transitory)	Polyphony Chorale Singing
mm. 39-51:	SCENARIO A ¹	Church Bells

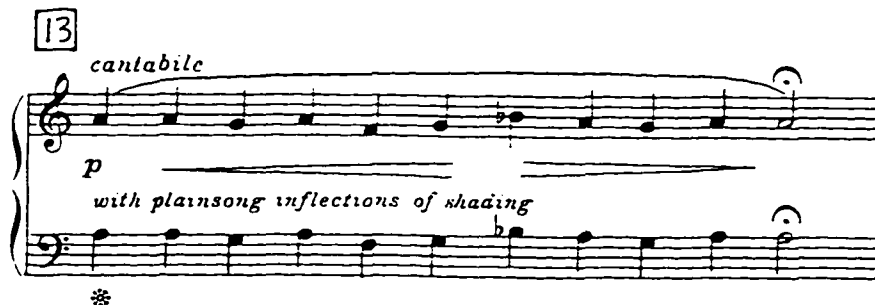
The opening of the piece (Scenario A: mm.1-12), indicated as *very broadly* in the score, depicts the chiming of bells. Both hands play chords in the treble register, producing a transparent chordal texture. Although this selection does not have a key signature, the key of E-flat major is strongly suggested. In Scenario A, there is a deliberate simultaneous juxtaposition of either B-flat *versus* B-natural, E-flat *versus* E-natural, or A-flat *versus* A-natural in the chords. The dissonant clanging of bells is created by the harmony of the minor second intervals (Example 3.9).

Example 3.9, "Church Scene," mm. 1-3.



Scenario B (mm. 13-17) features plainsong, with both hands in the middle register playing in unison at the octave. The flowing, unrestrained character of the chanting is conveyed by the irregular number of beats in each measure, without a particular time signature indicated. The inflections of the vocal chant are free, with long phrases and *fermatas* punctuating the ends (Example 3.10).

Example 3.10, "Church Scene," m. 13.



Marked *Andante moderato*, Scenario C (mm. 18-33) evokes choral singing. This section contains eight measures (mm. 18-25), which are repeated (mm. 26-33), the second time an echo (*pianissimo*) of the first. The eight-measure unit can be further divided into two smaller four-bar components, serving as question and answer phrases. For the first time in the piece, the complete triad of E-flat major is clearly revealed (m. 18). However, the anchor to this pseudo-key is only temporary, as the following bar contains an A-natural, rather than the A-flat of E-flat major. Instead, this section is in the Lydian mode on E-flat. (Example 3.11).

Example 3.11, "Church Scene," mm. 18-19.



In the midst of the regularity of 4/4 time in Scenario C, Archer inserts three measures of 5/4 meter (mm. 23-25). The change of meter is further highlighted by a *tenuto* marking on the first beat of the 5/4 measure (m. 23). This beat also unveils the highest note (B-flat) in the soprano and serves as the melodic climax of Scenario C (Example 3.12).

Example 3.12, "Church Scene," mm. 22-23.



The following codetta (mm. 34-38) serves as a transitory link between Scenario C and the return of the ringing church bells of Scenario A. Although the codetta remains in the same chorale texture and starts in the 5/4 meter, it changes to 4/4 in m. 38. This is a convenient set-up and foreshadows the reappearance of Scenario A¹ in 4/4 meter.

The codetta also features musical devices that capture a listener's attention. Harmonically, the sudden appearance of a D-major triad in m. 35 is unexpected. In the previous context of the piece, such as Scenario C, any presence of the D-triad was in minor mode. The

raised third (F-sharp) contradicts one's expectations, perhaps suggesting divine enlightenment from darkness to light (Example 3.13).

Example 3.13, "Church Scene," mm. 34-35.



In foreshadowing the return of the opening section (Scenario A¹), A-flat, which was present in the beginning of the piece (Scenario A), reappears in the codetta (m. 37). The distinguishing feature of the A-flat in the codetta, is that instead of being cast in juxtaposition with A-natural, it is now clearly in the context of an A-flat major triad. This serves as a reinforcement of the key of E-flat major, which is the underlying tonal center in "Church Scene" (Example 3.14).

Example 3.14, "Church Scene," mm. 36-37.



Scenario A¹ (mm. 39-51) is similar to the opening of the piece. There are several musical elements that make this return remarkable. Seamlessly meshing with Scenario A¹, the last measure of the codetta (m. 38) discloses an F-octave pedal in the bass. This chord, carried over from the F-major tonality of m. 38, bears no link with the following harmonies in m. 39. However, the F-chord effectively illuminates the dissonant clanging of the bells, by adding an additional minor-second relationship with the note E (Example 3.15).

Example 3.15, "Church Scene," mm. 38-39.

38

Because Scenario A¹ is so similar to the opening, its ending demands a convincing dénouement, which is achieved through articulation. In the opening, the chords are marked with accents. However, in the ending, these same chords are denoted with both a *tenuto* and a *staccato*. The articulation in Scenario A¹ is less intense and lighter in touch. Interpretively, this section is only labelled as *Broadly*, with quieter dynamic markings than the opening. These

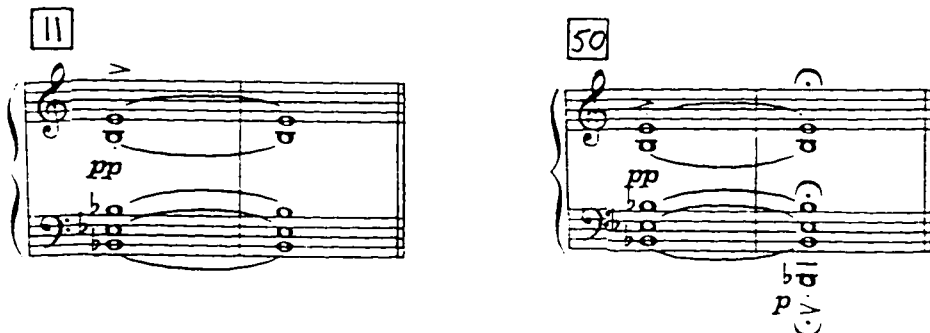
features convey a passive demeanor, which help to resolve the ending of the piece (Example 3.16).

Example 3.16, "Church Scene," mm. 2-3, 41-42.



Upon initially hearing the church bells of Scenario A connect with the plainsong chanting of Scenario B (mm. 12-13), the listener may anticipate a similar episode recurring at the end of Scenario A¹. However, unlike the ending of Scenario A (mm. 11-12), the end of Scenario A¹ (mm. 50-51), is securely anchored. A lower bass B-flat and *fermata* are added to signify a firm closure to the piece (Example 3.17).

Example 3.17, "Church Scene," mm. 11-12, 50-51.



Teaching and Performance Suggestions

Because of its explicit imitation of bells, plainsong chanting, and chorale singing, "Church Scene" conjures up vivid imagery. This piece requires a sensitivity to tone production, to clearly depict the various scenarios. Though pedalling is indicated in a general way at the beginning, the precise usage is up to the pianist. Use of the damper pedal can effectively enhance the *legato* touch and resonant tone of the bells. However, the pianist must be perceptive in listening and maintaining a clean sound. Clear pedal changes should be incorporated with every new harmonic timbre. The *una corda* pedal may also be added to intensify the *pianissimo* markings, such as in Section C (m. 26) or at the ending (mm. 50-51).

Archer has specifically indicated that the damper pedal not be utilized in the plainsong chanting of Scenario B (m. 13). This reinforces the bare simplicity of the parallel octave notes. However, the smooth "finger *legato*" of the pianist's playing is crucial in this particular section. Consideration to the connection between notes and the rise, fall, and tapering of phrases is essential to create the inflections of plainsong. Transferring weight from finger to finger as each note is played may be a practical approach to achieve a smooth "finger *legato*."

A specific challenge is the different articulation between Scenarios A and A¹. Scenario A consists of the bell theme, with

contrasting articulation indicated in Scenario A¹. As illustrated by Example 3.16, the chords in Scenario A require more weight into the bottoms of the keybeds, due to accents and initial dynamic markings in the *forte* range. A lighter touch with an earlier release would be more suitable in Scenario A¹. These chords are marked with both a *tenuto* and a *staccato* in a more tranquil dynamic range.

The imitation of chanting and singing demands attention to the inflections of shading and the contours of the melodic line. By singing aloud the soprano line, the pianist can grasp a realistic conception of the *cantabile* quality of the melody and how it should be shaped on the piano. The vocal perception will give the piece a logical sense of momentum and musical direction.

When there is a repetition of the same note in the melody, specific focus is suggested. For example, in the soprano line of Scenario C (m. 18), repeated notes should always have a sense of motion with varying intensities, rather than remaining static. Archer has facilitated this matter by denoting a *crescendo* marking with the repeated notes.

Consideration of voicing is another important factor in "Church Scene." The variety of textures requires different approaches. For instance, when evoking the sounds of chiming bells (Scenarios A and A¹) in the transparent, high treble register, and the minor-second dissonances within, uniform projection of all the notes in the chord is

practical. Similarly, in the imitation of plainsong at the unison octave (Scenario B), both lines are equally important.

A different strategy can be utilized when the polyphonic chorale is featured in Scenario C. Because of its thicker texture, it would be more effective to voice the soprano line *moreso*, to bring out the melody. A specific challenge in chordal playing on the piano is being certain that all of the notes are depressed simultaneously. Besides careful listening, practicing the chords on a tabletop may be helpful in attaining precision. Attention should be focused on the physical movement and kinetic feel of the chords under the fingers.

With its array of note values, rhythms, and meters, this piece provides enrichment for the intermediate pianist. In each of the different scenarios depicted, the use of rhythm is an important aspect. Whereas the portrayal of bells might employ a steady, regular beat, the chorale parts could be less stringent. The plainsong chanting can be freer yet and more elastic in its rhythm. The contrasting scenarios afford the pianist the opportunity to play in a variety of rhythms and tempi.

“Church Scene” also promotes fluency in a pianist’s musical reading, by encompassing a wide range of the keyboard. In addition, there are clef changes and *ottava* indications in the score. One of the pedagogical benefits in mastering this piece is the suppleness required in moving about in different registers of the piano.

In terms of interpretation of the score, Archer has given numerous musical markings throughout to enhance the ambience of the piece. By accurately following the dynamics, articulation, and phrasings, the nuances and colors of the bells, chanting, and singing will be realistically conveyed.

"Christmas in Québec"

Structural Analysis

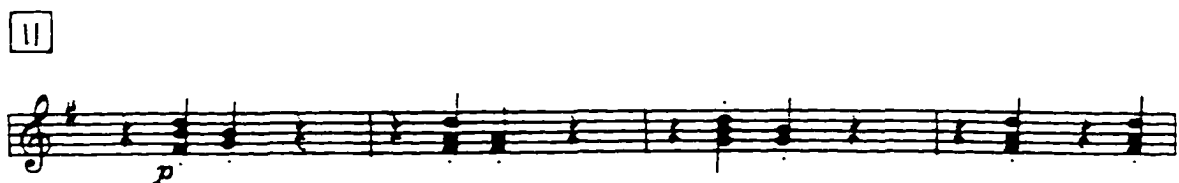
As illustrated by Archer's early phase of modal writing, "Christmas in Québec" is clearly in the framework of Ionian mode (G-major) throughout. This piece incorporates a manipulation of the French-Canadian carol "Gloria in Excelsis" and effectively evokes vivid imagery. Featuring a homophonic texture, the hands alternate between the melody of the carol and the accompaniment. Before the actual entrance of the carol melody, Archer emulates the sound of sleighbells in the introduction (mm. 1-2), with a four-beat pulse of a G-C#-D chord. This chord remains prominent in the accompaniment throughout the piece (Example 3.18).

Example 3.18, "Christmas in Québec," mm. 1-2.



To further punctuate the melody, the composer later utilizes other triads and thirds in the accompaniment on beats two and three or two and four (Example 3.19).

Example 3.19, "Christmas in Québec," mm. 11-14.



The melody of the carol is linear and scalar. It is generally stated in single notes. Thus, when octaves are suddenly added, for instance, in mm. 15-16, the timbre of the melody is enhanced (Example 3.20). Other instances of this technique are illustrated in mm. 21-22, mm. 37-38 and mm. 43-44.

Example 3.20, "Christmas in Québec," mm. 15-16.



Within the parameters of tonal harmonies, the composer incorporates the I, iii, and V chords in the piece. Archer also deliberately creates a clash of seconds by setting C-natural *versus* C-sharp in the melody and accompaniment respectively, such as in m. 4. This depicts the bright, crisp nuances of ringing metal bells (Example 3.21).

Example 3.21, "Christmas in Québec," m. 4.



The structure of "Christmas in Québec" is binary, with two contrasting sections which repeat in modified form, followed by a coda. The phrases are in regular four-measure units. There are four basic elements that permeate this piece: Carol Melody Segments A and B (Examples 3.22 and 3.23), and Sleighbell Accompaniments X and Y (Examples 3.24 and 3.25). While they consistently recur, these components are always cast in varied settings.

Example 3.22, "Christmas in Québec," mm. 3-6
Carol Melody Segment A (LH).

3



5



Example 3.23, "Christmas in Québec," mm. 11-16
Carol Melody Segment B (LH).

11



15



Example 3.24, "Christmas in Québec," mm. 3-4
Sleighbell Accompaniment X (RH).

3



Example 3.25, "Christmas in Québec," mm. 11-14
Sleighbell Accompaniment Y (RH).

11



Table 3.3, Structural Analysis of "Christmas in Québec" (Binary Form).

<u>MEASURES</u>	<u>SECTIONS</u>	<u>ELEMENTS</u>
mm. 1-6:	SECTION A	RH - Sleighbell Accompaniment X LH - Carol Melody Segment A
mm. 7-10:	SECTION A + LINK (Ex. 3.26)	RH - Counter Melody Accompaniment (Example 3.27) LH - Carol Melody Segment A
mm. 11-22: (mm. 11-16 = mm. 17-22)	SECTION B	RH - Sleighbell Accompaniment Y LH - Carol Melody Segment B
mm. 23-24:	EXTENSION	RH - Sleighbell Accompaniment X LH - Transition Melody (Example 3.28)
mm. 25-28:	SECTION A ¹ (Reversed texture from opening)	RH - Carol Melody Segment A LH - Sleighbell Accompaniment X
mm. 29-32:	SECTION A ¹ + LINK (Different register from Section A)	RH - Counter Melody Accompaniment LH - Carol Melody Segment A
mm. 33-44:	SECTION B (mm. 33-38 = mm. 11-16) • Different Register (mm. 39-44 = mm. 17-20) • Same Register	RH - Sleighbell Accompaniment Y LH - Carol Melody Segment B
mm. 45-48:	CODA (Example 3.29)	RH - Counter Melody Accompaniment curtailed LH - Carol Melody Segment B curtailed

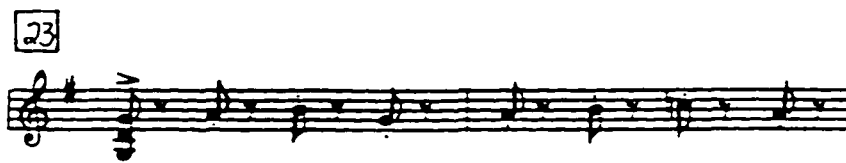
Example 3.26, "Christmas in Québec," m. 10
Link.



Example 3.27, "Christmas in Québec," mm. 7-10
Counter Melody Accompaniment (RH).



Example 3.28, "Christmas in Québec," mm. 23-24
Transition Melody (LH).



Example 3.29, "Christmas in Québec," mm. 45-48
Coda.



Teaching and Performance Suggestions

"Christmas in Québec" is constructed on basic motives that recur throughout the piece in varied textures and registers. To convey effectively the imagery and character of the piece, observation of the indications to play lightly and briskly is imperative. The introduction of the sleighbells (mm. 1-2) is marked *leggiero*. This light and crisp texture is contrasted by the entrance of the Carol Melody Segment A in m. 3, which is marked *poco marcato* to stand out. Carol Melody Segment B is distinctive with its *cantabile e legato* marking in m. 11.

The articulation and tone production of this piece are challenging. The pianist must strive for a contrast and simultaneous coordination of different touches between the hands, such as in m. 11, where there are *staccato* chords in the right hand and a melodic *legato* line in the left hand. Initially, to understand and develop the nimbleness of the articulation, hands separate playing is encouraged, as well as the exaggeration of the *staccato versus legato* notes. Careful observation should be made to the differentiation between slur, *staccato*, *tenuto*, and accent markings.

Musical balance between the hands is another aspect that requires careful attention. Throughout this homophonic piece, the melodic interest shifts from hand to hand. Thus, one must be able to shift fluently in the projection of the melody and its relation to the accompaniment between the hands. A factor that intensifies this balance is that both of the hands are playing simultaneously in the

treble register throughout much of the piece. Thus, it takes a greater effort to make the two lines distinct.

Archer has explicitly indicated dynamic markings that range from *pianissimo* to *forte*. The range of volume is broad and if practically gauged, can create a wide palette of colors in this piece. The shaping of the melody can also be enhanced by the appropriate subordinate dynamic support in the accompaniment. Accurately followed, the dynamic indications create effective nuances.

"Christmas in Québec" is constructed of basic rhythmic and melodic motives that recur throughout in varied textures and registers. The coordination of different rhythms, motives, and physical motions occurring simultaneously between the hands needs careful attention. A practical exercise to develop coordination of the contrasting rhythms is for the pianist to play one hand and simply tap the rhythm of the other hand on the lap or wood of the piano.

This piece demands agile and precise clef reading. Both hands play in the treble clef for the majority of the piece. There are also frequent *ottava* markings indicating a passage to be played an octave higher. In mm. 41-42, there is a temporary change to the bass clef in the left hand. In the coda (mm. 45-48), both hands must read from the same treble clef staff.

Besides the versatile score reading required for "Christmas in Québec," it is essential for the pianist to have a supple physical approach at the keyboard. Not only does this piece demand that the

pianist play in a rather peculiar position with both hands in the treble register, but it requires a smooth execution of numerous hand position shifts throughout. Hand crossing is also incorporated, with the right hand playing notes below the left hand range (mm. 29-30). Slow practice and the choreography of placing the hands in the exact registral locations on the keyboard will help develop facility with this technique (Example 3.30).

Example 3.30, "Christmas in Québec," mm. 29-30.



Accurate fingering is an important aspect in "Christmas in Québec." Archer has indicated fingerings in the scalar passages to expedite fluency. The indications are practical and should be observed upon initial learning of the piece and reinforced by repetitive practice.

Although the *legato* playing can be created *via* a smooth transfer of weight between the fingers, the composer indicates the use of pedal in the coda (mm. 45-48) to enhance the *legato* sound. Care should be given to the effect of this long pedal over the four measures, to ensure that the intricacies of the counter melody and Carol Melody

Segment B still remain distinct. The pedal should perhaps be engaged half-way to create the desired sound. Flutter pedaling might also be considered.

"Christmas in Québec," like the other two pieces in the set, is an attractive and accessible piece for the late-intermediate pianist. It encompasses many attributes that make it both pedagogically beneficial and appealing to audiences.

CHAPTER IV

SONATINA #2

Introduction

Violet Archer wrote Sonatina #2 in 1946, and it was published in 1948 by Boosey & Hawkes.²⁰² Written during her stylistic period of 1942-48, this work was composed four years after her studies with Béla Bartók in New York and a year before she began her studies with Paul Hindemith at Yale. Bartók's musical influences, such as an economy of means, musical clarity, the treatment of rhythm, and motivic devices are reflected in this work.

It was also during this particular stylistic phase that Archer gained an interest in Neo-Classicism, which continued throughout her next compositional period. Archer remarks, "It was around this time that I was exposed to a lot of Neo-Classic music, which initially sparked my inspiration and subsequent production."²⁰³ Each of the three movements of this piece were influenced by different composers. An interesting aspect of Sonatina #2 is how Archer creates a unique musical potpourri of stylistic features from the

²⁰²Violet Archer, Sonatina #2, (Toronto, ON: Boosey & Hawkes, 1948).

²⁰³Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 26 January 1996.

Baroque, Classical, and Romantic Periods, combined with twentieth-century melodies, harmonic, and rhythmic elements.

Allegretto moderato

Structural Analysis

Particular composers who influenced this movement include Francis Poulenc, Darius Milhaud, and Wolfgang Amadeus Mozart.²⁰⁴ The first movement of Sonatina #2 is modelled on the style of Mozart's sonata writing, from its overall form and use of *Alberti* bass to the humorous parody of Mozartean melodies.

As illustrated by the Neo-Classical title of *Allegretto moderato*, the form of the first movement of Sonatina #2 is sonata-allegro. There is a strong sense of motivic relationship throughout. As the movement unfolds, it is apparent that it does not absolutely follow the standard conventions of the form. Rather than the predictable outcomes in the recapitulation, unexpected twists are encountered and themes continue to meander throughout the piece. It is only in the coda that a satisfying resolution is finally attained.

²⁰⁴Ibid.

Table 4.1, Structural Analysis of *Allegretto moderato*
(Sonata-Allegro Form).

<u>SECTIONS</u>	<u>MEASURES</u>	<u>SPECIAL FEATURES</u>
EXPOSITION	mm. 1-35	
Theme I	mm. 1-17	Introduction of motives
Link	mm. 17-21	Transition between themes
Theme II	mm. 21-35	Lyrical contrast; Motivic
DEVELOPMENT	mm. 35-68	Climax Manipulation of motivic materials
RECAPITULATION	mm. 68-106	
Theme I ¹	mm. 68-87	Motivic fragments in various contexts
Link ¹	mm. 87-91	Transition between themes Transposition a half step higher than the exposition
Theme II ¹	mm. 91-106	Transposition a half step higher than the exposition Motivic fragments in various contexts
BRIDGE	mm. 107-19	Foreshadows the coda
CODA	mm. 120-50	Serves as a dénouement for the movement Relentless search for the ascending half step resolution is finally attained

In *Allegretto moderato*, compact motivic ideas are initially presented in the exposition (mm. 1-35) and then employed as building blocks for the rest of the movement. The prominent motivic cells (Motives A, B, C, D, and E) are identified in Example 4.1, the opening of the sonatina's Theme I. The motives are often mimicked with slight intervallic alterations, although the overall contours remain constant.

Example 4.1, *Allegretto moderato*, mm. 1-9.

The image displays a musical score for the first nine measures of the *Allegretto moderato* movement. The tempo is marked 'Allegretto moderato'. The score is written for piano in 3/4 time. Motives are identified and labeled as follows:

- Motive A:** Measures 1-2, marked with a bracket and the letter 'A'. It consists of a half note G4, a quarter note A4, and a quarter note B4.
- Motive B:** Measures 3-4, marked with a bracket and the letter 'B'. It consists of a half note B3, a quarter note A3, and a quarter note G3.
- Motive C:** Measures 5-6, marked with a bracket and the letter 'C'. It consists of a half note G3, a quarter note A3, and a quarter note B3.
- Motive D:** Measures 7-8, marked with a bracket and the letter 'D'. It consists of a half note G3, a quarter note A3, and a quarter note B3.
- Motive E:** Measures 9-10, marked with a bracket and the letter 'E'. It consists of a half note G3, a quarter note A3, and a quarter note B3.

The score includes dynamic markings: *f* (forte) in measure 1, *p* (piano) in measures 3, 4, 5, 6, 7, 8, and 9. The key signature is one sharp (F#).

Motives A and B form a question and answer, followed in turn by Motives C, D, and E. The interval of a third is prominent in all the motives and serves as a unifying factor for the entire movement. In addition, mm. 8-9 make use of *Fortspinnung*, in which Motive D is

spun out. The intervals of this motive are unpredictably modified slightly at each entrance.

A short link (mm. 17-21) connects Theme I and Theme II. The upward leaping thirds in the soprano voice of the right hand are an inversion of Motive E. In contrast, the left hand introduces a rhythmic bass in octaves, that alternates with the eighth-note pulse of the other hand. Entering on the off-beats with repeated eighth notes, the bass initiates a sense of forward momentum. The repetitive patterns in each hand tend to heighten one's expectations of what is to follow (Example 4.2).

Example 4.2, *Allegretto moderato*, mm. 17-21.

The musical score for Example 4.2, measures 17-21, is presented in two systems. The first system, starting at measure 17, shows the right hand (treble clef) playing a melodic line with upward leaping thirds, marked *mf*. The left hand (bass clef) plays a rhythmic bass in octaves, alternating with eighth-note pulses. The second system, starting at measure 20, shows the right hand continuing the melodic line, marked *cantabile*. The left hand continues the rhythmic bass pattern.

In contrast to the lively opening theme, Theme II is marked *cantabile* and is characterized by longer melodic lines supported by an *Alberti* bass. This second theme begins with a cell that is an intervallic derivation of Motive A and imitates its question-like melodic gesture.

Appearances of Motive B, D, and a retrograde of C are also present (Example 4.3).

Example 4.3, *Allegretto moderato*, mm. 21-25.



Although this work is chromatic, there are implications of tonality within. However, these tonal inferences are fleeting, which musically produces a colorful and spontaneous harmonic foundation. Tonality is demonstrated at the end of Theme II and the arrival of the development (m. 35). In mm. 30-37, B-flat major may be considered as the pseudo-key, with E-flat major (IV) initially featured in the *Alberti* bass (mm. 31-33), followed by an Italian sixth chord (m. 33). This passes through an E-minor chord in m. 34, which finally resolves to the anticipated F-major (V) in m. 36. This traditional progression is cast in an unfamiliar setting, with its conventional character initially masked by the chromaticism (m. 31) in the right hand (Example 4.4).

Example 4.4, *Allegretto moderato*, mm. 30-37.

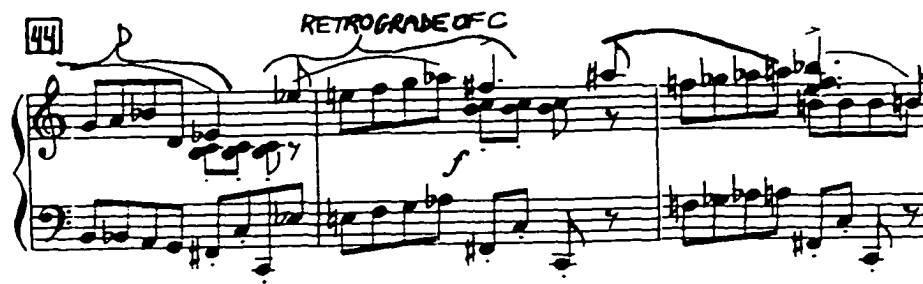
Example 4.4 shows a musical score for measures 30-37. The score is in 4/4 time. The left hand (bass clef) plays a steady eighth-note pattern. The right hand (treble clef) has a more melodic line. Chords are labeled: B \flat I, IV (E \flat), Italian Sixth, 4/V (e-), and V (F $+$).

The development (mm. 35-68) features a continued manipulation of the motives. Intensity escalates as motives are continuously revealed in dialogue in the treble. The texture also thickens, with the *Alberti* bass in the left hand leading to scalar and wide, disjunct intervallic leaps. The right hand not only presents the motivic materials in this section, but a punctuating alto voice has been added to further enhance the propelling rhythms (Example 4.5).

Example 4.5, *Allegretto moderato*, mm. 40-46.

Example 4.5 shows a musical score for measures 40-46. The score is in 4/4 time. The left hand (bass clef) plays a steady eighth-note pattern. The right hand (treble clef) has a more melodic line. A 'RETROGRADE OF C' is indicated above the right hand's melody.

Example 4.5, *Allegretto moderato*, mm. 40-46 (Continued).

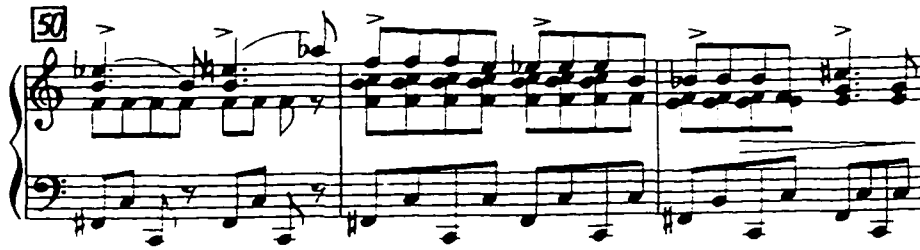


The development serves as the climax of the movement, with the dynamics gradually increasing from *mezzo forte* to *fortissimo*. The sense of momentum becomes more urgent, with an eighth-note *ostinato* established in the left hand (m. 46). Initially, it incorporates an eighth rest in the pattern. However, this rest is later replaced by a C, to enhance the mounting tension (mm. 51-52). To draw even greater attention to these two same measures, the right hand also switches to the driving eighth-note pulse with bombastic, repeated chords. These treble chords have a moving top line, but the other notes, which also act as an *ostinato*, remain stationary (Example 4.6).

Example 4.6, *Allegretto moderato*, mm. 47-52.

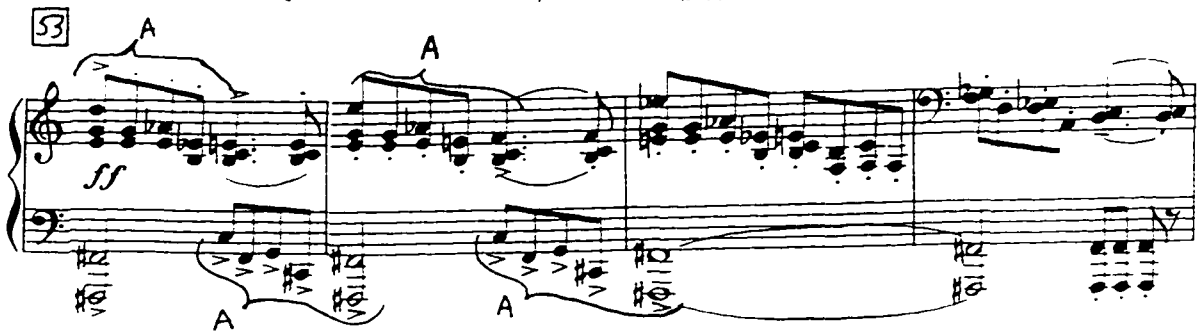


Example 4.6, *Allegretto moderato*, mm. 47-52 (Continued).



At the peak of the climax (mm. 53-58), an intervallic variance of Motive A is presented alternately between the two hands. The articulation is distinguished by the addition of *staccatos* and accents. In mm. 55-56, the altered motive is taken by the right hand in *Fortspinnung* to highlight this culmination (Example 4.7).

Example 4.7, *Allegretto moderato*, mm. 53-56.



Paradoxically, the decline of the climax appears to be just as intriguing as its rise. Although the dynamics are getting softer and the texture becomes less complex, a strong sense of tension is maintained. The return of the impelling eighth-note *ostinato* pulse (mm. 58-64) and repeated chord figurations (mm. 56-64) implicates

suspenseful apprehension by remaining quiescent. In the listener's ear, this may suggest a need for a resolution.

The reiterated eighth-note pattern slows down to half- and whole- note values and transforms to a new harmony with the notes B and E (m. 65), which was foreshadowed in the third and fourth beats of the right hand in m. 53. However, insecurity is evoked once again, when the pattern immediately oscillates back and pauses on the previous chord (m. 66). One's expectations for a clear harmonic direction continuously appear to be eluded, until suddenly the new harmony is repeated with a pronounced *sforzando* and resolves to a F-tonality in a contrasting *pianissimo* (m. 68). This arrival is further magnified by a *fermata* indication. After the chromaticism of the previous sections, the tonal resolution at the end of the development seems surprising (Example 4.8).

Example 4.8, *Allegretto moderato*, mm. 62-68.

The musical score for Example 4.8, *Allegretto moderato*, mm. 62-68, is presented in two systems. The first system covers measures 62 to 68. Measure 62 is marked with a box containing the number 62 and the instruction *molto dim.*. Measures 63 and 64 are marked with *dim.*. Measure 65 is marked with *rit.* and *sfz.*. Measure 66 is marked with *rit.* and *sfz.*. Measure 67 is marked with *rit.* and *sfz.*. Measure 68 is marked with a box containing the number 68, the instruction *Tempo I*, and the dynamics *pp* and *mf grazioso*. The score is in 4/4 time and features a piano accompaniment. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. The key signature is one flat (B-flat).

Inspired by the musical light-heartedness found in some of the music of Poulenc and Milhaud, an aspect of this movement is Archer's use of musical humor and the prolonging of the listener's expectations.²⁰⁵ The recapitulation (mm. 68-106) begins in the same manner as the opening of the piece. However, Theme I¹ (m. 68) is initially presented a fifth lower than the exposition. Imitation of the opening of the movement does not last long, as the theme is soon altered. Nonetheless, the same motives remain the unifying factor, as they continue to be unveiled in various contexts. In mm. 76-77, a disjunct sequence of the rising thirds of Motive A are spun out in unison in both hands, suggesting a sense of aimless meandering (Example 4.9).

Example 4.9, *Allegretto moderato*, mm. 76-77.



the opening notions, it is unique in that the constant deviation of the motives prevents direction towards a secure resolution (Example 4.10).

Example 4.10, *Allegretto moderato*, mm. 87-91.



In the manner of Theme I¹, Theme II¹ (mm. 91-106) also incorporates fragments of the previous motives, but they begin a half step higher than the exposition. An interesting feature is that Theme II¹ leads to a bridge (mm. 107-19). The bridge creates a transition between the recapitulation and coda, and is heightened by a wide-spanned *Alberti* bass, in which the first two notes form the interval of a tenth (mm. 108-12). There is a *crescendo* to *fortissimo* and the presentation of Motive E, which gradually rises in register (mm. 107-09). All of the chords in the bridge consist of sixths, which are an inversion of the intervallic third. Thus, the unifying third remains a prominent element throughout the movement (Example 4.11).

Example 4.11, *Allegretto moderato*, mm. 107-12.

The musical score for Example 4.11, measures 107-12, is in G major and 3/4 time. Measures 107-111 feature a melodic line in the right hand with accents and a rhythmic ostinato in the left hand. Measure 112 shows a change in the left hand pattern.

Near the end of the bridge, Archer prepares the listener for the coda. A rhythmic *ostinato* motive, based on an inverted fragment of Motive A, is found in the left hand (m. 113-19). This *ostinato* foreshadows the accompaniment pattern of the coda (mm. 120-50). The consistent eighth-note pulse of the coda, with a harmonic interval on the beats and a single note on the off-beats, is similar to an *Alberti* bass (Example 4.12).

Example 4.12, *Allegretto moderato*, mm. 120-23.

The musical score for Example 4.12, measures 120-23, is in G major and 3/4 time. Measures 120-23 show a consistent eighth-note pulse in the left hand and a melodic line in the right hand.

The coda serves as a finale for the first movement of Sonatina #2. With a wandering left-hand accompaniment throughout the coda, a sense of search is suggested. In addition, the right hand features sustained chords that jump alternately between registers (mm. 120-27). Because of the constant fluctuations, there are no clear implications as to what is being musically sought. Tension and desperation continue to escalate in mm. 130-32, accomplished by an accented right hand chord, marked as *fff* (m. 130). Sustained for three full measures, the chord not only prolongs this dramatic moment, but it exploits the highest treble register presented in this work so far (Example 4.13).

Example 4.13, *Allegretto moderato*, mm. 128-32.

The exact musical goal continues to be evasive with the wandering left-hand accompaniment and different right-hand chords. However, with the sudden presentation of a passage that actually repeats (mm. 138-39), instead of just making a single haphazard appearance, there seems to be a turning point (Example 4.14).

Example 4.14, *Allegretto moderato*, mm. 138-41.



An even greater craving for resolution is suggested, with the repeated passage (mm. 138-39) appearing four times and an indication for *sempre diminuendo* (m. 138). Following the fourth repetition of the pattern, a C-major chord is introduced by both hands (m. 146) and highlighted by a *pianissimo* indication. This resolution is analogous to capturing an individual's attention by subtly whispering, rather than speaking in a standard tone of voice. Archer intends for this final C-major chord to be significant, sustaining it from mm. 146 to 150. After a wandering chromatic journey throughout the movement, the tonal resolution suggests a satisfying dénouement (Example 4.15).

Example 4.15, *Allegretto moderato*, mm. 144-50.



It is only in afterthought that one realizes that a primary goal of the movement was attaining the resolution of the ascending half step (mm. 145-46). The repeated pattern of the right hand (mm. 138-41) initially featured an upward whole step in the soprano, from B to C-sharp, and served as an implication of the eventual half-step resolution of B to C-natural (mm. 145-46). In retrospect, the ultimate resolution was foreshadowed earlier in the coda. The rising half step was previously used in whole notes, in the soprano of the initial two measures of the section (mm. 120-21), and was revealed again in mm. 133-34 (Example 4.16).

Example 4.16, *Allegretto moderato*, mm. 133-34.



Teaching and Performance Suggestions

Each of the three movements of *Sonatina #2* offers unique musical technique and insight into Neo-Classicism for the late-intermediate or early-advanced pianist. In understanding the motivic structure of *Allegretto moderato* and its musical implications, one can perhaps gain a greater appreciation of the movement. With such a wide array of dynamics, articulation, and rhythms featured, special attention to the interpretive details is essential. An example where dynamics especially highlight the dramatic impact of the motives is exhibited in mm. 1-4. The juxtaposition of Motives A and B, marked as *forte* and *piano* respectively, precisely enhance the musical gesture of a question and answer. Archer states, "These indications should be immaculately adhered to, as they evoke the composer's intentions."²⁰⁶

The frequent motion between the various registers demands fine pianistic agility. A specific challenge is the swift right-hand crossings in Theme II of the exposition (mm. 23-32). A practice exercise that might be helpful in developing a secure kinesthetic feel for the wide leaps is to isolate the last note of a right-hand passage and the first note of its cross over into the other register. Focusing on the links between the registers and thinking ahead as to the locale of each hand should encourage fluency.

The intertwined hands in the coda (mm. 122 and 124) might pose another difficulty. In m. 122, it may be easier to play with the left-hand

²⁰⁶Ibid.

thumb positioned over the right-hand thumb because of the moving eighths in the bass. In m. 124, although the E in the right hand is notated as a whole note, it should be released earlier, since the same note is utilized in the repeated accompaniment pattern of the left hand.

This movement requires the pianist to have a wide hand span. There are numerous solid repeated octaves in the development and link sections (mm. 17-21; 56-64; 87-91). In solid octave playing, it is important that both notes are depressed and sound simultaneously. In addition, these repeated octaves are notated as *staccato* eighths. Careful attention to consistent articulation and matching note lengths is suggested.

Other challenges might include the pattern of the coda accompaniment (m. 120) that demands an outstretched octave with additional harmonic intervals within. Another element is the unconventional *Alberti* bass patterns that often leap quickly and unexpectedly. These wide bounds, which coincide with climactic moments, expand to intervallic tenths in the left hand. Such an example is the build-up at the end of the bridge (mm. 110-12). In both instances, maintaining a relaxed hand position might be approached by a pivoting, loose wrist. An analogy that might be considered for the physical pivoting wrist motion is the sideways movement of turning a doorknob. In addition, the gradual transfer of finger weight is recommended, with the hand expanding to reach a note only when it is

about to be played. This might prevent the tension induced by keeping a hand outstretched over wide leaps.

With the consistent eighth-note momentum between the hands, coordination and steadiness are required. An exercise that promotes this is playing consecutive eighth-note values as a dotted-eighth and sixteenth-note alternately or *vice versa*. This varied rhythmic approach might prepare the pianist for a smoother chain of eighth notes and help to reinforce fingerings and hand positions.

Voicing and balance are other important aspects for this movement. In a homophonic texture, the right hand sometimes plays two voices simultaneously, such as mm. 41-50. To distinguish the different musical lines, awareness of the different note lengths and articulation in each voice is recommended. Initially, it might be useful to practice each voice separately, to determine the balance of the two voices in the right hand. The soprano melody of slurred dotted-quarters and eighth notes should be played *legato*. In contrast, a detached touch for the repeated eighth notes in the alto accompaniment is suggested, to match the similar accompanimental role of the eighths in the left hand.

In addition, the realization of the foreground and background of the whole musical fabric will help to enhance the projection of motivic manipulation throughout. For instance, in mm. 41-46, the melodic focus is Motive C, its retrograde, and Motive D in the soprano. The left hand provides a counter melody accompaniment, which complements the

motives in either similar or contrary eighth-note motion. However, the sporadic eighth-notes in the alto voice of the right hand are merely rhythmic punctuations. In playing this passage, the importance of each of these three voices requires attention. Because of the different significance of each line, they should be projected in varying intensities. It is the treatment and distinctive propelling rhythms in which the motives are cast that create the prominent trademarks of the *Allegretto moderato*.

Barcarolle (Lento sognando)

Structural Analysis

This movement was inspired by the barcarolles of Frédéric Chopin, Gabriel Fauré, and Felix Mendelssohn in the Romantic era.²⁰⁷ In the style of a song sung by the gondoliers of Venice, it depicts the gentle serenity of a rocking boat, with a regular 6/8 meter throughout. Although there is a wide keyboard span incorporated in *Barcarolle*, the range of dynamics is subtle, varying from *ppp* to *mp*. As a whole, this movement functions as a contrast to the outer two.

The structure of *Barcarolle* can be regarded as a five-part form. It features three different sections (A, B, C) consecutively linked

²⁰⁷Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 19 June 1996.

together. Section C serves as the crux, followed by modified reappearances of Sections A^I and B^I.

Table 4.2, Structural Analysis of *Barcarolle (Lento sognando)*
[Five-Part Form].

<u>SECTIONS</u>	<u>MEASURES</u>	<u>SPECIAL FEATURES</u>
SECTION A	mm. 1-13	Soprano melody Lilting bass <i>ostinato</i>
SECTION B	mm. 13-27	Expanding registers Treble melody in thirds Elaborated bass line employs sequences Increasing chromaticism
SECTION C	mm. 27-47	Climax of the movement Treble melody in chromatic first inversion triads Bass <i>ostinato</i> is temporarily abandoned; Hand crossings incorporated Widest keyboard span used Tonal implications revealed in the midst of chromaticism
SECTION A ^I	mm. 48-58	Soprano melody returns Different bass line employed Indication of <i>sotto voce</i>
SECTION B ^I	mm. 58-71	Registral displacements in the treble melodic thirds Elaborated bass line employs sequences Repeated ending figure serves as an effective link to the coda

Table 4.2, Structural Analysis of *Barcarolle (Lento sognando)*
[Five-Part Form] - Continued.

CODA mm. 72-77

D-major tonality established
Tonality serves as a
foreshadowing link to
the third movement

In the opening Section A (mm. 1-13), the accompaniment rhythm seems to generate a lilt. The left hand initially suggests a G-major tonality in the tenor and bass voices, but it is interrupted by the bass descending to A-flat. The alto voice of the the right hand also features an *ostinato* with a sustained major second on the notes C and D. A homophonic texture is produced with the soprano melody. Marked *cantabile*, it is characterized by long phrases and a compact intervallic range. Chromaticism prevents an anchor to any particular tonality and suggests tension. For instance, the clashing minor second of the A-flat and A (m. 6) not only initiates forward momentum, but also calls for resolution (Example 4.17).

Example 4.17, *Barcarolle (Lento sognando)*, mm. 1-6.

The musical score for Example 4.17, *Barcarolle (Lento sognando)*, mm. 1-6, is presented in a two-staff format. The top staff is the right hand, and the bottom staff is the left hand. The time signature is 6/8. The tempo is marked 'Lento sognando' and the mood is 'cantabile'. The score begins with a piano (*pp*) dynamic. The right hand features a melody with a sustained major second (C and D) and a chromatic descent. The left hand provides a harmonic accompaniment with a lilt. The score is marked with a box containing the number 1 in the top left corner.

Example 4.17, *Barcarolle* (*Lento sognando*), mm. 1-6 (Continued).



In Section B (mm. 13-27), various elements begin to develop musically. The range of the right hand expands higher into the treble register, and thirds are employed to enhance the melodic context. The presence of the thirds in *Allegretto moderato* and *Barcarolle* serves as a unifying device in the sonatina. However, instead of constant recycling of motivic material as in the first movement, *Barcarolle* unfolds continuously, with only a subtle reference to its previous contents (Example 4.18).

Example 4.18, *Barcarolle* (*Lento sognando*), mm. 13-17.



Momentum builds in the bass line of the accompaniment (m. 14), with the quarter-eighth-note pattern established in Section A repeated in the second half of each measure. In addition, the accompaniment begins to move downward. The accompaniment pattern originates at the beginning of Section B (m. 14) with a G-octave containing a

harmonic fifth within. However, the filled-in octaves descend through F, E-flat, and D (mm. 18-22). The descending motion seems to serve as a stimulus for the unfolding of the movement (Example 4.19).

Example 4.19, *Barcarolle (Lento sognando)*, mm. 17-22.



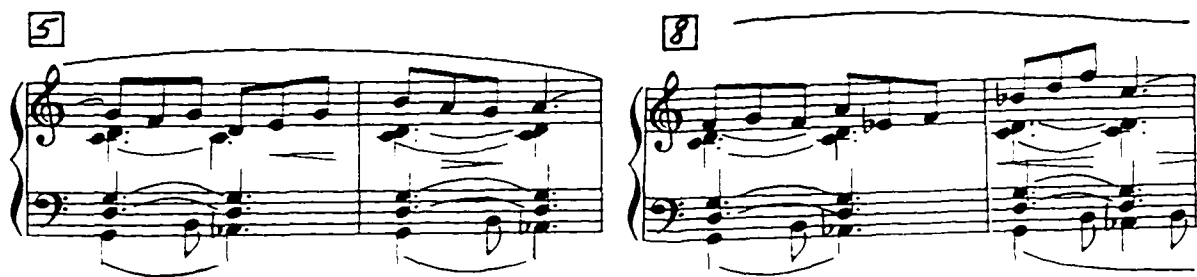
Section C (mm. 27-47) serves as the climax of the five-part form, providing a contrast to the preceding two sections. The loudest dynamic of this movement, a *mezzo piano*, is reached in m. 27, with the lilting quarter-eighth pattern in the left hand temporarily suspended. Instead, punctuated dotted-quarter notes are used, that require hand crossing into the treble range. For instance, the notes A and E-flat are accented in the left hand (mm. 28-35). These two notes create an octave with a harmonic fifth within, as previously presented in Example 4.19 and the opening measure of *Barcarolle* (Example 4.20).

Example 4.20, *Barcarolle (Lento sognando)*, mm. 28-33.



Another unifying device is the emulation of the melodic contours from the opening of the movement. There are only subtle differences, such as intervallic inversions or re-ordering of the melodic elements (m. 9 *versus* m. 33). As exhibited by Examples 4.20 and 4.21, mm. 30-31 and mm. 32-33 correlate to mm. 5-6 and mm. 8-9 respectively.

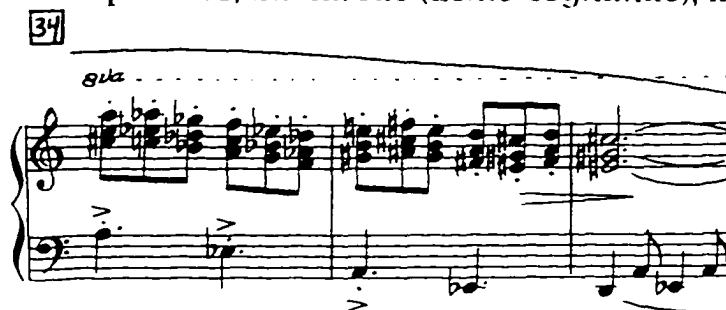
Example 4.21, *Barcarolle (Lento sognando)*, mm. 5-6, 8-9.



In the climax of the movement (m. 34), the treble extends even higher in range, incorporating an *ottava* indication. The harmonic texture becomes thicker, with the thirds becoming chains of complete triads. They are revealed in the right hand and move stepwise in first

triads. They are revealed in the right hand and move stepwise in first inversion. Although this movement is chromatic, there are also strong tonal implications of various major keys, as demonstrated by the fleeting major triads (Example 4.22).

Example 4.22, *Barcarolle (Lento sognando)*, mm. 34-36.



The aftermath of the climax is characterized by the melodic triads becoming less active and the eventual reappearance of the consistent lilting quarter-eighth-dotted quarter pulse (m. 46) of the opening. This functions as a foreshadowing link to Section A¹ (mm. 48-58). Although the two introductory measures of the movement are omitted, the right-hand content is identical with its previous presentation (m. 3). However, the rocking momentum of the left hand now utilizes a thinner texture. It explores a wide upward leap of a ninth from A-flat to B, followed by a descending second to A-flat (m. 48). To further underline the tapering away of the climax, a *sotto voce* is indicated in Section A¹ (Example 4.23).

Example 4.23, *Barcarolle (Lento sognando)*, mm. 48-51.



Section B¹ (mm. 58-71) is similar to Section B, with some chords in the treble displaced to a higher register. An interesting deviation occurs in the context of m. 70. Previously, this material of Section B (m. 25) was part of the tapering phrase which bonded with Section C. Having heard this distinct link once, the listener may instinctively expect Section C to reoccur, but surprisingly, it does not. In its restatement (m. 70), there is a “wrong-note” surprise of a B in the left hand, which was previously an A-natural (m. 25). Measure 70 is repeated in the following bar with discreet chromatic alterations in the right hand. This peculiarity is further emphasized by a short *ritardando* indication, which only lasts three beats (m. 71). In the same measure, *tenuto* markings simultaneously appear in the right hand thirds. This prominently suggests that a turning point is forthcoming. (Example 4.24).

Example 4.24, *Barcarolle (Lento sognando)*, mm. 69-71.



The end of Section B¹ heightens the presentation of a short coda (mm. 72-77), which serves as an effective dénouement. Indicated *a tempo*, the initial two bars of the coda (mm. 72-73) feature a reiteration of the treble melody from Section B (mm. 24-26) a second higher. This figure is suddenly resolved (m. 74) to a second-inversion D-major triad. A literal transposition of m. 26 would have resolved to a G-flat major triad (Example 4.25).

Example 4.25, *Barcarolle (Lento sognando)*, mm. 72-77.

The musical score for Example 4.25, *Barcarolle (Lento sognando)*, mm. 72-77, is presented in two systems. The first system (mm. 72-73) is marked *a tempo* and *rit.*. The second system (mm. 74-77) is marked *attacca* and *ppp*. The final measure (m. 77) features a sustained D-major triad in the treble and a D-octave in the bass.

Throughout *Barcarolle*, tonalities are implied but it is not until mm. 74-77, that there is an anchor on a D-major triad. The tonality remains sustained in the treble for four complete measures and is reinforced by the D-major root-position triad and D-octave in the bass (m. 77). Not only is the D-major triad the longest sustained chord in the movement, but earlier triad presentations were all in first inversion.

For the listener, this may suggest the realization of an intended destination.

In m. 76, in the midst of the D-major resolution, an F-natural sneaks into the bass line. The F-natural creates a clashing minor second with the F-sharp in the right hand and suggests the possibility that perhaps D-major might not be the final goal. However, the solid D-major tonality, reinforced by a *fermata* in the final measure, remains consistent. Unknown to the listener at this time, the ending in D-major is a foreshadow of the tonality of the beginning of the third movement.

Teaching and Performance Suggestions

To understand and appreciate this movement fully, it is important to realize the background, inspiration, and extra-musical associations of the piece. Picturing in the mind's eye what a *Barcarolle* is, might aid in producing a more convincing interpretation. The gentle rocking boat rhythm that permeates this piece, possesses the danger of becoming monotonous. Thus, amidst the steady pulse, attention to the melodic contours and phrases is essential to creating a sensation of musical direction. The performer should realize that the musical line is always either building up toward tension or tapering in release. A prime example is the climax of the movement in mm. 28-36. Beginning at Section C, the first-inversion triads of the treble line gradually ascend higher toward a goal. The ultimate peak of B-flat is

attained in m. 33. After reaching this point, the melody begins to release tension in its descent.

In achieving the *cantabile* quality of the *Barcarolle*, *legato* playing is a vital aspect. Consideration should be given to the connection between the notes, created by a smooth transfer of weight between the fingers. In addition, the accurate sustain of the tied dotted-quarters in the alto and tenor voices is recommended to produce a *legato* texture amidst the moving soprano and bass. An example is the opening of the movement (mm. 1-6).

Although not explicitly indicated in the score, the damper pedal might be incorporated to enhance the *legato* melody and harmonic nuances. In some cases, pedal is essential. An instance is m. 9, where there is a wide span in the right hand between a sustained alto voice and moving eighth-notes in the soprano. To play these two voices simultaneously, the damper pedal should be used. Pedalling should always be approached with great sensitivity to avoid a blur of harmonies. Changing harmonies and phrase markings are efficient monitors for clean pedal changes. In accordance to the half-measure harmonic rhythm of *Barcarolle*, changing the damper pedal at the beginning and middle of the measure is recommended.

There is a subtle contrast in the dynamics in this movement, ranging from *ppp* to *mp*. Creating an effective distinction might be a challenge for the pianist. However, in capturing an intimate nuance of *pianissimo*, utilization of the *una corda* pedal might enrich and broaden

the diversity in volume. An example where the *una corda pedal* might be used is the beginning of Section B (m. 13), which effectively leads up to the climax in Section C. In the aftermath of the climax, Archer indicates *sotto voce* (m. 48), in which the *una corda* might also be considered. However, in the narrow range of dynamics in *Barcarolle*, it is important not to become too soft before the *ppp* (m. 76) at the end of the movement. The subtle preceding *crescendo* and *decrescendo* indications (mm. 64-71) serve well to provide dynamic contrasts prior to the *ppp* marking.

Although *Barcarolle* is constructed of long *legato* phrases, there are also *staccato*, *tenuto*, and accent markings denoted, predominantly in Section C. Attention to these markings effectively highlights the climax of the movement. A specific consideration is how to gauge the various articulation indications in this movement, such as the contrast between an accented or *staccato* note *versus* one that is signified with both of those markings simultaneously. The speed of attack and weight into the keys are two distinct factors that can be manipulated accordingly.

In *Barcarolle*, a *staccato* might be approached with a lighter, detached touch that includes an upward hand lift in its release. A *tenuto* or accent might be regarded as a drop of weight sustained in the keybeds in varying intensities. However, notes which are simultaneously indicated with an accent and *staccato*, such as

mm. 28-35, might be considered as a drop of weight with an immediate finger release rather than a sustain.

A technical challenge in the movement is the presence of some wide leaps in the left hand, which span up to a minor tenth (mm. 48-56). In maintaining fluency and facility in the context of these broad jumps, striving for a loose, pivoting wrist, is suggested. It might be helpful to isolate the leap between A-flat and B, and think of creating the motion of an arch with the hand when physically moving between the two notes.

Another instance that requires agility is the wide left-hand crossings found in mm. 28 and 32 of Section C. With the incorporation of the damper pedal, the dotted-quarter-note D can be physically released earlier and still be sustained, while the left hand moves upward and prepares to play the E-flat in the treble. This approach might be helpful in gaining a secure kinesthetic feel for the motions and thinking ahead about the locale of changing hand positions.

Barcarolle possesses a strong unity with numerous unifying devices, such as the characteristic rhythm, melodic contours, and motivic thirds. Nonetheless, there are also essential variables that function as a counterbalance in this movement, including the changing textures and their correspondence with the development of the melodic materials.

An important element of the movement is the ambience created by the texture of the musical fabric. Because each hand is often

responsible for playing multiple voices simultaneously, particular challenges might be voicing and the regulation of the different time values in each voice. In the texture of the opening (mm. 3-6), a beneficial exercise might be to practice the soprano and bass voices in isolation, as they represent the melody and counter melody of the accompaniment. Attention should be focused on the projection of the soprano melody. In addition, the alto and tenor lines might be rehearsed together, due to their similar note values and harmonic function. Aiming for a balanced, solid tone between these two inner voices is recommended.

Fughetta (Allegretto moderato)

Structural Analysis

The third movement, *Fughetta*, is the finale for Sonatina #2. Inspired by the works of Johann Sebastian Bach and the musical humor of Poulenc and Milhaud, Archer creates an amalgamation of these styles with her Neo-Classic approach.²⁰⁸ This is a two-voice fugue, with its elements bound together in a traditional manner.

²⁰⁸Ibid.

Table 4.3, Structural Analysis of *Fughetta (Allegretto moderato)*
[Fugue Form].

<u>SECTIONS</u> SUBJECT	<u>MEASURES</u> mm. 1-14	<u>SPECIAL FEATURES</u> Motives A-F extracted from the subject
ANSWER	mm. 14-30	Answer presented at the dominant level Countersubject Motive G presented Inversion <i>Fortspinnung</i>
EPISODE I	mm. 30-56	Quotes and fragments of the fugal subject and countersubject <i>Fortspinnung</i> Expanding registers
LINK	mm. 56-66	Transitory bridge - based on Motives A and G Sequencing
EPISODE II	mm. 67-82	Climax Quotes and fragments of the fugal subject Increasing chromaticism Thickened texture <i>Stretto</i> & merging of voices Inversion Mirroring
EPISODE III	mm. 82-90	Climax maintained Thickened texture maintained Heavy chromaticism highly disguises motives Octave displacement of notes Partial quote of subject Motive A - bass <i>ostinato</i>

Table 4.3, Structural Analysis of *Fughetta (Allegretto moderato)*
[Fugue Form] - Continued.

REPRISE	mm. 90-119	Subject and countersubject return transposed Canon and <i>Fortspinnung</i> based on Motive E Extreme registers and voice range Texture thins Simple and nonchalant ending
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The subject, marked as *giocoso*, is presented at the opening of the movement (mm. 1-14). Specific cells (Motives A, B, C, D, E, and F) of the subject have been extracted, as they will play a role in the continuous unfolding of the fugue. Each of these fragments contains different identifying characteristics, such as articulation, rhythm, and intervallic patterns (Example 4.26).

Example 4.26, *Fughetta (Allegretto moderato)*, mm. 1-14.

The musical score for the first 14 measures of *Fughetta (Allegretto moderato)* is shown. The tempo is *Allegretto moderato* and the dynamics are *mf giocoso*. The score is in 3/8 time. Motives A, B, C, and D are labeled with brackets above the notes. Motive A appears in measures 1, 3, and 5. Motive B appears in measure 7. Motive C appears in measures 9, 11, and 13. Motive D appears in measure 14. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Example 4.26, Fughetta (*Allegretto moderato*), mm. 1-14 (Continued).

The musical score for Example 4.26 shows measures 9 and 13 of a fughetta. Measure 9 is marked with a box containing the number 9 and a bracket above it labeled 'E'. Measure 13 is marked with a box containing the number 13 and a bracket above it labeled 'F'. The word 'FORTSPINNING' is written below the staff in measure 11. The word 'marcato' is written below the staff in measure 13.

The opening subject leads directly into the presentation of the fugal answer (mm. 14-22). This answer is found in the left hand at the dominant level. However, it does not duplicate the subject in its entirety. The answer is marked as *marcato* to reinforce its presence underneath the countersubject, which simultaneously unfolds in the right hand. A significant fragment that evolves from the countersubject is Motive G (Example 4.27).

Example 4.27, Fughetta (*Allegretto moderato*), mm. 14-22.

The musical score for Example 4.27 shows measures 14 and 17 of a fughetta. Measure 14 is marked with a box containing the number 14. Measure 17 is marked with a box containing the number 17. The word 'marcato' is written below the staff in measure 14. Motive G is labeled with a bracket above it in measure 17.

Example 4.27, *Fughetta (Allegretto moderato)*, mm. 14-22 (Continued).



Archer explores various fugal devices in *Fughetta*. As illustrated in Example 4.26, as soon as Motive E is revealed, it is immediately treated in *Fortspinnung* (mm. 8-12). This particular passage is presented once again at the end of the answer (mm. 22-26). It is inverted this time, with both hands playing simultaneously at an interval of a sixth (Example 4.28).

Example 4.28, *Fughetta (Allegretto moderato)*, mm. 22-26.

Episode I (mm. 30-56) repeats a portion of the original subject, transposed a minor sixth higher in the right hand. The texture of the answer is changed, as the countersubject is now featured in the left hand (m. 30). Developmental ideas in this section include increased chromaticism amidst the various tonal implications and contrasting polyphonic textures introduced in both hands (Example 4.29).

Example 4.29, *Fughetta (Allegretto moderato)*, mm. 30-36.



Motivic cells permeate the entire movement. In the spirited character of *Fughetta*, the lively motives are often used to create musical humor. An example is demonstrated in mm. 38-42, where the treble exploits Motive A, with Motive G in the left hand. At first, a sequence is foreshadowed as the cells simultaneously move up a half-step in both hands. However, there is a wavering between the two different starting notes, with subtle intervallic alterations, that suggest a comical effect (Example 4.30).

Example 4.30, Fughetta (*Allegretto moderato*), mm. 38-42.

A contrast is created when the texture suddenly becomes unison at the end of Episode I (mm. 42-51). A prominent feature is the *Fortspinnung* of Motive D, which ends in the bass (mm. 48-53). Suspense is heightened with the sporadic appearances of Motive A (mm. 53-56) in the bass, which is intensified with its *pianissimo* indication (Example 4.31).

Example 4.31, Fughetta (*Allegretto moderato*), mm. 48-56.

A short link section (mm. 56-66) functions as a transition. Again, the repetitious buoyancy suggests amusement as the left hand explores further deviations of Motive A and the right hand interjects with variances of Motive G. The gradual intervallic expansion in the right hand and sequencing in the left hand suggest that there is a drive toward a musical goal (Example 4.32).

Example 4.32, *Fughetta (Allegretto moderato)*, mm. 56-66.

The musical score for Example 4.32, *Fughetta (Allegretto moderato)*, mm. 56-66, is presented in three systems. The first system (mm. 56-60) features Motive A in the left hand and Motive G in the right hand. The second system (mm. 61-65) continues with Motive A in the left hand and Motive G in the right hand, with a 'SEQUENCE' label in the right hand. The third system (mm. 66) shows the final measures. The score includes dynamic markings like 'mp' and 'poco a poco cresc.'

The arrival of Episode II (mm. 67-82) creates a prominent climax for the *Fughetta*. An intriguing aspect is that chromaticism has been employed to conceal the original identities of the motives, conveying a “wrong-note” impression. The most significant feature of Episode II is

how *stretto* is utilized. In m. 67, a transposed and texturally embellished version of the subject is presented *fortissimo* in the right hand. In the midst of the treble statement of Motive A, the left hand enters with another variation of the subject (Example 4.33).

Example 4.33, *Fughetta (Allegretto moderato)*, mm. 67-73.

An interesting observation is how the subject in the bass skips Motive D, so that the presentation of Motive E (m. 74) becomes simultaneous in both hands. In the continuation of the subject, Archer utilizes mirroring, applied to Motive E and its *Fortspinnung* (mm. 74-78). This is followed by imitation of Motive F (mm. 79-82), the last fragment of the original opening subject. Instead of being revealed in both hands, Motive F is only presented in the left hand, while a treble melody wanders above. In a conventional fugal approach, each voice is typically bound to a polyphonic fabric. In contrast, Archer initiates a

changing musical tapestry. Such an example is the diverging counterpoint in *stretto* (m. 67), which in m. 79 temporarily becomes homophonic (Example 4.34).

Example 4.34, *Fughetta (Allegretto moderato)*, mm. 74-82.

Episode III (mm. 82-90) is a short section that features an *ostinato* in the bass based on a rhythmic emulation of Motive A. The treble quotes the opening subject from Motives A through D. Although the climactic ambience of the previous episode is maintained, the motives have been highly distorted with chromaticism, filled-in octaves, and register displacement. Tension is further heightened with a wide keyboard span between the hands (Example 4.35).

Example 4.35, *Fughetta (Allegretto moderato)*, mm. 82-90.

The reprise (mm. 90-119) features an imitation of the opening subject and countersubject. Because of its immediate juxtaposition with the highly chromatic and disguised rendition in Episode III, this section is not only a contrast, but it is familiar in context. Although Motives A-G of the opening subject are transposed, they are recalled in their entirety. The use of canon is demonstrated with the manipulation of Motive E (m. 98). Both of the hands are playing in extreme registers, with the bass imitating the treble. Eventually, the canon gives way to a *Fortspinnung* treatment of the motive in mm. 102-04 (Example 4.36).

Example 4.36, *Fughetta (Allegretto moderato)*, mm. 98-104.

The musical score for Example 4.36, *Fughetta (Allegretto moderato)*, mm. 98-104, is presented in two systems. The first system, measures 98-102, is marked 'CANON' and 'f'. It features a treble staff with a melodic line and a bass staff with a supporting line. A bracket labeled 'E' spans the first two measures of the treble staff. The second system, measures 103-104, is marked 'FORTSPINNING' and 'poco a poco dim.'. It continues the melodic line in the treble staff and the supporting line in the bass staff.

An interesting aspect is how the fugue diminishes at the end. The volume begins to dissipate with an indication of *poco a poco diminuendo* (m. 103). However, suspense is suggested with the repetitive dialogue in the bass between Motive G in the left hand and Motive F in the right (m. 112). This reiteration implies anticipation and a need for resolution. The right hand suddenly leaps up to the extreme treble range to reveal Motives A and B, while supported by single notes in the extreme bass (m. 115). The ending seems unexpectedly nonchalant and simple (Example 4.37).

Example 4.37, *Fughetta* (*Allegretto moderato*), mm. 112-19.

Teaching and Performance Suggestions

For one to fully appreciate the nature of *Fughetta*, it is beneficial to have some background knowledge of the traditional fugue in terms of its procedures and developmental devices. Archer's basic manner of incorporating fugal elements, such as subject, answer, countersubject, as well as devices such as fragmentation, inversion, mirroring, *Fortspinnung*, canon, and *stretto* are traditional. However, the composer's approach to *Fughetta* varies from the traditional by her use of chromatic harmonies, highly disguised motives, and changing textures.

This movement requires the use of a broad span of the keyboard, often occurring simultaneously in each hand. There are also various clef changes and *ottava* indications. In addition, the right- and

left-hand notes are sometimes notated on the same staff. Because of the frequent movement between different registers, it is important to be able to reach the full span of the keyboard with facility. Prominent instances include Episodes II and III. A helpful approach for the pianist might be to position him- or herself at the piano, at a distance that not only enables clear peripheral vision of the entire keyboard, but allows for optimal mobility and comfort.

Numerous technical demands are featured in *Fughetta*. In Episode III (mm. 82-90), there is a rapid alternating pattern in the bass which requires a spanning left hand. Pivoting the wrist between the chord (C-sharp and G) and F might encourage a more relaxed approach. Instead of keeping the hand outstretched for the entire time, notes are reached for only when they are being played.

Episode II presents brisk octaves in the right-hand melody, some of which are filled in with additional harmonic fifths (mm. 67-70). With the quick chromatic motions between the chords, it might be helpful to consider playing the white-key octaves nearer the fallboard at the edge of the black keys. This approach might facilitate fluency and agility, as the distance of movement between the black and white keys is decreased.

Rhythm is an important feature in this movement. Not only does it uniquely characterize the various motives, but its variety establishes the lively ambience of the movement. *Fughetta* is always unfolding, with the motives continually being cast in different textures and

contexts. To create a consistent foundation for the movement, it is essential to maintain control at a steady beat. Initial practice at a slower, steady tempo will encourage not only pitch, but rhythmic accuracy. In the context of 6/8 time, a pulse of two in each measure is suggested to capture the lively lilt of *Fughetta*. It might also be helpful to tap the rhythm of one hand, perhaps with the metronome, while playing the other to promote rhythmic security and coordination.

Articulation is also another important aspect of this movement. A broad variety of pianistic touches is demanded, from long *legato* lines to light *staccatos* and heavily accented chords. Explicit markings are indicated throughout and careful observation is recommended. In accordance with the *giocosso* spirit of the piece, a nimble and well-enunciated touch is suggested to preserve the buoyancy and momentum.

The articulation of *Fughetta* demands special attention, as it is often unpredictable. An example is the opening subject (m. 1), in which the broken octave of Motive A is presented with a slur. This articulation becomes an identifying characteristic of Motive A throughout the movement. However, at the end of Episode I (mm. 53-56), Motive A is suddenly revealed as two separate *staccato* notes. The contrast in articulation should be carefully regarded, as it specifically creates a dramatic impact. In this case, it is a subtle foreshadow, marked *pianissimo*, of the return of the slurred Motive A which is immediately presented in mm. 56-57 of the link.

When both hands are articulated with identical markings, a similar corresponding approach should be considered. For instance, in Episode I (mm. 34-36), the musical balance and consistency of the slurs might be achieved by a matching speed of attack into the keys, finger weight, and release. A helpful exercise might be to practice hands separately, while carefully listening and matching the distinct articulation between the hands.

An additional challenge is that the articulation is not always synchronized in both hands and phrases do not always coincide. Thus, coordination is a primary skill required in the *Fughetta*. Juxtaposed articulation and phrasing are exhibited in mm. 67-70 of Episode II. Though the hands work together to weave the overall musical fabric, they also should be able to function independently. An effective exercise might be to play one hand on the keys while playing the other on the wood of the piano. In playing both hands together on different surfaces, the contrasting kinesthetic feel of the two hands can be identified and investigated easily.

Another unique feature of this movement is the changing texture. It opens with a single melodic line that gradually becomes more polyphonic towards the climax and then tapers off to the simple texture once again. At every moment, there is evidence of the subject and its motivic elements unfolding. Since there are numerous intricate details in the musical fabric, attention as to which threads of the texture are most important and ought to be projected is

recommended. In mm. 38-42, the melodic interest alternates between the two hands, as Motives A and G are presented in the right and left hands respectively. A suggestion is to play the interjecting right-hand thirds, between the entries of Motive A, more subtly to enable the projection of Motive G in the left hand.

Isolated practice of the subject, answer, and countersubject might also help the pianist realize how the motives interact and where they lead. Because of the continual motivic deviations and varying textures, effective voicing and balance may be a prominent tool in helping the listener maintain a grasp on the unity of the movement. Such an example is featured in mm. 67-75 of Episode II. With the thick texture produced by the *stretto*, it might be practical to emphasize the entry of each motive as it is played in each hand. This approach might further promote a clearer perception of the motivic imitation in the left hand.

CHAPTER V

THEME AND VARIATIONS ON LÀ-HAUT SUR CES MONTAGNES

Introduction

Written in 1952 for Montréal pianist Charles Reiner, Theme and Variations on Là-Haut sur ces montagnes was premiered on a radio broadcast of the Canadian Broadcasting Corporation on 3 January 1955.²⁰⁹ Archer explains that the piece was based on a French-Canadian folksong about a lonely wanderer who yearns for his home in the mountains far away.²¹⁰ This work reflects some of Béla Bartók's musical inspiration in Archer's writing, as she studied with him prior to this phase in her career. Such influences include her use of folksong, variation technique, germinal treatment, and rhythmic devices. In addition, Paul Hindemith's influences are conveyed in her focus on musical clarity and an economy of means.²¹¹

From 1948 to 1966, Archer was fascinated with Neo-Classicism, often combining traditional forms with contemporary techniques.

²⁰⁹Violet Archer, Theme and Variations on Là-Haut sur ces montagnes, In Ballade. Charles Foreman, piano, (Canadian Music Centre Centrediscs 1684, CMC 1984), Program Notes.

²¹⁰Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 26 January 1996.

²¹¹Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 19 January 1996.

Theme and Variations on Là-Haut sur ces montagnes is a prime example. Although twentieth-century rhythmic, melodic, and harmonic elements are evident, Archer states, "This is a folksong, so it's important to retain the tonal feeling of the folksong. It would be disfigured if I suddenly put all kinds of accidentals and used dissonant chords. I decided that that's the way it's got to be."²¹²

Although Archer's Theme and Variations on Là-Haut sur ces montagnes is currently unpublished, copies of the manuscript are readily available from the various branches of the Canadian Music Centre, as listed in Appendix G.²¹³

Structural Analysis

Archer exclaims, "I very much like writing variations because it's an important technique, especially in our century, to have something out of which you can take a nucleus of notes and do something with it."²¹⁴ One of the most attractive structural aspects of theme and variations is how musical parameters and germinal treatment are employed in consistency and alteration in the manipulation of the

²¹²John Reid, "An Interview With Dr. Violet Archer: Part Two," Prairie Sounds (January 1990): 9.

²¹³Violet Archer, Theme and Variations on Là-Haut sur ces montagnes, (Canadian Music Centre: manuscript, 1952).

²¹⁴John Reid, "An Interview With Dr. Violet Archer: Part Two," Prairie Sounds (January 1990): 9.

theme. These factors affect how the composition musically evolves and emotionally blossoms as a whole. Archer remarks that “the eight variations progress in complementary pairs from simple textures to complex sonorities.”²¹⁵ Even though it is enlightening to examine the variations by themselves, each one is but part of a large entity. The composition progressively unfolds, with each variation carrying the listener forward as though on a journey. This is evident in the evolving moods, expanding use of dynamics and registers, expansion of length, and complexity of sonorities.

With the direct reference to the folksong Là-Haut sur ces montagnes, a literary link is explicitly conveyed. Opening with the lyrical, serene folk theme, the work initially builds to a preliminary climax in Variation III and later to an even greater escalation in Variation VIII. Not only does an elusive motive finally resolve, but the enlightened destiny of the wanderer is depicted.

Table 5.1, Structural Analysis of Theme and Variations on Là-Haut sur ces montagnes.

<u>SECTION</u>	<u>MEASURES</u>
THEME (<i>Andantino espressivo</i>)	mm. 1-12
VARIATION I (<i>Andantino semplice</i>)	mm. 13-25
VARIATION II (<i>Andantino con moto</i>)	mm. 26-43

²¹⁵Violet Archer, Theme and Variations on Là-Haut sur ces montagnes, In Ballade. Charles Foreman, piano, (Canadian Music Centre Centrediscs 1684, CMC 1984), Program Notes.

Table 5.1, Structural Analysis of Theme and Variations on Là-Haut sur ces montagnes - Continued.

<u>SECTION</u>	<u>MEASURES</u>
VARIATION III (<i>Allegretto</i>)	mm. 44-76
VARIATION IV (<i>Largo tranquillo</i>)	mm. 77-89
VARIATION V (<i>Andantino con moto e grazioso</i>)	mm. 90-108
VARIATION VI (<i>Marziale e poco maestoso</i>)	mm. 109-37
VARIATION VII (<i>Molto largo e appassionato</i>)	mm. 138-63
VARIATION VIII (<i>Andante ma poco agitato</i>)	mm. 164-95

The Theme (*Andantino espressivo*) of Là-Haut sur ces montagnes consists of a lyrical melody in the soprano, that is harmonized diatonically. It is characterized by long melodic phrases and strongly anchored in the tonal center of F-major. The simplicity and musical clarity in the presentation of the Theme serve as a stimulus for further musical development in the ensuing variations. Various motivic cells become important in the development of the work. These have been labelled Motives A, B, C, D, E, and F (Example 5.1).

Example 5.1, Theme, mm. 1-12.

THEME *Andantino espressivo*

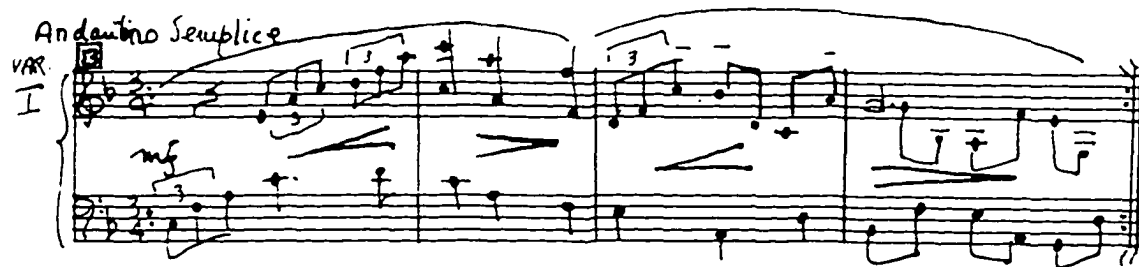
The musical score is handwritten and consists of three systems of grand staves. The first system (measures 1-4) is marked 'molto cantabile' and 'A'. The second system (measures 5-8) is marked 'B'. The third system (measures 9-12) is marked 'C'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'p'.

Variation I (*Andantino semplice*) continues in the lyrical demeanor of the Theme. Evidence of musical evolution is illustrated by various elements. Because of a repetition of four measures (mm. 13-16) and another bar drawn out at the end, the length of this variation is seventeen measures, an extension of the preceding theme by five bars.

The folksong is cast in a homophonic texture, with the melody interwoven between the two hands. The tune is initially presented in the left hand (m. 13), followed by both hands playing in unison (m. 14), whereupon the melody is then transferred to the right hand in the following two measures. The gradual expanding registral boundaries of

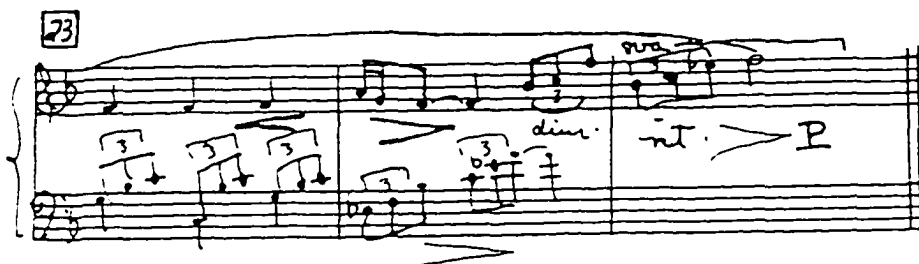
the keyboard also foreshadows another aspect of musical growth (Example 5.2).

Example 5.2, Variation I, mm. 13-16.



Whereas the Theme was mainly conceived with quarter-beat harmonic elaborations, this variation initiates a more active accompaniment, with eighth notes and triplets. A sense of forward momentum is created, suggesting anticipation of what is yet to come. An interrelationship between the Theme and Variation I is further implied, in that the accompanimental triplets and their melodic contours are directly drawn from the opening triplet figure (m. 1) of the Theme (Example 5.3).

Example 5.3, Variation I, mm. 23-25.



Another interesting aspect of the accompaniment of this variation is a descending sequence of sixths (mm. 17-20). This pattern repeats while effectively providing impulse and changing harmonic color to the treble melody. The continuous descending pattern in the left hand may suggest the wanderer's search for his home (Example 5.4).

Example 5.4, Variation I, mm. 17-20.



Variation II (*Andantino con moto*) presents the folk material in the soprano with a homophonic texture. The bass sustains a pedal tone throughout each measure, while the tenor provides a repeated eighth-note pulse on a stationary tone. Although the harmonies are quiescent and reiterated, it is the impulse of the persistent tenor that creates a sense of unrest. This momentum implies the inner drive of the wanderer, who hopes to return home. In addition, the stability of the F-major tonal center becomes tainted, with the gradual tendency towards more chromaticism. An instance is demonstrated in Motive E of mm. 36-37, where a harmonic juxtaposition of a minor second is

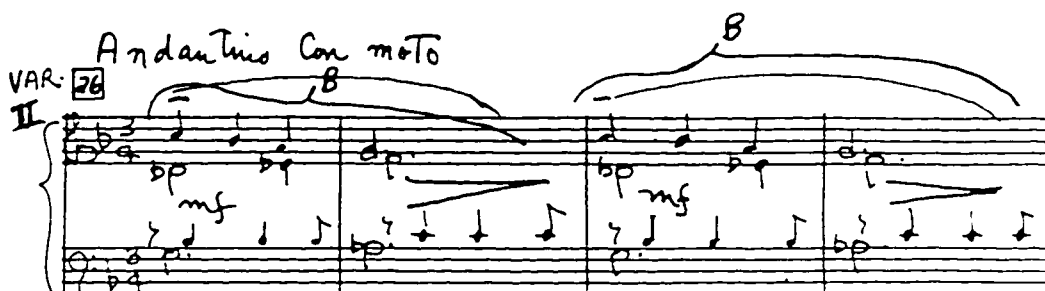
created by the note A in the soprano, and A-flat in the bass (Example 5.5).

Example 5.5, Variation II, mm. 36-37.



The Theme is no longer portrayed in its entirety, beginning with this variation. Starting with Motive B, which is now repeated (mm. 26-29), Motive A is excluded. As a result, the descending melodic contour and unresolved feeling of Motive B appear to intensify the wistful disposition of the piece. This idea is further explored with the repetition of Motive D, another descending motive (mm. 32-35). The composer deliberately draws attention to these two falling motives by incorporating *tenuto* markings (Example 5.6).

Example 5.6, Variation II, mm. 26-29, 32-35.



Example 5.6, Variation II, mm. 26-29, 32-35 (Continued).



The meditative character of this variation is further reinforced by the extended closure of Motive F (mm. 38-43). This motive was initially two measures in the Theme (mm. 11-12). However, with the B-flat pedal tone lingering in the tenor at the end, the listener's yearning for a complete resolution in the key of F-major is unfulfilled (Example 5.7).

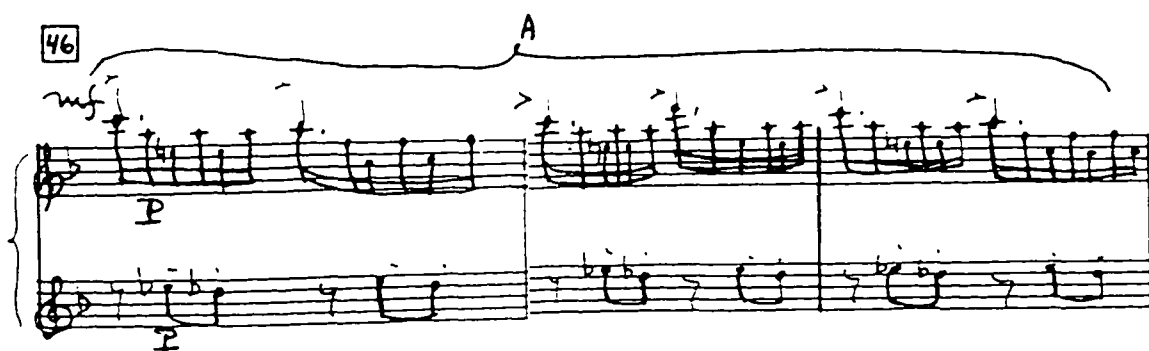
Example 5.7, Variation II, mm. 38-43.

Variation III (*Allegretto*) serves as an initial climax in the piece. Compared to the previous variations, it utilizes a vast range of the keyboard and is more complex in the texture and technical demands

on the pianist. At times, both hands play in the same clef, with brisk movement between the registers. A factor that enhances the timbre is the use of a wider palette of dynamics and articulation. Different textural layers are often notated simultaneously with contrasting dynamic indications.

The vivacious character is created with a continuous movement of sixteenth notes alternating between the hands. To contend with this new mood, the previous 3/4 time signature is converted to alternations of 6/8 and 9/8. Amidst the propelling rhythms, Motives A, B, and D of the Theme emerge. Interpretively, the notes of the folk melody are articulated with pronounced accents in the right hand (Examples 5.8, 5.9, 5.10).

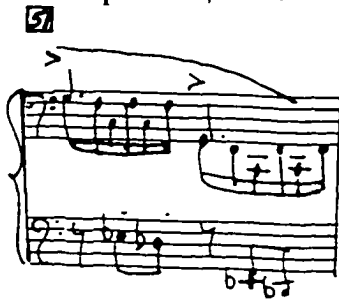
Example 5.8, Variation III, mm. 46-48.



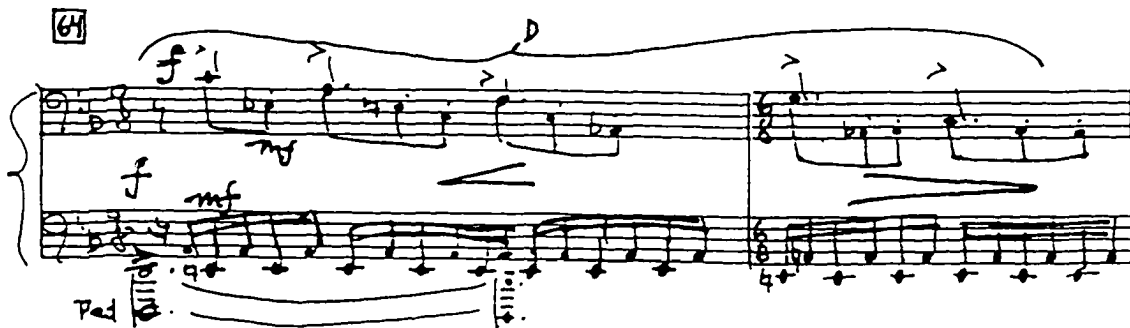
Example 5.9, Variation III, mm. 49-51.



Example 5.9, Variation III, mm. 49-51 (Continued).

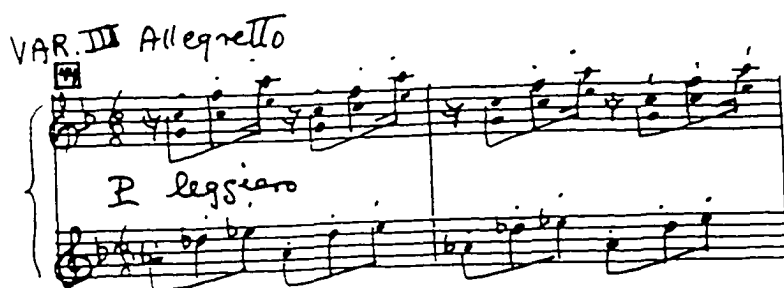


Example 5.10, Variation III, mm. 64-65.



A significant indication of musical growth in this variation is the expanded variation length from eighteen bars to thirty-three bars. Besides repeated fragments of the motives, there are two measures of introduction (mm. 44-45) and an accompanimental interlude in measures 60-61 (Example 5.11).

Example 5.11, Variation III, mm. 44-45, 60-61.



Example 5.11, Variation III, mm. 44-45, 60-61 (Continued).



A unique feature found in Variation III is the harmonic texture, constructed of stacked and broken fourths, that permeates the accompaniment of this variation. The fourths serve as a unifying factor within this variation and further suggest a reminiscent link to the opening two notes of Motive A (Example 5.12).

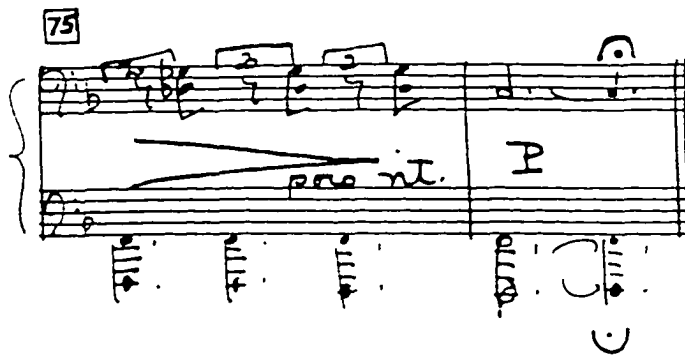
Example 5.12, Variation III, mm. 69-70.

A musical score for piano, measures 69-70. The key signature has two flats. The time signature is 6/8. Measure 69 starts with a forte (ff) dynamic and a mezzo-forte (mf) marking. The right hand plays a series of eighth notes, while the left hand plays a more complex rhythmic pattern. A slur covers measures 69 and 70. Measure 70 features a crescendo hairpin.

Throughout Variation III, there is a sense of two juxtaposed with three, promoted by the 6/8 and 9/8 time signatures. However, to intensify the postlude, the composer suddenly shifts completely into two (m. 75). The shift appears to counteract and halt the preceding musical thrust, so that another climax can possibly be attained later in the work. This variation winds down and with the notes F and C

(m. 76), hints at F-tonality. However, with the absence of A, the third, a complete resolution appears to be lacking. This seems to create a need for the piece to continue evolving and suggests the wanderer's long-term yearning for home (Example 5.13).

Example 5.13, Variation III, mm. 75-76.

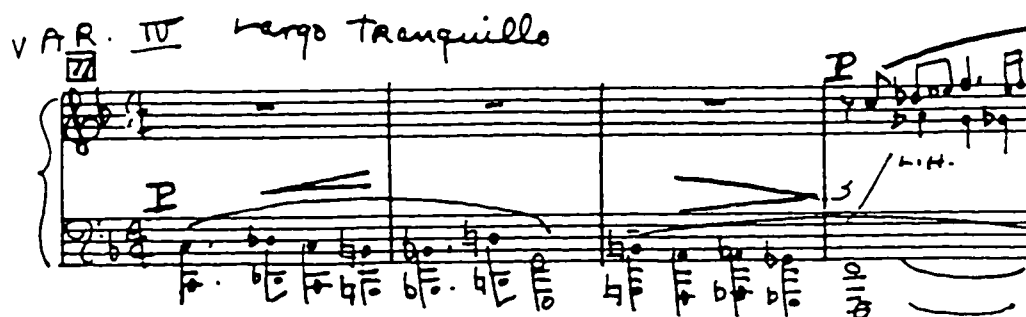


Variation IV (*Largo tranquillo*) provides an effective contrast with the previous climactic variation. This is demonstrated by the shorter length of the variation, subdued dynamics, and subtle movement between the range of the voices.

Introducing 4/4 meter for the first time in the piece, Variation IV consists of only thirteen measures, closer to the original length of the opening Theme. A serious and serene mood is created, not only with a much slower tempo, but with a dynamic range of *pianissimo* to *piano*.

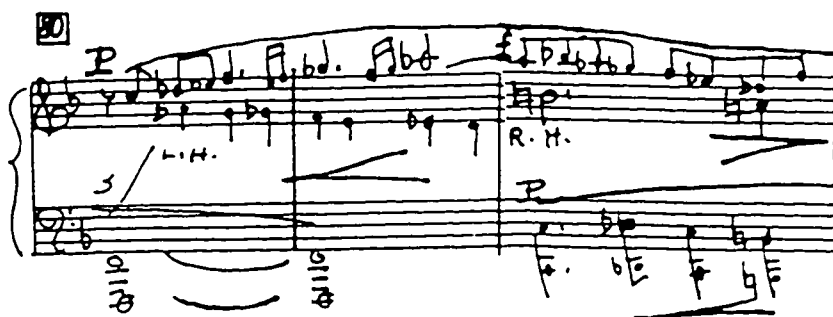
This variation explores contrapuntal writing. A repeating chromatic ground bass, broadly moving in left-hand octaves, serves as an introduction. It is based on Motives A and B (Example 5.14).

Example 5.14, Variation IV, mm. 77-80.



The alto and soprano voices present complementary chromatic lines, that often move in contrary motion (Example 5.14). Variation IV is freely composed with a subtle correspondence to the motivic materials. Although fragments of motives are insinuated in the soprano line of this variation, the application of chromaticism has disguised their individuality. In addition, a seamless musical fabric is created by staggered phrasing between the voices. For instance, with the exception of the conclusion of this variation, the ending of the ground-bass pattern always coincides in the middle of the phrases in the upper voices (Example 5.15).

Example 5.15, Variation IV, mm. 80-84.



Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is in 4/4 time. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The melody is a simple, folk-like tune. The bass line consists of a few chords and single notes. The score is written in ink on aged paper.

In terms of melodic material, a fragment of the end of Motive F and manipulations of Motives B and E are revealed in mm. 90-95. Moreover, the first three notes of Motive A are now scrambled to produce a variance that remains prominent in this variation (Example 5.16).

VAR. II Andantino con moto e grazioso

90

mf

p

p

p

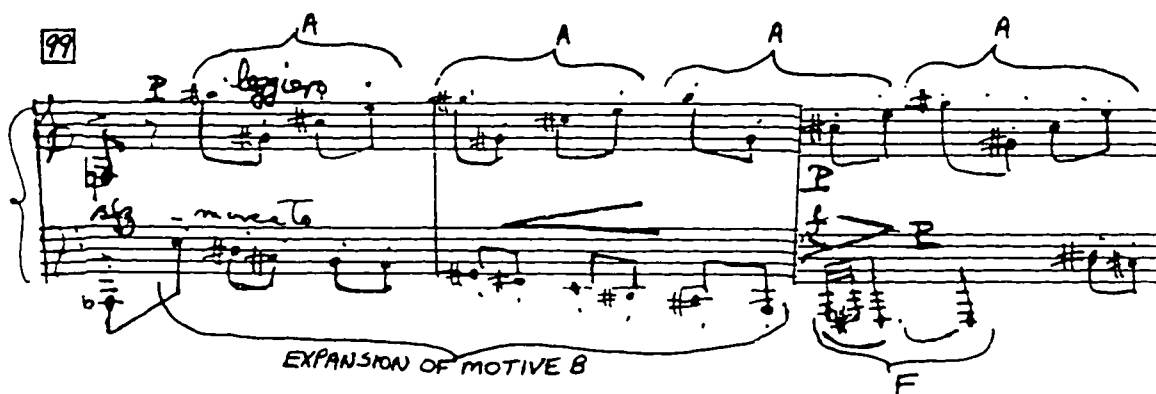
Example 5.16, Variation V, mm. 90-95 (Continued).



Chromaticism is also a prominent feature in Variation V. As illustrated in Example 5.16, the left hand moves down by half steps. In addition, dissonance creates a briskness in the timbre. Such an example is demonstrated in m. 90, with the sustained A in the treble juxtaposed with the A-flat of the bass.

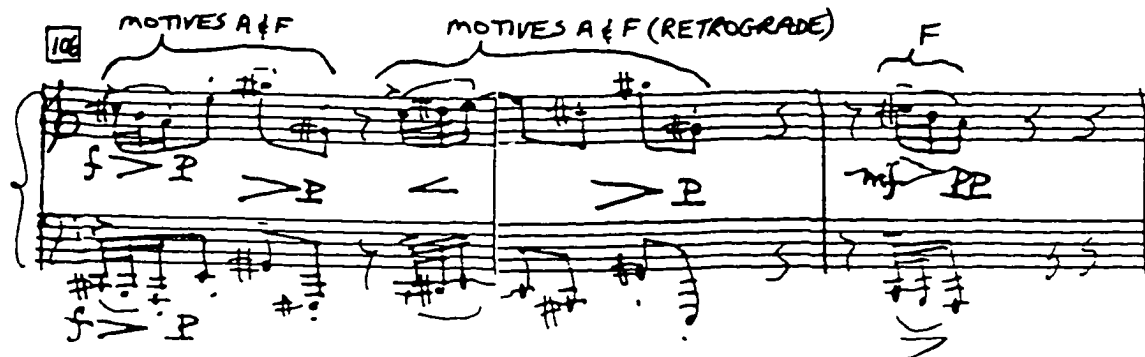
An interesting aspect of this variation is Archer's economical germinal treatment. Motivic fragments are blended in one homogeneous musical fabric. Example 5.17 exhibits the diverged fragment of Motive A repeated in the right hand, with an expansion of Motive B and the end of Motive F in the left.

Example 5.17, Variation V, mm. 99-101.



This variation also features another instance of combining motivic components, while both hands are playing in unison. The end of Motive F is combined with a curtailed fragment of Motive A (mm. 106-108). In the conclusion of the variation, the composer also manipulates the Motive F segment in retrograde (m. 106). This suggests suspense, since the piece appears to stop immediately. However, resolution is secured, when, after two beats of silence, Motive F is restated in its initial form (m. 108). This is followed by another two beats of rest, which implies musical humor once again. The silence appears to be surprisingly abrupt and spontaneous (Example 5.18).

Example 5.18, Variation V, mm. 106-08.



Variation VI (*Marziale e poco maestoso*) is a march in 4/4, distinguished by striking dotted rhythms. A whimsical character is established, with distinct dynamic contrasts and frequent movement between keyboard registers. Textures also vary, ranging from homophony to unison octave playing.

Economical germinal treatment is also demonstrated in this variation. The folk theme is presented through fragments of Motives A, B, and F, including a retrograde of Motive B (mm. 111-12). These are interlaced in the treble melody at the opening of this variation (Example 5.19).

Example 5.19, Variation VI, mm. 109-12.

VAR VI *Marziale e poco Maestoso*

The musical score for Example 5.19, Variation VI, measures 109-12, is written in 4/4 time with a key signature of one sharp (F#). The treble staff contains the melody, and the bass staff contains the accompaniment. Motives A, F, and B are marked with brackets and letters above the treble staff. A retrograde of Motive B is also indicated. Dynamics include *mf* and *p*. The piece concludes with a triplets of eighth notes.

In the climax of Variation VI, Motive E makes a prominent appearance (m. 120). With a sudden change to unison playing in the bass, the motive is repeated in a descending sequence. It is further highlighted by an accompaniment of trills and clashing seconds in the left hand (Example 5.20).

Example 5.20, Variation VI, mm. 120-22.

120

The musical score for Example 5.20, Variation VI, measures 120-22, is written in 4/4 time with a key signature of one sharp (F#). The treble staff contains the melody, and the bass staff contains the accompaniment. Motive E is marked with brackets and letters above the treble staff. The bass staff features trills and clashing seconds. Dynamics include *f* and *molto dim*. The piece concludes with a triplets of eighth notes.

In comparison to the previous variations, this is the first to stray away from the F-major tonal center established by the opening Theme. Variation VI is in G-major. However, chromaticism is utilized in such abundance that polytonal effects are created within the G-major framework. This is illustrated by the step-wise moving triads in the left hand of Example 5.19. The venture away from the original tonal center might suggest the wanderer's straying away from his home.

Archer's economy of means is further demonstrated at the end of the climax (mm. 124-26), with the repetition of the opening fragment of Motive A in exact intervallic retrograde. This reiteration not only serves as a reminder of this fragment from the opening Theme, but it is an effective link to the reappearance of the opening of this variation. A suspenseful mood is produced when this fragment is repeated three times. The retrograde and repetition of Motive A seems to intensify one's expectations of what is to come (Example 5.21).

Example 5.21, Variation VI, mm. 124-27.

RETROGRADE & REPETITION OF MOTIVE A

The image displays handwritten musical notation for two measures of a piano piece. The first system, labeled with a box containing '124', shows a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment consisting of step-wise moving triads. The second system, labeled with a box containing '126', shows the right-hand melody playing a retrograde version of Motive A, while the left-hand accompaniment continues with triads. Above the second system, the text 'RETROGRADE & REPETITION OF MOTIVE A' is written. Below both systems, the letter 'P' is written, indicating a piano dynamic.

Humor is also suggested by this variation's further use of repetition at the end (mm. 134-37). In m. 134, a G-pedal is presented in the left hand against a clashing G-sharp pedal in the right. Within the range of the two sustaining pedal tones, two different chromatic chords repeat alternately. Each reiteration appears to become more redundant, but continues to heighten one's anticipation. As the ending fades away in volume, highlighted by quarter rests slowing down the rhythm, the resolution of the dissonant collision of the pedal tones does not seem possible. Thus, a sudden final resolution to the tonic triad of G-major in a demure *pianissimo* is a subtly humorous gesture, since it is totally unexpected (Example 5.22).

Example 5.22, Variation VI, mm. 134-37.



Variation VII (*Molto largo e appassionato*) explores colorful sonorities in various registers, with prominent filled-in octaves in a contrapuntal texture. In contrast to the previous variations, the thematic material in this variation is presented in longer segments,

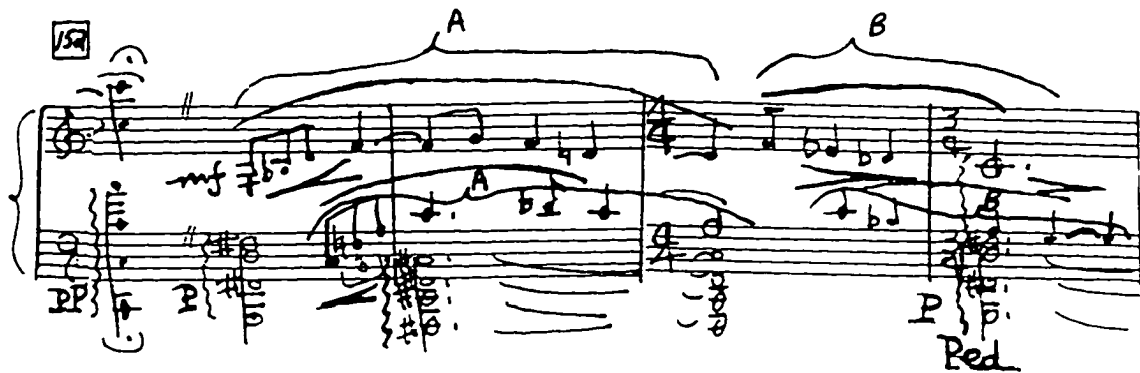
rather than short fragments. A backdrop of dark harmonies, implying an intense, brooding demeanor introduces Motive A in the treble (Example 5.23).

Example 5.23, Variation VII, mm. 138-42.



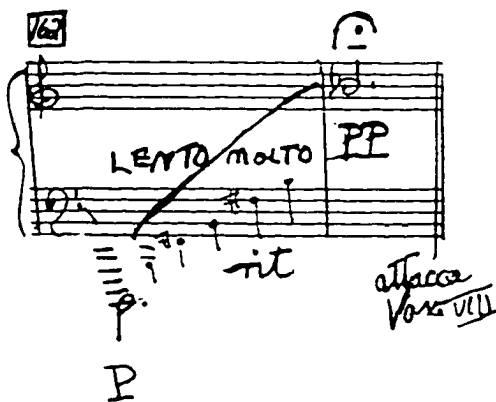
Archer's treatment of thematic material is further illustrated by counterpoint. Two-part writing is incorporated to present a canon of Motives A and B (mm. 152-55). The two voices follow each other at an interval of a fourth and a distance of a quarter beat. The canon is supported by sustained harmonies in the bass. These harmonies are not directly related to either of the tonalities of the canonic voices but instead, they serve as a chromatic pedal. Each of the notes of the chord is juxtaposed with a minor second in an upper canonic voice. The canonic fourths and chromatic harmonies create a dissonant haze of sound, that suggests the wanderer's confusion and yearning for home (Example 5.24).

Example 5.24, Variation VII, mm. 152-55.



An intriguing aspect of Variation VII is how Archer raises one's expectations at its conclusion. The penultimate bar (m. 162) closes with an ascending arpeggio from the depths of the bass, alternating between the notes B and F-sharp. A resolution to B is foreshadowed. However, the composer surprisingly closes with B-flat in the final measure. Unknown to the listener at this time, this B-flat is actually a foreshadow of the key in Variation VIII, which is to be approached *attacca* (Example 5.25).

Example 5.25, Variation VII, mm. 162-63.



Variation VIII (*Andante ma poco agitato*) provides a grand finale to the entire composition. The technical and pianistic demands are virtuosic, as they employ a wide range of the keyboard. There is a wide array of dynamic and articulative markings that enhance the timbral nuances. The musical fabric is thick, with a persistent driving momentum of thirty-second notes throughout much of the variation. In addition, the long phrases of florid thirty-second note runs and alternating accompaniment patterns serve as a harmonic background in Variation VIII (Example 5.26).

Example 5.26, Variation VIII, mm. 164-66.

VAR VIII *Andante ma poco agitato*

164

P. poco a poco cresc.

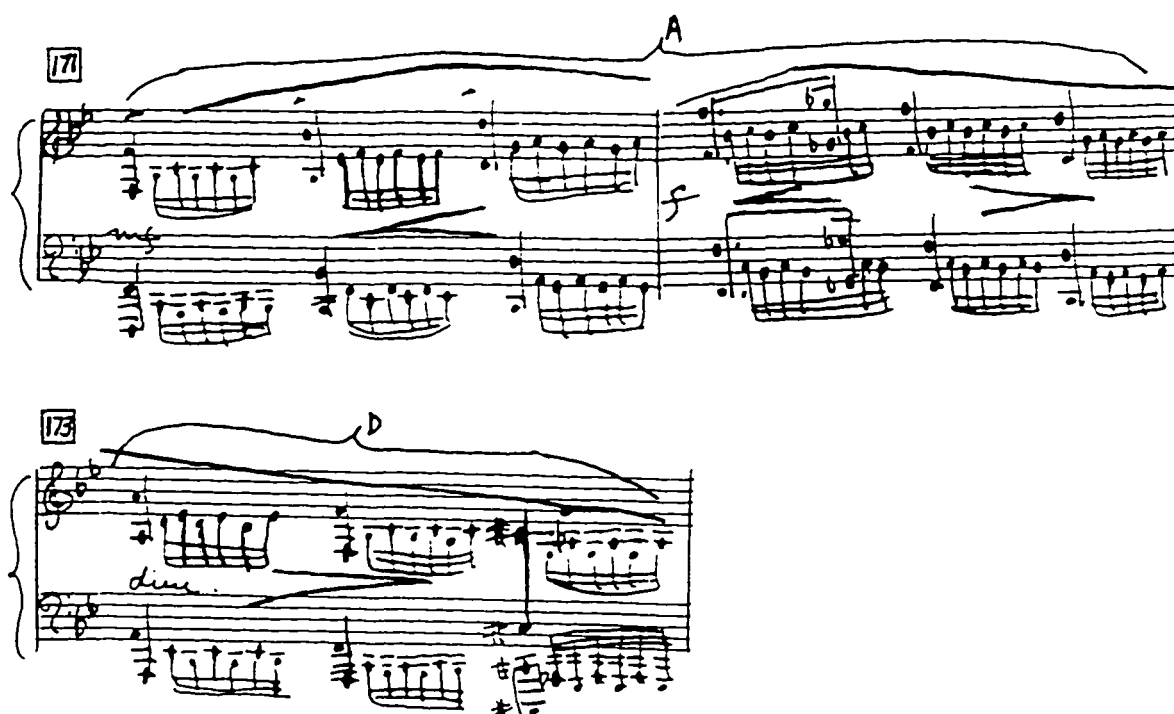
166

f *sk*

Amidst the moving thirty-second notes in both hands, a melody (m. 171) is spun-out in octaves by the right hand. Measures 171-73 reveal Motive A, combined with a fragment of Motive D. An interesting

aspect of the melody is the tendency towards a “wrong-note” effect, which also serves as a developmental device in Variation VIII. In accordance with the original version of Motive A, one expects the F (first beat) in m. 172 to ascend a major second. Instead, a minor second (G-flat) is substituted. In the following measure, Motive D is intervallically distorted by a major third and diminished fourth, instead of its thematic version of beginning with a minor third and major third. As long as “wrong-notes” are revealed, a listener’s expectations appear to be unresolved (Example 5.27).

Example 5.27, Variation VIII, mm. 171-73.



Just when the thirty-second note momentum appears to become mesmerizing, the composer presents a cascade of descending triplet octaves (m. 188). Marked *con bravura*, the octaves are reminiscent of

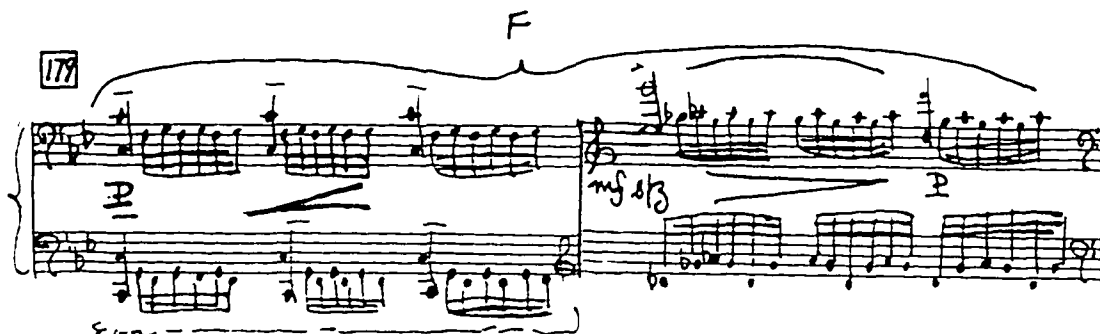
the three opening triadic notes of Motive A in a scrambled order. This displacement provides an effective lead-in to the majestic dénouement of the entire work (Example 5.28).

Example 5.28, Variation VIII, mm. 188-89.

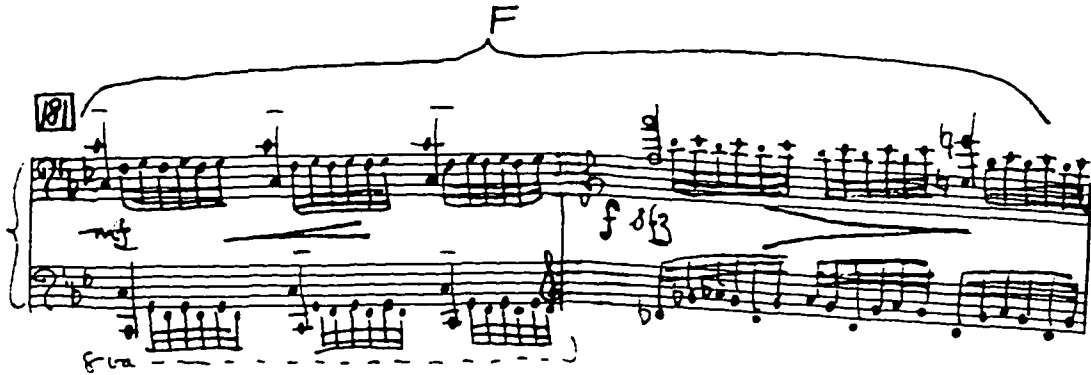


An intriguing feature is the manner in which Motive F, the closing phrase of the Theme, concludes the piece. Motive F is presented earlier in the Variation VIII, but its resolution to the final note is constantly delayed by deviations of the motivic notes. Again, a “wrong-note” effect is created (Example 5.29).

Example 5.29, Variation VIII, mm. 179-82.

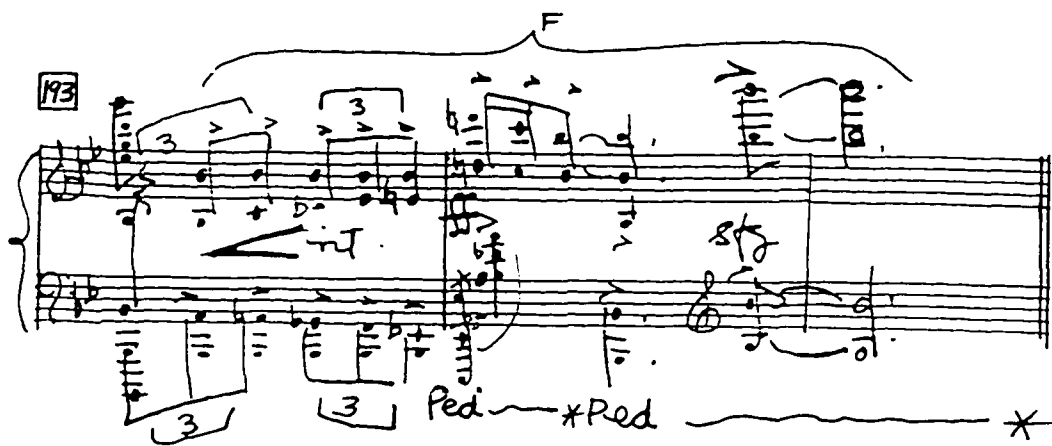


Example 5.29, Variation VIII, mm. 179-82 (Continued).



The suspense produced by the unresolved Motive F (mm. 179-82) is maintained until the end of the work, where the motive finally resolves down to the tonic note. The grandiose ending in the high treble suggests that the wanderer depicted in the folk song, Là-Haut sur ces montagnes, has finally returned to the comfort and security of his home in the mountains (Example 5.30).

Example 5.30, Variation VIII, mm. 193-95.



Teaching and Performance Suggestions

Throughout Theme and Variations on Là-Haut sur ces montagnes, the wide variety of musical contrasts promotes pianistic versatility for early-advanced pianists. Such factors include the range of textures, tonal centers, dynamic nuances, rhythms, articulations, characters, and keyboard registers. This piece requires the ability to switch moods with agility and to maintain a focus on the changing factors, since the clear portrayal of each variation is important. A suggested guideline for playing is to keep thinking ahead as to which specific musical aspects contribute to the unique style of each individual variation. This approach might help to promote fluency and a smoother transition between the contrasts of the variations.

As a set of variations, the manipulation of the Theme is the musical essence of this work. Therefore, it is important to voice the soprano melody of the Theme with great clarity, since it spins out the perception of the subsequent variations. With the perpetual unfolding of textures, being able to distinguish what is foreground and background is imperative. An instance that demands special attention to voicing and musical balance are the intertwined sixteenth-note accompaniment and melodic figures of Variations III and VIII. To engender a more directed flow of the melodic line, isolated practice of the melody, while focusing on its contours and goals within the long phrases, is recommended. Amidst the quick moving accompaniment,

the exaggeration of dynamics in the melody, slightly louder than the other voices, would also further enhance its projection.

In addition, there are instances where one hand is required to execute two voices simultaneously, such as the contrapuntal writing of Variations IV and VII. Rehearsing the different musical lines separately might reinforce the coordination and understanding of the unique identity of each voice. When the multiple voices are played together, attention to the textural balance and projection of the motives are essential. In bringing out the soprano line in the contrapuntal texture of the right hand, a suggested approach is to slightly lean the weight of the hand sideways toward the top of the chord.

The phrasing of each variation also deserves attention. For example, the prolonged phrases of Variations III, IV, and VIII are a result of the extension of motivic cells. In contrast, Variations V and VI, which tend to use shorter fragments of the motives, are constructed with less lengthy phrases. Phrasing might be considered as a grammatical mark in the music that punctuates the syntax and smooth flow of a melodic idea. With regard to shaping melodic contours and gauging the momentum of Theme and Variations on Là-Haut sur ces montagnes, it might be helpful for the pianist to realize that phrases are always moving in a direction, either towards a point of tension or a point of release.

The concept of rhythm is another essential aspect in this piece. There is a wide array of meters, note values, and tempi for the pianist

to incorporate. Some of the rhythmic challenges include the fitting together of two *versus* three in Variation I. Besides practicing the piece with the metronome, tapping the rhythm of one hand at a steady pulse, while playing the other might further encourage the coordination of the two hands.

The quick, moving note values in Variations III and VIII, and the accuracy of the thirty-seconds in Variation V may also initiate rhythmic difficulties. In aiming for a controlled, even tone and steady tempo, it might be useful for the pianist to vary the rhythm of a passage in practicing. In these three variations, the chains of sixteenth or thirty-second notes can be rehearsed in dotted rhythms. In the case of the dotted rhythms in Variation VI, the values of the dotted-eighth and sixteenth-note patterns might be reversed in practice to promote rhythmic security.

It is also significant to notice whether the nature of a variation is rhythmically strict or flexible. For instance, the buoyant spirit of Variation V and the march in Variation VI would demand a much more steadfast approach to rhythm. In comparison, the lyrical, flowing character of Variations I and II might incorporate more rubato and flexibility.

An effective approach in determining the tempo and character of a variation is to pay close attention to the composer's expressive indications at the beginning of each variation. In addition, Archer has indicated precise interpretive markings throughout this work, ranging

from dynamics to distinct articulation. To reflect the composer's genuine intentions and to manifest all of the musical nuances contained in Theme and Variations on Là-Haut sur ces montagnes, a well-defined amplification of the markings is recommended. Just as a convincing stage actor exaggerates his gestures and enunciation of speech, so can a pianist benefit from explicitly expressing the interpretation of a piece. It is these interpretive indications that enable the music to have spirit and soul.

This work employs a broad range of technical demands for the pianist. Elements include the intricate, coordinated hand alternations of Variations III and VIII, the hand crossings of Variations III and VI, and the wide leaps of Variations VI and VIII. In these instances, slow initial practice with separate hands might be helpful in eventually fitting the different elements together with accuracy. In addition, this approach allows the pianist to think ahead and encourages a more secure kinesthetic feel of the physical motions.

The rolled chords of Variation VII might also create a challenge because of the wide stretches. A suggested approach to avoid physical tension is to pivot the wrist between each note, thus transferring weight from finger to finger. This also enables the hand to gradually expand between the intervals as each note is played, rather than keeping the hand outstretched for the entire chord.

In playing Theme and Variations on Là-Haut sur ces montagnes, it is useful to realize how Archer incorporates and manipulates the

various thematic motives and fragments throughout the composition. However, it is even more essential to think about how each unique variation contributes to the evolution of the entire piece. In doing so, one might gain an enriched understanding of overall musical interpretation. As illustrated in the preceding section of this chapter, there is a programmatic link that is elicited by the narrative of the French-Canadian folksong. In addition, this piece suggests a call to remembrance of one's own search for a home and the difficulties and homesickness engendered, when that search is challenged. As such, it draws the performer and the listener into an interaction with the musical journey.

CHAPTER VI

FOUR BAGATELLES FOR PIANO

Introduction

The Four Bagatelles for Piano²¹⁶ were composed in 1977, when Archer was a professor at the University of Alberta in Edmonton, Canada. During her compositional phase from 1966 to 1978, the composer demonstrated an aesthetic predilection for a significantly more expressionistic and chromatic style. About the free tonality of this work, Archer remarks, "I don't stick to one tonal center. I just naturally go from one center to another."²¹⁷

This set of pieces is appropriate for the advanced performer. Each bagatelle evokes a different temperament that is specifically depicted by the title. Archer explores a wide array of musical parameters and pianistic techniques in expressing each of these distinct moods. Each piece can stand on its own, but adheres together as a set most effectively.²¹⁸

²¹⁶Violet Archer, Four Bagatelles for Piano, (Waterloo, ON: Waterloo Music Company Ltd., 1979).

²¹⁷Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 19 June 1996.

²¹⁸*Ibid.*

"Forceful"

Structural Analysis

The first bagatelle suggests relentless intensity with its impetuous melodies and constant fluctuations of various musical aspects. Although there are elements that bond the piece together, it predominantly consists of a continuous unfolding of events, ending with a slight reminiscence of the opening. The structure of "Forceful" can be regarded as chain form, which is the author's term for a through-composed sequence of contrasting musical materials and events.

Table 6.1, Structural Analysis of "Forceful" (Chain Form).

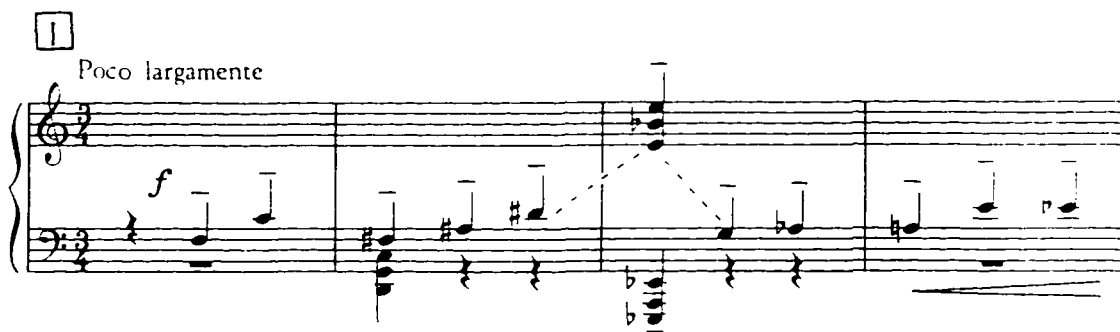
<u>SECTIONS</u>	<u>MEASURES</u>	<u>SPECIAL FEATURES</u>
SECTION A	mm. 1-8	<i>Poco largamente</i> Melodic material interwoven between the two hands Irregular phrase lengths Motivic 2nds and 3rds Harmony based on 7ths and 8ths, with filled-in 4ths or 5ths
SECTION B	mm. 9-23	Agitation and intensity builds to a dramatic climax Fluctuating textures, tempi, time signatures, rhythms, and harmonic punctuation Irregular phrase lengths Extreme registers Motivic 2nds and 3rds Harmony based on 7ths and 8ths, with filled-in 4ths or 5ths

Table 6.1, Structural Analysis of "Forceful" (Chain Form) - Continued.

SECTION C	mm. 24-39	<i>Andante</i> Aftermath of climax - subsiding volatility Sparse texture Tempo fluctuations Reiteration of the opening (mm. 1-3) in mm. 30-32
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In Section A (mm. 1-8), a broad, forceful melody is immediately presented in single notes. Interwoven between the two hands, it is denoted with *tenuto* markings and punctuated with chords. The harmonies of this piece are comprised of sevenths or octaves, with an additional fourth or fifth above the root. Agitation is implied by the appearance of an assertive sixteenth-note melodic line, interrupted by heavy chords. The seconds and thirds in the melodic line become significant cells that unify the piece. Not only is the mood of the piece initially revealed in Section A, but there appears to be an escalating drive toward a climax (Example 6.1).

Example 6.1, "Forceful," mm. 1-8.



Example 6.1, "Forceful," mm. 1-8 (Continued).



Section B (mm. 9-23) further illustrates the relentless intensity with frequent fluctuations of tempi, time signatures, textures, harmony, and rhythm. Archer states, "This is a very rhythmic piece, but it is not at all uniform in this respect."²¹⁹ The pulse of the harmonic chord punctuations is sporadic, thus preventing any sense of stability. In addition, there are irregular phrases and a varying homophonic texture. (Example 6.2).

Example 6.2, "Forceful," mm. 13-20.



²¹⁹Ibid.

Example 6.2, "Forceful," mm. 13-20 (Continued).



A significant feature of Section B is the climax of the piece, attained in mm. 18-20. An ascending melody (mm. 17-18) suddenly leads to high treble octaves, juxtaposed with chords in the low bass. The outcry of the climax is implied by the simultaneous incorporation of extreme registers in each hand and the dynamic peak of *fortissimo*. This is further heightened by the *allargando* and *fermata* indications, that serve to intensify what is yet to come.

Despite the broadening of the previous measures, the tapering of the climax (mm. 21-23) is marked *più mosso* and *a tempo*. The creeping sixteenth notes, based on seconds and thirds, are reminiscent of Section A. Once again, the changing meters and irregular *tenuto* markings on the ends of the measures appear to cultivate a sense of instability. The tempo is also uncertain, as a *poco ritardando* indication unexpectedly appears during the last two beats of m. 23. These fluctuations further suggest how the mood will continue to unfold (Example 6.3).

Example 6.3, "Forceful," mm. 21-23.

21 *Più mosso* (♩=100)

Section C (mm. 24-39) represents the aftermath of the climax. A sparse texture is created with long, sustained notes in the right hand and sporadic chord interjections in the left hand. Measure 27 exhibits a melody based on the intervallic building blocks of the piece. Although tempo fluctuations still frequently occur, the preceding turbulence appears to have become somewhat sedated by thinning of textures and less variety in note values (Example 6.4).

Example 6.4, "Forceful," mm. 24-29.

24 *Andante*

27 *Tempo I*

The explosive reiteration of the opening three measures of the piece suddenly disturbs the serenity (mm. 30-32). The two quarter rests (m. 32) heighten the suspense, as if the course of the returning fury has suddenly been interrupted. There is a suggestion of a return to the opening melody with the presentation of the next two consecutive notes, G and A-flat (mm. 33-34). However, they appear in dotted-half notes instead of quarter notes as before. The forceful character and momentum has dwindled, but the pulsation continues with the periodic, punctuating bass octaves at the end of the piece.

The composer has indicated that the sustained, fading A-flat of the right hand is to be held indefinitely until the sound disappears, permitting the listener to have a moment of afterthought. The forceful nature of the bagatelle has been musically revealed in what appears to be an abrupt, assertive manner. Unknown to the listener, the placidness creates a backdrop for the contrasting temperament of the second bagatelle.

Teaching and Performance Suggestions

In playing the Four Bagatelles for Piano, it is important to realize the specific, distinctive mood that each piece portrays. To generate that particular character and make it evolve in the composition, one might try to attain a personal connection with the emotion. The result

will be a more enhanced and personally involved perception and interpretation of the piece.

As illustrated in the structural analysis, the vehement journey of "Forceful" escalates in volatility toward the climax, but the fury eventually subsides. It is interesting to consider how different musical parameters have been manipulated to provoke the feelings of agitation and restlessness. Elements such as the texture, rhythm, time signature, tempo, articulation, harmony, and register are always changing. The lengths of phrases are irregular and a consistent pulse is non-existent. These aspects are particularly evident in the mounting tension toward the climax and its release (mm. 17-23). It is essential for the pianist to be observant and versatile in catering to the frequent fluctuations that are characteristic of this bagatelle.

Because of the nature of "Forceful," the accents and *tenuto* markings are especially vital to its tone. The differentiation of these articulation markings is important, especially when they are juxtaposed, as in mm. 31-32. *Tenuto* indications might be considered as a slightly longer sustain into the keys, with a detached touch between the notes. Accents may be approached with heavier weight and a quicker release from the impact. Touches of pedal might also be applied on the *tenuto* and accented chords to enhance the tone. Contrast is created by passages denoted with *legato* phrasing. In the chromatic sixteenth-note passages, such as mm. 5-8, a consistent transfer of finger weight between each note may encourage clear enunciation.

The dynamics of this piece range from *mezzo forte* to *fortissimo*. A suggested approach is to exaggerate the dynamics and strive for as broad a contrast within that range as possible. Archer remarks that this particular piece "requires strength and firmness and deliberation without being harsh and percussive."²²⁰ A consideration for the pianist is to carefully gauge the dynamic escalation toward the climax (mm. 18-20) in Section B. Starting at *mezzo forte*, there are several indications for *crescendo* and *decrescendo* that can effectively highlight the melodic contours in building to the *fortissimo* in m. 20.

A wide span of the keyboard is utilized in "Forceful," with frequent clef changes. At times, both hands play simultaneously in the same clef. The pianist must be agile to meet the technical demands of wide chordal leaps between different registers. Sitting at a comfortable distance that allows mobility and peripheral vision of the entire keyboard is an important factor. Initial slow practice also gives an opportunity for the pianist to think and kinesthetically plan ahead as to the placement of each hand. It promotes note accuracy and fluency. In mm. 19-20, a practice approach that might help to facilitate the left-hand leaps is to initially leave out the middle note of the chords on beat two. In rehearsing the outer two notes, the locale of the first and fifth fingers, which can be regarded as anchoring fingers, may be reinforced.

²²⁰Violet Archer, Four Bagatelles for Piano, (Waterloo, ON: Waterloo Music Company Ltd., 1979), Preface.

"Capricious"

Structural Analysis

The musical elements of "Capricious" continually unfold in an unpredictable manner. However, unifying devices, such as recurring motives and a basic eighth-note pulse, aid the listener in grasping the underlying concepts of the work. The structure can be regarded as chain form, with each section depicting a subsequent perspective of the mood.

Table 6.2, Structural Analysis of "Capricious" (Chain Form).

<u>SECTIONS</u>	<u>MEASURES</u>	<u>SPECIAL FEATURES</u>
SECTION A	mm. 1-15	<i>Allegretto giocoso e leggiro</i> Jaunty and well-humored mood revealed through polytonality Motives A, B, C, and D established Prominent fourths and fifths Manipulation of Motives A and D
SECTION B	mm. 16-26	Meters begin to fluctuate Increased whimsical liberties with registers, meters and dynamics Fourth and fifths remain prominent Expansion to wider registers Motive A highlighted by octave displacement, registral leaps and dynamic juxtaposition Foreshadowing of the interval of a seventh

Table 6.2, Structural Analysis of “Capricious” (Chain Form) - Continued.

SECTION C	mm. 27-48	<i>Meno mosso, grazioso</i> Musical parameters continue to build toward a climax Continued meter changes Seconds and sevenths attain temporary focus Thirds and sixths predominate Motives B, C, and D manipulated Climax intensified by <i>poco a poco accelerando</i> and <i>hemiola</i>
SECTION D	mm. 49-62	<i>Tempo I (a tempo)</i> Aftermath of the climax imitation of mm. 1-2, with registral and rhythmic manipulations Erratic meter fluctuations Motives A, B, and D manipulated Subdued dynamics Texture thins

Section A (mm. 1-15) presents a homophonic texture with a jaunty melodic line in the treble and punctuating *staccatos* in the bass. Particular cells (Motives A, B, C, and D) are identified in mm. 1-6, as they will play significant roles as “Capricious” evolves. Motive A presents the angular melody in the right hand of mm. 1-2. Motive B is a reiterated off-beat *staccato* chord accompaniment pattern that is comprised of harmonic fourths and fifths above a root, in the left hand of mm. 1-2. Motive C denotes a repetition of alternating seconds in the right hand of m. 3. Motive D (m. 5) is a pattern of a sustained

whole note in the soprano, with parallel *staccato* fifths ascending underneath.

The short phrases, diversity of articulation, and rapid juxtaposition of motivic materials suggest hyperactivity. There is an emphasis on fourths and fifths, which intertwine in the fabric of Motive A and serve as the intervallic chordal basis for Motive B. In Motive D, the presence of sequential parallel fifths seem to mock traditional harmony (Example 6.5).

Example 6.5, "Capricious," mm. 1-6.

1 Allegretto giocoso e leggero A

mf

4 B

f

p

p5

f

p

Humor is immediately suggested in Section A through polytonality. Measure 9 imitates the opening bar, featuring Motives A and B, except that both of the hands are a step higher than m. 1. The music seems to suggest that a mistake has been made. The first note of the melody is missing, because another apparent attempt to imitate the opening bar is made in m. 10. The left hand (m. 10) reverts to the

original chord (E-A-B), as found in the opening of the piece, but the right-hand melody remains a half-step higher, oblivious to the adjustment in the bass. As illustrated by the last two beats of m. 10, the left-hand accompaniment moves up a whole step again to try to match the right hand. However, in m. 11, the accompaniment suddenly falls back to its previous harmony (Example 6.6).

Example 6.6, "Capricious," mm. 9-11.



Light-hearted animation is further implied in Section A, with the consecutive presentations of Motive D (mm. 12-15). This seems haphazard, since every appearance is cast in a different tonality. During the third reiteration (mm. 14-15), the tapering dynamics, slowing tempo, and a breath marking foreshadow a change (Example 6.7).

Example 6.7, "Capricious," mm. 12-15.

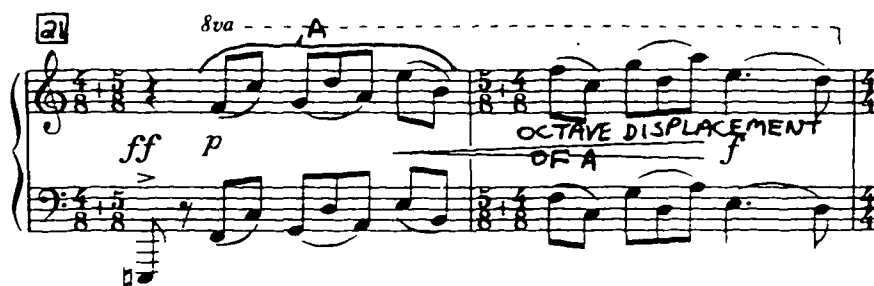


Section B (mm. 16-26) builds upon the vitality of the preceding section. The fourths and fifths remain as a prominent, stabilizing factor, although there are changes in other musical parameters. Utilization of the keyboard register expands, meter fluctuates, and contrasting dynamics are juxtaposed in close proximity. When an altered form of Motive A is recalled in m. 21, it is treated with octave displacement in the following bar, intensified with a unexpected leap between registers and the dynamic change from *fortissimo* to *piano* (Example 6.8).

Example 6.8, "Capricious," mm. 19-22.



Example 6.8, "Capricious," mm. 19-22 (Continued).



The fleeting nature of the "Capricious" character is further demonstrated at the conclusion of Section B. As in the previous section, the momentum temporarily seems to wane. In mm. 25-26, Motive D is presented and then imitated in different octaves by the left hand. The end of m. 26 is a significant point, as the dynamic enhancement of *fortissimo* and *decrescendo* on the seventh between B and C act as an important foreshadow of what is to come motivically (Example 6.9).

Example 6.9, "Capricious," mm. 25-26.



Section C (mm. 27-48) is initially marked *Meno mosso, grazioso*. This marking gives an opportunity for the brisk energy to regenerate later in the piece. As foreshadowed in the closing of Section B, the

seventh and its inversion, the second, appear at the onset of the melody (m. 27). The alternating seconds of Motive C are presented in the right hand, while Motive B continues to provide accompanimental support (Example 6.10).

Example 6.10, "Capricious," mm. 27-30.

Portraying the bagatelle's capricious nature, the sevenths are soon replaced by sixths, which leap consistently by thirds in the treble (m. 38). Thus, the relationship of intervallic inversion is still maintained. Although an eighth-note pulse remains constant through the changing time signatures, the perception of it becomes blurred. Such an instance is illustrated by a *hemiola* in m. 45. In the previous bar of 6/8 meter, a three-beat momentum is felt. However, with the right-hand quarter-note chords presented in m. 45, there is a sudden shift to a two-beat sensation. The *hemiola* coincides with a *poco a poco*

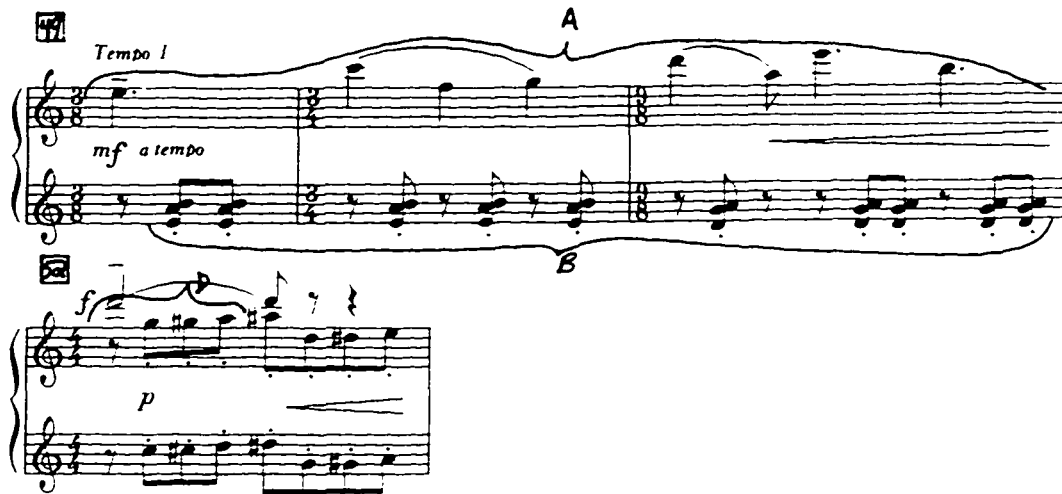
accelerando indication, which heightens the climactic outburst on Motive D in m. 47 (Example 6.11).

Example 6.11, "Capricious," mm. 44-47.

The musical score for Example 6.11, "Capricious," measures 44-47, is presented in two systems. The first system (measures 44-45) is in 6/8 time and begins with a mezzo-forte (*mf*) dynamic. The right hand plays chords, while the left hand plays a rhythmic pattern of eighth notes. The instruction *poco a poco accel.* is written above the right hand staff in measure 45. The second system (measures 46-47) continues the piece. Measure 46 starts with a forte (*f*) dynamic, and measure 47 features a fortissimo (*ff*) dynamic and Motive D, which is a four-note ascending scale. The key signature has one sharp (F#).

The *accelerando* ends with the beginning of Section D (mm. 49-62) at the *Tempo I (a tempo)* marking. Excitement winds down as a reiteration of the opening two measures of the piece appears an octave higher (m. 49-51). In these two measures, rhythmic values and time signatures have been altered so that the length of the passage featuring Motives A and B is slightly longer. Motive D is further explored in Section D (mm. 52-54 and m. 57). Although the dynamics have become more subdued, a sense of animated energy is maintained by the articulation and rhythmic variety in the motives. As evident in mm. 49-52, the fluctuation of meters has become even more frequent, with a change in every measure. Nine different meters are incorporated throughout this bagatelle (Example 6.12).

Example 6.12, "Capricious," mm. 49-52.



The conclusion of "Capricious" combines the various intervallic focuses previously used, without particular favor to any one of them. Earlier, the endings of Sections A and B served as links to their ensuing sections, with indications of *poco ritardando* and *molto ritardando*. In contrast, the ending of Section D is marked *senza ritardando* (m. 61). With the texture having become more sparse and the dynamic marking of *mezzo piano* subsiding to a *pianissimo*, the whimsical disposition tapers off, leaving the impression that it has suddenly vanished into thin air (Example 6.13).

Example 6.13, "Capricious," mm. 60-62.



Teaching and Performance Suggestions

To portray the “Capricious” temperament of this piece effectively, it is beneficial to realize how musical elements are manipulated. Rhythm, meter, register, dynamics, irregular phrase length, and tempo continue to change throughout. In contrast, there are also consistent trends that permeate the piece, such as intervallic relationships.

With the many fluctuations in the piece, it is essential to consider the direction of the musical line in each phrase, as well as the way phrases fit into the larger context of the piece. With so much perpetual unfolding throughout the piece, close attention to the varying textures is recommended. The predominantly homophonic texture necessitates a balance between the foreground and background. Motive D especially requires careful voicing. In each of its appearances, such as mm. 5-6, the soprano line is marked *forte*, with the other voices serving as accompaniment in a subdued dynamic level. It is important to project the A-flat whole note in the soprano, so that its volume remains audible despite the moving voices underneath. The projection of the soprano might be facilitated by slightly leaning the weight of the right hand toward the fifth finger.

Articulation plays an integral role in depicting the whimsical light-heartedness of “Capricious.” Specific markings are indicated throughout. Often, contrasting articulation is simultaneously juxtaposed in each hand. In mm. 1-2, the *legato* of Motive A in the right

hand is contrasted with the *staccato* chords of Motive B in the left hand. The *staccato* accompaniment of Motive B requires careful attention, so that the notes in the left hand are depressed simultaneously. Practicing the hands separately with an attentive ear to phrasing, and exaggerating the enunciation of the notes will enhance the spirit of the piece. In m. 30, slurs and *tenuto* markings in the right hand are cast with *staccatos* in the left hand. In achieving a crisp *staccato* tone, playing the chords with an upward, gripping finger motion is suggested. Archer states that this piece "requires lightness and control, involving legato accompanied by *staccato*. It requires sensitivity to rhythmic changes."²²¹

The diverse note values and syncopation devices cast in different patterns require attention to the constant rhythmic alterations. At times, the right hand itself incorporates two simultaneous musical lines in different note values. An example is Motive D, as initially found in mm. 5-6. Practicing each line separately and then playing them together might encourage rhythmic accuracy and a secure kinesthetic feeling. Because the two hands are also frequently contrasting in their roles, coordination between them may be a challenge. Instances are the the *hemiola* (m. 45) and constantly changing note values throughout the bagatelle. Tapping the rhythms of both hands, perhaps on a tabletop, would help to enforce and

²²¹*Ibid.*

facilitate the coordination. In addition, the rhythm of one hand can be tapped while the other is played on the piano or sung.

An important feature of "Capricious" is that the metric pulse becomes more erratic as the sense of spontaneity escalates. Although the time signature is constantly altered, a basic eighth-note pulse is the common thread throughout the bagatelle. The challenge for the pianist is to maintain a steady eighth-note pulse as the meters shift. Such an example is the transition between m. 20 and m. 21, which shifts from 4/4 to $4/8 + 5/8$ meter. A consistent regard and counting of eighth notes is recommended.

It is crucial to realize that, in certain measures, Archer directly indicates how a compound meter is to be perceived. For instance, as illustrated in Example 6.10 at the beginning of Section C (m. 27), the meter of 6/8 should be regarded as $2/8 + 4/8$. This marking is practical and helpful in distinguishing the different segments of the Motives B and C in the measure. In addition, the *Meno mosso, grazioso* indication (m. 27) is crucial to the interpretation of "Capricious." By subduing the momentum, a more effective climax might be achieved at the end of Section C. This marking in m. 27 enhances the *poco a poco accelerando* marking (m. 45), which precedes the climactic outburst in m. 47.

There are numerous technical demands for the player. A wide range of the keyboard is utilized and there are often clef changes notated. Agility is required to accomplish the active motion in

“Capricious.” A challenge might be the consecutive left-hand leaps of fifths (F-B-flat-E-flat) in mm. 5 and 6. In aiming for relaxed playing and a smooth transfer of weight, pivoting the wrist between each note is recommended. As a result, the hand gradually expands to reach each key, rather than remaining outstretched. Hand crossings also may pose a technical difficulty. In mm. 25-26, there is a wide left-hand crossing between the bass F and treble D-sharp. Isolated practice of these two notes between the two different registers is suggested. A relaxed physical approach and slow practice not only encourages the pianist to think ahead and be kinesthetically prepared, but also reinforces fluency and facility.

Another technical challenge is the octave slurs in the left hand, such as m. 38. In aiming for a relaxed hand position, a recommended fingering is to play E, the first note of the slur with the fifth finger, followed by the thumb playing D and E simultaneously. A suggested approach to clear articulation might be to regard the slur and the subsequent *staccato* as a physical motion of down-up-up. A drop of weight into the keybed on the first note of the slur is followed by an upward lift out of the keys on the release of the second note, and on the ensuing *staccato*.

"Introspective"

Structural Analysis

"Introspective" consists of a link of unfolding episodes, that constitute chain form. In this compact piece, the cultivation of a searching inner journey into one's self and its illuminating resolution are suggested.

Table 6.3, Structural Analysis of "Introspective" (Chain Form).

<u>SECTIONS</u>	<u>MEASURES</u>	<u>SPECIAL FEATURES</u>
SECTION A	mm. 1-12	<i>Molto largo, espressivo</i> Introverted musing of a personal quest Chromaticism Changing meters Compact intervals - no wider than fifths; seconds are prominent Quartal harmonies in the left hand; melody in the right hand Motives A, B, and C introduced Becomes less compact as the span of registers gradually expand and seconds are inverted to sevenths Rising seconds (Motive B) at phrase ends symbolize feelings of unrest
SECTION B	mm. 12-23	Opposite perspective about the personal search Changing meters Texture is reversed, with quartal harmonies in the right hand and melody in the left hand

Table 6.3, Structural Analysis of “Introductory” (Chain Form) -
Continued.

		<p>Aim for personal insight and resolution</p> <p>Motives A and C present</p> <p>Foreshadowing thoughts of the climax: Motive B (rising seconds) is inverted and quartal harmonies begin to stack</p> <p>Consonant intervallic sixths start to appear</p>
SECTION C	mm. 24-35	<p><i>Più largo</i></p> <p>Climactic enlightenment of the personal search; extroverted mood attained</p> <p>Changing meters</p> <p>Fullest texture in the piece</p> <p>Harmonic octaves appear</p> <p>Consonant sixths and inverted thirds</p> <p>Stacked quartal harmonies</p> <p>Extreme span of registers and wide leaps in the left hand</p> <p>Rising seconds (Motive B) resolve as falling seconds and appear as inverted sevenths</p> <p>Reminiscence of the rising, unresolved second (Motive B)</p> <p>Prominent musical fabric of stacked, sustained quartal harmonies symbolize the inner heart around which everything revolves</p>

Section A (mm. 1-12) conveys a reticent character with a sparse contemplative treble melody, chromaticism, and small intervals. The interval of a second is prominent in this section. A further sense of introverted musing is suggested by the tempo liberty of *poco rubato* (m. 6). At the opening, the melody is monophonic, but it is soon supported by quartal harmonies in the bass. Specific musical elements (Motives A, B, and C) are identified in mm. 1-6 and they are continuously distinguished throughout the piece. Motive A contains the quartal harmonies. Motive B is an ascending second, with a repetition of the upper note. Motive C is an ascending melodic fragment (Example 6.14).

Example 6.14, "Introspective," mm. 1-6.

Molto largo, espressivo

The musical score for Example 6.14, "Introspective," mm. 1-6, is presented in three systems. The first system (mm. 1-2) is marked *mp* and *poco rubato*. The second system (mm. 3-4) is marked *mf* and *a tempo*. The third system (mm. 5-6) is marked *poco rubato*. Motive A is identified in mm. 1-2, Motive B in mm. 3-4, and Motive C in mm. 5-6. The score includes various musical notations such as notes, rests, and dynamic markings.

As illustrated by Examples 6.14 and 6.15, the ascending second of Motive B remains prominent throughout Section A. It specifically occurs at the ends of phrases. A descending second often conveys a feeling of satisfactory resolution. However, in this case, the upward tilting and resignation on the upper note of the second suggests an unresolved feeling. Toward the end of Section A, the musing becomes less introverted, as implied by the gradual expansion of register and inversion of seconds to sevenths (mm. 8-10). The sevenths in mm. 8-10 are presented over the quartal harmonies in the bass and half-step motion in the alto (Example 6.15).

Example 6.15, "Introspective," mm. 8-12.

Section B (mm. 12-23) suggests an opposite perspective in the personal search. The voicing is reversed, with quartal harmonies in the right hand supporting a melody in the bass. Initially presented in the

right hand (m. 6), Motive C (mm. 15, 17-18) now appears in the left hand (Example 6.16).

Example 6.16, "Introspective," mm. 14-18.

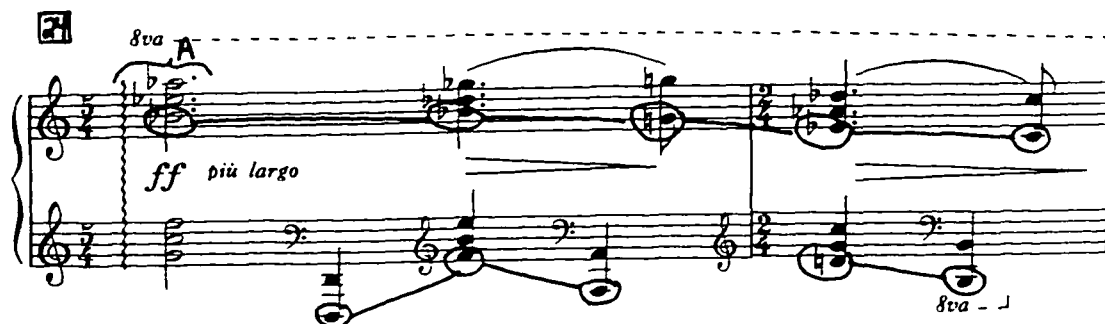
As Section B unfolds, movement toward personal insight and resolution is suggested. This is accomplished by the inversion of Motive B, placed in the middle of a phrase instead of the end (m. 20). These consecutive, descending seconds suggest a release from tension. In mm. 22-23, there is more textural significance as fourths are stacked to create quartal harmony in the right hand. The left hand further suggests enlightenment by ascending to the treble register and exposing consecutive melodic sixths. In comparison to the previous seconds, fourths, and sevenths, this offers more steadfast musical consonance. Thus, an establishment of personal stability is implied (Example 6.17).

Example 6.17, "Introspective," mm. 20-23.



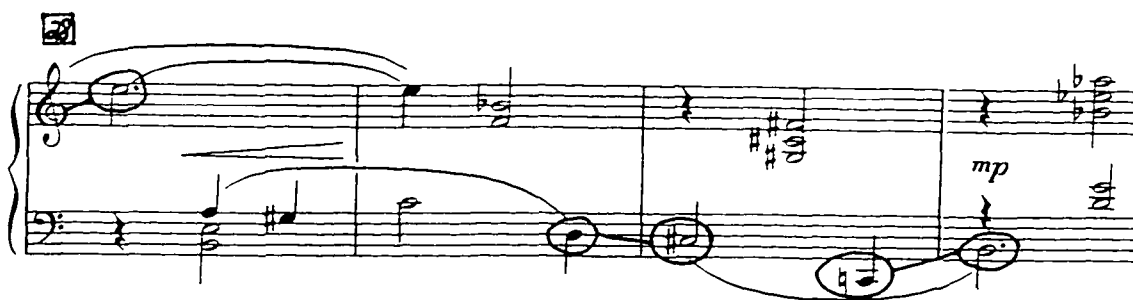
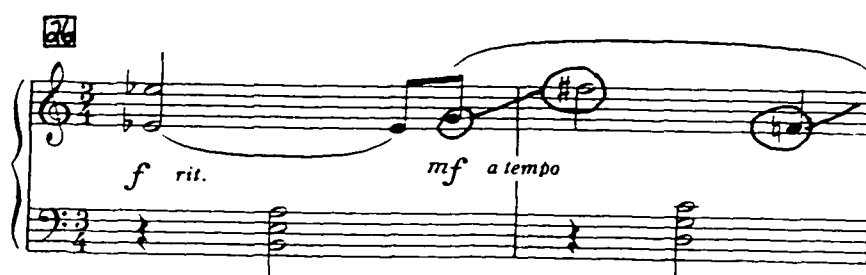
Section C (mm. 24-35) appears to signify the climax of personal searching and suggests an extroverted mood. The climax features quartal harmony of five intervallic fourths stacked upon each other (mm. 24-25), revealing the thickest texture in "Introspective." The rolling of the chord (m. 24), marked *fortissimo* and *più largo* further illuminates the climax. An extreme range of registers is employed simultaneously in each hand, with wide leaps in the left hand. Octaves appear for the first time in m. 24, perhaps suggesting an aspect of newly acquired insight. A sense of consonant stability, foreshadowed at the end of Section B, features the continued presence of sixths and their inverted thirds. This is exhibited (mm. 24-25) in the lowest voice in the sequence of the left hand chords (D-F-A and D-B) and the lowest voice of the right hand chords (B-flat-G-E-flat-C) [Example 6.18].

Example 6.18, "Introspective," mm. 24-25.



Section C also suggests a resolution from the previous queries investigated at the opening of the piece. In mm. 26-31, the rising seconds (Motive B) of Section A become falling seconds, implying a sense of resolution following the earlier tension. These descending seconds are embedded in the melody as inverted sevenths. They are initially presented in the right hand (mm. 26-29), with the left hand in succession in mm. 29-31 (Example 6.19).

Example 6.19, "Introspective," mm. 26-31.



Unexpectedly, an ascending second is recalled toward the end (mm. 33-34), suggesting a return of the unresolved feeling. However, this seems to have little impact in spoiling the resolution of “Introspective.” Instead, the end of the piece focuses on quartal harmonies, including a diminished fifth (mm. 34-35), that are sustained and highlighted by the damper pedal. In retrospect of the programmatic personal search, these two measures might imply a realization that the quartal harmonies, which were consistent throughout “Introspective,” are symbolic of the inner heart around which everything revolves (Example 6.20).

Example 6.20, “Introspective,” mm. 33-35.

33

mf

ASCENDING SECOND

molto rit. e dim.

QUARTAL HARMONIES

ppp

Ped. - - - - -

R.H.

Teaching and Performance Suggestions

In “Introspective,” fluctuation in the opening chromatic melody, meters, and dynamics might suggest unrest and a strong motivation toward a search. Feelings and their generated thoughts seem to be implied by the motivic and intervallic relationships and their expanding

manipulations. The reversal of voicing (Section B) and intervallic inversions in the core of the piece might suggest one's personal musing from the opposite perspective. In addition, the use of the widening keyboard register, daring leaps, and thickening texture creates a climax in Section C, and perhaps imply self-discovery and resolution.

Archer states that this bagatelle is "a study in expressive *cantabile* playing, both in the treble and the bass. The latter is a response to the quasi declamation of the treble which precedes it."²²² A prominent focus in "Introspective" is the shaping of the melodic contours and its relationship with the accompanying harmonies. Attention should be given to the direction of the long melodic phrases and how they fit into the context of the whole piece. *Legato* tone can be further enhanced and facilitated with a conscious transfer of finger weight between the notes. When the voicing is reversed in Section B, the enunciation of the melodic line in the bass should be considered. The aim is to emulate closely, the characteristics of the original presentation of the melody in the treble of Section A.

Voicing is another important aspect of "Introspective." At times, multiple lines are simultaneously expressed in one hand. The note lengths of each voice often differ, such as in m. 3 or m. 12. In addition, special rhythmic devices such as syncopations are sometimes utilized for highlighting effects, as found in mm. 9 and 12. Thus, attention to

²²²Ibid.

the exact note value lengths of each part is recommended. Initially practicing each voice separately, followed by two voices in each hand, and then playing all of the voices simultaneously may reinforce balance and accuracy. Projection of the motives is important, since the numerous elements of the piece are continually cast in varying monophonic, homophonic, and polyphonic textures.

The phrasing plays an integral role in creating the expressive nature of this piece by enhancing the melodic contours. In addition, the articulation serves as punctuation for the musical dialogue. An instance is the *tenuto* markings in the ascending quartal harmonies of mm. 22-23. A deeper drop of hand weight and slightly longer sustain of these chords may effectively foreshadow the climactic *fortissimo* chord in m. 24.

Besides the dynamics, other elements that enhance the interpretation of "Introspective" are markings such as *poco rubato*, *più largo* and *a tempo*. In particular, careful observation of the *più largo* (m. 24) will further highlight the climax in that measure. Archer remarks, "It is the numerous details and indications on the score that a composer expresses his or her most genuine intentions and desires. Thus, it is necessary for the interpreter to observe and comply with them as closely as possible."²²³

²²³Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 19 June 1996.

Technical challenges in this piece include wide leaps between different registers of the piano and wide-spanning chords built on quartal harmonies. In Section C (mm. 24-25), extreme registers are used, with *ottava* indications and frequent clef changes. Slow initial practice will help to develop agility and accuracy. Thinking and planning ahead as to the choreography of where the hands will be placed is a suggested approach. Initially indicated as *più largo* (m. 24), the broadening tempo of this section can facilitate the wide spanning physical movements by allowing more time to reach the leaps.

The meters of “Introspective” fluctuate throughout, relative to the searching nature of the piece. Although there are four different time signatures utilized (3/4, 4/4, 5/4, 2/4), each has a constant quarter pulse, that can be regarded as a common ground. Thus, maintaining a steady framework of quarter beats with sensitivity to the expressive liberties of the piece is recommended.

“Festive”

Structural Analysis

“Festive” serves as a brilliant conclusion for the Four Bagatelles for Piano. Resembling the format of the three preceding pieces, “Festive” also portrays an unfolding temperament. Like the other

bagatelles, it can be regarded as chain form. In contrast to the previous bagatelle, "Introspective," "Festive" depicts a jovial spirit.

Table 6.4, Structural Analysis of "Festive" (Chain Form).

<u>SECTIONS</u>	<u>MEASURES</u>	<u>SPECIAL FEATURES</u>
SECTION A	mm. 1-31	<p><i>Allegro con gioia</i> Brilliant and jovial mood portrayed Motives A and B presented Pentatonic scale fragments Diminution, repetition, and imitation of motivic materials create humor Chromatic fourths in the bass Complete pentatonic scales on black keys and white keys, but interrupted abruptly each time by chords</p>
SECTION B	mm. 31-52	<p><i>Allegretto</i> Contrasting, reflective mood Motive B recalled in the treble, with alternating seconds in the bass (related to Motive A) Motive C revealed and manipulated in the treble Chromatic fourths reappear in the bass line Repetition and lively rhythms suggest a humorous mood Inward reflection suggested by the close juxtaposition, narrow registral usage, and modified treatment of Motives A-C Harmonic octaves incorporate all seven white keys Inverted seconds become sevenths <i>Crescendo</i> and <i>accelerando</i> Interruption resurfaces</p>

Table 6.4, Structural Analysis of “Festive” (Chain Form) – Continued.

SECTION C	mm. 53-69	<i>Tempo l</i> Vitality returns Texture thickens with stacked fourths Motive B and a fragment of it aim to create a white key pentatonic scale, but black key octave interruptions interfere White-key pentatonic scale is used Repetition of Motive A with shifted <i>tenuto</i> builds to a climax Grand climax surprisingly reveals the black key octave interruptions in a fanfare Sudden ending with white key octaves and quintal harmonies (inversions of quartal harmonies)
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Section A (mm. 1-31) is denoted by the unusual tempo marking *Allegro con gioia*, which effectively expresses the joyful, festive mood of the bagatelle. This section opens with both hands in the treble register, with chromatic fourths in the left hand and a lively melody in the right hand. Motivic cells, that become significant elements later in the piece are introduced in the first three measures. The various motives of this piece are compact, simple building blocks, and spontaneity throughout “Festive” is counterbalanced with strong motivic cohesion. Motive A is an ascending second with a repetition on the first note. Motive B is an expansion of Motive A. An unique

aspect of this opening appears to be the tendency to reiterate the simple motivic ideas. In addition, *tenuto* markings are indicated on beats two and four of the 4/4 meter, rather than the customary first and third (Example 6.21).

Example 6.21, "Festive," mm. 1-6.

The rhythm of Motive B soon changes to sixteenth notes (m. 7), and seems to suggest a pentatonic scale. However, the fifth note never appears and the pentatonic implication is continuously interrupted by miscellaneous chords. A transposition of Motive B (m. 9) is consistently interrupted by interjecting chords. The energetic reiteration of the motives suggests a sense of musical stamina (Example 6.22).

Example 6.22, "Festive," mm. 7-12.

The musical score for Example 6.22, "Festive," mm. 7-12, is presented in two systems. The first system (mm. 7-9) features a piano accompaniment. The right hand (treble clef) has a melodic line with slurs and accents, labeled "DIMINUTION OF B". The left hand (bass clef) has a bass line with slurs and accents, labeled "TRANSPOSITION OF B". The second system (mm. 10-12) continues the piano accompaniment. The right hand has a melodic line with slurs and accents, labeled "ff" and "TRANSPOSITION OF B". The left hand has a bass line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

Suddenly, a black-key pentatonic scale in octaves appears in m. 13. Its surprising presence is intensified by the *piano subito* indication, which was preceded with a *fortissimo* in m. 11. However, the ascending pentatonic pattern is suddenly interrupted by a *tenuto* chord, that seems to have no relevance whatsoever to the context (m. 14 and 16). The white-key octave in the left hand and the full major chord in the right hand are not a part of the black-key pentatonic scale. As a result, the left hand abandons the ascending pentatonic pattern and meanders in a chromatic manner in mm. 17-18 (Example 6.23).

Example 6.23, "Festive," mm. 13-18.

Example 6.23, "Festive," mm. 13-18. The score is in piano (p) and features a pentatonic scale in the right hand. The left hand plays a bass line with a "p subito" marking. The score is divided into two systems. The first system (mm. 13-15) shows the pentatonic scale in the right hand and a bass line in the left hand. The second system (mm. 16-18) shows the pentatonic scale in the right hand and a bass line in the left hand. The score is marked with "p subito" and "PENTATONIC SCALE".

The sixteenth-note version of Motive B is reiterated in m. 21, incorporating quartal harmonies and octaves (mm. 21-24) that were featured earlier. While the repetition of Motive B generates a feeling of forward momentum, it may also heighten the listener's expectations. The stagnant, reiterated melody of Motive B appears to search for a resolution. (Example 6.24).

Example 6.24, "Festive," mm. 22-23.

Example 6.24, "Festive," mm. 22-23. The score is in piano (p) and features a sixteenth-note version of Motive B in the right hand. The left hand plays a bass line with a "B" marking. The score is divided into two systems. The first system (mm. 22-23) shows the sixteenth-note version of Motive B in the right hand and a bass line in the left hand. The score is marked with "B".

The pentatonic scale suddenly returns (m. 25) in the bass on white-key octaves. The scale appears four times, each of which is interrupted by various chords. In contrast to mm. 14 and 16, the obstacles are black-key octaves in the white pentatonic context. In addition, the punctuations of the right-hand major chords are interjected more frequently, while the white-key pentatonic scale is revealed underneath the chords (m. 27). With each succession of the scale, the volume gradually rises and intensifies the motion. On the fourth appearance (mm. 30-31), the chordal interferences in the treble finally cease. However, the pentatonic scale in the bass is avoided by an E-flat octave. E-natural was originally the anticipated final note of this white pentatonic scale (m. 31). This “wrong-note” effect is another factor that constitutes the whimsical character of “Festive.” The *poco ritardando* indication in m. 31 seems to foreshadow a contrasting change ahead, serving as an effective link to the following section (Example 6.25).

Example 6.25, “Festive,” mm. 25-31.

The musical score for Example 6.25, "Festive," mm. 25-31, is presented in two systems. The first system (mm. 25-27) shows a bass line with a white-key pentatonic scale (C4-D4-E4-F4-G4) and a treble line with major chords. Handwritten annotations include "PENTATONIC SCALE" in the bass, "INTERRUPTIONS" with a bracket over the treble line, and "mf e sempre cresc." in the bass. The second system (mm. 28-31) continues the bass line with the pentatonic scale, with treble line chords. Handwritten annotations include "PENTATONIC SCALE" in the bass, "INTERRUPTIONS" with a bracket over the treble line, "ff" in the bass, "PENTATONIC SCALE" in the bass, "PENTATONIC SCALE AVOIDED BY" in the treble, "DOCO. FU" in the bass, "ED" in the bass, and "mf a tempo" in the treble. The tempo marking "Allegretto" is at the end of the second system. A circled E-flat note is shown in the bass line of m. 31.

Section B (mm. 31-52) is marked *Allegretto*. It is more reflective than Section A and features Motives A, B, and C, presented in a less assertive manner. The two-voice bass line contains a G-sharp pedal tone with an alternating minor-second pattern in the tenor (mm. 31-34), which hints at the intervals of Motive A. Motive B is recalled in the treble, but it seems to wander at the ends of the phrases (Example 6.26).

Example 6.26, "Festive," mm. 31-34.

Chromatic fourths serve as a main chordal foundation in Section B. A descending perfect fifth (B-E), the inversion of the perfect fourth, is repeated in the treble (mm. 41-42). The lively, repeated rhythm of the fifth is punctuated by the chromatic fourths in the bass. The dissonant clash of the fourths and fifths might imply a humorous rapport. A feeling of forward motion is further enhanced by the *poco a poco crescendo* marking (m. 41). In addition, a new sixteenth note cell, Motive C (m. 43) is featured in Section B (Example 6.27).

Example 6.27, "Festive," mm. 41-43.



There is a strong motivic coalescence in the musical thoughts formulated in Section B. In the treble of mm. 44-49, Motive B is transposed and Motive A is present in a chain of rising seconds. Motive C maintains its contour, but its intervals are altered and reiterated. A momentary devout, inward reflection is suggested by the close juxtaposition, narrow registral usage, and modified treatment of these motives (Example 6.28).

Example 6.28, "Festive," mm. 44-49.

More animated material follows in mm. 50-52, where the seconds exhibited in mm. 31-34 (Example 6.26), are inverted into sevenths. In mm. 50-51, a succession of harmonic octaves in the bass, randomly incorporates all seven white keys. In the midst of the *crescendo e accelerando poco a poco* indication, a C-sharp octave suddenly interrupts the pattern of the white keys (m. 52). However, white-key octaves continue in the bass. The urgent tempo and rising dynamics gradually lead back to the lively mood of the opening, marked as *Tempo I* in the ensuing section (Example 6.29).

Example 6.29, "Festive," mm. 50-52.



Section C (mm. 53-69) is the whimsical climax of "Festive." Motive B and fragments of it are featured in the treble with fourths in the bass (m. 53). The texture gradually becomes thicker, with double fourths stacked upon each other (m. 55). The interruptions return (m. 53) in the form of two consecutive solid octaves (C-sharp and D-sharp) played simultaneously in both hands. At first, these appear to hint at the initiation of a black-key pentatonic scale, but the scale is never developed (Example 6.30).

Example 6.30, "Festive," mm. 53-58.

The essence of the piece is reattained in a white-key pentatonic scale (mm. 59-60). Wit is further implied in the unrelenting repetition of Motive A (mm. 61-63). The *tenuto* marking of the motive shifts to beats one and three, which is more affable than being on beats two and four in Section A. Again, the unrelenting reiteration of Motive A appears to suggest that the pentatonic scale will be used in the grand finale (Example 6.31).

Example 6.31, "Festive," mm. 59-62.

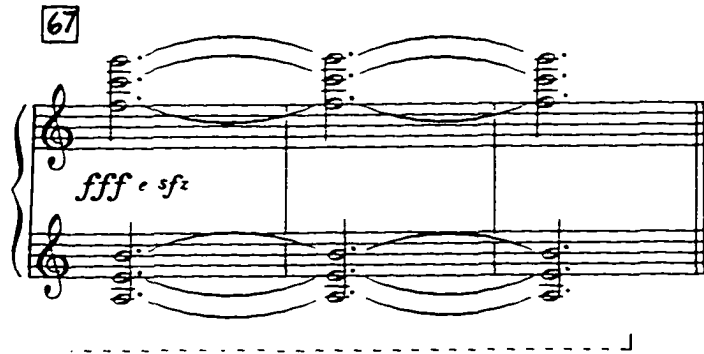
Instead of the pentatonic scale, the interrupting octaves (C-sharp and D-sharp) of Section C unexpectedly return in a fanfare (mm. 63-66). Marked *fortissimo e sforzando*, with a *poco ritardando* indication in m. 65, the octaves are played in extreme registers between the hands. The octaves and the *ritardando* indication foreshadows an even greater climax of the ending (Example 6.32).

Example 6.32, "Festive," mm. 63-66.

The musical score for Example 6.32, "Festive," measures 63-66, is presented in two systems. The first system contains measures 63, 64, and 65. Measure 63 begins with a boxed measure number '63'. The right hand (treble clef) plays a series of eighth notes, while the left hand (bass clef) plays a series of eighth notes. The dynamic marking *ff e sfz* is placed above the right hand. The tempo marking *poco rit.* is placed above the right hand in measure 65. An *8va* marking is placed above the right hand in measure 63. The second system contains measure 66, which begins with a boxed measure number '66'. The right hand plays a single eighth note, and the left hand plays a single eighth note. The dynamic marking *a tempo* is placed above the right hand. A *Ped.* marking is placed below the left hand. The score is enclosed in a dashed box.

The conclusion suddenly leads to *a tempo*, with a simple bass octave on A (m. 66), followed by a thick chord of quintal harmonies simultaneously played in both hands in the treble register (mm. 67-69). Sustained for three complete measures, the massive chord is magnified by its *fff e sforzando* indication. The quintal harmonies are simply inversions of the quartal harmonies (Example 6.33).

Example 6.33, "Festive," mm. 67-69.



Teaching and Performance Suggestions

Archer advises that this joyful bagatelle "requires brilliance and lightness. The contrasting middle section requires very smooth *legato*."²²⁴ Indeed, the articulation plays an important role in conveying the spirit of "Festive." The opening (mm. 1-6) and similar passages might be approached in a detached manner, except where *tenutos* are marked. In contrast, the long melodic lines of Section B require a transfer of weight between the fingers. Indications such as *tenuto*, accents, and *sforzando* should be carefully observed and differentiated. A *tenuto* might be considered as a note sustained slightly longer than its value. An accent may be approached with a quicker, sharper attack into the keys, whereas a *sforzando* would entail an even stronger drop of weight.

The varying textures of the piece should also be considered. In a homophonic fabric, the balance of musical elements may practically

²²⁴Violet Archer, *Four Bagatelles for Piano*, (Waterloo, ON: Waterloo Music Company Ltd., 1979), Preface.

be regarded as either foreground or background. For instance, in mm. 1-6, the projection of Motives A and B in the right hand is recommended, while the chromatic fourths in the left hand merely serve as accompaniment. This is contrasted with the polyphonic settings of "Festive," where the multiple voices of the chords and wash of harmonies are desired. Such an example is mm. 7-13, where both hands simultaneously present similar motivic materials. Voicing demands sensitivity, particularly in instances where a hand may present multiple lines simultaneously. In chordal playing, tilting the hand slightly sideways toward the top finger may help to project the tops of the chords, giving the melodic line more direction.

Similar to the three previous bagatelles, this piece also utilizes a variety of meters. However, "Festive" is less erratic in its fluctuations. Featuring 4/4, 3/4, and 5/4, there is a wide variety of note values and rhythms employed throughout, but the quarter pulse remains constant. The rhythmic accuracy of this bagatelle may present a specific challenge. Particular instances include intricate coordinations between the hands, such as the sixteenth-note anacruses to the next beat (mm. 41-42), and double-dotted quarter notes followed by sixteenth notes (mm. 50-52). Slow initial practice with separate hands and an emphasis on a steady count is suggested. In addition, tapping quarter-note values in one hand and playing the other hand can also be an effective exercise in attaining correct rhythms.

Technical demands that require agility from the pianist include extremes of registers in each hand simultaneously, wide leaps between the different registers, rapid octaves, and successions of quartal harmonies. The broad intervallic distances between the stacked quartal and quintal harmonies might also induce physical tension. Slow, choreographed practicing of the physical motions and broad stretches would encourage a relaxed and facile approach. In addition, once a note or chord has been depressed on the keyboard, there is no reason for the hand to remain rigid. Physical ease and flow between each chord should be a prime focus.

Another technical challenge for the pianist includes precise coordination of the hands when they are simultaneously engaged in an identical pattern, such as a chain of sixteenth notes (mm. 7-12). A beneficial exercise may be to practice the series of notes in an alternating dotted-eighth and sixteenth-note rhythmic pattern, and *vice versa*. In playing the notes in a different rhythmic context, accurate hand coordination and kinesthetic security may be attained. When the notes are eventually played in their original notation, this should help achieve fluency in playing.

A wide range of dynamic markings is indicated in "Festive," often in close proximity. Special indications include *piano subito*, *fortepiano*, and *fff e sforzando*. Careful observation of the dynamics is recommended, as they play a crucial role in depicting the vitality of the bagatelle. For instance, in mm. 11-14, the juxtaposition of *fortissimo*

with *piano subito* dramatically intensifies the initial presentation of the black-key pentatonic scale, a prominent factor in this bagatelle.

For one to be able to understand and identify with each of Archer's Four Bagatelles for Piano, it is helpful for the pianist to consider the temperament suggested by each title. An important consideration is how the various musical parameters and special devices are specifically employed and manipulated in each piece to cultivate the particular mood. This connection between the expressive and musical aspects of composition may greatly enhance one's personal interpretation of the piece and the aesthetic experience of the listeners.

CHAPTER VII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this document was to present a teaching and performance analysis of four intermediate- to early advanced-level solo piano works of Canadian composer, Violet Archer: Three Scenes for Piano (Habitant Sketches) (1942), Sonatina No. 2 (1946), Theme and Variations on Là-haut sur ces montagnes (1952), and Four Bagatelles for Piano (1977). These compositions were selected from four of the five representative periods of the composer's life to illustrate an evolution in her style. The author's consideration of the five stylistic periods in Archer's writing was based on the classifications found in Contemporary Composers.²²⁵

Only four of the five phases were investigated because of the particular focus and criteria for this study. Archer's fifth stylistic period, defined by Michael Matthews as beginning in 1978, has been excluded in this study. During this most recent phase, Archer has been on a crusade to write elementary pedagogical pieces. Her desire is to introduce and promote twentieth-century music to the audiences of

²²⁵Brian Morton and Pamela Collins, eds., Contemporary Composers, (Chicago, IL: St. James Press, 1992), s.v. "Archer, Violet" by Michael Matthews, 25-26.

tomorrow.²²⁶ Consequently, the piano repertoire written during this period may be classified as elementary to early-intermediate.

The first chapter discusses the significance of Violet Archer and her impact in the twentieth-century world of music, both in Canada and abroad. Other pertinent information includes the purpose, limitations, and need for the study. In addition, related literature, design, and procedures for the project are presented.

The second chapter features a biographical background for Violet Archer. Particular focus centers on her development as a musician, studies with important teachers, her role, contributions, and numerous achievements as a composer, educator, performer, and a musical advocate. Influences on the evolution of her musical style and characteristics are also briefly discussed. Chapter II concludes with a general overview of Archer's available piano music, both published and in manuscript, and a brief synopsis of the stylistic traits of her compositions.

The ensuing four chapters present a teaching and performance analysis of the selected works: Three Scenes for Piano (Habitant Sketches), Sonatina No. 2, Theme and Variations on Là-haut sur ces montagnes, and Four Bagatelles for Piano. The discussion of each composition begins with a brief introduction about its background, stylistic traits, and influences. A structural analysis follows, addressing

²²⁶Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Norman, OK, U.S.A., 19 June 1996.

traditional musical parameters and how they are manipulated by Archer's contemporary style. Analytical elements include the investigation of main sections, tonal areas, character, compositional devices and style. Musical excerpts are incorporated into the text. An additional aesthetic goal of the analysis is to consider the musical elements of the works with regard to a listener's possible perceptions.

Furthermore, each of the four analytical chapters features teaching and performance suggestions, with attention to pianistic and technical aspects for practice, teaching, and performance. The author's musical experience, theoretical analysis, insights, and discussions with Archer formulate the basis for the observations. Analytical observations and musical suggestions, by nature intuitive and subjective, are merely intended to be some of several possible interpretations and ideas.

Conclusions

The study of the four selected works illustrates the evolution of Violet Archer's compositional style during a span of thirty-five years. These piano pieces demonstrate her eclectic, contemporary approach. They are appealing and accessible for intermediate to early-advanced pianists.

Three Scenes for Piano (Habitant Sketches) is a set of pieces, each depicting a different scenario of life in Canada. They are

contrasting in character, imagery, and pianistic techniques. This work was composed in 1942, the year that Archer pursued summer studies with Béla Bartók. As demonstrated in Archer's early period of writing (1938-42), during her studies with Douglas Clarke and Claude Champagne at McGill University in Montréal, Québec, these pieces focus on modality.

Sonatina No. 2 (1946) was written four years after Archer studied with Bartók and a year before her studies with Paul Hindemith at Yale. Bartók's musical inspirations are illustrated in Archer's musical clarity, rhythmic, and motivic treatments. It was also during this stylistic period (1942-48) that Archer initiated a growing fascination with Neo-Classicism. The formal structures of the three movements are treated with an amalgamation of traditional stylistic traits from the Baroque, Classical, and Romantic Periods, bonded with twentieth-century melodies, harmonies, and rhythmic elements.

Theme and Variations on Là-haut sur ces montagnes (1952) is based on a French-Canadian folk song. This work was composed during Archer's stylistic phase of 1948-66. Bartók's influences encouraged her predilection for working with folk songs, germinal treatment, and rhythmic devices. Hindemith's stylistic traits are evident through musical clarity and an economy of means. The traditional form is a hallmark of Archer's attraction to Neo-Classicism. It is ingeniously treated with a wide array of twentieth-century melodic, harmonic, and rhythmic techniques.

The Four Bagatelles for Piano (1977) were written during Archer's stylistic period of 1966-78. Aesthetically, these pieces exhibit an inclination toward expressionism and chromaticism. Representing four contrasting temperaments, each of the four bagatelles convincingly portrays the moods suggested by the titles of the pieces. Numerous contemporary techniques and devices are applied to manipulate the musical parameters and expand their potential to evoke the specific emotion.

The analyses exhibit Archer's emancipating and meticulous approach to musical craftsmanship. Throughout the wide, evolving spectrum of her musical inspirations and influences, there is always a consistency to the logic of the formal structure and a strong relationship between musical connotations and emotional perceptions. Archer's piano pieces deserve to be actively studied and performed.

Archer possesses a special attitude in her creative intellect. She believes that the aesthetic goal of writing music is to reach out and communicate with an audience. Not only should music be comprehensible to the listeners, but it also should captivate them. Her workmanship incorporates originality, clarity of form, shape, and style. Another attribute is her economical and candid approach. Archer's musical insight flourishes in the concept that every note has its special place.²²⁷

²²⁷Rosalyn Soo, Telephone Interview with Violet Archer, Edmonton, AB, Canada, from Nashville, TN, U.S.A., 5 February 1997.

The quantity of Archer's compositional output is wide. Having written over three hundred works before the age of eighty-four, she continues to write daily. Archer has remained vigorous and has always boldly striven to overcome the challenges of her endeavors throughout the years. Larry Austin, a former student of Archer in the 1950s who is currently a professor of composition at the University of North Texas (Denton), recalls his awe that his teacher was a woman. He remarked:

Back then, women composers were rare. I remember Aaron Copland, the American composer, writer and teacher, writing at that time: 'Women don't make good composers.' Archer was one of the few people who blazed the trail. She was totally focused on her work, very intense and determined.²²⁸

Over the years, Archer has developed a distinguished reputation as a composer, educator, performer, and advocate of contemporary music. Her influences and contributions to the enhancement of twentieth-century music have been revered not only in Canada, but world-wide. Archer's compositions have been performed in the United States, Britain, France, Belgium, Switzerland, Italy, Israel, New Zealand, Czechoslovakia, Russia, Japan, Chile, Ireland, Australia, Spain, Germany, Finland, Austria, Thailand, Hong Kong, China, Portugal, Greece, Hungary, Poland, Estonia, Latvia, Lithuania, and the Ukraine.²²⁹

²²⁸Elsie Rose, "No Shrinking Violet," This Country Canada (Spring/Summer 1995), 43.

²²⁹Violet Archer, Curriculum Vitae, Updated: Summer 1995.

Robert Rosen, associate director of music at the Banff Centre and a student of Archer's at the University of Alberta from 1973 to 1977, remarks:

When I think of Violet Archer, tenacity and integrity come to mind. On tenacity, her goal has carried her throughout her entire life. On integrity, as a person, she is true to herself. In everything she does, you hear integrity. Everyone has this idea that the next thing you write will be a great symphony, but of course it isn't - there are many, many works in between. But Archer said: 'No matter what you do, do it with integrity. In the way it is played, written and performed, the integrity will always come through.' To Archer, whether she is writing a symphony or works for children, both have the same relevance, both are done with integrity.²³⁰

Recommendations

The author hopes that this document will stimulate further interest in the musical contributions and piano music of Violet Archer. Further research in the performance and study of piano music in Canada are recommended on the following topics:

1. A study of the vast collection of pedagogical pieces for younger pianists by Violet Archer should be undertaken, including Four Little Studies for Piano, Three Miniatures for Piano, Four Contrapuntal Moods, and Dancing on the Seashore.

²³⁰Elsie Rose, "No Shrinking Violet," This Country Canada (Spring/Summer 1995), 43.

2. Teaching and performance analyses of Archer's intermediate-level works, such as Sonatina No. 3, Birthday Theme with Variations, Rondo for Pianoforte, Improvisations, and Three Inventions for Piano should be presented.
3. Teaching and performance analyses of Archer's advanced-level works, such as Fantasy for Piano, Six Preludes, and Suite for Pianoforte should be pursued.
4. Teaching and performance analyses of Archer's ensemble works for piano duet and duo, such as Ten Folk Songs for Four Hands, Vignettes for Piano for Four Hands, Birthday Fugue à la Weinberger for Two Pianos, and Three Sketches should be undertaken.
5. Performance and theoretical analyses should be prepared on Archer's numerous chamber works with piano, such as Trio No. 1, Trio No. 2, and her instrumental chamber sonatas.
6. Additional pedagogical articles on Archer's piano music should be featured in professional journals.
7. More recitals, lecture-recitals, and workshops should be presented on Archer's piano music.
8. Similar teaching and performance analyses of the piano music of other contemporary Canadian composers should be pursued. Recommendations include Walter Buczynski, Jean Coulthard, Sonia Eckhardt-Gramatté, Robert Fleming, Jacques Hétu, Talivaldis Kenins, Oskar Morawetz, Jean Papineau-Couture, Clermont Pépin, Harry Somers, and John Weinzweig.

9. Projects including the biography, teaching philosophies, approaches, and contributions of prominent Canadian pedagogues, such as Eva Clare, Sonia Eckhardt-Gramatté, Gladys Egbert, Leonard Leacock, Alexandra Munn, Boris Roubakine, Robin Wood, Winnifred Scott-Wood, and Lorne Watson should be presented.

10. A guide to piano music by Canadian composers would be a valuable resource. Categories of classification could include levels of ability or genres, such as piano solos, duos, duets, and other ensembles.

11. A useful pedagogical study would be an exploration of the various music examination boards across Canada, including the piano requirements, repertoire, materials, and grading systems.

12. A study of the establishment of music conservatories across Canada, their impact and contributions to the musical future, should be completed. Prominent institutions worth consideration include the Royal Conservatory of Toronto, Victoria Conservatory, Mount Royal College Conservatory, and Conservatoire de Musique du Québec.

13. A project investigating the history and impact of the various music competitions and festivals in Canada should be pursued. Significant venues include the Kiwanis Music Festivals, Canadian Music Competitions, Concours International de Musique de Montréal, Eckhardt-Gramatté Music Competition, and the Esther Honens International Piano Competition.

14. An informative study would be to examine how organizations such as the Canadian Federation of Music Teachers Associations, Canadian Broadcasting Corporation, Canada Council, and Canadian Music Centre have influenced and had an impact on the contemporary Canadian musician and society.

The ultimate goal of this document was to instigate insight and appreciation of the music and achievements of Violet Archer. It is hoped that this study will encourage pianists to include Archer's pieces in their active standard repertoire and stimulate an awareness of the rich palette of musical contributions that Canada has to share with the rest of the world.

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Holiday. Canadian Music Centre: manuscript, 1970.

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Two Canadian Folk Songs for Young Pianists. Canadian Music Centre: manuscript, 1975.

Eight Little Canons for Piano. Canadian Music Centre: manuscript, 1978.

Thirteen Fughettas for Piano. Violet Archer private collection: manuscript, 1978.

Three Preludes. Violet Archer private collection: manuscript, 1979.

Divertimento for Piano and Strings. Canadian Music Centre: manuscript, 1985.

Evocations for Two Pianos and Orchestra. Canadian Music Centre: manuscript, 1987.

Music Now for Young Pianists. Canadian Music Centre: manuscript, 1991.

APPENDIX A
THE PIANO MUSIC OF ARCHER

THE PIANO MUSIC OF VIOLET ARCHER

LEGEND:

- Date of Composition: In parentheses ()
- Date of Publication: In brackets []
- Collection of Piano Pieces: *
- Unpublished Works: Violet Archer Private Collection (VA)
Canadian Music Centre Manuscript (MS)

SOLO PIANO MUSIC

Argument (1938) VA

Midsummer Apathy (1938) VA

Grecian Dance (1939) VA

Capriccio Fantastic (1940) VA

Variations on Canadian Folk Tune: Isabeau s'y promen (1941) VA

Three Scenes for Piano (Habitant Sketches) (1942),
Mercury [1946]/ Theodore Presser [1961]/ Berandol [1982]

Sonata No. 1 for Pianoforte (1945; Revised 1957) MS

Sonatina No. 1 for Pianoforte (1945) MS

Sonatina No. 2 for Piano (1946), Boosey and Hawkes [1948]

Largo Molto (1946) VA

Fantasy for Piano (1947) MS

Night Sky (1947) VA

Six Preludes for Piano (1947), Waterloo [1979]

Suite for Pianoforte (1947) MS

Interlude (1948) VA

Three Two-Part Inventions (1948) VA

Theme and Variations on Là-haut sur ces montagnes (1952) MS

Birthday Theme with Variations (1953) MS

Rondo for Pianoforte (1955), Peer International [1964]

Minute Music for Small Hands (1957), Peer International [1959]

Eleven Short Pieces for Piano (1960), Peer International [1964],
Alberta Keys [1995]

Four Little Studies for Piano (1963), Waterloo [1964]

Three Miniatures for Piano (1963), Waterloo [1965]

Klondike Fughetta for Piano (1964) VA

Theme and Variations for Piano (1964), Waterloo [1964]

Improvisations (1968) MS

Holiday (1970) MS

Two Miniatures for Piano (1970), Waterloo [1970]

A Quiet Chat (1971) MS, Waterloo [1973]

Black and White (1971) MS

Lydian Mood (1971), Waterloo [1973]

Sonatina No. 3 for Piano (1973), Waterloo [1979]

Three Inventions for Piano (1974) MS

Two Canadian Folk Songs for Young Pianists (1975) MS

Four Bagatelles for Piano (1977), Waterloo [1979]

Eight Little Canons for Piano (1978) MS

Four Contrapuntal Moods for Piano (1978) in Alberta Keys,*
Oil City Press [1981]

Thirteen Fughettas for Piano (1978) VA

Sonata No. 2 for Piano (1979), Berandol [1982]

Three Preludes (1979) VA

Here and Now for Pianoforte (1980), Caveat [1982]

In Good Company (1977) and Someone is Following Me (1978),
in Freckles,* Alberta Keys [1984]

Where is My Puppy (1984) and Waltzing Along (1978) in Rainbows,*
Alberta Keys [1984]

Music Now for Young Pianists (also known as Let's Have Fun) (1991) MS

Let's Have Fun (also known as Music Now for Young Pianists) (1991),
Alberta Keys [1991]

Dancing on the Seashore for Young Pianists (also known as Two
Canadian Folk Songs for Young Pianists) (Revised 1992), Alberta
Keys [1992]

Shorter Pieces for Shorter Fingers (also known as Minute Music for
Small Hands) (Revised 1994), Alberta Keys [1994]

PIANO DUETS

Four Vignettes for Piano for Four Hands (1947; Revised 1983) MS

Ten Folk Songs for Four Hands (1953), Berandol [1960]

TWO PIANOS

Birthday Fugue à la Weinberger for Two Pianos (1946) MS

Three Sketches for Two Pianos (1947), Waterloo [1979]

PIANO WITH ORCHESTRA

Concerto for Piano and Orchestra (1956), Berandol [1979]

Divertimento for Piano and Strings (1985) MS

Evocations for Two Pianos and Orchestra (1987) MS

APPENDIX B

INTERVIEW QUESTIONS FOR ARCHER

INTERVIEW QUESTIONS FOR ARCHER

BIOGRAPHICAL: EARLY LIFE & CAREER

1. Describe the musical environment in which you were raised. Were there influences from your Italian heritage? Family life? Religion?
2. Were any of your family members professional musicians?
3. When and with whom did you start your formal musical training? What type of studies were they? Which were your favorite studies? Who was your first piano teacher?
4. What interested you in pursuing music as a career?
5. Did you always know that you wanted to be a musician? Were there other career options? What, if any, obstacles have you overcome in your musical career?
6. How did your professional motivation and goals change as your career developed?
7. What people (family, friends, colleagues, teachers) have been the most supportive of your career? How have they influenced and helped you? Who has been the greatest inspiration and influence?
8. What do you consider to be the greatest honors and fulfillments in your musical career to date?
9. Describe some of your most memorable travel experiences in the realm of music.
10. What is your philosophy of music? What do you feel is the purpose or function of music? Do you feel that it is a necessary part of our culture?

ARCHER AS A COMPOSER

1. Were you given the opportunity to study composition early?
When did you become interested in composing?
2. Did you play by ear and experiment with sounds at the keyboard?
3. As a composer, what is your favorite instrument? Medium?
Genre?
4. Did you have guidance initially or worked primarily on your own?
5. Who were your favorite composers and pieces to play or listen to as a child/adolescent?
6. What was your first composition? At what age was it written?
What was your first keyboard composition?
7. What was your first piece that was performed publicly?
Published?
8. Describe some of the most memorable premières of your own works. How does it feel to have your own works performed?
9. Describe your musical involvement with professional artists.
10. What types of music do you listen to for enjoyment? How has this affected your compositional style?
11. How many works have you written to date?
12. Which of your works do you consider to be your finest to date?
13. What are you currently writing? Recent commissions?
14. Who are some pianists whom you admire? Composers? Why?
15. What important musical trends have you witnessed during your lifetime?

16. Did you emulate the musical style of others, to learn certain styles and techniques? What basic musical elements would you attribute to your own style?
17. What composers and teachers have had the most impact on your own compositional craft? On your pianistic abilities?
18. How does it feel to be a woman composer in a field almost populated entirely by men?
19. What do you predict as the future of contemporary music?

ARCHER'S COMPOSITIONAL STYLE

1. Would you say that your compositional output belongs to different phases or categories? Do you consider yourself to be part of or influenced by particular trends?
2. You studied with Béla Bartók and Paul Hindemith. Do you have any special anecdotes which you would like to share about your studies with them?
3. How were each of them as teachers? What were their greatest musical influences on you? (Folk/ *Gebrauchsmusik*?)
4. Would you say that your compositional output is reflective of your personality, significant events or people in your life?
5. Would you consider your works to be an extension of traditional form, harmony, rhythm, texture, and pianism? How?
6. What are your opinions about other musical trends such as Neo-Classicism and Neo-Romanticism? Aleatory, electronic, computer, math calculations, and experimentation?
7. To what composers would you compare the style of your music (especially piano)?
8. Would you say that your approach to composition was more from an inspirational or intellectual standpoint?

9. Do you improvise at the keyboard in the initial stages of composing or later in the development of each piece?
10. Do you choose particular cells, melodies, rhythms or harmonies as a starting point and then work from those basic materials?
11. Do you have a pre-conceived form in mind as you start or do you feel that the form is a direct result of the natural unfolding of your initial ideas?
12. Do you work on several pieces at once or focus your energies on one particular piece at a time? Do you revise your compositions a lot?
13. What features of your style do you see as innovative? Conservative? Imitative?
14. Are your decisions in writing music a result of commissions, performers you know, or do you write what you want to?
15. Have different environments affected your musical compositional style?
16. Do you try to convey a particular message about your musical or personal philosophy through your works?
17. Is your music ever dictated by popular taste? Is it ever your aim to please the public?
18. In your opinion, what gives your music the power to communicate?

ARCHER'S MUSIC FOR THE PIANO

1. Have there been significant changes in your style of composition for the piano?
2. What composers and teachers have had the most impact on your own pianistic abilities?

3. Which of your piano works do you feel are your most significant?
4. What advice could you give pianists for interpreting your works? (Phrasing, articulation, tempo, balance, rhythm, fingering, pedaling).
5. Do you plan to compose more works for the piano? Recent commissions?

ARCHER AS A TEACHER

1. When and why did you decide to become a teacher?
2. What were some of the subjects and courses that you taught?
3. Do you have a preference for certain levels or ages of students?
4. What qualities do you believe are most important to be a good teacher?
5. Describe your philosophies of teaching composition.
6. What are your philosophies of teaching piano? Do you incorporate special techniques and methods?
7. How would you describe your teaching style?
8. What did you learn from your teaching?
9. What did you find to be most challenging and rewarding as a music educator?
10. Where were some of your most memorable teaching experiences?
11. You taught at the University of Oklahoma School of Music from 1953 to 1961. Do you have any special anecdotes that you wish to share from your experiences there?

12. Describe the music department during the time that you were teaching at the University of Oklahoma:
Number of students/ Number of faculty/ Type and condition of facilities/ Courses taught by the piano and theory faculty/ Courses available.
13. In teaching applied piano, what practice techniques did you stress? Describe your ideas on teaching. (Technique, memorization, musicality, interpretation).
14. What advice did you give your students concerning activities on the day of a performance? What kinds of performance experiences did you encourage your students to pursue? Recitals? Competitions? Studio Classes?
15. What are some important things that you would like to convey to your students?
16. Describe the pedagogical role of contemporary music. Traditional vs. contemporary music? How should it be introduced in a student's realm of studies?
17. What "words of wisdom" would you have for aspiring pianists and composers?
18. Describe your experiences as an adjudicator/ clinician/ radio lecturer.

ARCHER AS A PERFORMER

1. Talk about your performing career. What was your favorite medium? What were some of your most memorable performances?
2. Were there styles to which you seem to have an affinity?
3. What works of your own have you premiered?
4. Should performers try to "get inside the composer" or play more objectively, directly from the score?

5. In your opinion, what do you feel are the greatest challenges and fulfillments in the realm of performing?

THE CANADIAN MUSIC SCENE

1. What is "Canadian" about Canadian music? What is so unique about the style of it? Folk influences?
2. What is your opinion about the exposure of Canadian music in society? Availability of Canadian music?
3. Has audience feedback and acceptance changed over time? What influenced such changes?
4. How can society educate and open the minds of the young generations of music listeners and students?
5. What is the role of Canadian music educators and composers? What do you feel is of greatest significance in the legacy of music in Canada?
6. How do you hope to influence others in your role as an advocate for Canadian music? For what would you like to be most recognized?
7. How have generations in the Canadian music scene changed as you have seen it?
8. How do you predict the realm of Canadian music in the Twenty-first Century? What changes do you see in the climate and opportunities for Canadian composers and musicians?

APPENDIX C

DISCOGRAPHY: THE PIANO MUSIC OF ARCHER

DISCOGRAPHY: THE PIANO MUSIC OF ARCHER

Eleven Short Piano Pieces (Nos. 3, 4, 5, 6, 7, 9). Rachel Cavalho, piano.
Audio recording. Canadian Music for Young Performers
(Contemporary Canadian Music 1).

Improvisations. In Canadian Piano Music, Vol. II. Antonin
Kubalek, piano. Audio recording. Includes works by Rhene Jaque,
Barbara Pentland, Ann Southam, Jean Coulthard. Melbourne: SMLP
4031, 1976.

Sonata No. 2. In Anthology of Canadian Music: Violet Archer.
17 (Vol. 7). Charles Foreman, piano. Audio recording.
Radio Canada International: ACM 17, 1983.

Sonatina No. 2. Ross Pratt, piano. Audio recording. Canadian
Broadcasting Corporation: RCI 132, (SB-1483-84).

Ten Folk Songs for Four Hands. In Anthology of Canadian Music: Violet
Archer. 17 (Vol. 3). Pierre Beaudet, Guy Bourassa, piano.
Audio recording. Radio Canada International: ACM 17, 1983.

_____. Audio recording. Canadian Broadcasting Corporation:
RCI 113.

Theme and Variations on Là-haut sur ces montagnes. In Ballade.
Charles Foreman, piano. Audio recording. Includes works by
John Hawkins, Jacques Hétu, John Beckwith, Oskar Morawetz, Jean
Coulthard. Canadian Music Centre Centrediscs 1684, CMC 1984.

Three Miniatures for Piano. Rachel Cavalho, piano. Audio recording.
Canadian Music for Young Performers (Contemporary Canadian
Music 1).

The Musical Contributions and Piano Music of Violet Archer.
Rosalyn Soo, lecturer and pianist. Workshop for the Norman
Independant Piano Teachers Association. 19 April, 1996. Video
recording. Norman, OK: University of Oklahoma School of
Music, Ruby Grant Piano Pedagogy Resource Center.

APPENDIX D

PHOTOGRAPH OF ARCHER



Photograph by Garneau Photos, Edmonton, AB, Canada.
Circa 1991. Courtesy of Violet Archer.

APPENDIX E

SELECTED CORRESPONDENCE FROM ARCHER TO THE AUTHOR

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

June 12, 1995

Rosalyn Soo
1032 East Lindsey Apt D
Norman, Oklahoma
73071 USA

Dear Rosalyn

Thank you very much for your very nice letter of May 31, 1995. I am most interested that you are taking your Doctor of Musical Arts degree (piano performance and pedagogy) at the University of Oklahoma School of Music in Norman, Oklahoma. I taught at that University for 8 years and I have wonderful memories about my time there at the school in Norman.

I am indeed pleased that you have selected my piano music for your research. I am happy to give my permission for the research which you will be conducting. Several dissertations have already been written about my work, but so far, I don't recall my piano works being the substance of a doctoral degree.

Perhaps when you are home in Calgary you might think of making a little trip to Edmonton. I shall be away from Edmonton from June 22nd to 29th and also from July 6th to 11th. Otherwise I expect to be here. If you prepare a list of questions that you would like answered by me I would appreciate it if I didn't have to do it in writing, for it is a lot of work.

You will be able to avail yourself of my piano music in the Canadian Music Centre of Calgary. I look forward to hearing from you and to meeting you and I am most delighted that you want to make use of my music.

Cordially,

Violet Archer

Violet Archer

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

July 26, 1995

Rosalyn Soo
1032 East Lindsey Street Apt D
Norman, Oklahoma
73071 U.S.A.

Dear Rosalyn:

It was so nice to have you come to my house and for us to visit, and I also feel very proud of my music being the subject of your doctoral dissertation. I also enjoyed meeting your friend. There is one thing that strikes me that I completely forgot that I should have done and it is this: I should have brought you down into my basement so that you could see all of the music that I have composed which amounts to well over 300 pieces of music of all various combinations including solo instruments, chamber music, orchestra, opera and even electronic music. It would be so good if you could work out another short trip to Edmonton before you go back to Oklahoma because it is terribly important that what you write is made realistic by the fact that you have been present and have spoken to me and have seen what I have showed you on my main floor, my study, and oh yes, I am going to look for one of those letters of Bartok and send a copy to you.

I hope you decide to come for just a very short visit so I can show you all my music that has to do with my professional work which I absently mindedly overlooked because we were so involved in all the questions that you were asking me. Also it would be so nice to see you again. I shall be here all the time throughout the month of August and please do let me know if you can work in a short visit to Edmonton so that I might show you all the things I say I wanted to show you.

I wish you all of the very best and a very enjoyable holiday with your parents, and please do let me know if you can possibly come for a short visit so we may make your visit here complete.

With all my best wishes,

Sincerely,

Violet Archer

Violet Archer

PS: I would also like to show you the inventory of my works which has been made by Mr Jim Whittle, the Music Librarian at the University of Alberta, and this would be enlightening if you could see these things apart from all the questions which you asked, which I thought were very good questions, and I will do my best to answer. I still think it would be good if you would have the chance to look at some of these things that I am mentioning in this letter to make the information in your dissertation more realistic. I should have thought of all these things when you were here but we were both so involved in what we were doing that it slipped my mind until you were gone. Even though it may mean an extra trip it may be worth your while to see these details therefore I am writing to you in sufficient time for you to make some arrangements if it is at all possible for you come here. I can say that I really enjoyed your visit very much and I am very keenly interested in your dissertation and I wish all of the very best in completing it.

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

September 5, 1995

Ms. Rosalyn Soo
1032 East Lindsey Street, Apt D
Norman, Oklahoma
73071 U.S.A.

Dear Rosalyn:

Many thanks for your very nice letter which I was glad to receive, and also thank you very much for the lovely photos which you enclosed. They all certainly turned out well. It was so nice meeting with you and working with you and to also meet your friend and I hope that maybe when I get back from the Christmas holidays from visiting my relatives in Ottawa, you may still be in Calgary and maybe hopefully you can come for a short visit and I will give you then a copy of my three Bartok letters. I hesitate to send them in the mail just in case they should get lost.

I have asked three former colleagues of mine if they would write a paragraph or so to be included in your thesis, as you kindly asked me to do, and as well I have asked one of my former students who is now studying at the Juilliard School of Music. Her name is Vivian Fung.

I hope that you are having a very profitable and enjoyable semester at the University of Oklahoma, School of Music, of which I have the fondest remembrance. Please express my kind regards to your Director of Music, and tell him that I remember the Oklahoma School of Music with warmth.

Sincerely,

Violet Archer

Violet Archer

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

October 13, 1995

Miss Rosalyn Soo
1032 East Lindsey St Apt D
Norman, Oklahoma
73071 USA

Dear Rosalyn:

One of my former composition students who is now at the Juilliard School of Music will be finishing her Bachelor of Music in composition in the spring of 1996. I enclose a small testimonial that she wrote regarding my teaching and her experience. I already know that you have been speaking to Mr Tom Rolston and I also have two testimonials, one from a former colleague Claude Kenneson, and Brian Harris who originally was a student of mine and is now on the teaching staff at the Department of Music, University of Alberta.

I thought maybe you would like to have these for the purpose that you mentioned when you were here last July (for inclusion in your thesis). I hope everything is going well for you. It certainly is nice that you are doing your doctorate at the school where I myself was teaching for eight years, from 1953 to 1961.

With all my best wishes,

Sincerely,

Violet Archer
Violet Archer

enclosures

October 10, 1995.

" Dr. Violet Archer has had a major influence on my development as an artist. She has given me much to think about artistically over the last few years. I always will remember our lessons together with fondness - she would always look over my compositions very carefully, not missing any details, and at the end, would make some very useful suggestions on my work. However, what I admire most about her is her dedication as a composer and teacher. Even today, when I have gone away to New York to study, her support for my work gives me a strong sense of encouragement and hope. She will remain a woman I admire with much love and warmth. "

*Vivian Fung
student from 1989-92
now studying at The Juilliard School,
New York, NY*

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

October 30, 1995

Miss Rosalyn Soo
1032 East Lindsey Street, Apt D
Norman, Oklahoma
73071 U.S.A.

Dear Rosalyn:

I am enclosing another testimonial regarding my work as composer and teacher. It is written by a former colleague of mine on the staff of the Department of Music at the Univeristy of Alberta who is now retired, Claude kenneson. I think it is a good testimonial and I thought you would like to have it.

Best wishes for a successful completion of your doctoral dissertation. I shall be going to visit relatives in Ottawa for Christmas and will be away from Edmonton from the 21st to the 27th of December. Should you be visiting your parents in Calgary throughout the Christmas holidays, feel free to contact me after my return from my holiday.

Sincerely,

Violet Archer
Violet Archer

Testimonial

Regarding Violet Archer

It was an exciting event for me in 1953 when, as a young cellist studying at North Texas State in Denton, I joined two classmates to perform Violet Archer's String Trio No. 1. In that high-spirited music school, we students were very proud of our faculty and especially of Violet Archer, the fine Canadian composer, who was a great protagonist for living composers and the guiding force behind the career development of her many fine composition students.

Little did I know then that Dr. Archer and I would be lifelong friends and colleagues. Over the ensuing years she wrote many chamber works at my request including the String Trio No. 2 (1961), the Sonata for Viola, Cello, and Piano (1976), the Capriccio for Cello and Piano (1981), and the String Quartet No. 3 (1981). These works (among her prodigious creative output) are hallmarks in modern Canadian chamber music and bring great artistic satisfaction to performers and audiences alike.

Of all my colleagues, it gives me great pleasure to have known and admired Violet Archer for more than forty years. Her life and music forms an important chapter in the history of music in Canada and her inspired teaching is the exact reflection of her fine mind, undaunted spirit, and enormous personal concern for the young musician.

Claude Kenneson
Professor Emeritus
University of Alberta

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

April 6, 1996

Rosalyn Soo
1032 E Lindsey Apt D
Norman, Oklahoma
73071 USA

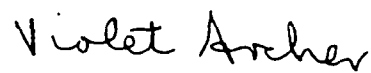
Dear Rosalyn:

Thank you so much for you lovely birthday card. It is so attractive, and how thoughtful of you to remember about my birthday. I have read all the wonderful news which you gave me about the results of your work and your comprehensives. I am interested to know that everything has gone so well in your performances on February 16 and later in Dallas. I am so excited about the news that you tell me that you will preparing to give a recital in Austin, Texas at the end of April, and that you have been giving workshops as part of your degree. I are most excited to learn about the recital you gave the week you wrote the card because you mention that it featured me and my piano music.

How good it is to learn that you have authorized to continued with your present project. You are most welcome for whatever information I have sent to you. I am glad it was helpful. I am very excited that you are using my music as the topic of your doctoral dissertation.

I must tell you right now that I have Fugi on my lap and she is being very naughty , and I can't do anything with her on my lap, so if this letter sounds disjointed, please forgive me. What has been exciting Fugi is the music that is coming out of your card.

With warmest wishes for continued success,


Violet Archer

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

June 20, 1996

Rosalyn Soo
1032 East Lindsey Street Apt D
Norman, Oklahoma
73071 U.S.A.

Dear Rosalyn:

I so much enjoyed conversing with you on the telephone during our several conversations. I was very impressed with your thoroughness in the study of my piano works which you selected as the topic of your doctoral dissertation. I strongly believe that the dissertation committee will like it and that they should regard it as most acceptable.

I am very interested in the works which you especially chose for study. I gladly give my permission to you for making use of my piano music as the main study of your dissertation.

Ever since your visit to my house last summer I have been impressed with your research and throughout our telephone conversations I can say that this aspect is very consistent in all of our discussions. I very much look forward to seeing a copy of your dissertation. Hopefully it will be possible for me to have one after it is completed.

I wish you every success in your defense. With all my best wishes,

Sincerely,

Violet Archer

Violet Archer

10805 - 85 Avenue
Edmonton, Alberta
Canada T6E 2L2

September 10, 1996

Dear Rosalyn,
I was delighted to receive
your wonderful letter of August 30, 1996,
with the great news that you were
offered a teaching position on the
faculty of Vanderbilt University.
Congratulations! I know that it is a

*
of your Doctoral
Dissertation

well deserved honour, and that your
Doctoral Dissertation will be successful.

Enclosed is a photo of myself
which I promised to send to you;
I hope that you will think it all right
and I also hope that eventually you
will send me a copy*. I will tell our
Music Librarian about it and will suggest
that he send for a copy to be placed
in our Music Library. I hope that you
will keep in touch with me. If you have any
more questions please let me know

With all my best wishes, Sincerely, Violet Archer

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

November 19, 1996

Rosalyn Soo
3510 Hillsboro Pike Apt 41
Nashville, TN
37215 USA

Dear Rosalyn:

I will tell you in this letter that the name of the photographer was Garneau Photo, and it is no longer in business. I am just sending you this note to be sure that you have that information.

I wish you all of the very best in the defense of your doctoral dissertation. I have no doubt that you will come through with flying colours. Best wishes.

Sincerely,

Violet Archer

Violet Archer

Violet Archer
10805 - 85 Avenue
Edmonton, Alberta Canada
T6E 2L2

January 29, 1997

Rosalyn Soo
3510 Hilsboro Pike Apt 41
Nashville, Tennessee
37215 USA

Dear Rosalyn:

How nice it was to hear from you by telephone not long ago. I am always pleased to learn from you about your activities and I think it is wonderful that you have such a good teaching position. I wish you very much success in the defense of your doctoral dissertation at the University of Oklahoma, and I look forward to learning from you how everything went. At this point I have a feeling that everything will go very well indeed.

It has been a real pleasure working with you and I wish you very much success in your new position. I have guessed, of course, you have moved from Norman, Oklahoma and you must be very happy where you are living now. I would like it very much if from time to time you would drop me a line and tell me about your activities.

I wish you all of the very best in 1997 and it will be nice if we can keep in touch.

Sincerely,


Violet Archer

APPENDIX F

PERMISSION LETTERS FROM MUSIC PUBLISHERS

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June 25, 1996

Ms. Rosalyn Soo
1032 East Lindsey Street
Apartment D
Norman, Oklahoma 73071

RE: SONATINA #2/ Violet Archer

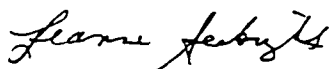
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June 26, 1996

Ms. Rosalyn Soo
1032 East Lindsey Street
Apartment D.
Norman, Oklahoma
73071 U.S.A.

RE: THREE SCENES FOR PIANO (HABITANT SKETCHES) by VIOLET ARCHER
[Publication: 1982]

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September 3, 1996

Ms. Rosalyn Soo
1032 East Lindsey St. Apt. D
NORMAN, OK 73071

Dear Rosalyn:

Thank you for your letter requesting permission to use parts of one of our publications in your dissertation.

Permission is granted to reproduce portions of *Four Bagatelles for Piano* by Violet Archer as needed for your dissertation. Please acknowledge this permission with the following notice:



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I wish you success with your future work and appreciate your consideration of Waterloo Music Publications.

Sincerely,

A handwritten signature in cursive script that reads "Tom Bileski".

Tom Bileski
Publications Manager

..... since 1922

APPENDIX G

CANADIAN MUSIC CENTRE DIRECTORY

CANADIAN MUSIC CENTRE DIRECTORY

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