THE AUSTRALIAN VIOLIN CONCERTO
VOLUME 1

A Thesis submitted by
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For the award of
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# Volume 1: Contents

<table>
<thead>
<tr>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contents</td>
<td>i</td>
</tr>
<tr>
<td>Definition of abbreviations</td>
<td>viii</td>
</tr>
<tr>
<td>Abstract</td>
<td>ix</td>
</tr>
<tr>
<td>Certification page</td>
<td>x</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>xi</td>
</tr>
</tbody>
</table>

## Chapter

### 1.0 Introduction

1.1 General introduction

1.2 Research rationale

1.3 Aims of the research

### 2.0 Research method

2.1 Literature review

2.2 Overview of the Australian violin concerto

2.3 Discussion and analyses of seven Australian violin concertos including some technical and interpretive insights relating to the solo violin part

2.4 General notes on approach to nomenclature regarding instrumentation, thematic material, and technical and interpretive sections

2.4.1 Instrumentation

2.4.2 Discussion and analysis

2.4.3 Some technical and interpretive insights relating to the solo violin part

### 3.0 Concerto for Violin and Orchestra – Arthur Benjamin (1893-1960)

3.1 Background to work

3.2 Instrumentation

3.3 Discussion and analysis
3.3.1 1ˢᵗ movement: *Rhapsody – Allegro giusto*, no key signature, 2/4
3.3.2 2ⁿᵈ movement: *Intermezzo – Andante piacevole*, no key signature, 9/8
3.3.3 3ʳᵈ movement: *Rondo – Allegro vivace (ma non troppo presto)*, no key signature, 3/4

3.4 Some technical and interpretive insights relating to the solo violin part
3.4.1 1ˢᵗ movement: *Rhapsody – Allegro giusto*, no key signature, 2/4
3.4.2 2ⁿᵈ movement: *Intermezzo – Andante piacevole*, no key signature, 9/8
3.4.3 3ʳᵈ movement: *Rondo – Allegro vivace (ma non troppo presto)*, no key signature, 3/4

4.0 *Concerto in E minor for Violin and Small Orchestra* – Alfred Hill (1869-1960)
4.1 Background to work
4.2 Instrumentation
4.3 Discussion and analysis
4.3.1 1ˢᵗ movement: *Allegro maestoso*, E minor, common time (about crotchet = 126)
4.3.2 2ⁿᵈ movement: *Adagio ma non troppo*, B major, common time
4.3.3 3ʳᵈ movement: *Finale - Allegretto*, E minor, 6/8 (about dotted crotchet = 80)
4.4 Some technical and interpretive insights relating to the solo violin part
4.4.1 1ˢᵗ movement: *Allegro maestoso*, E minor, common time (about crotchet = 126)
4.4.2 2ⁿᵈ movement: *Adagio ma non troppo*, B major, common time
4.4.3 3ʳᵈ movement: *Finale - Allegretto*, E minor, 6/8
(about dotted crotchet = 80)

5.0 Concerto for Violin and Orchestra, Op.21 – 44
Raymond Hanson (1913-1976)
5.1 Background to work 44
5.2 Instrumentation 46
5.3 Discussion and analysis 46
  5.3.1 1st movement: Andante – Allegro moderato, 47
         no key signature, 4/4 (crotchets = 72 then 96)
  5.3.2 2nd movement: Adagio (in piano score only), 54
         no key signature, 3/4 (crotchets = 76)
  5.3.3 3rd movement: Allegro moderato, no key 57
         signature, 6/8 (dotted crotchets = 96)
5.4 Some technical and interpretive insights relating to 67
       the solo violin part
  5.4.1 1st movement: Andante – Allegro moderato, 68
         no key signature, 4/4 (crotchets = 72 then 96)
  5.4.2 2nd movement: Adagio (in piano score only), 70
         no key signature, 3/4 (crotchets = 76)
  5.4.3 3rd movement: Allegro moderato, no key 71
         signature, 6/8 (dotted crotchets = 96)

6.0 Concerto for Violin and Orchestra – 74
Margaret Sutherland (1897-1984)
6.1 Background to work 74
6.2 Instrumentation 75
6.3 Discussion and analysis 75
  6.3.1 1st movement: Allegro, no key signature, 75
         common time (crotchets = 116)
  6.3.2 2nd movement: Adagio, no key signature, 6/4 78
         (crotchets = 60)
  6.3.3 3rd movement: Allegro, no key signature, 82
         common time
6.4 Some technical and interpretive insights relating to 86
the solo violin part

6.4.1 1\textsuperscript{st} movement: *Allegro*, no key signature, common time (crotchet = 116)  

6.4.2 2\textsuperscript{nd} movement: *Adagio*, no key signature, 6/4 (crotchet = 60)

6.4.3 3\textsuperscript{rd} movement: *Allegro*, no key signature, common time

7.0 *Gurdjieff Concerto No.2 for Violin with Small Orchestra* – Larry Sitsky (1934 – )

7.1 Background to work  

7.2 Instrumentation  

7.3 Discussion and analysis  

7.3.1 1\textsuperscript{st} movement: *Dolce, rubato*, tonal centres

A and E, 4/4, variable meter (crotchet = 44 ca.)
Instrumentation: 3 tam-tams, vibraphones, timpani, strings, solo violin

7.3.2 2\textsuperscript{nd} movement: *Allegro*, Dorian mode on D, 3/4, consistent meter

Instrumentation: flute, clarinet, 3 tom-toms, xylophone, tam-tam, strings, solo violin

7.3.3 3\textsuperscript{rd} movement: *Allegretto, molto espressivo robusto, mezzo forte obbligato*, Aeolian mode on A, 3/4, variable meter (crotchet = 116)
Instrumentation: horn, gongs, violas, cellos, double basses, solo violin

7.3.4 4\textsuperscript{th} movement (part a): *Andantino*, G minor, 2/8, variable meter (quaver = ca. 160)

Instrumentation: side drum with snares, side drum without snares, solo violin
7.3.4.1 4th movement (part b) Cadenza, Allegro, 114
tonal centre B♭, 3/4, variable meter
Instrumentation: 3 conga drums, bongo drum,
solo violin

7.3.5 5th movement: Andante con moto, (key – solo trumpet, one flat), Aeolian mode on D, 2/4, variable meter (crotchet = 88)
Instrumentation: trumpet, strings, solo violin

7.3.6 6th movement: Allegretto - Allegro, 4/4, 119
consistent meter
Instrumentation: trumpet, strings, solo violin

7.3.7 7th movement: Larghetto, (key – solo violin, one flat), 3/2, variable meter
Instrumentation: flute, clarinet, horn, trumpet,
timpani, vibraphones, side drum, suspended cymbal, strings, solo violin

7.4 Some technical and interpretive insights relating to the solo violin part 126

7.4.1 1st movement: Dolce, rubato, tonal centres 129
A and E, 4/4, variable meter (crotchet = 44 ca.)

7.4.2 2nd movement: Allegro, Dorian mode on D, 131
3/4, consistent meter

7.4.3 3rd movement: Allegretto, molto espressivo 132
robusto, mezzo forte obbligato, Aeolian mode on A, 3/4, variable meter (crotchet = 116)

7.4.4 4th movement (part a): Andantino, G minor, 2/8, 133
variable meter (quaver = ca. 160)

7.4.4.1 4th movement (part b): Cadenza, Allegro 133
tonal centre B♭, 3/4, variable meter

7.4.5 5th movement: Andante con moto, (key – solo trumpet, one flat), Aeolian mode on D, 2/4, variable meter (crotchet = 88)
7.4.6 6th movement: *Allegretto – Allegro*, 4/4,
consistent meter

7.4.7 7th movement: *Larghetto*, (key – solo violin,
one flat), 3/2, variable meter

8.0 *Maninyas* Concerto for Violin and Orchestra –
Ross Edwards (1943 – )

8.1 Background to work 137
8.2 Instrumentation 140
8.3 Discussion and analysis 140

8.3.1 1st movement: *Remote*, key signature in D major,
4/4, variable meter (crotchet = c.76)

8.3.2 2nd movement: *Intermezzo quasi cadenza* –
*Liberamente*, no key signature, 2/4, variable meter
(flexibility of tempo between crotchet = c. 60 – c.72)

8.3.3 3rd movement: key signature in D major, 6/8
(crotchet = c. 156, dotted crotchet = c. 104)

8.4 Some technical and interpretive insights relating to
the solo violin part

8.4.1 1st movement: *Remote*, key signature in D major,
4/4, variable meter (crotchet = c.76)

8.4.2 2nd movement: *Intermezzo quasi cadenza* –
*Liberamente*, no key signature, 2/4, variable meter
(flexibility of tempo between crotchet = c. 60 – c.72)

8.4.3 3rd movement: key signature in D major, 6/8
(crotchet = c. 156, dotted crotchet = c.104)

9.0 *Violin Concerto* – Alexander Negerevich (1955 – )

9.1 Background to work 168
9.2 Instrumentation 169
9.3 Discussion and analysis 169

9.3.1 1st movement, bars 1-272: *Allegro con fuoco*,
no key signature, 2/4 (crotchet = 120)

9.3.2 2nd movement, bars 273-328: *Adagio*, 176
no key signature, 4/8 (quaver = 52)

9.3.3 3rd movement, bars 328-432: *Allegro agitato*, no key signature, continuation of 2/4 (crotchet = 92)

9.4 Some technical and interpretive insights relating to the solo violin part

9.4.1 1st movement, bars 1-272: *Allegro con fuoco*, no key signature, 2/4 (crotchet = c. 120)

9.4.2 2nd movement, bars 273-328: *Adagio*, no key signature, 4/8 (quaver = 52 in full score only)

9.4.3 3rd movement, bars 328-432: *Allegro agitato*, no key signature, continuation of 2/4 (crotchet = 92)

10.0 Conclusion

11.0 List of references

12.0 Bibliography

13.0 Appendices

Appendix 1 Chronological list of forty-eight Australian violin concertos with year of composition

Appendix 2 Interview with Larry Sitsky

Appendix 3 Interview with Ross Edwards

Appendix 4 Interview with Dene Olding

Volume 2: Musical Examples
**Definition of abbreviations**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>Australian Broadcasting Corporation</td>
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<tr>
<td>AMC</td>
<td>Australian Music Centre</td>
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<tr>
<td>BBC</td>
<td>British Broadcasting Corporation</td>
</tr>
<tr>
<td>CD</td>
<td>Compact disc recording</td>
</tr>
<tr>
<td>LP</td>
<td>Long playing recording</td>
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<tr>
<td>MSO</td>
<td>Melbourne Symphony Orchestra</td>
</tr>
<tr>
<td>Op.</td>
<td>Opus</td>
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<tr>
<td>QSO</td>
<td>Queensland Symphony Orchestra</td>
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<tr>
<td>Rec.</td>
<td>Recorded</td>
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<td>SSO</td>
<td>Sydney Symphony Orchestra</td>
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<tr>
<td>TSO</td>
<td>Tasmanian Symphony Orchestra</td>
</tr>
</tbody>
</table>
Abstract

The purpose of this research is to bring to the fore the wonderful and diverse music literature of the Australian violin concerto. There are at least forty-eight works in the genre, most of them completely unknown to laymen and violinists alike.

Seven fine works by Arthur Benjamin, Alfred Hill, Raymond Hanson, Margaret Sutherland, Larry Sitsky, Ross Edwards and Alexander Negerevich have been chosen for study. From 1931, they represent seventy years of Australian musical history from the first ever violin concerto written by an Australian-born composer, Arthur Benjamin to Alexander Negerevich’s Violin Concerto of 2002.

The background, instrumentation, and some technical and interpretive ideas relating to each of the seven works, are all discussed in addition to an in-depth analysis which also includes comments on various recorded performances.

The study also discusses the originality of the works and relates them to the various styles of international composition. It also briefly notes the appearance of some promising new works which are making a global impact on the music scene and seem to be ushering in a new “Golden Age” of the Australian violin concerto in the first decade of the 21st century.
Certification Page

Certification of Thesis

I certify that the ideas, experimental work, results, analyses, compact disc recordings and conclusions reported in this thesis are entirely my own effort, except where otherwise acknowledged. I also certify that the work is original and has not been previously submitted for any other award, except where otherwise acknowledged.

__________________________________
Signature of Candidate

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Date

ENDORSEMENT

__________________________________
Signature of Supervisor

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Date
Acknowledgements

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I would also like to thank the following who kindly gave permission to reproduce extracts of the musical works – Boosey and Hawkes Music Publishers through

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