A METHODOLOGY OF STUDY FOR
SAMUEL BARBER’S CONCERTO FOR VIOLIN AND ORCHESTRA OP. 14

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CHAPTER ONE

INTRODUCTION

The Barber *Concerto for Violin and Orchestra Opus 14* has become a staple in the modern literature for the violin.¹ Students and professionals perform this work with increasing frequency alongside the concertos of Mozart, Brahms, Mendelssohn, and Tchaikovsky. Studying this *Concerto* challenges the performer to understand and capture the lyrical and rhythmic energy of Barber’s work. By drawing upon the expertise of noted violinists, this dissertation will serve as a guide for advanced violinists on how best to prepare, study, and perform the Barber *Violin Concerto*.

Purpose of the Study

This writer intends to present a formal analysis of the stylistic elements, pedagogical principles, and performance practice techniques appropriate for the study of the Barber *Violin Concerto*; including a brief theoretical analysis of the work, an historical overview of the composer and his *Concerto*, a comprehensive review of the relevant literature, and a survey of exceptional professional violinists and pedagogues of our time. A methodology of study is compiled from this survey to aid violinists and teachers in their approach to the performance of this *Concerto*.

Need for the Study

Despite an extensive review of the literature, this writer found no published in-depth scholarly study on Barber’s *Violin Concerto*. For the number of times it is played in the major concert halls of the United States, one would expect to find more written about how to study this piece. The intent of this document is to give the modern violinist a resource for the study of this concerto through a brief theoretical analysis of the piece, a short history of the work, and, most importantly, a guide to some of the pedagogical and performance problems this composition presents. It will also include suggested fingerings and bowings to use when performing the *Concerto*.

The Philadelphia Orchestra, the orchestra with the most detailed documentation of its repertoire through the years, is reported to have performed the *Violin Concerto* more than any of Barber’s other works except the *Adagio for Strings*. A host of well-known artists have performed this composition: e.g., Itzhak Perlman, Hilary Hahn, Isaac Stern, James Buswell, Nadja Salerno-Sonnenberg, Robert McDuffie, Midori, Elmar Oliveira, Rachel Barton-Pine, and Roman Totenberg. Whether one is studying the *Violin Concerto* for the purpose of performing for a studio recital, an orchestral debut, or an informal concert, a practical and comprehensive course of study is needed.

Violinists are drawn to the Barber *Violin Concerto* for the contrasting textures of its lyrical long lines and the technically challenging last movement. These characteristics also make this concerto interesting as a pedagogical tool. The first movement begins without the typical orchestral *intrada*. Barber’s choice to begin the movement in this way suggests his intent to integrate the soloist with the orchestra more closely than other

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concertos. Barber did not like long orchestral introductions, and he liked cadenzas even less.\(^3\) The “cadenza-like” writing in the *Violin Concerto* is closer to a vocal recitative. The cadenza moments are shorter than in other violin concertos, and they are much more lyrical.

If a violinist approaches this *Concerto* like a standard romantic concerto, he or she may learn the first two movements relatively quickly and then stumble with the technically challenging last movement. One should not wait until the first two movements are learned to tackle the coordination and concentration required in the last movement. In fact, one approach to learning the *Violin Concerto* is to start with the last movement. This has been suggested by more than one respondent.

Proficient string crossings, purity of tone, an understanding of breathing, and an intimate knowledge of the orchestral score are imperative. This work requires the focused precision of a Mozart concerto, the lush sound production of a Brahms work, and the technical acrobatics of a Paganini caprice. The fast *perpetuo mobile* triplets in the last movement include jagged accents that must line up with the orchestra precisely. If the orchestra struggles with the tempo, which is quite often the case in amateur orchestras, the soloist must adjust quickly, or there will certainly be a mishap in the performance. One cannot give and take much in the way of tempo in this movement, either, for this same feared outcome.

The long lyrical lines in the first and second movements make this *Concerto* one for which much thoughtful attention is required during the learning process. To gain a musical understanding of this work, one must decide where to change bows, which fingerings to use, and where to place breath marks. A cursory examination of the piece

\(^3\) Ibid, 199.
will not disclose the challenges it holds. An intermediate student may be capable of
learning the first movement of this *Concerto*, but a mature performance is not likely.

This document provides a methodology valuable to all who seek to master this
work. It provides exercises to practice that will assist the violinist in approaching the
*Violin Concerto* and offers suggested fingerings, bowings, and strategies for performing
the work. The document offers advice about how to organize and practice the *Violin
Concerto*, helps to formulate instructional strategies for practicing certain difficult
excerpts throughout the work, and suggests bowings and fingerings that are helpful when
performing the piece.

**Limitations of the Study**

The document includes a brief biography of Samuel Barber, a précis of his *Violin
Concerto*, descriptions of some of the technical challenges, exercises to work on before
and during the study of the work, and a methodology addressing some of the problems
violinists may have while learning the Barber *Violin Concerto*. The survey is the core of
the methodology. The compilation of exercises, fingerings, bowings, suggested study
techniques, and the experience of the survey respondents are the basis of this
methodology for the Barber *Violin Concerto*.

The participants in the survey include conservatory or university professors,
leading performers in American quartets, international soloists, or members of prominent
American orchestras. All are experts on violin performance. Some have had personal
acquaintance with Barber himself. Many have had experience with this particular work

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4 A musical abstract, summary or outline, first codified and used by Donald Francis Tovey in his book *A
and have produced excellent recordings of it. The survey elicited the professionals’
expertise regarding their approach to studying the Violin Concerto, solutions to technical
problems in the work, suggested bowings and fingerings, and other advice applicable to
the study.

Context and Development of Barber’s Compositional Style

Various musical styles were evolving and gaining popularity at the start of
Barber’s career during the 1930s and 1940s. Neo-classicism was gaining a foothold. Igor
Stravinsky’s Piano Sonata in A, Symphony in C, and Pulcinella all drew on the structural
models of Classical- and Baroque-style composition. Bartók and Kodály turned to the
folk music of their own countries as source material for their compositions. At the same
time, the members of the modern Viennese school, including Schoenberg, Berg, and
Webern, focused on 12-tone, serial composition. Berg’s Der Wein, Schoenberg’s piano
and violin concertos, and Webern’s Symphony, Opus 21, exemplify this 12-tone writing
style.5 Three Places in New England, by Charles Ives, juxtaposed two different tonal
centers occurring at the same time. Ives’ Concord Sonata used meter, tone clusters, and
harmony in a new light. Multiple meters occurring simultaneously, tonal juxtaposition,
and quartal harmonies all cast a new light on classical composition.6

While all of these contemporary musical styles were emerging and becoming
popular, Samuel Barber found a lyrical style of his own based on the Western European
trends of the past centuries. He intended that his commissioned works suit the individuals

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for whom they were written.\(^7\) Barber “was never a camp follower of anyone.”\(^8\) He remarked, “I’m not out to make any mark for anyone or anything but to please myself and what I feel is right about music.”\(^9\)

Thus, in contrast to the increasingly popular styles of that era—Parisian avant-garde, 12-tone, and indeterminate styles of composing—Barber’s style was considered Neo-romantic, reflecting his love of Brahms and other Romantic composers.\(^10\) While he intended his music to connect emotionally with audiences—to be expressive and accessible—Barber chose not to include American tunes to aid audiences’ understanding and appreciation.

Consequently, while composers, such as Copland and Gershwin, were writing for the common person in the 1930s and 1940s, Barber was writing for the trained classical musician. *Billy the Kid*, *Rodeo*, and *Appalachian Spring* by Copland are still favorites in light “pops” concerts in the United States, but in the opinion of one writer, they do not showcase melody like Barber’s music.\(^11\) The intrinsic beauty of melody and lyricism in Barber’s compositions mirrors that of Mozart, Brahms, and Mendelssohn.

Barber was a lover of the human voice, and he adamantly insisted that musicians performing his music emulate the style and sound of great singers. During his youth, his instrumental writing focused so strongly on the human voice that these compositions were regarded as “songs without words.”\(^12\) Barber, who studied composition and voice at

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\(^7\) Ibid, 513.
\(^12\) Paul Wittke, “Samuel Barber: An Improvisatory Portrait.”
the Curtis Institute, was a wonderful vocalist whose own premiere recording of *Dover Beach*, performed by Barber and the Curtis String quartet in 1935, remains among the best available of this work to date.¹³

Rosario Scalero, Barber’s main composition teacher, instilled in his pupil the understanding that music must “breathe,”¹⁴ i.e., it must conform to the flow and movement of respiration. Use of the breath is fundamental to the training of singers, who learn to break a phrase (in response to a breath mark) in a manner that serves to communicate effectively the composer’s intent, yet does not interrupt the tempo. Eventually, singers learn to intuit the placement of the breath pause, if the music is not so marked.

With Barber’s appreciation of the human voice, he readily grasped Scalero’s instruction on this point, and he infused his compositions with a “respiratory” component that violinists must learn to capture as they undertake his work. The performer must approach the Barber *Violin Concerto* as a vocalist, learning to determine the placement of the breath marks where none are indicated in the score, especially in the second movement of the *Concerto*. Passages with long slurs are impossible to perform in one bow and require the soloist to determine, despite the lack of indication from the composer, how to change the bow inaudibly while preserving the structure of the phrase as a singer would.

In the *Violin Concerto*, many students tend to perform the first movement with a tight, fast vibrato. A tight vibrato does not sound lyrical enough for the Romantic genre Barber intended to emulate for this work. The violinist’s vibrato must be comparable to

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that of a vocalist singing with good tone and control of the vibrato. Tension will cause poor tone quality, inaccurate pitch, and a general loss of lyricism.

The Violin Concerto, composed in 1939, reflects an expansion of Barber’s compositional style beyond the lyricism and tonal clarity so evident in his early works to a style that encompassed more ambiguous tonal centers and juxtaposed rhythms.\(^{15}\) While the first two movements reflect Barber’s tie to past compositional forms and are likened to Mendelssohn’s style in their simplicity, the last movement represents a dramatic change in style. “It is as if the composer had suddenly lost patience with certain self-imposed stylistic restrictions. With this change in style there now began a transitional period…”\(^{16}\) More specifically, the finale offers “the first intimations of a new and tightened approach,” one that is “leaner and somewhat more austere.”\(^{17}\)

After the composition of Knoxville: Summer of 1915, composed in 1947, Barber included “more rhetoric, more drama and more scope within the framework of the personal lyricism.”\(^{18}\) Barber’s Piano Sonata, Opus 26—a work premiered by Vladimir Horowitz in 1949—represents a further development in his use of the 12-tone harmonic style. His tone poem, Medea’s Meditation and Dance of Vengeance, Opus 23, composed in 1955 and premiered by Eugene Ormandy, furthered Barber’s dramatic compositional style; and his opera, Vanessa, composed in 1958, won him a Pulitzer Prize. In 1962 Barber composed the Concerto for Piano and Orchestra, Opus 38, a work that won him his second Pulitzer Prize. It was commissioned by G. Schirmer for the inauguration of the

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\(^{16}\) Ibid, 59.


Lincoln Center for the Performing Arts week in New York City. This work was a culmination of Barber’s flamboyant, virtuosic, harmonic, rhythmic, and stylistic pursuit of contemporary compositional language “where the soloist is the Romantic protagonist within the context of the Classical concerto.”19 With the *Concerto for Piano and Orchestra*, as with all works subsequent to the *Violin Concerto*, it is evident that, despite an expansion of his style, Barber never fully rejected the melodic and lyrical components that remain basic to his work.

Barber was born in 1910 and died in 1981. During his career, Barber won a Guggenheim grant, the Prix de Rome, and two Pulitzer Prizes. He was not prolific, but the outcome of his completed works pleased the public and critics alike. “Samuel Barber, along with Aaron Copland, is the most often performed of American composers, both at home and abroad.”20

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CHAPTER TWO

HISTORY OF THE VIOLIN CONCERTO

Barber’s Violin Concerto is now the most frequently performed and recorded American violin concerto, and by the end of the twentieth century, became one of the most popular of all concertos. The history of its commissioning, as recounted in a variety of sources, is fascinating, complex, and controversial.

The Violin Concerto was Barber's first professional commission. It was the first concerto for any instrument that he completed and offered to the public, and it was one of only three concertos that he produced for solo instrument and orchestra. The Violin Concerto was composed specifically to present the talents of Iso Briselli, who, with Barber, had formed part of the charter class of 1924 at the Curtis Institute.

Iso Briselli, a Russian-born prodigy, was the only pupil to accompany Carl Flesch when Flesch left Berlin in 1924 to accept a teaching position at the Curtis Institute of Music in Philadelphia. Samuel Fels, the Fels Naptha soap company magnate, and his wife sponsored Briselli and in later years legally adopted him. It was Briselli, himself, who is said to have requested in 1938 that Barber compose what became the Violin

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24 Barbara Heyman, Samuel Barber: The Composer and His Music, 191.
Concerto. Fels offered Barber a $1000 commission for the proposed work, $500 down and $500 upon the delivery of the completed Concerto, in hopes that Briselli would premiere the work.28

Nathan Broder's account of the commissioning suggests that Briselli and Fels were dissatisfied with the first two movements, judging them inadequate in their ability to showcase the technical prowess of the soloist. “When the first two movements of the Violin Concerto were finished and shown to the violinist, [Briselli] complained that the music was too simple and not brilliant enough for a concerto. Barber promised that the finale would provide ample opportunity to display the artist’s technical powers. But when this movement was submitted, the violinist declared it too difficult.”29 In an interview conducted after Barber’s death with George K. Diehl, Briselli contradicted this account, saying that, while he questioned the final movement's appropriateness, i.e., whether it was a good fit with the first and second movements, he did not express concern about its difficulty. Briselli received these two movements with “enthusiasm and admiration.”30

Briselli asked Barber to revise the Concerto, which Barber, who by then was involved with other projects, was unwilling to do.

Barber vacated the commission, but shortly before doing so, Herbert Baumel, a young Curtis student, was “buttonholed”31 into performing portions of the Concerto for Mary Louise Curtis Bok, the founder of the Curtis Institute; Edith Evans Braun; Gian Carlo Menotti; and Barber. “Briselli was not present and probably not invited” to this “audition” of the Concerto, held after Fels refused to pay the remaining sum of the

Whether this performance was held to resolve a dispute about the
diability of the *Violin Concerto*, as held by Broder, or to test Barber's own concerns
about the technical feasibility of the final movement, as Heyman relates, remains a matter
of speculation.

Michael Steinberg suggests an alternate possibility to the question surrounding the
commission of this work. He states:

I can easily imagine how Barber's metrical oddities and the rapidly
shifting chromatics would be daunting to a performer who had not been
trained even in mild twentieth-century music—Flesch played virtually
none—and most of whose experience was in nineteenth-century
music…All musical experience begins with the ear: what we cannot hear
we cannot play. Barber's finale requires what has been called ‘virtuosity of
the ear’ as well as virtuosity on the fingerboard and with the bow-arm, and
the latter will not kick in unless the former is present…I propose that it
was not a question of technical or musical unhappiness so much as of a
conjunction of the two.\(^33\)

What is known is that Briselli, who remained friends with Barber until the
composer's death, did not premiere the *Violin Concerto*. “Briselli had to relinquish his
right to the first performance” of the *Concerto*. Instead, the work was premiered by
Albert Spalding on February 7, 1941, with the Philadelphia Orchestra under the direction
of Eugene Ormandy.\(^34\)

\(^{32}\) Ibid, 29.  
\(^{33}\) Ibid, 30.  
Given that “Barber was possibly the only American composer of the twentieth century who was able to earn his living by composing,” the notoriety surrounding this commission, which apparently piqued interest in the Violin Concerto, was definitely a turning point in Barber’s career.\textsuperscript{35} A graduate of Curtis, Barber accepted a position at his alma mater to teach and to direct the madrigal chorus. After the debut of the Violin Concerto, he no longer needed to rely on this teaching position at Curtis for his living. He quit teaching when he entered the army in 1942, never to return to this profession in his lifetime.\textsuperscript{36}

Performances of the Violin Concerto flourished after its initial debut, but then it vanished from the common violin repertoire. Only at the end of the twentieth century did the Concerto again become more widely heard and sought after. The Philadelphia Orchestra has included the entire Barber Violin Concerto on its audition repertoire list, along with the entire violin concertos of Bartók, Brahms, Dvořák, Mozart, Prokofiev, Sibelius, and Tchaikovsky.\textsuperscript{37} The fact that at least one of the major orchestras in the United States of America uses the Barber Violin Concerto to test the ability of incoming violinists is a testament to its importance in the violin literature.

\textsuperscript{36} Barbara Heyman, Samuel Barber: The Composer and His Music, 212.
Thematic and Structural Analysis

Movement I
Sonata Allegro Form
Précis

Exposition (mm. 1-78)
1–18   Theme 1 in G major (8 bars with IAC then 2 bars extension/ 7 + 2 bars extension)
19–26  Transition (ends with 2 bars of violin extension)
27–39  Primary Theme 2 in E minor Phrygian mode with pedal on B (5 + 5 + 2 with violin triplet figures)
40–49  Theme 1 in E major (8 + 2 again but this time with a deceptive cadence in bar 47)
50–60  Secondary Theme 2 in E minor (2 + 2 + 4 + 2 bars of extension)
61–6539 Theme 1 truncated in E minor for 5 bars
67–78  Primary Theme 2 in E minor (5 + 6 bars of extension with horn chords)

Development (mm. 79–124)
79–92  2 bars of violin link in B-flat major with D as bass-line, then Theme 1 fragment is augmented
93–104 G-flat major with B-flat bass line in m. 93 and a D pedal in m. 99
105–110 Theme 1 fragment in D minor with F natural in bass line
111–117 Theme 1 in G minor with G in bass line in m. 11 and A in bass line (the V of D Major)
118–124 Primary Theme 2 in G minor to D major (m. 118) pedal V

Recapitulation (mm. 125–190)
125–14640 Theme 1 in G major (phrases as in Exposition)
147–152 Bridge in E-flat major prolonged in solo violin
153–165 Primary Theme 2 in G minor (5 + 5 +2 )
166–174 Theme 1 in C minor (No surprise cadence here)
175–190 Secondary Theme 2 in G minor (2 + 2 + 4 + 2) reaching a tonic pedal in bar 185

Coda (mm. 191–216)
191–197 Primary Theme 2 in G minor
198–216 Tonic pedal with possible modal mixture (key change to G major but no F sharps. Movement ends with Theme 2)

38 Donald Francis Tovey, A Companion to Beethoven’s Pianoforte Sonatas: Complete Analyses.
39 There is a discrepancy between bar numbers in the orchestral score and the violin and piano score. The orchestral score excludes two measures, one of which is measure 60. Since we are discussing the violin score in this dissertation, the measure numbers match those of the violin score, not the orchestral score.
40 This is the other measure in which the orchestral score does not match the violin score.
Movement II
Ternary Form

Introduction (mm. 1–2)
1–2  Orchestral introduction in E major with muted strings

A Section (mm. 3–36)
3–7  Theme I in E major ending in plagal cadence (5 bars: theme in oboe)
8–13 Theme I transposed up a major third (extended to 6 bars: theme in oboe)
14–20 Theme I (4+3 bars: theme in celli extended by clarinet and oboe fragmenting the theme)
21–25 Link in B-flat minor (5 measures)
26–36 Horn leading to Violin solo entrance (5 + 6 bars) leading to the tritone key relationship of B-flat minor. Dominant pedal starting in measure 28

B Section (mm. 37–59)
37–44 Theme I in E minor (5+3 bars) solo violin and strings
45–59 Theme II in F major (4+7+3+Cadenza-like passage)

A¹ Section (mm. 60–98)
60–70 Literal restatement of Theme I in E major (5+6 bars: theme in solo violin instead of oboe)
71–72 Flute and oboe extension of Theme I
73–81 Theme I accompanied by orchestral string tremolo, un poco agitato crescendo
82–88 Restatement of Theme I in C-sharp minor, solo violin
89–98 Duple vs. triple rhythm (foreshadows third movement rhythm) in C-sharp minor
99–100 Triple rhythm wins over the duple meter in the cadenza-like passage (triplets foreshadow the predominant triple rhythm of the third movement)
101–108 PAC in 105 with 3 ms. extension
Movement III
Rondo Form

Introduction (mm. 1-2)
1–2 Muted timpani in A minor

A Theme (mm. 3-84)
  3–17 A Theme in solo violin in A minor (duplets in triplet rhythmic pattern)
  18–22 A Theme in D minor
  23–38 Transition in C major for 3 bars and C minor for 12 bars
  39–58 B Theme (2+2+1.5+2.5+1+2+2+4+1+1+1)
  59–74 A Theme, literal repeat of opening, solo violin, (measure 71: soloist battles a triplet descending figure with bassoon and cello in duplets)
  75–84 A Theme in C major and C minor

B Theme (mm. 85–104)
  85–94 B Theme in C major and minor (this theme uses the interval of a 9\textsuperscript{th})
  95–104 B Theme in E major and minor (9\textsuperscript{th} interval)

A Theme (mm. 104–144)
  104–113 Literal restatement of A Theme in A minor orchestra tutti
  114–128 Ostinato in solo violin
  129–144 Transition in C major and minor

C Theme (mm. 145–172)
  145–172 Four repetitions of C Theme in A minor (7+9+5+7) with first statement in Flute and Bassoon I, second statement in Piccolo and Clarinet I, third statement in Flute and Violin II, and the final statement in Piccolo and Violin I

A Theme (mm. 173–187)
  173–187 A Theme in sixteenth notes instead of prior statements of triplets in solo violin

Coda (mm. 187–189)
  187–189 E-flat minor triad in violin resolves to an A major/minor chord in orchestra and solo violin to end with tonal ambiguity
CHAPTER THREE

REVIEW OF RELATED LITERATURE

Many articles, books, and dissertations document the life of Samuel Barber. However, no publications were discovered that focus specifically on the Violin Concerto.

Books

Nathan Broder’s book, Samuel Barber—one of the first books to be written about Barber—offers an eloquent account of the composer’s life and works. It is an insightful and detailed biography.

Written prior to Barber’s death, Broder’s book chronicles Barber’s works up to 1954 and includes an appendix enumerating Barber’s published compositions, as well as dates and locations where the works premiered. Broder provides a list of recordings in order by opus number and a bibliography of articles about Barber and his works.

According to Broder, Barber had a comfortable upbringing in West Chester, Pennsylvania, taking organ, piano, and cello lessons at an early age. Barber's father, as president of the West Chester public school board, aided his son’s musical learning by influencing the passage of a new policy allowing any student pursuing musical composition to be excused from school every Friday afternoon to attend the Philadelphia Orchestra concerts.41 Barber’s mother notated her son’s compositions before he knew how to notate music himself. Also contributing to his influences in this wonderful environment for learning music were his uncle and aunt, Sidney and Louise Homer. Sidney was a professional composer, and Louise was a professional singer in the

Metropolitan Opera. Barber was greatly encouraged by Sidney, whose respect for Barber’s work lasted throughout his life.

*Benjamin Britten and Samuel Barber: Their Lives and Their Music* compares the lives of Britten and Barber. Daniel Felsenfeld describes how Barber was “hailed the fourth B after Bach, Beethoven, and Brahms” while at Curtis.⁴² Felsenfeld explains that these two composers were not friends, but they were private people and became famous composers during a time of great unrest. Felsenfeld also remarks on Barber’s great love of opera.

Don A. Hennessee’s book is the most comprehensive discography of Barber’s music. It lists all of his premieres, including dates, places, conductors, and prominent musicians involved with his works and performances. In addition, it notes important recordings of his works and provides information about where these recordings can be found. The *Violin Concerto* performances of Ralph Holmes, Ede Kersey, Jaime Laredo, Ruth Posselt, Ruggiero Ricci, Aaron Rosand, Albert Spalding, and Christopher Warren-Green were documented in this reference. Claire Bernard, Robert Gerle, Hanse Girdach, Louis Kaufman, Wolfgang Stavenhagen, Isaac Stern, and Ronald Thomas are shown to be among the first violinists to record the *Violin Concerto*.

Barbara B. Heyman’s book, *Samuel Barber: The Composer and His Music*,⁴³ presents a highly detailed, factual, chronological account of Barber’s life and the history of his compositions. Heyman's research includes an interview with Iso Briselli that sheds light on the controversy surrounding the commissioning of the *Violin Concerto*, and she

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⁴³ Ibid.
is considered by Grove Music Online, among others, to be the preeminent Barber authority. Most scholars, including Michael Steinberg, refer to her book.

In *The Concerto*, by Michael Steinberg, a description of the “playability” of the work and its difficulty is provided. The fact that Carl Flesch, Briselli's teacher, was well-versed in Romantic music and preferred not to play or teach contemporary works may have influenced Briselli's comfort level in attempting the *Violin Concerto* and similar repertoire. Flesch also convinced Isaak Briselli to change his name to Iso Briselli to mask Isaak’s Jewish heritage, given the rabid anti-Semitism during the period preceding World War II.

**Articles**

“The Music of Samuel Barber,” an article written by Nathan Broder, gives a brief overview of Barber’s style of writing up to 1948. Broder describes how the *Violin Concerto* was the turning point in Barber's musical style. This publication lists the first performances of Barber’s other compositions from 1927 until 1942. It also indicates when these selected works were composed. “The Lyric Voice in Samuel Barber’s *Reincarnations*,” by David Castleberry, discusses the background of this set of three pieces—“Mary Hynes,” “Anthony O Daly,” “The Coolin”—and its stylistic connections. “The Synthesis of Material and Devices in Non-Serial Counterpoint” by Donald Chittum briefly discusses Barber’s fugue in his *Piano Sonata, Opus 26*. Barber’s later work,

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47 The text of this work comes from the master of Gaelic and Irish poetry, author James Stephens. This work consists of a few of Stephens’ poems set to music.
according to Chittum, is still tonal, but not always based on major and minor chord structures.49 “Serge Koussevitzky and the American Composer,” by Aaron Copland, documents the exact dates and times Koussevitzky conducted Barber’s works with the Boston Symphony Orchestra. Koussevitzky had great esteem for Barber’s music.50 “The ‘Word Music’ of James Agee: Samuel Barber’s Melodic Response,” by Jane Dressler, analyzes Barber’s compositional style as one of assonance, alliteration, onomatopoeia, word repetition, and phrase repetition.51 James Elson, in “The Songs of Samuel Barber,” states: “Barber could trace his musical pedigree back to Mendelssohn and Schumann.”52 Barber’s love of Brahms shone through in his music.

In his article entitled “Serialism in Barber’s Solo Piano Work,” James Fairleigh holds that Barber “rejects the concept of total atonality.”53 Barber proved in his later works that he could compose serial music in a very organized fashion, closer to that of Romantic composers. Barber composed 12-tone music with a tonal center. He did not write any of his serial works entirely in this genre. The starting pitches of his tone rows relate in a logical fashion. When the music is ternary in nature, his starting pitches of the rows relate by the interval of a fifth. Fairleigh discusses Barber’s later works, including Nocturne Op. 33 and the Sonata for Piano Op. 26.

“Harmonic Organization and Sonata Form: The First Movement of Barber’s Sonata, Op. 26” by Douglas Heist discusses Barber’s use of 12-tone composition and the

thematic development of this work.\textsuperscript{54} William Heinz, in his article “New Light on Samuel Barber’s \textit{Reincarnations},” states that Barber was able to compose music that perfectly matched the text of \textit{Reincarnations}.\textsuperscript{55} Barber preferred composing with a tonal center, yet he demonstrated that he was capable of composing outside of this realm.

“Samuel Barber, Jean Sibelius and the Making of an American Romantic,” by Howard Pollack, identifies those with whom Barber preferred to be associated musically. According to Pollack, Barber had great admiration for Brahms. It was through this admiration that Barber met and befriended Menotti. Barber also admired Sibelius throughout his career. Pollack points out the similarities between the compositional styles of Barber and Sibelius. The \textit{échappée}\textsuperscript{56} sighing gestures of both composers is noteworthy. Barber and Sibelius used techniques to minimize “holes” in the orchestra, such as “soft timpani pedals, string tremolos, crescendoing horns, and the slow amassing of full chords.”\textsuperscript{57}

Joseph Strauss’s article “The Myth of ‘Serial Tyranny’ in the 1950s and 1960s” contains many graphs about tonal versus atonal music.\textsuperscript{58} Tonal music was published and recorded more often than serial music. Tonal music also won more prizes and was better received by listeners than serial music. This fact may help to explain why Barber was so well liked by the public.

\textsuperscript{56} These gestures are found when a long note rises a second and falls a third or lower. The gesture may lower a second and then rise higher than the second.
Paul Tobias criticizes what he believes to be Barber’s excessive willingness to allow performers to influence his final compositions. In “The Rocky Road of an American Orchestral Masterpiece,” Tobias asserts that Raya Garbousova, one of the leading Russian cellists of her time, may have ruined the Barber Cello Concerto with her stylistic markings, tempi suggestions, and fingerings.59 Barber composed his cello concerto with Garbousova in mind. She helped edit the concerto with her own bowings and fingerings. The Cello Concerto never gained the fame that the Violin Concerto did. Tobias believes it would do so if Raya Garbousova’s suggestions would be eliminated from the score of the Cello Concerto. The Violin Concerto did not have this problem. In fact, there are no published fingerings of Barber’s Violin Concerto to date.

“Samuel Barber: An Improvisatory Portrait” by Paul Wittke is a significant source of information about Barber’s musical background and many of his works. Wittke describes Barber’s relationships with Menotti, Mary Louise Curtis Bok, Toscanini, and Schirmer. Barber was extremely intelligent and witty. He won many awards and was elected to the American Academy of Arts and Letters. He called himself a “living dead composer.”60

Wittke’s research also found that Barber had a strong connection to the music of J.S. Bach, playing or studying it daily. Barber also loved Brahms and adopted his style of highly charged musical expression (Cello Sonata, 1932). Barber, like Mendelssohn and Brahms, had romantic tendencies that were reflected in his classic style (Violin Concerto, 1939; “Scherzo” of his Piano Sonata, 1949). Barber added components of Stravinsky’s compositional style to his later works (Capricorn Concerto, 1944). He also added

60 Paul Wittke, “Samuel Barber: An Improvisatory Portrait.”
“polytonality (Second Symphony, 1944), atonality (Medea, 1946; Prayers of Kierkegaard, 1954), 12-tone rows (Nocturne, 1959; Piano Sonata), and jazz (Excursions, 1944; Hand of Bridge, 1959)”61 to his body of works.

Articles by George Diehl, “A Tale of Three Movements,”62 and Elaine Schmidt, “Violinist Attempts Unplayable,”63 program notes by Richard Freed (written for a performance by the National Symphony Orchestra), and a special report produced by the From the Top radio program address the controversial commissioning of the Violin Concerto. Diehl also discusses early reviews of the work and mentions Barber's minor revisions to the Concerto.

Dissertations

Thirty-five dissertations about Barber’s works exist to date, none of which focuses on the pedagogical aspects of the Violin Concerto. Out of thirty-five dissertations, only five focus on his writing for string instruments. The following dissertations focus on his string instrument concertos. “An Analytical, Historical and Pedagogical Overview of Samuel Barber’s Cello Concerto, Dmitri Shostakovich’s Cello Concerto #1, and William Walton’s Cello Concerto,” by Daniel Davies, provides a theoretical analysis of Barber’s Cello Concerto. Important motives and themes are revealed about the Cello Concerto. Barber’s use of “asymmetric rhythms, displaced accents, and meter changes” in this last movement are similar to the last movement of the Violin Concerto. In this dissertation, Davies includes six pages of performance practice

61 Ibid.
techniques for the Cello Concerto. The Cello Concerto was written later than the Violin Concerto, and Barber seemed to allow bowings and fingerings to be edited by a cellist, as previously mentioned in the survey of Tobias’s book. G. Schirmer, Inc. has not printed fingerings or bowings for the Violin Concerto. One reason for this may be the fact that so many premieres were made of the work with so many different violinists.

“The Piano Concerto of Samuel Barber,” by Emily Lu, is the first dissertation to give a structural analysis of Barber’s Piano Concerto. The Piano Concerto was one of the last ten works Barber completed. This dissertation describes the “cadenza-like” passages, as well as the fact that the cadenza in this work is placed before the recapitulation, similar to Mendelssohn’s style of writing. The Piano Concerto contains similarities to the Violin Concerto in the “cadenza-like” passages found in both works. The first movements of both concertos are in sonata form. Barber starts the Piano Concerto with a recitative introduction. Like the Violin Concerto, there is no orchestral introduction.

Yoon-Jung Song furthers the analysis of Barber’s Piano Concerto in her dissertation, “A Style Analysis of Samuel Barber’s Concerto for Piano and Orchestra, Op. 38.” The second movement of the Piano Concerto was composed independently as the Elegy for flute and piano. It later became part of the Piano Concerto and won Barber’s second Pulitzer Prize in 1963. Both Song and Lu believe that the most

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65 Emily Lu, “The Piano Concerto of Samuel Barber.”
67 Barber’s first Pulitzer Prize was won by his opera, Vanessa, in 1958, 17 years after the composition of the Violin Concerto.
important aspect of studying Barber’s work is to understand the form and layout of the music.

“The Formal and Stylistic Analysis of the Published Music of Samuel Barber” by Russell Friedwald offers a theoretical analysis of Barber’s published works before 1948. This dissertation gives the general form and structure of Barber’s earlier works, the dates these works were published, and early recordings of his works. Friedwald discusses the difference between the earlier works of Barber and those after 1939, the year Barber began the Violin Concerto. Even though Barber composed with a tonal center almost all of the time, the Violin Concerto shows Barber moving away from a tonal center to that of juxtaposed rhythms and ambiguity between major and minor intervallic relationships.68

“Dissonance Treatment in the Instrumental Music of Samuel Barber” by Lawrence Wathen uncovers Barber’s use of contrapuntal and harmonic dissonance in the Violin Concerto, the Cello Concerto, the Piano Sonata, Op. 26, and the Cello Sonata, Op. 6. The Violin Concerto is used to explain Barber's treatment of intervals not in “the common chord”69 as dissonances. There are many excerpts from the second movement of the Violin Concerto that Wathen refers to when discussing suspensions, appoggiaturas, passing tones, and seventh chords.70

The references in this review of literature may help any violinist learn more about Barber, the history surrounding the Violin Concerto, his style of writing, and his musical tendencies. Although there are no publications that specifically focus on the pedagogical aspects of this Concerto, knowing more about Barber’s style of composition and the

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68 Russell Friedwald, “A Formal and Stylistic Analysis of the Published Music of Samuel Barber.” Ph. D., Iowa State University, 1957.
69 All chords except the major and minor third chords, the perfect fifth, and the inversions of these chords.
historical context of this piece, as well as other works of his, is useful when preparing the
Concerto.
CHAPTER IV
RESPONDENTS’ PEDAGOGICAL SUGGESTIONS

Method

Study Design and Survey Construction

Seventy-two exceptional violinists and pedagogues living in the United States were contacted by March 28, 2008, and invited to participate in a study, the goal of which was to elicit their suggestions regarding the style, pedagogical, and performance practice techniques appropriate to the study of the Barber Violin Concerto. The specificity and novelty of this task required the construction of a survey and formulation of survey questions, as no comparable tool currently exists.

This writer designated ten excerpts from the revised Violin and Piano score with accompanying questions for the respondents to consider. The questions were constructed in an open-ended manner so as to impose no guidance, bias, or restriction on participants’ responses. The initial excerpts were measures 24-27, 52-60, 208-215, 281-282 from the first movement; the middle of 45-middle of 53, 58-59 from the second movement; and 22-28, 66-74, 99-101, 137-145 from the final movement of the Concerto.

Members of the committee for this dissertation, along with other experts in the field, suggested a reduction in the number of excerpts from ten to five and selection of those most capable of yielding the best responses. The smaller number of excerpts allowed respondents the ability to give detailed answers to each excerpt. Also, upon the suggestion of the committee, the opening statement of the first movement was included in order to gain a better knowledge of how to begin a work in which the soloist enters at the
same time as the orchestra, without an orchestral beginning to “set the stage.”

Participation in the construction of the survey by experts helped to ensure its content
validity; inter-item reliability of the tool is evident in the consistency of the participants’
responses (e.g., see fingering suggestions for excerpt 1). The utility of the survey in
providing a criterion-referenced methodology for study is founded in the master
musicianship of the survey respondents.

Procedure

Each potential respondent received a letter by electronic mail describing the intent
of this dissertation and an invitation to participate. Fifty violinists agreed to fill out the
survey. Upon receipt of a positive response to the invitation, a survey along with a
stamped return envelope was mailed to each participant on April 1, 2008. The initial
deadline to complete the survey was May 20, 2008. The potential respondents were either
violin members of notable American orchestras, international soloists, members of
quality American quartets, or they were professors at leading universities, colleges, or
conservatories in the United States.

Of the fifty original respondents who received the survey, only nine returned the
survey by the May 20 deadline. Consequently, on August 1, twenty-eight new
prospective respondents were contacted and a reminder e-mail was sent to those
respondents who initially agreed to participate but had not yet returned the survey. Three
of the initial respondents preferred to discuss the Concerto, their fingerings, bowings, and
approach to the work in greater detail than the survey allowed and requested interviews in
person. These interviews were completed by October 1, 2008. Eleven more respondents
returned the survey by December 20, 2008. Three respondents—two new and one of the original respondents—answered the questions of the survey by podcast January 15, 2009. These two additional respondents were asked to participate by one respondent who felt that the Concerto would have more depth if an interview of the respondent's main violin teachers could be included in the survey. Two famous pedagogues agreed to answer questions regarding the work over podcast, and the total number of respondents for this survey became 26 violinists. Most of these violinists are educators at the college level.

Presentation of Survey Information

The letter of invitation may be found in Appendix One. The cover letter is in Appendix Two, and the actual survey in Appendix Three. Scans of the actual survey responses are in Appendix Four.

Learning, teaching, and performing the Barber Violin Concerto present many technical and musical challenges. Five specific excerpts were chosen for this survey. These excerpts include measures 1–14, measures 52–60, and measures 281–282 from the first movement; measures 29–37 from the second movement; and measures 69–74 from the last movement of the Concerto. The excerpts include one or more of the following criteria: rhythmic difficulty, fingering and bowing issues, phrasing complications, thoughts on vibrato use and tone production, intonation and shifting factors, tempo irregularities, cadenza-like passage work, theory and score clarification, and passages in which performers may need additional practice techniques. Practice techniques, supplementary exercises, suggested fingerings, and suggested bowings were requested from each participant. The interpretation of certain passages in relation to the score was
also addressed. Each participant was given the opportunity to provide additional information with an open-ended question at the end of the survey. The professionals approached were carefully chosen for their ability to answer these questions and provide any additional information about preparing and performing this work. The methodology that follows is a compilation of responses to the survey, compiled by excerpt and ordered first by preparation work, second by implementation and technical work, and last by interpretation ideas violinists may use to further the study of this Concerto.

The numbers following the respondents’ suggestions refer to the number of respondents who answered each question and, of these, the respondents who made similar suggestions. For example, if twenty-two respondents answered a question and ten of them suggested using a down bow on a certain note, then at the end of the suggestion the designation 10/22 will appear.
EXCERPT 1. Movement I, mm. 1–14

The first movement of the Barber Concerto for Violin and Orchestra is often assigned well in advance of the concerto as an entirety. Sometimes this movement is given to a student who already has a beautiful sound and proficient vibrato. However, sometimes this work may function as a vehicle for a student who needs to work on sound production, speed and width of vibrato, and phrasing.

In Excerpt 1, the 26 professional violinists were asked how they would work on sound production, vibrato width and speed, and phrasing in teaching the opening of this Concerto (measures 1–14). Suggested fingerings were also requested, as were practice techniques for this passage. All of the respondents gave suggestions about preparation and performance. Twenty-four respondents gave bowing and fingering suggestions. One of the respondents gave two possible fingerings and bowings on separate photocopies of the sheet music. Consequently, there are twenty-five pictures of the twenty-four respondent’s bowings and fingerings. These bowings and fingerings may be found in Appendix Four.
BOW FACTORS

The bow for a violinist is like the breath for a singer. One must plan carefully when to spend it, as well as when to save it, according to the musical line. Bow pressure and speed are also important. The violinist must experiment with the use of the bow to make the phrases in the *Concerto* sound connected and lyrical.

The professionals suggest that the violinist:

1. Make sure to spend the bow on the last beat with a lighter bow pressure in measure 1 to avoid bringing out the fourth beat and interrupting the long musical line that leads to rehearsal 1. Make use of the bow, so as to always have enough bow when needed, and spend the bow when needed according to the musical line. 13/26

2. Keep the bow speed and weight consistent at the bow changes so the musical line will be longer. The bow should sink into the string from the core of the string. 3/26

3. Release the tone from the arm weight. 2/26

4. Practice the opening phrase with varying bow speeds and weight pressures on open strings, with the correct bowing and string crossings as in the real version of the Barber. This allows the student to adjust to what is needed without adding vibrato, intonation, and other factors to the forefront of the practice. It also ensures that the student is aware of what is being produced when playing the real notes and fingering. The student may play two, four, or eight measures this way and vary bow speed throughout. 2/26
FINGERING

It is surprising how many respondents presented the exact same fingering to begin this work. Most of the respondents suggest beginning the *Concerto* on the A string. This fingering allows the soloist to be more easily heard over the orchestra. If the performer does not have trouble being heard over the orchestra, starting on the D string might be an alternative idea to try. Starting on the D string with a somewhat muted sound allows the next phrases to build in dynamics more easily.

The professionals suggest that the violinist:

1. Start on the A string. 25/26
2. Start on the D string. 1/26

BALANCE

This is one of few concertos in which the solo violin enters at the same time as the orchestra. The violin is marked to perform a mezzo forte, yet the orchestra is quite heavy for such a light dynamic. The *Concerto* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, snare, a piano, and strings.

The professionals suggest that the violinist:

1. Sing the melody to help the phrasing, as well as the vibrato and bow speed. 10/26
2. Be adventurous with bowings and fingerings. Have individual expression. 8/26
3. Start the movement louder than mezzo forte. This allows the performer to have an intimate sound in measure 11. 7/26
4. Build dynamics sequentially. Make a crescendo from measure 3 through measure 5, crescendo through measure 7, and crescendo again from measure 8 through measure 10. These are sequences. 4/26

**TONE**

Tone is of great importance when trying to gain the most volume from one’s instrument. The beginning of this *Concerto* is almost deceptively simple, and it is this deception that causes some players to start the work without the sound quality that is required.

The professionals suggest that the violinist:

1. Maximize the ringing of the violin. Practice one note per bow using whole bows, paying special attention to bringing out the harmonic series of each note. These “ring tones” may match the open strings, the fourths of open strings, or fifths of open strings. All the other notes in the work should try to emulate the open sound of the instrument found in these ring tones. Students should take special care with the sounding point of the bow and aim for consistent tone quality throughout the work. 4/26

2. Increase the speed of the bow when changing bows. The turnaround of the bow at the tip and at the frog should be a quicker speed of bow to avoid loss of tone. This technique also produces a smoother bow change. 2/26

3. Relax the body. On the first note, pass the violin with the bow to achieve a larger motion and a relaxed sound quality. 2/26
4. Practice one bow per note with the same volume and sounding point to distinguish what is a consistent sound quality. 1/26

SHIFTING

The stylistic demands of this *Concerto* require flawless and versatile shifting techniques. A variety of shifting methods are suggested by the respondents. Bow pressure and speed help to accentuate or hide shifts. Shifts in this particular work must resemble the glissandi of great opera singers. Vibrato may help shifts by enabling the shift to stay loose. Placing vibrato in a shift also helps to connect the notes before and after the shift. This technique also aids in producing a constant vibrato that helps the tone and color of the passage being played.

Relaxation is encouraged when working on shifts. The worst thing for a shift is tension. Poor intonation and rhythm can most often be traced back to a poorly planned shift. Timing is also crucial when performing shifts. When to leave a note and when to arrive at the next note must be carefully planned, and daily experimentation should be given to such aspects of practicing this work. If a player is shifting to a high position from a much lower position, holding the violin above parallel to the floor helps the shift, because it feels like a shorter distance to travel and gravity assists the shift rather than making the same shift challenging.

The professionals suggest that the violinist:

1. Isolate the shifts and decide which ones are expressive or utilitarian. Most shifts in this work are expressive and require time and energy for the actual slide up or down the instrument. Decisions pertaining to bowing the slide need to be made
when shifting from the old note to the new one. Many options should be explored, such as catching the new note with the new bow stroke or sliding with the new bow stroke. Decide if the shifts are French (slide on the old finger) or Russian (slide on the new finger). 7/26

2. Keep the violin up when shifting on the G string and at the end of phrases. 2/26

3. In the tenth bar of the piece, there should be a slow arrival shift from the B–D on the G string. 2/26

4. Use vibrato on shifts. 1/26

5. Students must relax both the left and right shoulder blades to accomplish a clean, consistent, smooth shift. 1/26

6. Practice the shifts until you are satisfied. 1/26

7. Students may try using portamenti on shifts. 1/26

VIBRATO

Vibrato defines a player, as well as a piece. If the vibrato of a performer does not match the style or feel of the work it is representing, all hope of a good performance is lost. Because this work is so lyrical, this writer believes all violinists studying or performing the work should listen to many vocal recordings dating from the early 20th century to the present. Barber was a singer, and opera was in his heart and in his home. Vocalists relax their vibrato to be heard at the back of opera houses. A singer using a tight vibrato in an opera house would fail, because his or her voice would not be heard at the back of the hall. The sound quality, relaxation, and the vibrato speed of the vocal
cords are crucial to singers. When studying Barber’s works, think of his compositions as though they were songs, arias, or recitatives.

**The professionals suggest that the violinist:**

1. Refer to the Carl Flesch vibrato exercises from *The Art of Playing Violin*. These exercises help students learn how to practice widening and narrowing their vibrato width, as well as increasing and slowing their vibrato speed in a controlled manner. The variation in the vibrato will then allow phrases in the Barber to have more variation. 14/26

2. Employ a slow and lush vibrato to project over the orchestra. Many people play this work with a vibrato that is too fast for the mood of the work. 6/26

3. Be careful not to swell in the middle of the notes. 3/26

4. Use arm vibrato (1/26), hand vibrato (1/26), or focus on the first knuckle joint (1/26). The violinist must loosen this joint to produce a nice sound quality at the opening of this work. 3/26

5. Practice keeping a continuous vibrato on one note, substituting first finger, second finger, third finger, and fourth finger without breaking the oscillation of the note. This “substitute finger” exercise is excellent for controlling the vibrato a student has on any piece. Practice under tempo to achieve this consistency. 3/26

6. Increase speed on sustained notes to carry music forward. One example of this is in measure 6. Students should quicken their vibrato in the middle of the G on the E string in measure 6. 2/26

7. Start with a narrow vibrato in the opening and expand the vibrato into bar 7. 2/26

8. Match the width of the vibrato to the bow speed and stroke. 1/26
9. Use more vibrato, not less, in the softer passages. 1/26

10. Increase the vibrato speed during connections. 1/26

11. Give special vibrato intent to all of the chords in this work. Know which ones should have more or less vibrato depending on the intervals being performed on the violin and the function of the chords within the work. 1/26

**TEMPO**

Many performers do not begin the Barber *Violin Concerto* at the speed he indicates. The tendency is to take the movement slower than 100 beats per minute. If the performer slows the tempo of this movement too much, there is little difference in tempi between the first and second movements. When beginning with the orchestra, the tempo is not negotiable.

Some orchestras may try to begin in the slower tempo because they have heard it played this way, and the musicians onstage have a preconceived notion about how the work should be performed. But the soloist must be in agreement with the conductor before walking onstage as to which is correct: the tempo marking Barber indicates or the tempo marking at which the orchestra is physically capable of performing the work. With a community orchestra, the tempo may be debatable because the orchestra may have a top speed in the last movement that cannot be moved faster. If the orchestra thinks of the work in two, instead of four, this suggestion may help the orchestra move ahead and keep the phrasing within the work constantly moving.
The professionals suggest that the violinist:

1. Make a clear distinction between the triplets and the duplets. Practice switching from duplets to triplets with a steady beat and no slurs, using one bow per beat. 8/26

2. Stay in rhythm, even when moving forward or backward with the music. The rubato is written out by Barber for the violinist. When the orchestra is not playing, the soloist may use rubato. 5/26

3. The quarter note should be played as Barber suggests, at 100 beats per minute. The phrase is long and must be sustained until measure 11. There must be a contrast between the first and second movements. Most important, Barber indicated this is the tempo at which he wanted the *Concerto* played. 3/26

4. Think about the piece in two or even one, but not four. 2/26

5. Expand the triplet in the second bar by elongating the first note of the triplet. 2/26

INTONATION

Sometimes the easiest works on paper are actually the most difficult to perform under pressure. Mozart, for example, is not nearly as technically challenging as Barber, yet his repertoire is constantly requested in competitions and auditions. Barber is likened to Mozart in his purity of sound. There are no gymnastics in the first two movements of the Barber, yet the notes do not lie well on the violin. The same notes played on the piano would be quite simple, and it is this simple-seeming quality that is most needed when performing this work. The Barber must not include any notes that are out of tune. A lot of people spend too much time working on the last movement of this work and do not give
the opening the care and attention it deserves. As well as learning the notes in relation to
one another on the violin, the violinist must relate the chords, phrases, nuances, and
structure to the orchestral score.

**The professionals suggest that the violinist:**

1. Play different chords with different colors on the violin. If the music is played in
   the major key and then the very same music is changed only slightly by one note,
   the color must change the second time. 8/26

2. Listen to recordings to help gain an understanding of the piece. 7/26

3. Relate the phrases to the score, as well. Dissonances should be brought out, as
   should consonants and cadences. 3/26

4. Play the chords on the piano when studying the score to get a better understanding
   of the harmony of the work. 2/26

5. Play in tune and practice tuning to sevenths and ninths above notes that are held
   by the orchestra. 1/26

6. Do not give so much attention to the last movement that the opening of the whole
   *Concerto* is out of tune when performed with orchestra. 1/26

**SCORE STUDY**

The Barber *Violin Concerto* is the only concerto I am aware of in which one
version exists for piano and solo violin and a different version exists for orchestra and
violin. To truly understand this *Concerto*, one must learn both.
The professionals suggest that the violinist:

1. Study the *Concerto* first with the orchestral score, rather than the piano score in mind, because concertos are meant to be performed with orchestra. 4/26

2. Study this work with the piano in mind, however, if performing for a competition. More often than not, one must win first the competition with piano accompaniment and then perform the solo with orchestra. 3/26

3. Start the first note of the orchestra and soloist at the same time as the piano’s last note of the chord, since the piano contributes a remarkable color to the first chord. 2/26

4. Play either a Schenkerian reduction of the score or simply the chords found in the piano score to hear the harmonies before learning the work. 2/26
In Excerpt 2, the 26 professional violinists were asked how they would work on measures 52–60 in the first movement. All of the respondents gave suggestions about how best to prepare and perform this work. Suggested fingerings and bowings were also requested. Twenty-four out of the twenty-six respondents gave bowing and fingering suggestions that may be found in Appendix Four.

**BOW FACTORS**

There are a few difficulties for the performer’s bow arm when preparing this passage in the Barber. First, in measures 52–54, the slurred spiccato across four strings on every other beat is uncomfortable. In measures 55–57, again the violinist must cross all four strings on every beat, but should he or she still connect the bow, or should the performer become more on-the-string? As the passage moves away from a spiccato stroke, the stroke must gradually become détaché. In measures 58–60, the difficulties include being heard above the orchestra and playing these notes in time, in tune, and together with the orchestra.
The professionals suggest that the violinist:

1. Practice with no bow. Practice Ševčík Op. 3 #27 to work on right-hand wrist movement. Do not move the fingers of the right hand. Focus on moving the wrist only, without making a sound on the instrument. 12/26

2. Move the minimum amount possible with the upper arm. Feel the inside corner of each string as though playing a double-stop. Make sure not to just move the hand, or the bouncing will not happen. The elbow and wrist levels must move in line with each other. 11/26

3. Practice using only the open strings of the notes that appear in the score. 11/26

4. Do the following for a good spiccato:
   a. Keep the violin up. Do not bounce the bow on a tilted surface.
   b. Angle the bow hair flatter.
   c. Keep the contact point of the bow closer to the bridge.
   d. Use very little bow.
   e. Find the correct spot of the bow to achieve a good spiccato. Usually the balancing point of the bow is a good place to start experimenting with bouncing the bow. 9/26

5. Practice a *collé* bow stroke with articulation at the beginning of every bow stroke. This should just be used for practice purposes to ensure clarity when performing with orchestra. 9/26

6. Practice double-stops to get the bow close to both strings during a string crossing. 8/26
7. Change the string with the next note rather than preparing the bow change after the old note has been played. This “think ahead” method involves heading toward the next string before actually having to play the note. A way to practice this is to accent the point of landing on the new string. The elbow level and arm level need to be ahead of the note, as well. 6/26

8. Practice articulating the left-hand finger action by placing fingers down on the fingerboard so quickly and so precisely that the violin makes a pizzicato sound. The fingers should lift at the same speed and with the same amount of clarity as they were placed in the string. Think of the left-hand fingers as “magnets.” 5/26

9. Practice the third line of the excerpt first with separate bow strokes and then slurring two notes per bow, four notes, and eight notes per bow. 4/26

10. Play the last line of the excerpt with flat bow hair to achieve a large tone. One may also tilt the stick of the bow closer to the bridge to be heard over the orchestra. 4/26

11. Use an upward motion before starting any down-bow stroke. There is no down-bow without an up-bow breath. 3/26

12. Practice throwing the bow to make a spiccato sound. Then practice retaking the bow after making each group of four-note spiccato bow strokes. These will help distinguish the sound one is looking for when actually playing the passage, but may not necessarily be good techniques to use when performing the passage. 2/26

13. Do not lift the bow before the groups of four sixteenth-note slurred staccato passages. Make a distinction at the beginning of the four-notes by elongating the
amount of bow given to the first of these notes. This gives the appearance of an
accent at the beginning of the bow stroke. 2/26

14. Make sure to stay in the lower-middle part of the bow on the détaché. 1/26

15. Vary the speed in which this passage is practiced not just by building up the
tempo in increments, but practicing slowly, then much faster and then slower
again. 1/26

16. Even if the soloist is not heard at the end of the excerpt over the orchestra, the
performer must use whole bows in order to appear as though he or she is playing.
1/26

17. In the second line of this excerpt, the bow should become longer and gradually
become an on-the-string, détaché bow stroke. 1/26

18. Start from the string to achieve a “flying spiccato.” 1/26

19. Practice ending each note with the bow moving to the string of the new note. 1/26

20. Lift the bow before the groups of four sixteenth-note slurred staccato passages.
1/26

FINGERING

How a violinist places his or her fingers on the instrument has a great deal to do
with how well the passage is heard by the audience. At the end of the excerpt, when there
are long slurs with the right hand and fast left-hand finger work, the fingers of the left
hand must come down against the fingerboard more quickly and with greater pressure
than they should during a melodic passage. This gives clarity to the passage. The spiccato
passagework, however, must have a looser left hand. The right hand makes more of the articulation in this type of playing.

The professionals suggest that the violinist:

1. Place the fingers down ahead of time to achieve the quickest, cleanest succession of notes. Block fingering helps passages sound smooth. An example of this is in the first measure of this passage. 7/26

2. Articulate the left-hand finger action to achieve clarity. 4/26

3. Bring the left elbow around. It should always move to the correct spot according to which string and what position is about to be played. The thumb may need to move to find a relaxed hand position. 3/26

4. Practice with no bow. 3/26

5. Allow the left-hand fingers to “think ahead” and be close to the string, ready to be placed down as quickly as possible. 2/26

TONE

Tone is important in every work. In the Barber *Violin Concerto*, one must vary the tone color and somehow find a simple, open, honest American sound, and keep that sound throughout the work.

The professionals suggest that the violinist:

1. Think about the different tone colors. An example of this might be to play an open E in measure 52, and then a fourth finger on the A string in measures 53–54. 4/26

2. Sculpt the tone of each note, and try to find the ring tones of these notes. 2/26
INTONATION

The intonation of this passage is not extremely difficult. People may forget to spend time on the intonation here when focusing so much on the bow aspect of the passage.

The professionals suggest that the violinist:

1. Practice double-stops for intonation. Practice holding down all four fingers needed to perform the first bar’s sixteenth-notes passage on the fingerboard at the same time. Alternate the pressure of the first, second, third, and fourth fingers. Practice vibrato while performing double-stops. 11/26

2. Practice the higher octaves in first position prior to finding it in higher positions. 2/26

RHYTHM

The rhythm is only tricky when deciding whether one is performing with a piano accompaniment or an orchestra. The orchestra will definitely hold back going into measure 61, but some pianists may not feel the accompaniment is strong enough on the piano alone to hold back. These types of endings and beginnings in the Barber Violin Concerto must be thought out not only with piano accompaniment, but also with orchestra. One performance with orchestra may influence another performance with piano accompaniment.
The professionals suggest that the violinist:

1. Practice the scale passages with many different rhythms in units of four or eight notes.
   a. Practice with accents.
   b. Practice with tenutos.
   c. Practice without slurs.
   d. Practice with slurs.
   e. Practice with string units.
   f. Practice with position units.
   g. Practice with tenutos, as well as accents.
   h. Add a note unit practice. 15/26

2. Start slowly with a metronome and increase speed. Reach the desired speed within the same day, not weeks later. 2/26
In Excerpt 3, the 26 professional violinists were asked how they would work on measures 281–282 in the first movement. They were asked what part of the bow to use in this cadenza-like passage. Suggested fingerings and bowings were also requested. All of the respondents gave suggestions about how best to prepare and perform this work. Twenty-four of the twenty-six respondents gave bowing and fingering suggestions. These suggestions may be found in Appendix Four.

**BOW FACTORS**

The bow needs to be strong and yet free from any regular expectations in this passage. Varying the speed, weight, and contact point is necessary for this to sound dramatic.

The professionals suggest that the violinist:

1. Use the whole bow for the fortissimo passage (9/26), use the natural weight of frog of the bow to achieve a fortissimo sound for this excerpt (11/26), or start at the frog and grow into using full bows (6/26). There is a huge difference of opinion among the respondents about how to spend the bow in the first half of this excerpt.
2. Use a “percussive” sound at the beginnings of bow strokes for the first four notes of the passage (6/26). Drop the bow on the string to achieve this “speech like, syllabic” sound (2/26). These eight respondents agree on the need for articulation, but they may not agree on how the articulation is to be produced.

3. Make smooth bow changes. The speed of the bow is critical in doing so at the “lentamente allargando e diminuendo molto.” 4/26

4. Move toward the fingerboard at the end of the excerpt. 2/26

5. Employ a slow bow. 1/26

6. Move toward the bridge to achieve a nice fortissimo. 1/26

7. Crescendo into the tritone. 1/26

8. Use a portamento on the last four notes. 1/26

**SHIFTING**

Successfully executing this passage depends on how advanced a person’s shifting abilities are.

*The professionals suggest that the violinist:*

1. Practice overlap bowing to aid in shifting. 5/26

2. Glissando into the C before Rehearsal 17. 3/26

3. Look for the correct shifting speed. 2/26

4. Make the shift to the tritone with the arm and move the thumb. This is a three-part sequence. 2/26

5. Approach the double-stops with legato finger action. 1/26

6. Keep the violin up at rehearsal 17. 1/26
INTONATION

The notes must be in the violinist’s ear first in order to perform them in tune. This holds true for any passage, but this excerpt is especially tricky for securing intonation, and it demands knowledge of the fingerboard in many octaves.

The professionals suggest that the violinist:

1. Be able to sing the last five pitches, or they will be “hoping and groping” for intonation. This clarifies musical intentions and pacing. 13/26
2. Practice overlap bowing. 9/26
3. Listen to recordings to help gain musical ideas. 6/26
4. Practice double-stops to secure intonation. Hold fingers down to aid pitch and muscle memory. 2/26 Tap fingers on the fingerboard, and play open strings between every note. 1/26
5. Practice in first position for solid intonation. 1/26
6. Secure notes in different octaves, starting with the lowest and moving to the highest. 1/26

RHYTHM

During a recitative in an opera, a singer may take the amount of time he or she needs to express the music adequately. Of course, there are tasteful ways in which to present rubato, and the violinist must aim for the most tasteful rubato in this passage.

The professionals suggest that the violinist:

1. Practice without rubato first. Then add rubato. One should take time and give back the same amount of time. If the metronome is playing, all the time taken
should be given back so one ends up with the metronome at the end of the phrase.

2. Move forward in tempo on the triplets and backwards on the duplets. 3/26

THEORY

This passage is similar to a recitative in an opera. The pacing of this section should reflect the timing given to a singer in such a moment onstage.

The professionals suggest that the violinist:

1. Remember that “a piacere” means “as you please.” Barber manipulates the rhythm in such a way that the excerpt sounds free. 1/26
EXCERPT 4. Movement II, mm. 29–middle of 37

In Excerpt 4, the 26 professional violinists were asked how they would work on measures 29 through the middle of measure 37 in the second movement. In this work there are many extremely long, lyrical lines that are impossible to perform without altering the given bowing. Twenty-three of the respondents gave suggestions about how best to prepare and perform this work. Suggested fingerings and bowings were requested. Twenty-three of the twenty-six respondents gave bowing and fingering suggestions, which may be found in Appendix Four.

BOW FACTORS

This excerpt is most difficult because of the lack of indication for where one should change the bow. This gives the performer considerable latitude when choosing bowings, yet it also forces the violinist to think. Phrasing, therefore, needs to be carefully studied.

The professionals suggest that the violinist:

1. Perform this excerpt with molto legato bow changes. The bow should be similar to a “revolving bow.” 16/23

2. Use a light bow pressure. Barber wrote this excerpt with piano phrase markings. 5/23

3. Change bow according to the phrases. 5/23
4. Articulate the bow changes. 1/23

5. Slur one bow per measure to keep the line moving. 1/23

6. Remember that bowing also depends on the tempo and volume a performer uses. 1/23

RHYTHM

No matter how the performer decides to perform this excerpt rhythmically, there should be a clear plan. If rubato is to be used, the placement of the moving notes should be worked out ahead of time, as should attention to the rhythmic variation.

The professionals suggest that the violinist:

1. Use rubato while the orchestra holds notes below the soloist (3/23). Two respondents, however, believe the rubato is written out by Barber (2/23).

2. Practice with a metronome, subdividing in eight to make sure not to hurry. 4/23

3. Move tempo forward during dotted quarter notes, and sustain the volume to keep music building. 2/23

4. Practice fortissimo to hear the ring of the instrument. 2/23

5. Practice faster than performance tempo to help the flow of the music. 1/23

6. Recognize that the three quarter notes in a row are like three-note pick-ups to the dotted quarter notes. These notes should have rubato. 1/23
PHRASING

The phrasing is tied closely to the bowing.

The professionals suggest that the violinist:

1. Decide where the musical phrases are before playing the piece, and work on making the piece sound as the phrases should sound. 3/23

2. “Direct this phrase heavenward” suggests one respondent. Another respondent suggests to “feel as though you are suspended above the earth. This is one of the most moving passages in music.” 2/23

VIBRATO

Vibrato is a very personal choice, especially in this movement of the Barber Violin Concerto. Much thought should be given to it and many experiments should be given to different types of vibrato and different speeds, including practicing with no vibrato at all.

The professionals suggest that the violinist:

1. Start the vibrato on the first note and maintain the vibrato throughout the whole movement. 3/23

2. Use hardly any vibrato in the opening passage of the second movement. 2/23

3. Present a different color with each note. Some notes may have multiple colors. 2/23

4. Begin quietly and intensify the vibrato gradually through the ascending phrase. Make sure not to vibrate only in the middle of the notes. 2/23
5. Use an easy vibrato during the “senza affrettare” section of the music without a crescendo. 1/23

6. Make the vibrato beautiful and rounded. 1/23

7. Use a great deal of vibrato throughout this section. 1/23

SCORE STUDY

It is important not only to know the notes, but to know that the last note in this phrase begins a new key while also concluding the previous minor key. The relationship between the keys is a tritone. This is quite unusual, and the performer should bring this difference out while playing. There are many ways in which to make this difference known, such as vibrato, bow speed and pressure, and placement.

The professionals suggest that the violinist:

1. Remember that “senza affrettare” means “without hurry.” 5/23

2. Relate this to the orchestral score like the cadenza of the first movement. Feel the interval difference between the notes. 1/23
In Excerpt 5, the 26 professional violinists were asked how they would work on measures 69–74 in the third movement. They were asked to focus on intonation, hemiolas, and polyrhythms in this passage. Violinists were asked if they would practice these measures in two rather than in three. Twenty-four of the respondents gave suggestions about how best to prepare and perform this excerpt. Suggested fingerings and bowings were requested. Twenty-four respondents gave bowing and fingering suggestions that may be found in Appendix Four.

The professionals suggest that the violinist:

Start this movement first. It needs to be run daily as a warm-up or etude. 3/24

INTONATION

Slow practice must be given to this passage, as well as fast finger work. If a person only practices slowly, the fast passages will never feel comfortable when performing at speed.
The professionals suggest that the violinist:

1. Practice the first part of this excerpt in double-stops to help intonation. Each beat should be practiced in double-stops. 4/24

2. Check with open strings. 3/24

3. Crawl down the fingerboard without shifting. Visualize the half steps before playing. 2/24

4. Use the pedal point C to check intonation. 1/24

5. Practice getting all first fingers in tune and in one’s ear without the other notes. 1/24

6. Practice the Ševčík, Roland and Vamos 5-point exercise:
   a. Slur the first two notes of the chords and treat the rest of the notes as if they were arpeggios, slurring four notes to a bow.
   b. Then play two-note chords, slurring two chords at a time.
   c. Then play triplets in a bow, using the three notes to a chord.
   d. Practice rolling three-note chords in succession individually. Each note is played by the bow separately while rolling both up and then down the chord.
   e. Play three-note chords with a rest between the notes. 1/24

7. Play the bottom voice of the double-stops and finger the top voice. Then do the opposite. 1/24

8. Temper the intonation. 1/24
RHYTHM

The flow of this movement depends on which beats get accentuated throughout the work. In a movement like this, when a performer brings out many beats fast as lightning, the movement may not sound to the audience as though it is music, and it will tend to drag. If the performer gives larger beats the rhythmic pulse, the movement will flow much better than if the smaller beats are brought out.

The professionals suggest that the violinist:

1. Do not practice in groups of twos versus threes. 7/24
2. Practice in twos for the chromatic passage and threes for the beat. 6/24
3. Feel the passage as though it is in groups of six, or even twelve per pulse. This helps the passage “flow” better. 6/24
4. Practice in rhythms. Practice legato, three to a bow, then two, then six, and then four notes to a bow with rhythmic patterns. 5/24
5. Try to make this movement sound “jazzy.” One must play all the accents written by Barber (this refers to the opening of the Concerto). 3/24
6. Wait a long time before the cadence in the recapitulation. Set the five-seven chord. 1/24

PRACTICE TECHNIQUES AND STRATEGIES

The technique for this movement must be worked on much longer than for the other movements. Once the notes are learned, however, the other movements require more artistry in regard to violin playing.
The professionals suggest that the violinist:

1. Use a playful manner. 4/24
2. Practice in two-note units. 4/24
3. Learn the movement in a variety of tempi. 4/24
4. Practice with open string units only. Stop between string crossings. 2/24
5. Practice playing with the real notes in units after having played in open string units. Stop between string crossings. 2/24
6. Practice using hand pattern units. 2/24
7. Think enharmonically for the first two bars. 2/24
8. Be able to mentally sing and think the music at tempo before attempting to play this movement. 1/24
9. Play the movement at the quarter note equaling 100. The development should be played faster. 1/24
10. Practice slowly for 20 hours, with the eighth-note equaling 96 beats per minute. 1/24
A compendium of given bowings and fingerings used by exceptional violinists and pedagogues is important when studying a work such as the Barber *Violin Concerto*. The choice of which bowings or fingerings to use is personal. Violinists might use different bowings and fingerings to pursue musical or technical purposes. The same performers may use different bowings or fingerings on the same work, yet with different orchestras. When performing this work with the piano, a soloist does not need to fear being covered up by the piano, nor does he or she need to worry about the orchestra slowing the last movement tempo during hard passages. These factors are important to consider when choosing bowings and fingerings.

Having a variety of choices greatly aids any violinist attempting to perform this work. The given bowings and fingerings compiled in this methodology affect the phrasing, musical style, and technical ability to play the *Concerto*. One should try as many bowing and fingering suggestions as possible and then find a style suitable to the individual studying the work.

The Barber *Violin Concerto* may be used as a tool to enhance a violinist’s technique, or it may be used to express an individual’s intuitive personal style. For example, if a student does not have a strong fourth finger, he or she may choose examples from the following excerpts that include the copious use of the fourth finger. The same student may prefer, however, when faced with a competition situation, to use mostly third fingers in order to sound more secure on the instrument. The following bowings and
fingerings were submitted by the respondents. In some instances, a single respondent suggested different options for bowings or fingerings. There are, consequently, a few items for which more options are given than there are respondents.

EXCERPT 1

Measure 1, first movement:

Bowing:

1. Start down bow. 24/24

Fingering:

1. Start with the third finger of the left hand. 24/24
2. Start on the A string. 23/24
3. Start on the D string. 1/24

Measure 2, first movement:

Bowing:

1. Use the printed bowing. 20/24
2. Slur the whole bar in two bows. 2/24
3. Break the second beat (the triplet), slurring the A and F sharp up bow and down bow on the G. 1/24
4. Slur the first four notes down bow and take the G up bow. 1/24

Fingering:

1. Shift to second position on the second beat of this measure. 1/24
Measure 3, first movement:

Fingering:

1. A fourth finger should be used on the half note.\textsuperscript{71} 18/24
2. A third finger should be used on the half note. 8/24
3. A first finger should be used on the half note. 1/24

Measure 5, first movement:

Fingering:

1. Shift to third finger on the A string for the last note of the measure. 12/24
2. Shift to second finger on the A string for the last note of the measure. 12/24
3. Stay in second position for the last note of the measure. 1/24

Measure 8, first movement:

Fingering:

1. Use fourth finger in first position on the second beat of the measure. 8/24
2. Use third finger on the second beat of the measure. 8/24
3. Use fourth finger on the D string for the second beat of the measure. 5/24
4. Use first finger on the second beat. 2/24
5. Use second finger on the second beat. 1/23
6. Use third finger on the last note of the measure. 19/24
7. Slide into this last note, the B natural.\textsuperscript{72} 6/24

\textsuperscript{71} There are multiple answers given by participants.

\textsuperscript{72} Some respondents might not have indicated to do so simply because it may be implied by the fingering given.
Measure 9, first movement:

Fingering:

1. Use third finger on the G string on the last note of this measure. 12/24
2. Use third finger on the D string on the last note of this measure. 8/24
3. Use fourth finger on the D string on the last note of this measure. 3/24
4. Use fourth finger on the G string on the last note of the measure. 1/24

Measure 10, first movement:

Bowing:

1. Keep printed bowing. 14/24
2. Change to an up bow on the second note of the measure. 5/24
3. Change to an up bow on the third note of the measure. 4/24
4. Change to an up bow on the sixth note of the measure. 1/24

Fingering:

1. Use a harmonic on the last note of this measure. 73 15/24
2. Use third finger on the last note of this measure. 8/24

Measure 11, first movement:

Fingerings:

1. Use a third finger on the D string, the first beat of the measure. 12/24
2. Use third finger on the A string, the first beat of the measure. 7/24
3. Use first finger on the A string, the first beat of the measure. 2/24

73 Not every participant indicated fingerings for this note.
Measure 12, first movement:

Bowing:

1. Start down bow on the first beat of this measure. 24/24
2. Start up bow on the first beat of this measure. 1/24
3. Use printed bowing. 19/24
4. Slur the first two beats together and slur the second two beats together. 2/24
5. Slur the first three notes together, separate the next three notes, and slur the last two notes together. 2/24
6. Start up bow. 1/24

Fingering:

1. Use second finger on last note of the measure. 19/24
2. Slide into the last note of the measure. 5/24
EXCERPT 2

Measure 52, first movement:

Bowing:

1. Use the printed bowings. 19/24
2. Up, up, down, up bow for beats two and four of the measure. 2/24
3. Start up bow and use all separate bowings for the bar. 2/24
4. Ricochet the bow down on beats two and four. 1/24

Fingering:

1. Use fourth finger for the first note. 10/24
2. Use open E for the first note of the measure. 2/24
3. Use fourth finger for third beat of measure. 6/24
4. Use open E for third beat of measure. 5/24

Measure 54, first movement:

Bowing:

1. Separate bows for every note. 9/24
2. Use one bow per beat. 6/24
3. Use printed bowing. 5/24
4. Slur all four notes of beat one and all four notes of beat three. Start the second beat with two up bows and separate the next two notes. Separate all notes in beat four. 2/24
5. Slur all four notes of beat one and all four notes of beat three. Slur two up bows and separate the other two beats of the second and fourth beats. 1/24
6. Slur each beat of the measure in one bow and separate all of the notes in the last beat. 1/24

**Measure 56, beat four, first movement:**

**Fingering:**

1. Start the first note of the beat with third finger. (third position). 9/24
2. Shift to first finger on the third note. (third position). 8/24
4. Start the first note of the beat with a second finger. (second position). 1/24
5. Unspecified. 4/24

**Measure 58, first movement:**

**Bowing:**

1. Use the printed bowing. 21/24
2. Slur first two beats together and slur the second two beats together. 3/24

**Measure 59, first movement:**

**Bowing:**

1. Use the printed bowing. 21/24
2. Slur first two beats together and slur the second two beats together. 1/24
3. Slur the first two beats together and separate the second two beats. 1/24
4. Use the printed bowing for the first three beats, separate the first four notes of beat four, and slur the rest of the measure up bow. 1/24
Fingering:

1. On the first note of the measure, shift to third position with the second finger. 9/24
2. Use an open E or fourth finger in first position on the first note of the measure. 5/24
3. On the first note of the measure, shift to fourth position with a first finger. 3/24
4. Shift to first finger on the sixth note of the measure (fifth position). 18/24
5. Shift to first finger on the seventh note of the measure (sixth position). 1/24

Measure 60, first movement:

Fingering:

1. End on third finger. 18/24
2. End on fourth finger. 4/24
3. Unspecified. 2/24
EXEMPLARY 3

Measure 281, first movement:

Bowing at the beginning of measure 281:

1. Separate bows. Start down bow. 11/24
2. Separate bows. Unspecified with which bow to start. 7/24
3. Separate bows. Start up bow. 5/24
4. Start down bow with a slur. 1/24

Bowing before the first fermata of measure 281:

1. Separate bows before the whole note. 14/24
2. Two up bows before the whole note. 7/24
3. Other bowings before the whole note. 3/24

Bowing after the first fermata of measure 281:

1. All separate bows after whole note. 23/24
2. Other. 1/24

Fingering for the first four notes of the measure:

1. 1-3-3-3. 11/24
2. 1-4-4-3. 5/24
3. 1-4-4-4. 2/24
4. 1-2-2-3. 2/24
5. 1-3-3-4. 1/24
6. 1-3-2-3. 1/24
7. Unspecified. 2/24
Fingering for the last three notes of the excerpt:

1. 1-3-3. 9/24
2. 3-3-3. 7/24
3. 3-3-2. 2/24
4. 2-3-3. 2/24
5. 2-4-4. 1/24
6. 3-4-3. 1/24
7. 2-3-2. 1/24
8. Unspecified. 2/24

Fingering for the second double-stop of measure 281:

1. Second on top. Third on bottom. 15/24
2. First on top. Second on bottom. 7/24
3. Unspecified. 2/24
EXERCPT 4

Measure 30, second movement:

Bowing:

1. Start down bow. 15/23
2. Start up bow. 6/23
3. Unspecified. 2/23

Fingering:

1. Start with third finger. 13/23
2. Start with second finger. 4/23
3. Start with fourth finger. 3/23
4. Unspecified. 3/23

Measure 31, second movement:

Bowing:

1. Slur the last three beats in one bow. 11/23
2. Slur the last four beats in one bow. 5/23
3. Separate all notes in this measure. 1/23
4. Unspecified. 6/23

Fingering of the last three beats:

1. In fourth position. 10/23
2. In first position. 3/23
3. In third position. 3/23
4. Unspecified. 7/23
Measure 32, second movement:

Bowing:

1. Slur 2, then 3 notes per bow. 14/23
2. Slur the entire measure. 6/23
3. Other bowings. 2/23
4. Unspecified. 3/23

Measure 33, second movement:

Bowing:

1. Slur 2, then 3 notes per bow. 14/23
2. Slur the entire measure. 2/23
3. Other bowings. 2/23
4. Unspecified. 5/23

Measure 34, second movement:

Bowing:

1. Slur 3, then 3 notes per bow. 13/23
2. Slur 2, then 2, then 2 notes per bow. 2/23
3. Slur the entire measure. 2/23
4. Others bowings. 5/23
5. Unspecified. 1/23
Measure 35, second movement:

Bowing:

1. Start the trill on a down bow and ending on an up bow. 8/23
2. Start the trill on an up bow and end on a down bow. 5/23
3. Trilling whole up bow. 4.23
4. Down-up-down bow. 2/23
5. Up-down-up. 2/23
6. Unspecified. 1/23

Bowing the two grace notes at the end of the trill:

1. Use separate bows: down-up bow. 8/23
2. Slur the notes: up bow. 6/23
3. Use separate bows: up-down. 4/23
4. Slur the notes: down bow. 3/23
5. Unspecified. 2/23

Measure 36, second movement:

Bowing:

1. Start down bow. 10/23
2. Start up bow. 9/23
3. Unspecified. 4/23

Fingering:

1. End on third finger. 17/23
2. End on second finger. 5/23
3. Unspecified. 1/23
EXCERPT 5

Measure 69, third movement:

Finger position of the first two beats of the measure:

1. Third position. 7/24
2. First position. 7/24
3. Second position. 4/24
4. Unspecified. 6/24

Finger position of the third beat of the measure:

1. Third position. 9/24
2. First position. 5/24
3. Second position. 5/24
4. Unspecified. 5/24

Measure 70, third movement:

Fingering of the first double-stop:

1. Third position. 14/24
2. Second position. 5/24
3. Unspecified. 5/24

Fingering of beat three:

1. Fifth position. 15/24
2. Sixth position. 5/24
3. Unspecified. 4/24
Measure 71, third movement:

Fingering:

1. 1-2-1-2-1-2-1-2-1-2-1-2-1-2. 6/24
2. 3-4-2-3-2-3-2-3-2-3-2-3-2-3. 5/24
3. 3-4-2-3-1-2-3-4-2-3-1-2. 4/24
4. 2-3-2-3-2-3-1-2-1-2-1-2-2. 2/24
5. 4-1-4-1-4-1-4-1-4-1-4-1. 2/24
6. 3-4-2-3-2-3-1-2-1-2-2-3. 1/24
7. Other. 4/24

Measure 72, third movement:

Fingering of first two beats:

1. First position. 18/24
2. Third position. 4/24
3. Unspecified. 2/24

Fingering of beat three:

1. Third finger. 8/24
2. Second finger. 6/24
3. First finger. 3/24
4. Fourth finger. 3/24
Measure 73, third movement:

Fingering of first three beats:

1. Stay in first position. 10/24
2. Shift from second to first position. 8/24
3. Stay in fifth position. 2/24
4. Other. 2/24
5. Unspecified. 2/24

Measure 74, third movement:

Fingering of first two beats:

1. Stay in first position. 9/24
2. Shift from second to first position. 7/24
3. Stay in fifth position. 2/24
4. Unspecified. 2/24

Measure 74, third movement:

Fingering of fourth beat, E natural:

1. Shift from half position to third finger on the G string. 11/24
2. Stay in third position, third finger on the G string. 5/24
3. Use first finger on the D string. 4/24
4. Other. 4/24
Samuel Barber’s *Violin Concerto* is one of the most significant American concertos of the twentieth century. The study of the *Concerto* in its entirety is challenging for professionals and students alike. Advanced technical and musical skills are required to master this work. It is imperative to have a comprehensive understanding of the history behind the *Concerto*, the thematic and structural analysis of the work, and common performance practices to achieve the desired level of mastery. It is also important to understand the Neo-romantic style in which Barber composed.

Historical information about this work influences the performer’s study and performance of it. This study presents general information about Samuel Barber and about the composition and structure of the *Concerto*. A comprehensive review of existing literature provides information about the composer, his works, and additional studies that will be of interest to the reader.

The methodology presented in this dissertation deals with the most difficult technical and musical aspects of the *Concerto*. The corresponding bowings and fingerings are intended to aid in the study of the *Concerto*. Students and professionals may gain insight on how to tackle the technical and musical aspects necessary in the learning and performing of the *Concerto*. These opinions are compiled to offer insights from performers and pedagogues in diverse careers and performance settings.
Discussion of Findings

The number of participants and the quality of their responses produced an excellent methodology of study. Their opinions included suggestions for fingerings, bowings, dynamics, and musical and technical approaches to the study of this work.

In the first excerpt, most respondents suggested starting the piece louder than indicated on the A string, using the third finger. Many violinists suggested changing the bow in measure two and using bow pressure in a manner to facilitate the long phrase of the opening statement. Many respondents suggested using the D or G string sonority in bar nine, implying or simply showing the use of a glissando. The use of a harmonic just before Rehearsal one seems to be a commonality.

In the second excerpt, many players utilize all four strings in the up-bow ricochet. Some preferred to change color on the E quarter note after each ricochet pattern. Some violinists suggest removing the ricochet altogether in order to have more control of the passage. Many respondents kept the original bowing of the last line of the excerpt, while many other respondents slurred two beats to a bow.

In the third excerpt, there were a surprising number of respondents who suggested the multiple use of the third finger. Many suggested singing the phrase, and most agreed that the passage should be played *a piacere*. There was divergence of opinion among the respondents regarding spending the bow in the first part of this excerpt.

In excerpt four, most respondents start on the D string. Almost all of the violinists suggested changing bows at least one time per measure. Most respondents start the excerpt down bow. Many respondents change bows on both grace notes before Rehearsal three.
In excerpt five, many respondents recommend “crawling” down the fingerboard by repeatedly using a first finger followed by a second finger or a second finger followed by a third finger. Some respondents suggested utilizing all four fingers and shifting chromatically in this manner. Also in the last excerpt, several respondents suggested practicing the first part of the excerpt in double-stops to help intonation. A variety of suggestions addressed methods for sensing the pulse of the excerpt and improving the flow. Several respondents suggested adopting a playful manner and varying the tempi to facilitate learning this movement.

Conclusion

The opinions offered by professional violinists for this study are invaluable. These suggestions provide a wide range of exercises, bowings, and fingerings that are useful in the study and performance of this *Concerto*. This work, however, requires a specific type of style and thought in order to perform it in many types of venues.

Samuel Barber’s *Violin Concerto* is a landmark of the violin repertoire. Successful study and performance of the work depend upon several factors. The performer must possess the proper intellectual and technical information and the appropriate skills to create a successful musical experience. Only the technically gifted violinist should undertake performing this *Concerto*. This dissertation should serve as a guide for even the most gifted musicians who may gain new insights on preparing and performing this work. Armed with this methodology of research, study, and practice, it is hoped any violinist may raise his or her own interpretation of this twentieth-century masterpiece to a higher level.
Suggestions for Further Study

The purpose of this dissertation was to compile a methodology of study for the Barber *Violin Concerto* based upon five excerpts taken from the *Concerto*. A researcher may extend this study by surveying more professional violinists and pedagogues on the other measures in the *Concerto* and compile more bowings and fingerings. A researcher may also include survey questions on how best to memorize this work. The documentation of great artists’ recorded tempi of this work would also be very valuable for future study.
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Websites


Podcast


Interview

Dear _______________,

I am currently a Doctor of Arts candidate in violin performance at Ball State University. I am conducting a survey for my dissertation on Samuel Barber’s *Violin Concerto*. I would like to include you in my survey if you are willing to participate. I value your expertise.

This survey will include Part I: five excerpts from the concerto and questions about each excerpt and Part II: an open-ended question in which you are invited to talk about your experience with this Concerto. A stamped, self-addressed return envelope will be included with this survey. The survey should take about 30 minutes. It will be mailed out on April 1, 2008, and it will need to be returned no later than May 20, 2008.

I look forward to hearing from you about your willingness to be a part of this survey. I will preserve the anonymity of your response, if you so desire.

Please reply to this email or contact me at kinziehunter@hotmail.com indicating whether you are willing to participate in this survey. If willing to participate, please indicate in your email the address to which this survey should be sent.

Sincerely,

Jessica Platt
APPENDIX TWO

COVER LETTER

Dear ________________,

I am currently a Doctor of Arts candidate in violin performance at Ball State University. I am conducting a survey for my dissertation on Samuel Barber’s *Violin Concerto*. I appreciate your willingness to participate in this survey and value your expertise.

This survey includes Part I: five excerpts from the concerto and questions about each excerpt and Part II: an open-ended question in which you are invited to talk about your experience with this Concerto. A stamped, self-addressed return envelope is included with this survey. The survey should take about 30 minutes. I ask that the survey be returned no later than May 20, 2008.

I will preserve the anonymity of your response, if you so desire.

Thank you for participating in this survey.

Sincerely,

Jessica Platt
APPENDIX THREE

SURVEY

Name: ___________________________.

Please check one:

_____ I ask that my responses be kept anonymous.

_____ I am pleased to be quoted on my responses to the questions in this survey.

Please return the survey to me at your earliest convenience using the enclosed envelope.

Thank you for your participation.
PART I

Excerpt 1: First Movement measures: 1-14

The first movement of the Barber Violin Concerto is often assigned well in advance of the Concerto as an entirety. Sometimes the Barber Concerto is given to a student who already has a beautiful sound and nice vibrato. However, this work can help a student who needs to work on sound production, speed and width of vibrato and phrasing.

Question: In teaching the opening of the first movement, how would you work on sound production, vibrato width and speed and phrasing? Please write any fingerings you would suggest on the excerpt above. Please include any practice techniques you have utilized in the space provided below.
String Crossings also pose a problem in this work. Sometimes certain fingerings and bowings can make a huge difference with technical difficulties.

Question: How would you bow and finger this passage? How would you suggest working on the passage?
Barber did not like long cadenzas. His love of vocal music seems to have influenced his composing.

**Question:** Which part of the bow would be appropriate for this passage? What fingering would best suit this passage? Please fill it in on the excerpt above. How would you suggest working on this passage?
Excerpt 4: Second Movement measures: 29- middle of 37

In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

Question: How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?
These passages were selected as representations of the musical and technical problems encountered throughout the Concerto. There are many passages that need intonation work. The occurrences of polyrhythms and hemiolas complicate the preparation of this Concerto.

Question: How would you work on intonation in the above passage? Would you use practice techniques that break apart feeling this passage in two rather than in three? Please fill out any fingerings you would use on the above excerpt and include any practice techniques you have utilized in the space provided.
PART II
On this final page of the survey, please share any additional information in reference to preparing this Concerto. Your comments might focus on preparing/performing/recording/teaching this concerto. Any additional thoughts you have will be welcomed. Again, thank you for your time and expertise.
I more often find students' vibratos in an excerpt like this to be too fast and narrow. So I have them play under tempo, listening carefully to amplitude and speed of vibrato on all the long notes. I ask that the vibrato be "handed" from finger to finger, thereby also ensuring vibrato throughout the entire note.

Another danger here is an unwanted accentuation of the first note of a group of 16th notes or triplets (measures 1, 2, 3 (twice), 4, etc.). I have the student watch bow speed in such places, "spending" the bow gradually and proportionately to the direction of the figure and the phrase.
The piano contributes a remarkable color to the first orchestral chord. I ask the student to listen to recordings and feel the effect that slight tonal clarification brings to the sound of all 1st notes.
Excerpt 1: First Movement measures: 1-14

I find the Carl Flesch vibrato especially useful for narrowing & widening the vibrato from the Art of Violin Playing.

1. Press and release the string as if going from solid note to harmonic 8 times on the 4th finger. (Notice that this exercise activates the smaller muscles of the fingers, and that the "harmonic" part emulates the releasing motion of vibrato oscillations.)

2. On the 3rd finger, vibrato using the same small muscles as in the press-and-release. The vibrato should be small.

3. Add a "vibrato crescendo," going from small to big and back to small: (the doubling dies reverse)
2) For practice techniques:

1. Isolate each shift and decide whether it is utilitarian or expressive. (I think most of them are expressive.)
2. Decide which kind of slide suits each shift, French (slide on old finger) or Russian (slide on new finger).
3. Practice each shift by itself until you are satisfied with how it sounds.

3) For shaping phrases with varying bow speed and arm weight, play 2, 4, or 8 measures without playing the notes. For example, the first 2 measures would be:

\[ \text{Try to slower} \quad \underbrace{\text{faster}}_{\text{bow}} \quad \underbrace{\text{slower}}_{\text{bow}} \]

shape with bow speed only, first. Most students try to do it all with weight.

This technique should be used any time the phrases & notes aren't shaped or energetic enough.
Excerpt 1: First Movement measures: 1-14

Keep bow-speed & weight consistent especially at bow changes. Sink bow into the string for a rich, full sound, pulling from the core of the string.

Relaxed vibrato - medium speed & width.

Tempo is Allegro which sometimes gets too slow. Phrases should have direction - not moving forward, not dragging.

At the 1974 Convention last May, Joseph Silverstein suggested starting at 5th pos. on the D. He also said increase the bow speed at the turnaround to avoid loss of tone.

Expressive shifts - portamenti
lead to and shifts
First we notice the fresh warm color. It is like the sunlight suddenly bursting forth from behind a cloud. It is warm and light all at once. It makes you feel good. The tone is not to be pressed but weight released from the arm. Connections are done with increasing the vibrato speed. The vibrato must be very relaxed, consistent with the peaceful easiness of the phrase but also increasing slightly on sustained notes to carry the music forward. The speed and width will vary, especially on sustained notes to shape the note within the phrase. Be sure the distinction between triplets and eighth notes is accurate. Sometimes the music can lean forward and sometimes hold back all the while still staying in rhythm. More bow wants to be spent on the sixteenth notes which is fine as one as the weight is less on them to keep them from jumping out of the phrase.
Excerpt 1:  First Movement  measures: 1-14

- for phrasing, I would have the student sing the passage so they get a feel for appropriate small breaks in the line. The opening of this work is very lyrical and almost vocally conceived so singing it makes sense. I also find it easiest to feel/infer the appropriate crescendos/diminuendo with the voice and then translate this to the violin.

- Another issue to work on is use of the bow so that the student always has enough — not too much or too little. Also, which types of shifts to use so that they are expressive as need be but not in the way.

For vibrato, I again look to the voice for guidance. The student obviously needs to develop different speeds and widths of vibrato — one exercise is to set the metronome and progressively add more wiggles with each 2 beats.
Excerpt 1: First Movement measures: 1-14

First note: Begin with some bow speed, save after 11 bars,
when the 2nd beat arrives equal to speed and
with velocity to create an irresistible expansion.

- Begin with the bottom of the piano, but
start counting when the piano gets to

1 - Think n. 2. It is actually important to
play at d=100 for three reasons: (i) the phrase
is long, and we need to get all the way to
1 in one chunk, and the 1 is only
the midpoint of the phrase; (ii) there needs to
be a contrast between the first and second
movements, and the second is slow; (iii) Barber
says so.

First measure: Some people like 2112, but if the
shadows are dry well in Schradieck I prefer
2123

- Listen to the turn and want to tie figural so the
fourth beat doesn't stick out.
3rd bar: make silence to conclude to 2nd E well.
- The silence belongs to the V-bow.

3-4-5 bar: make a sequence - build and one more.

7th bar: there is a rest in the orchestral score. Composers often think that they should take the piano reduction seriously as an independent piece, but they are wrong. Composers should always be studied with an idea to their performance with orchestra.

*The diminuendo must take us from piano forte to piano, and the attack must decrease as the note softens ending.*

*If something has to be played with the bow to substitute for diminuendo, the HH should increase in speed as the HH goes down.*

*The last beat should take only 1/4 bow.*

8th to 5th bar: another sequenza - use the 6th string to undo the arrival.

*8th bar: travel to frog.*

10th bar: B-D a slow arm and shift.

*Practice method (DEAD):*

\[
\text{Use all the time to shift.}
\]
Excerpt 1: First Movement  measures: 1-14

while it is difficult to teach if you aren’t responding to a student, I will give my thoughts on this opening theme.

1. It seems very introspective and subdued
   a. Range is low
   b. mf to p dynamics
2. Subdued vibrato + bow speed
3. Bow should begin with a clean, clean sound — but phrases need to be long & legato
Excerpt 1: First Movement measures: 1-14

*Use arm vibrato*

*Save bow on longer notes, spend lightly on shorter bows.*
My approach to tone production in the first movement of the Barber concerto would be first maximizing the tonal potential of each note. To do this one should play each note of a phrase with whole bows paying special attention to bringing out the harmonic series of each note. Notes that match the open strings in pitch (ring tones) should serve as a tonal model for all the other notes. In addition by using sensory perception of maximizing the visual of the string width and becoming aware of the vibratory process of the bow affecting the bowhold, tonal potential can be realized.

The second step would be to pay attention to the melodic phrasing. By actually singing the melodic line, one can experiment with different culmination points of the phrases. On the violin one could play the phrase on one note (or an open string) and concurrently “singing” the melody internally. The three factors of tone: weight, speed, contact point can all be manipulated to lend credence to a chosen phrasing.

Thirdly it is important to deal with the phrasing in relation to the score. There are certain dissonance points that need to be brought out and also certain consonances and even cadence points that can be stretched. As melodic as the Barber Concerto is, it is not immune from the harmonic structure.

The issue of coloring the vibrato can be isolated and practiced by holding a long note and gradually speeding up the vibrato, gradually slowing down the vibrato, and gradually increasing/decreasing the vibrato width. Once this is mastered on one note this technique can be used to color certain notes, especially the lengthy notes. Bow speed can be isolated on one note and worked on in this manner too.

Finally the issue of tempo comes into play. Certainly this phrase could be played very convincingly at a speed of quarter note=72 or so. But Barber marks the quarter note at the speed of 100, in essence portraying a moving line that gives the phrase a breathy quality rather than melodic line that languishes.

Finally two practice techniques that deal with the complexities of rhythms would be first to take one note at the quarter=100 tempo and play a measure of quarters, eighths, eighth triplets, and 16th notes. There is much interplay of duple and triple rhythm much like a Brahms sonata. Secondly play the piece while counting out loud (with metronome if necessary), the confidence to take liberties with this piece comes from first being able to play it exactly in tempo.
- Work out slides, both expressive and functional, so that all shifting is clear
- Use vibrato during expressive shifts
- Reduce theme to get rhythms
- Find expressive notes and work on bow speed and vibrato
- Analyze the mood and match vibrato to that
- Similarity to Sibelius opening
- Isolate changes in speed, width and regularity of vibrato
- Continuous vibrato (substitute fingers
  - VS ; elongate first note of . . . rubato
- Equalize bow speed
- First measure, 4th beat – save bow
- Practice switching from to with a steady pulse
Sing the melody

Phrasing

Play Schenkerian reduction (to see where the important note are)

Practice by metronome — fitting ornamentation in time, melodically

Vibrato — hand vibrato, if possible, if student only knows arm vibrato, he/she is asked to consider the dynamic mf within expressive to suggest a medium width and speed — not too romantic in sound. This is a lush, singing melody, but 20th C. Nonetheless.
1. Play the phrases using only 1 note to discover the desired bow distribution and weight.

2. Play without any cues to pinpoint any rhythmic challenges or tempo changes.

3. Play with note shapes in mind:

< - >

4. Play as written - discover phrases - make them obvious and beautiful.
Excerpt 1: First Movement measures: 1-14

The opening should be warm sounding, not necessarily loud dynamically. The speed of the vibrato should be narrower in the first half gradually into the 7th bar which is the peak of the phrase. More importantly, the legato quality of the bow is what will sustain the length of the phrase, bow speed being very important, especially at the bow changes. It would be careful to maintain the bow speed through the actual bow change, not slowing or speeding up in order to sustain the legato quality. Variation in the speed of the vibrato of course will give variety within the phrase so I would just consciously practice that way.
Excerpt 1: First Movement measures: 1-14

Allegro

\[ \text{Beau distribution:} \]

FR

\[ \text{Vibrato = Warm, intensify Bar 3 to top of phrase Bar 7} \]

\[ \text{Nunes = Sounding point, angle of hair, slow speed.} \]

I start with the third finger on the D string and proceed as indicated. In teaching the opening, I stress hand distribution and speed in order to avoid accents that interfere with the long phrase.
Excerpt 1: First Movement measures: 1-14

\[\text{Not too soft}\]

\[\text{could use printed bowing}\]

\[\text{Last line = think in strings = much easier}\]

\[\text{avoid accent on 2nd beat}\]

\[\text{Place grace note otherwise = "naked"}\]

\[\text{at beginning of work}\]

The bow should sink into the string and the vibrato should be sweet but not too fast or intense.

I stress playing the 16th notes and triplets evenly and without portato to establish the fraction between duplet and triplet.
Excerpt 1: First Movement measures: 1-14

This is a very mature opening, and needs to be treated reverently and sincerely. Sounding point is very important -- one must have a consistent core sound, as these strings are a thick texture. This excerpt is about consistency -- consistent vibrato (on the slower, lush side); and projection. Barber writes "mf expressive" -- transition; soar above the orchestra in a grandiose, "American expansive" style.

I practice this section with one bow per note; same volume and sounding point. The dynamic differentiations should (in my opinion) be treated as style changes, rather than volume.
Excerpt 1: First Movement measures: 1-14

The 1st note, as the introduction of the artist to the listener, must "say something." Therefore thought must be given to just what timbre or color you wish to convey. Sound the bow, so that an everyday possibility may result in the execution of varying color speed. Careful that beat 4 gets measured; don't have an accent! Probably a lighter bow stroke will lead nicely to downward of measure 2. Expand triplet on beat 3 with expressively. Beat 3 1/4 must "say something." Long notes cannot be static. They must live. Build dynamically via the pattern of measure 3 to measure 4. Expand triplet, show the difference between triplet of measure 3 & the triplet of measure 4. True glissando from C to G, last beat of M5. Gi must be emotionally different: 2 one of 3 beats lack the possibility of tremendous content. M8 2 bars at point: beat 2, 9. Select legato as not to create accent on detached note D (part of triplet). Show same concept for next measure. Then M10 experiment with taking to F, finger B upon G string for undertone. M13 notes should through bow management and different emotional tone creation.
I think bow distribution is an important element to be applied along with other techniques such as sound production, vibrato, and phrasing.

For example, in m. 3-6 we have a first beat short bow vs. 2nd & 3rd bow longer bow. In which case distribution should be applied by using more bow on beat 1 and saving bow for 2nd & 3rd beats. A critical situation comes on mes. 7 when you have a 4th beat on an up bow and with a diminished; light & speed bow should be applied in order to fulfill this task. Some kind of thing should be done on the last beat of mes. 10 which is followed by a 0 or a piano dynamic on the next mes. That in itself will naturally help with phrasing.

I consider vibrato to be very personal. We all have it in our own distinctive ways, how fast or how slow, how wide or how narrow, it all depends on the level of maturity that one has; of course age has a lot to do with it.
Excerpt 2:  First Movement  measures: 52-60

The bow arm needs to be raised for each crossing to the G string. If you go up with just the hand, the bouncing will not work as well. This is also a good time to review the condition that make a crisper spiccato:

1. Violin up - don't bounce on a tilted surface
2. Hair angle flatter - don't soften by turning hair
3. Contact point closer to bridge - near the fingerboard the string is too squishy
4. Very little bow - more bow makes it go ON
5. Find the right spot in the bow for this speed of bouncing

In the 2nd line of this passage, the strokes get longer & more ON as you crescend. Practice as double stops to get it in tune.

Excerpt 2:  First Movement  measures: 52-60

Practice 1st 2 lines - bowing on open strings
L.H. in double stops
* start 1st note on the string

Scales - practice in many different 4 + 8 notes
rhythms with 4 to 6 slurs
Also in string units
position units
from 2nd m. - 4, 4+1, 5+1, 6+1, 7+1, 8
I do not find my students have a challenge with any of this once I remove two of the slurs. The last line is the challenge. After discovering the notes slowly, we will play a beat, rest a beat, play a beat, rest a beat at full tempo. During the added resting beat the mind has a chance to get ahead. Keep the bow near the bridge.

---

I would probably start with rhythmic patterns and check to make sure the bow arm is only changing levels the minimum amount necessary, changing primarily with the upper arm.
String Crossings also pose a problem in this work. Sometimes certain fingerings and bowings can make a huge difference with technical difficulties. In this passage, finger options are limited to fairly obvious, though I agree with the 2 sentences. Question: How would you bow and finger this passage? How would you suggest working on the passage?

(... from the string, not from the air, *preferably sculpt the tone of each note — don't just settle for what comes out on auto-pilot.*

*Each of the *"flying staccato"* studies dose better with a slight lift.*)
Excerpt 2: First Movement

-measures: 52-60

-some people like to start the double sonata.

-the off-re-shy V-bows shall echo string with

-the next note rather than progress after the old note.

-the double shall be in the middle; decide if

-the upper half. For smoothness, practice

-early each note in the new string.

-first line or third finger below. Try fully

-all four 16ths down at once, in bow I, and

-alternate pressure 1-2-3-4 releasing the others.

-If you can rub notes at first position, you

-shall be able to control the motion.

-As first notes must not slow down. Stay in the

-down 2/3 of the bow—getting to the tip will slow down the 16th.

-first play each note separately. Bring all groups rhythm (cavatil)

-exercises are good at slow tempo to learn the patterns.

-for speedy up, group the runs by string and by shift—

-all the fives on one string in one position down at once.

-come around with the elbow above the back. Things may

-have to come up too.
Excerpt 2: First Movement measures: 52-60

Going across all 4 strings at once allows for balance. Quarter note E fingered for tone. Spiccato open E allows for ringing of E in this passage.

Work on: 1) relaxed bow arm - balanced for string crossings. Keep elbow at level of wrist.

LH - fingers close to fingerboard - hand shaped stays stationary - fingers curved.
Excerpt 2: First Movement measures: 52-60

Start slowly with metronome and increase speed, reaching desired speed within a few minutes, not next week!
When dealing with the issue of complex string crossings it is important to keep in mind four principles:

1. To keep the bow elbow (arm) on the low side (on the level of the higher pitched string)
2. To keep the elbow relaxed and moving.
3. To use the hand to lead upwards towards the lower-pitched strings, and the elbow to drop to the higher-pitched strings
4. To keep the bow close to both strings

With those principles, all string crossing issues can be addressed from within that framework. Isolation of the flying spiccato can best be done by playing the rhythm on one note. Pay attention to the amount of bow, the distance from the bridge, and the area of the bow that is being used. Find the best sound possible using that one note. Secondly keeping those same parameters as found from step 1, try playing the string crossing passages on open strings. This way the problem can be isolated without having to address the correlation of right and left hands. Thirdly play the one or two beats of the string crossing passages on actual notes, but repeating continuously like a vamp in a musical. This way small adjustments to the bow arm can be made en-route seeking to find the very best sound possible. During all of these exercises please make sure the bow arm is elastic, naturally dropping towards the e string.

The left hand cadenza-like scales require an entirely different practice technique. Left hand virtuosity is a result of careful left hand posture which facilitates the fingers being close to the strings. Also it is important when practicing the passage slowly to have both the fingers and the bow to "think ahead" and already be heading towards the next note (or string). Just as a good chess player can think 3 or 4 moves ahead, so does a good violinist. By already having the bow/fingers moving ahead to the next note, a great tempo can be achieved. Galamian always said "Practice slow, execute fast".
Some practice techniques that would help this passage would be: Unit practice, shift practice, string crossing practice, add-a-note practice, no-bow practice.

1. For unit practice, practice in small groupings (groups of 2, 4, 4+1, 8, etc) and play these groupings in the final tempo, not slowly. Have all fingers “lined up and ready to go” before each unit is started, taking as much time as needed to prepare the fingers. But once the first note is played all notes must cascade quickly.

2. A faulty shift will really slow down a fast passage. Practice the shifts back and forth in rapid fashion. Make sure the left hand releases before an shift, then sinks in after the shift. Practicing a four note unit (the two notes before a shift and the two notes after the shift) up and down many times will speed up the shift and increase accuracy as well.

3. A bow that does not head towards the new string will not only slow down the passage, but will create an uneven line as well. Practice a unit of the notes directly before and after a string crossing to work on getting the bow as close to the new string as possible before actually crossing over. One way to facilitate this is to play a double stop with the last note of the old string and the first note of the new string. By creating an imaginary string such as the “DA” string, the bow can already be closer to the A string for the first string crossing.

4. One practice technique that works here is add-a-note. Start with the hardest part, in this case start with the top E half note. Get the most beautiful “artist tone” on that note. Then go back one note, starting in the appropriate part of the bow, and play that note and the last note. Once good, go back an additional note, playing a 3-note unit. Repeat this until the hardest 8 or so notes is being played under control. Then use this technique for the 2nd-hardest set of notes. Etc.

5. One technique that is often overlooked is “no-bow” practice. One fingers the passage as quickly as possible with the bow on the string but not moving. This will get the fingers moving rapidly without the bow becoming an encumbrance. Then as a second step this can be repeated with the bow rocking the same string the fingers are playing on. This technique can work wonders in left-hand passagework.
First line

-First practice bowing pattern on 1 note on 1 string, pinch bow with thumb before V bows; then practice on open strings to isolate the string crossing problem – elbow leads (drops) from low strings to high

-lead with the elbow to the E string side

-lead with the hand to the G string side

Second line

-practice string crossing on open strings EAADDAAEE etc

-practice units with rhythms and tenutos

Third line

-play all the notes on one string, stop, prepare quickly, then play notes on the next string, etc.

-then use same technique for shifts, stop before
Practice staccato passages under tempo to understand arm level. Regained to produce clarity in dispenses. Strong crossing.

Hold fingers down when crossing strings: Place consistently ahead of time, if possible. Maintain the placement for next pattern, which returns to where you physically have already placed your fingers. It is not only important how make place the fingers but also how you pick it up. You must rhythmically articulate the throt in placement for clarity in speed. Strong crossing arm level is crucial in the separate détaché pattern.

Last line: all scale work. L # R # detached bow division for evenness and musically accomplishing crescendo to conclusion of phrase. For some, it may be of value to practice that last line separate bow (in a rhythm). Then double the note, triple the note, play staccato, staccato etc. To solidify your challenges of scale work.
I don't do the printed bowing in measures 1 through 3; I find it too awkward and difficult to get good sound. Rather I retake the bow quickly after each quarter note, and approximate the dots-under-a-slur sound and direction.

Any string crossing problems can be practiced by accenting the point of landing on a new string, thereby bringing to the student's direct attention where the bow should be when. For evenness, clarity, intonation and many other issues I have my students practice passages like the last line above in rhythms.

Start the staccato from in the staccato. Don't use too much horizontal motion in the bow through the 16th note figure. Get on the string in the 7th bar. Keep conscious with the bow. Expand the bow a little only in the crescendo bars (6th measure). Use mostly full bow for the seventh bar (3rd note). Practice the 36th note scales slowly and make sure the left hand is rhythmic and the bow is legato.
Excerpt 2: First Movement measures: 52-60

**Question:** How would you bow and finger this passage? How would you suggest working on the passage?

*Find the chord in the arpeggio; use a metronome - start slow.*

*Bowing:* I add a slur in m. 54 to continue + make the bowing at "work at" the pattern already established; at first glance it looks like Barber short-handed the bowing, but considering that by the 20th C composers were controlling all aspects of articulation that probably is not the case here (mm 55-57)

*Fingering:* at this tempo, I try to shift on bow changes + as little as possible.
1. Play correct bowing but only on open strings
to determine string crossings and
bow distribution

2. Practice as double stops where possible

3. Practice in rhythms $\frac{2}{4}$, $\frac{3}{4}$, $\frac{5}{4}$, etc

4. Practice with tenuto markings

5. Fast practice but in small units

Shifting up and down (using the open A and E strings) eliminates a few crossings.
Excerpt 2:  First Movement      measures: 52-60

1) Start the ... from the string
2) Practice the string crossing for each pattern of notes on open strings, then with fingers hidden for clarity of each open string.
3) Increase the length of the 16th notes as it gets louder, before the measure, but closer to string till on string 1 bar before rallato.
4) This fingering keeps the string crossing to 3 strings — elbow on middle string — feel the correct sides of each other string.
I advise advanced finger placement for smooth playing. Placing the 3-2-1 as a chord with the left hand in the first measure is a good example.

I arbitrarily take the same bowing from the recapitulation and incorporated to the exposition (meso 3). That makes it easier. The reason for tying the 2 groups of 32nds on meso 7-10 is because it can become really fast. Tying the 2 groups will help with the speed.

\[ \text{bow} = \frac{6}{12} \text{ of speed} \]
Excerpt 2: First Movement measures: 52-60

This section is not difficult when consistently maintained from about \( \text{dotted } \text{crotchets } \)} to \( \text{tremolo} \). On the 32nd note passage, emphasize each of the major beats (C, D, B, B, etc.) — in the final octave scale, the split bowings add power and projection, and no doubt the conductor will retard into the top E. That final E should be almost on tip of the bridge and played as vibrantly as possible.

No technical limitations should be apparent—no bow shaking, LH articulation in the scales should be crisp, and the markings (Scherzando — small, lively joke) observed.
Excerpt 2: First Movement

You may need to

bow stroke

to

gain cleanliness.

Practice each section in 1st position.
Barber did not like long cadenzas. His love of vocal music seems to have influenced his composing.

**Question:** Which part of the bow would be appropriate for this passage? What fingering would best suite this passage? Please fill it in on the excerpt above. How would you suggest working on this passage?

**Bow use:** I would use most or all of the bow on the first 5 notes, then play in the lower half with approx. half of the bow. For the triplets and 8ths, it is important to get the natural weight of the frog on lower half and not let the bow slip toward the fingerboard.

The last 3 8ths before the \( \sim \) should have more bow, for a slight rubato to set up the \( \sim \).

For the \( \sim \) I recommend not getting softer than mf and not making a space, so that the cadenza will seem to have a longer line.

The 1's after the \( \sim \) I prefer to hear smoothly, again so that the line will seem long and continuous. Some players prefer spaces or more shapes on individual notes.

Be careful to save most of the diminuendo for the last couple of 1's. There seems to be a tendency to dim. too early, and then the line loses its energy.

**Left hand:** The double stops should be approached with a legato finger action. I would suggest practicing each shift & double stop with slurs to expose the smoothness of the fingers. For example, play each note twice and overlap the shifting with the fingering: \[ 
\begin{align*}
\text{\textit{Cleon,}}
\end{align*}
\] etc.
Excerpt 3:  First Movement  measures: 281-282

I would tend to play the third excerpt initially in the lower half of the bow. This would give the fortissimo more depth and the double stops likewise. You would be at the frog for the open G. Then the subsequent phrase I would try to get to the middle/lower half as well, gradually transcending to the tip of the bow (and the fingerboard as well).

To work on this passage it neatly phrases into 2-beat units in the first half of the cadenza, then phrase towards and cadence on the G’s in the latter half of the cadenza.
Barber did not like long cadenzas. His love of vocal music seems to have influenced his composing.

**Question:** Which part of the bow would be appropriate for this passage? What fingering would best suit this passage? Please fill it in on the excerpt above. How would you suggest working on this passage?

1. Free access to WB + all parts. WB predominates at beginning, artful control of bow dist. beyond that leads to a variety of solutions: articulation, bow speed, pressure, & contact point combine to create the magic. Fingering should be spontaneous, speed of notes syllabized. Diminuendo should be nonlinear: long down on the way to pp.

2. This passage is a perfect example of one of my treasured principles: "learning a new piece." The musical intention defines the technical requirement. "Getting the notes" first and then "adding the music" doesn't work. The first thing to clarify is the musical concept, musical intentions. Until one does that, it is impossible to know how much bow or what part, to use here, what fingering works best, etc.
Excerpt 3: 1st Movement

measures: 281-282


1. I go 3rd then 1st. (at least this is what I recall). To make the saws 3rd and 1st strokes with the arm - was to hold the arm.

3. As shown in profile. Drop the saw. Use dainty stroke. 3rd then 1st stroke.
Barber did not like long cadenzas. His love of vocal music seems to have influenced his composing.

**Question:** Which part of the bow would be appropriate for this passage? What fingering would best suite this passage? Please fill it in on the excerpt above. How would you suggest working on this passage?

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**Lower part of bow to the lunga:**

Lunga takes to the tip. Then V V goes to middle - stay mid - to - tip.

Last note - tip + very slow bow stroke.

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First ½ : Percussive sound (as if slapping)

Last ½ : Legato and dim (as if sliding into a dream state)

---

.full bow. 
Excerpt 3: First Movement measures: 281-282

- overlap bowing to help intonation
- smooth bow changes, legato w/accents on 2nd note
- tapping – one open string between each note
- practice in 1st position for intonation

Learn to recognize tri-tones

- 1), 2), 3) same note in different octaves
- play in the middle (square of the arm) of the bow
- double-stops – stop on the note, play individually, then go on
Barber did not like long cadenzas. His love of vocal music seems to have influenced his composing.

**Question:** Which part of the bow would be appropriate for this passage? What fingering would best suite this passage? Please fill it in on the excerpt above. How would you suggest working on this passage?

Practice getting from 2nd/3rd note to 8va by playing 3-4 / 1 / 1 / content on half note D. Here bow color dynamically. Sing lines you would like to express the 1st passage up to the fermata G. There should be a sense of improvisation while maintaining the difference between duplets & tripled rhythmic values. Following the fermata you must pace yourself while disbanding the most depth of tone as possible.

*look for the right shifting speed.*
Middle to frog, middle to frog, then expanding to whole bows. They have to be able to sing the last five pitches, successfully getting to the C, B end. If you cannot hear it clearly in your mental song you will be fishing for the notes. Mr. Kendall would call it “Hope and grope!” My students shift back and forth (Kendall does this too) between the 3rd and 4th note of this excerpt. Use the same treatment for the last 5 notes.

I start in the upper third of the bow for the first down bow Db, then use the long Db (which ends up being up-bow, for more sound tension) to get to the lower half, where strong sound and articulation are easier to accomplish. Then after the long G I advise using basically the upper half. In areas like the “lento sostenuto” I have the student watch bow speed; a common fault here is too fast a bow at the beginning of each note, thereby producing a “bubble” in the sound and detracting from a long line.
"Get it in your ear": play on piano, figure out intervals in relationship to Eb pedal in accomp. (w/o linear intervals)

Starting this V brings a VII on the A; however, for ease of bow control on the shift to the high Db (beginning VII will create V on the sustained high Db (easier to maintain the ff) get the student/player to the lower 1/2 of the bow for a bigger sound w/ less bow (too much bow can create a less "focused" sound); if necessary, then the problem becomes where to hook for a VII on the A. The bowing consideration for the 2nd half of the phrase in V or VII on the A C# which depends on the player's bow control for molto dim.
Excerpt 3: First Movement measures: 281-282

Dynamic = ff = full bow

a piacere = at performer's discretion gives lots of freedom to discover the sound that the performer wants

Suggest:
1. singing the passage
2. finding resting places leading notes
3. experiment with tempos and bow distribution

Isolate the shifts
Excerpt 3: First Movement measures: 281-282

1) Practice Db octave slide for correct amount of speed.
2) Start H at middle - play in middle and upper middle until hold, then feel easier.
3) Practice holding 1st finger where indicated to aid peter on the following notes (for practice only!).

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Excerpt 3: First Movement measures: 281-282

Starting on a down bow would favor the up bow gliss on the high note. This passage is very free, so you can take time right before the low G fermata, you just then follow the composer's notations.

- take time to length
- follow Barber's markings
In the beginning the \textit{ff} entrance should be full bow. After the high \textit{d} the ascending passage should be played in the upper half of the bow until the last triplet before the \textit{g} natural where one needs to spread the bow on the triplet to get to the \textit{f} to the long sustained \textit{g}. Then the ascending passage begins with larger bow and gradually releases in intensity.

Again when practicing this passage concentrating on bow speed, pressure and distribution is the key issue. The last fingering \textit{3, 3, 3, 3} is a perfect example of what I would tell my students never to do. "Try to avoid 2 shifts in a row." However I break the rule here for interpretative license, since a subtle pattemo here and so \textit{3, 3, 3, 3} works for me as an interpretive effect.
Barber did not like long cadenzas. His love of vocal music seems to have influenced his composing.

Question: Which part of the bow would be appropriate for this passage? What fingering would best suite this passage? Please fill it in on the excerpt above. How would you suggest working on this passage?

Again, this excerpt is about sounding point... again. "a piacere" (as you please), yet he manipulates the rhythm in such a way that the excerpt sounds free. The entire passage should be at a high volume until the high F-sharp.

N.B. — this should be treated as a harmonic section, while the parallel passage in the 3rd movement more drawn out and expressively.
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

Question: How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

Play fairly strictly - the slurato is written out

molto legato in bow changes
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

Be sure the student knows that "senza affettare" means "without hurry." I would suggest practicing it either with a metronome in 8ths or subdivided into 8ths, so that perfect, uninhibited rhythm becomes ingrained.

As in the 1st mvmt. cadenza, I would sustain the tone to keep tension building slowly to the end. Don't make a posed phrase ending after the 1. Don't make a posed phrase ending after the 1. Don't make a posed phrase ending after the 1. Don't make a posed phrase ending after the 1. Don't make a posed phrase ending after the 1. Don't make a posed phrase ending after the 1. Don't make a posed phrase ending after the 1.

The phrase must sound long, building in intensity without getting louder until it is marked. The ascending pitches increase the intensity, as does the diminuendo of the rhythm when there are no more 1. 5.
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

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[Excerpts from the sheet music shown in the image]

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**Excerpt 4:** Second Movement  measures: 29-middle of 37
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

Stringers start by considering slow as bowings, work from there.

Pianists understand slow marks (up from 19th to 20th centuries) as phrasings that work articulation plus emphasis on these.

This is a pianist's phrase marking. We have to translate it for bowing. The cool, transparent sound suggests fast bow, light pressure, not close to bridge (until end). Occasionally, slowing into a longer, less robust sound, we get the most seamless result. But metronome, including the very strength of the sound best makes it the smoothest.

If we introduce to change bow, on the long trill, the change of bow is best hidden by changing in the upper auxiliary notes than the main note.
Excerpt 4: Second Movement measures: 29- middle of 37

In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

This seems to be a depiction of a sunrise, I take the sense affectare literally - don't hurry. The most important thing is that the bow change be smooth and beautifully so that the line is unbroken.

I arrive at the hill as if it is the beginning of a 3/2 bar. I play the 2 quavers quickly in time as quavers, and even end the hill in the right hand gliss but treat them as 3 even sounds before (2).

The first note should have no weight on the bow, and a beautiful rounded note.

Use even bow distribution for the entire bar.
Excerpt 4: Second Movement  measures: 29- middle of 37

In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

Each note must have its individual color, achieved with varying bow speed + vibrato.

As the line grows - maximize bow speed + vibrato speed.

Even though it is marked with one long phrase, the after bowing should be articulate at changes.
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

*Since it is to be played "without haste," one bow per note is fine within such a long phrase marking, esp. since this is not a slur." No groupings are indicated by the composer either here or in the preceding orchestral lines.*

In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

*I have used many bowings. Generally I try to avoid regular bowings allowing to avoid accidents in obvious places.*
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

Question: How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

1. Find the shape of the phrases as outlined by the bow changes.

senza affrettare — without speeding up — indicates a reserved feeling that is "kept under control" until finally arriving at the f full.
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

Question: How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

Sing the long phrase to discover the natural location for a breath.

Grow on 1st note to color, follow the lovely flowing up & downward movement of the line as you build momentum, and fill with a rainbow of color.
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

The *legato* means that Barber wants the feeling of *legato* over the entire phrase. Within that phrase the direction is also altering to the 1st dotted quaver in the beginning and expanding into a longer duration in the 6th bar all the way to the *piu mosso*. Beginning gently the *vibrato* intensifies slightly through the ascending phrase and the bow pressure intensifies slightly as well. Bow changes should be as inaudible as possible.
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

Bow should move very smoothly, lightly, legato change.

Lack of passion required by "senza affettu o" very pure.

Easy vibrato - slight lag on each 2 note. But no cresc o decres indicated.

A feeling of being suspended above the earth with everything not moving.

One of the most moving passages in music.
In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

**Question:** How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

**Notes:** The *senza affettare* marking, it means steady. The way I approach it is by not using too much expression, almost *senza vibrato*, and certainly not getting faster or louder till the crescendo. The tr. note, using multiple bows to as much cresc. as possible. I'm using bowing based on the first few mes. which are in some kind of sequence manner.

*senza vibrato*

wait till cresc. to get louder

sequence
Excerpt 4: Second Movement measures: 29- middle of 37

In this work there are many extremely long, lyrical lines that are impossible to perform without changing the bow.

Question: How would you approach this particular phrase? What bowings and fingerings would you use in the above excerpt?

This phrase is regal and noble, but in a "nouveau riche" (new rich) -- American grandeur always present, piano (pianissimo) is present to the D-sharp trill. "Senza affettare" -- without an arco or direction should be strictly honored -- the audience should be transfixed and be unaware of what's to come. I use spiccato vibrato almost furtively bow. Initial B is difficult -- the F's, G-sharp, and E's all must ring.

Shaken over the orchestra, and direct this phrase headward.
Excerpt 5: Third Movement measures: 69-74

I stayed with the triplet feel and in general felt the passage in groups of 6.

Slow count with open strings, rhythms
Excerpt 5: Third Movement measures: 69-74

For the double-stop intonation, I would recommend practicing like:

For the 3/8th measures, step one would be to get all the 1st fingers in tune and in one's ear, practicing without the other notes:

When playing it with all the notes in 12, I would think of this passage in 2 d. per measure, with 6 notes per pulse, or even in 1 0. per measure, with 12 notes per very slow pulse. If you think in 4 beats of 3 triplet notes, it is even complicated and the passage doesn't feel as if it is flowing.
Start the movement 1st! Play it completely through several times every day as a warm-up exercise for several months before even thinking about learning the 1st & 2nd movts. Even a year in advance is not too early!

Keep the bow in the middle to L.H. throughout. Use minimal arm motion for string crossings. Practice awkward bowing patterns on open strings. Be aware of numerous string crossings by marking them (as shown above) & accepting them for practice. Phrase op. 2 part b could be very useful preparation. Start with a sticky detache at a manageable tempo. As the tempo increases (keep a log of increasing increments in tempo), the bow will start to bounce. Move above can come off, closer to the frog, also at 16th note coda.

At 16th use broad detache as loud as possible since balance with orchestra is a problem. The piece must be learned up playing with orchestra. A thorough grounding in chromatic scales is essential.
Excerpt 5: Third Movement  measures: 69-74

Interaction: locate 4th notes as Kissin' Cousin to the note above as a leading tone (e.g., G♯ in an A-minor rather than a B-sharp), 3rd notes to all notes below (e.g., B♭ as an almost-artificial), in the chromatic descent, note there are two descending chromatic scales, tune in 4-to-1.

Fingering: many possibilities, all of them problematic in one way or another. Two things to consider: shifts are usually easiest to time when there is a beat (or in the first note of a triplet), and it’s important to be clearly aware of whether the 1st note in the new-position is upbow or downbow. Also, string crossings should be minimized in number at this tempo; fingering choice can have an

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Even though groupings have double & triple feel—I think the triplet needs to be felt throughout.

The first 2 measures have a 2 voice feel (like unaccompanied Bach) but the rhythm is still triplets.

Information—Chromaticism can be a problem for non-tempered instruments. If you follow perfect tuning you end up sharp or flat. Dressing an open string below or above can help. The necessary compromises...
We practice it in 2's and 3's. The 2's are for the chromatic scale and the 3's are for the beat. I also do 6's and 12's.
Question: How would you work on intonation in the above passage? Would you use practice techniques that break apart feeling this passage in two rather than in three? Please fill out any fingerings you would use on the above excerpt and include any practice techniques you have utilized in the space provided.
Excerpt 5: Third Movement  measures: 69-74

- Practice in units on open strings stopping between string crossings
- Then do the same with the actual notes

Measures three – six
- Practice in two-note units, then add appropriate rhythms
I always have students check in with open strings: either with unisons (bar 69, E in first beat with open E, for example), octaves (same measure, third beat D against open D) or perfect 4ths (no good example in this excerpt). I use rhythmic practice: In groups of three (in this case) alternating "rushing to and holding" the first, second and third note of each beat.

unit practice - by positions

enharmonic - think
Practice both in two & three with a pulse on all strong beats. From measure 3 visualize the intervals before sounding the pitches - that is, for example: in measure 3, "see" in your mind C (1st finger) to B♭ (3rd finger) and so on.

Rhythmic articulation, both left and right arm a must.
Excerpt 5: Third Movement  measures: 69-74

Keep the feeling in 3

Double stop work - break apart and practice with rhythms

Practice at legato 3 to a hand and 2 to a 1
then 6 and 4 with different rhythmic patterns.
Excerpt 5: Third Movement measures: 69-74

- Analyze relationships between notes/fingers.

- Although initially it helps to look at the descending pattern in pairs of 8ths, the accompaniment is duplet 8ths. I find it is best to really feel the triplets and work with 2 against 3 with a metronome.

- I also "stop" between shifts (each set of 6 8ths), executing the shift as quickly as possible while maintaining accuracy, gradually making the "stop" shorter and shorter. This builds accurate consistent muscle memory.
Excerpt 5: Third Movement measures: 69-74

Bars 1-2: \( \begin{array}{c} \frac{3}{4} \frac{3}{4} \frac{3}{4} \end{array} \) — gives time to place double stops.

Rest of passage: Play notes 2 by 2, knowing they are always whole steps. Then play every other one, realizing it as a chromatic scale.

Bars 1-2: Study crossing makes a clockwise circle.
Upper arm, lower arm, hand motion
(small, more, more)
In the beginning of this passage I would practice in blocks of lead patterns. For instance the first 4 notes, then the open, then the next 3 notes, then the next six notes etc. The descending chromatic passage I would definitely break up into groups of 2 eighth notes. This makes it much easier to keep track of where the shifts are.

Practice 6 notes to a bow
Think enharmonically
Chords = 2-group patterns
Excerpt 5: Third Movement measures: 69-74

Intonation should be practiced at tempo--large intervals spaced extra for speed. What is difficult are the string crossings in the first two bars—keep the elbow elevated at the lower string level. On the upbeats, thrust back to the lower half. Fast bow speed on the descending scale gives the impression of confidence. Start the descending scale with lengthy détaché, and develop to semblance by the last bar.

I would not get in the habit of bolting various passages often. This movement is a perpetual motion, and is difficult memory-wise—should be run straight-through daily. The most successful performances of the work that I have seen have a very constant, composed Third movement. It's not difficult, it just takes repetition.
PART II
On this final page of the survey please share any additional information in reference to preparing this Concerto. Your comments might focus on preparing/performing/recording/teaching this concerto. Any additional thoughts you have will be welcomed. Again, thank you for your time and expertise.

I always recommend that my students start reading through the last movement right away when they begin the 1st mov., because the last movement is more technically challenging. A certain amount of "drill-like" practice has to happen on the last mov., and this takes time.

In the 1st 2 3rd movs., many of what seem like rubati to the listener are actually written out. When Barber changes from 5/4 to 3/4 to 3/8 or the reverse, he is building or releasing tension with the rhythms as written. This doesn't mean that the performer can't add rubati, but it does mean that one should make an informed choice. Usually, when the orchestra is playing, the performer should stay more steady and use dynamics, colors, & nuances instead of rubati. When the orchestra stops or is holding, one can take more liberties.

This is an excellent piece for learning expressive details & long lines. It also features many dissonances, and is good for learning to play in tune when you have a note that is a 7th or a 9th above the orchestra's held tones.
PART II
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The first two movements depend heavily on tone color and vibrato color and intensity. They have to be able to clearly hear the pitches they need. If anything sounds strange to them they need to listen to it and play it until they love it. OR ELSE! My less rhythmic students will use a metronome early on in their learning until they understand the rhythm. They need to know what is in the score and sing it in their heads as they play.

The third movement (the one Barber wrote when he was told the other movements were too easy) requires that the learner already have the mental agility to sing/think the piece in his head at tempo. At the same time, he must already have the chops to move easily that fast. It is very important that the speed not be busy in the players head. It must not seem fast. Performance of this needs to be thought of in larger chunks so the mind is moving slowly, much more slowly than the notes. It is like shifting to a high gear on a racing bike. You do not try to bike very fast in first gear. Learn it well, at several tempi. Do the careful building of the piece (on top of a ready technique) and in performance let go and let GOD! It is already in there, just sing it out.
PART II
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It seems like this work (as with any piece) had two overriding challenges: the purely technical and having something to say musically. I tend to err on the side of letting the student take care of technique and some guidance and focus on the music.

This is a beautiful concerto. I love it. Yet, I teach it very seldom. By the time the student is ready to play this concerto, learning it offers relatively little in the way of technical advancement or musical understanding. I find the time is better spent learning another work.
PART II
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I. Theextreme makes are faster than current recorded tradition, but current recorded tradition is wrong; it = 100 is just fine for the 2nd time, so play it from the start. The development is faster.

- wait a long time before the entrance of the 2nd theme in the recapitulation; setting the 2nd chord will make the final version of the theme (cah 1, E5) coherent and give a pacing for the moment.

- The last note can be slightly placed in the orchestration, but no virtuoso breathtaking and certainly more in the violin part.

- this moment has the long notes of an alpine landscape on a brilliant clear day.

II. The codetta in the middle is by far the longest part of the entire piece - 4th figure, vibrations is unavoidable.

- The second codetta should be more lyrical than in the first moment. I start
- There is an aura of doomed tragedy throughout - the rocky 9 figures suggest the grandeur of Venice to me

III. this should be played on the stinger (so that it feels asmobile) - if you feel that slowly for 20 hours (slowly - f = 96) (about half a hour per hour) it will be fine. I like to play the last scale (tock) in fingered 8s.
To have the intended impact of this concerto, the teacher would need to nurture both types of playing in the student.

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Remember, there is a first version of the concerto, see if you can find it and make comparisons. (changes are in 1st and 2nd movements)
PART II
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This concerto is really in the Romantic Concerto style with the exception that not all of the emotions are “flashy” or “outside”. There are many moments of introspection. Introspection is achieved with less vibrato, bow speed. There are times when true understatement could have a greater musical impact (just as with Beethoven) holding back despite the natural inclination to emotive. The technique is very virtuosic especially in the last movement.

Most players fall in only one of the two categories: Fast or melodic.
PART II
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The first 2 moves are operatic in character and the main ingredient is a beautiful tone on every note.

The 3rd move should be approached in a playful manner, with wit and brilliance.

Please read Paul Gallio’s “The Snow Goose,” a wartime story. It was written about the same time as this piece and evokes feelings of poignancy, nostalgic and loss that are relevant in feeling to those in this piece.
PART II
On this final page of the survey please share any additional information in reference to preparing this Concerto. Your comments might focus on preparing/performing/recording/teaching this concerto. Any additional thoughts you have will be welcomed. Again, thank you for your time and expertise.

As a work which has many orchestral (or piano score) rhythmic intricacies, I would insist on learning the score at the piano. If not facile at the keyboard, then study visually the score. Only after this study find a recording of your choice & listen to it as you follow the score. Mark areas which may present “need to “de-code” or analyze & focus on these. First & Second movements must “tell a story” through expression. Last movement: all business. Rhythm, consistency, stamina. Practice in sections - then with metronome. Good luck!
This concerto is a masterpiece of the 20th century violin concerto repertoire. When I recorded it with the St. Louis Symphony and Leonard Slatkin, there were very few recordings available and hardly anyone was playing the work. It makes me extremely happy that it has become a standard part of the repertoire since then. It is a very romantic work, and in its first two movements, one has to be careful not to take that romanticism out of context. The danger of this work sounding syrupy and maudlin is a real danger. What Barber wrote in terms of markings and phrasing in this piece takes care of the music for you. A warm and beautiful sound is necessary and sense of drama as well. The last movement requires a clean technique. The cleaner and crisper it is the more successful. The tempo has to be wisely chosen—too fast, big trouble, too slow, uneventful.
PART II
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This concerto is the quintessential American concerto. It is perhaps not as "profound" as Beethoven or Brahms, but too many play it as Hollywood "schlock." It is not cheap, and has longevity. Tonally, this concerto should illuminate a lush, vibrant sound. It is important to always project over the entire string accompaniment in the first movement. Too often, this is given as a student concerto, when in reality it should be paired with Sibelius and Bruch.

Unlike his other concerto, this is a concerto, optimistic work. The cello concerto is symphonic in nature and virtuosic throughout; the piano concerto is supremely difficult and hard to absorb as an audience member.

As a concerto unlimited, I appreciate having a sentimental, lyrical concerto in the repetoire. There are many parallels between this and the Tchaikovsky; the performer must be completely confident in stressing the lyrical, lush qualities while preserving a regal, mature feeling.
PART II
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I think it's best if the students should be encouraged to be adventurous in their choice of fingerings and dynamics in the second movement and the opportunity for individual expression should be used throughout these lyrical passages.

PART II
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It is easier to teach it than write about it.

Good luck!
APPENDIX FIVE

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August 1, 2008

Jessica Kinzie Hunter Platt
6316 Westminster Place
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