

*Concert Piece for Violin and Piano* by Richard Wilson

Sonority and form were in the forefront of my mind as I composed *Concert Piece for Violin and Piano* in 1967. I had always loved to play and hear the violin and piano sonatas of Handel, Mozart, Beethoven, and Brahms. But in even the best works of this fine repertoire I was aware of a certain oil-in-water immiscibility of the two instruments. Achieving a blend of sound became a goal in this piece, which perhaps explains why little use is made of either instrument alone or in dialogues featuring their polite alternation.

Form was a particular concern because I then had limited experience organizing a single movement of eight or nine minutes. I pursued a plan suggested by several late-14th century isorhythmic motets I had been studying, a plan which I have since found exhibited elsewhere. I wrote paired sections, A and variant A', B and B', C and C', but ordered them so that the pairs were not adjacent, namely: ABCA'C'B'. The variants A',B',C', are related to A,B,C, respectively, through texture, motivic use, and rhythmic style, but in different degrees of closeness and perceptability. One additional section, D, appears before B'. This section functions to offset the dynamic high point of the piece which occurs toward the end of C'; it emerges as a consequent of earlier phrases or subsections that serve similarly to balance climactic points in sections B and C. Tempo as well reinforces the shape of the piece: A and B have the pulse at about 60; C begins at 100 then slows to 80; A' returns to 60; C' moves at 100, 80, 120, and broadens slightly for the climax; D, marked 60, lacks a sense of pulse; B' reasserts the pulse at 60 and quickens to 80 for the closing.

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