



Spring 3-28-1997

# Analysis, Interpretation and Performance of the Concerto for Violin and Orchestra by Samuel Barber

Elizabeth Ruth Flood  
*Butler University*

Follow this and additional works at: <http://digitalcommons.butler.edu/ugtheses>



Part of the [Music Commons](#)

---

## Recommended Citation

Flood, Elizabeth Ruth, "Analysis, Interpretation and Performance of the Concerto for Violin and Orchestra by Samuel Barber" (1997).  
*Undergraduate Honors Thesis Collection*. Paper 59.

This Thesis is brought to you for free and open access by the Undergraduate Scholarship at Digital Commons @ Butler University. It has been accepted for inclusion in Undergraduate Honors Thesis Collection by an authorized administrator of Digital Commons @ Butler University. For more information, please contact [fgaede@butler.edu](mailto:fgaede@butler.edu).

BUTLER UNIVERSITY HONORS PROGRAM

Honors Thesis Certification

Applicant Elizabeth Ruth Flood  
(Name as it is to appear on diploma)

Thesis title Analysis, Interpretation, and Performance  
of the Concerto for Violin and  
Orchestra by Samuel Barber

Intended date of commencement May 10, 1997

Read and approved by:

Thesis adviser(s) Ray Hobe 4/1/97  
Date

Dr. Lisa Brooks 3/21/97  
Date

Reader(s) Wayne C. Mantel 4/8/97  
First Reader Date

\_\_\_\_\_  
Second Reader Date

Accepted and certified:

[Signature] 5/22/97  
Director Date

For Honors Program use:

Level of Honors conferred: University Magna Cum Laude  
Departmental Highest Honors in  
Music Performance

ANALYSIS, INTERPRETATION AND PERFORMANCE  
OF THE CONCERTO FOR VIOLIN AND ORCHESTRA BY SAMUEL BARBER

A Thesis

Presented to the Department of Music

Jordan College of Fine Arts

and

The Committee on Honors

Butler University

In Partial Fulfillment

of the Requirements for Graduation Honors

Elizabeth Ruth Flood

March 28, 1997

TABLE OF CONTENTS

LD  
701  
.B82q6  
F566

Samuel Barber: Life and Compositions	1
Samuel Barber: The Concerto for Violin and Orchestra	7
Violin Concerto: A Conceptual Analysis	10
Violin Concerto: Interpretation	32
Appendix: Selected List of Works	
Bibliography	

## SAMUEL BARBER: LIFE AND COMPOSITIONS

In the twentieth century there has been much diversity and multiplicity in the musical world. Tonal and rhythmic realms have been redefined by many composers, some who were concerned with preserving beauty in their aural landscapes and some who deemed it an inessential part of the musical experience. In this compositional sphere, Samuel Barber was a composer who continued the Romantic tradition handed down to him, while adding to it aspects of contemporary musical culture. In all of his writing, Barber's highest musical aim was expression of emotion, and the variety of compositional techniques he employed were used to serve the expressive intent of the music. Emphasis on expression is a characteristic of the Romantic aesthetic, but it is the only Romantic characteristic Barber consistently implemented throughout his writing. He frequently used other Romantic musical traits, but he also wrote quite adeptly using serial procedures and other distinctly twentieth-century compositional approaches. Barber is, therefore, a composer outside conventional classification, a composer of diverse techniques, who served only beauty and expression.

Samuel Barber was born in 1910 and grew up in the small town of West Chester, Pennsylvania. He was educated at the Curtis Institute of Music, where he was one of the first students. He majored in composition, piano and voice, and also studied languages and literature. His early musical influences came from his aunt, the great opera singer Louise Homer, and his uncle, Sidney Homer, who was a composer of American art songs. In his musical philosophy, Homer valued simple, direct expression and believed music should be used to express the truths of life. Paul Wittke, in his biography of Barber, comments, "Perhaps more than anybody it was Homer who molded the integrity and aesthetic values of his nephew (Wittke 7)."

Barber's compositional background was rooted in the great traditions of the past and gradually assimilated methods of the present. Rosario Scalero, Barber's

teacher, was himself taught by instructors who were intimate friends of Brahms, Mendelssohn and Schumann, and who advocated those composers' styles of composition. In addition, Scalero taught, "flexibility and freedom from didacticism (Broder 16)," and he emphasized counterpoint and form as the most important elements of composition. Scalero encouraged Barber to be expressive in his counterpoint and to use harmony as "a result of the confluence of voices (Broder)." The interplay of traditional techniques such as counterpoint and form with more modern approaches to harmony and rhythm is evident in much of Barber's music.

The music produced during the first decade of Barber's compositional career, 1930-1940, is characterized by lyric melodies and expansive dramatic lines. Barber's tonal framework is still grounded somewhat in the nineteenth century, with distinctive oscillations between major and minor (Broder 75). In these years, Barber wrote several of his best known works: *Overture to the School for Scandal*, *Symphony in One Movement* (First Symphony), the String Quartet, from which he took the *Adagio for Strings*, the first *Essay for Orchestra*, and the chamber piece for string quartet and baritone, *Dover Beach*. Barber's wonderful talent for creating an almost tangible emotional and pictorial scene is found in these early works and reflects Barber's virtuosic gifts as a young composer. Barbara Heyman writes about Barber's freedom in expression as portrayed in the song *Dover Beach*:

So thoroughly has technique been absorbed by Barber that the expressive nuance of the poem is conveyed spontaneously and unselfconsciously, and with surprising maturity for a composer of twenty-one years (96).

It was after spending much time in Europe during the summers of the thirties and during two intensive years in which he worked in Rome at the American Academy that Barber began to grow into his own individual style. After 1939, Barber's style begins to display more harmonic tensions, dissonances, more striking and concise

rhythms, and more angular and probing melodies (Rodda 7). John Browning, a pianist and friend of Barber's, describes the change in these terms:

During the two years he spent in Europe (1935-37) Barber rapidly developed a harmonic idiom which was highly individual, identifiable, and unique. It suited his bittersweet melodies and contrapuntal textures. His artistic equipment now complete, he began to write his finest scores (Browning 11).

From about 1939 to 1949, Barber's style was in a transitional period, with moments of the old and new styles in juxtaposition. Some pieces from this time are the *Concerto for Violin and Orchestra*, the *Second Essay for Orchestra*, the *Capricorn Concerto* (for flute, oboe, and trumpet), the *Cello Concerto*, and the piece for soprano and orchestra, *Knoxville: Summer of 1915*.

The evolution of Barber's compositional style was perhaps spurred by the changes going on around him. At the time of the writing of the *Violin Concerto*, the world was being torn apart by the onset of World War II. At this time, Barber's uncle, Sidney Homer, wrote to him:

Everyone seems to feel that after the struggle the world is going through there will be, eventually, a New World... It may be that music will be a powerful factor in forming the character of that New World...

It is the age of mediocrity and mediocrity so fears greatness, genius, that it resorts to cruelty and treachery to maintain itself... Something like that is going on in civilization. Write the greatest things you possibly can! (Heyman 205-206).

Changes were going on in Barber's personal life as well due to his father's long-term and eventually fatal illness. The result of these events on Barber's style is evident in his use of new compositional techniques, through which he infuses his lyricism with an awakened sense of the discordance and heartache around him (Broder 59).

As Barber's style matured, so did his adeptness at combining expressiveness with a new, decidedly twentieth-century tonal orientation. The best examples of

Barber's mature style are the taut, emotionally intense scores of *Medea* and the Piano Sonata (Broder 50). *Medea* is Barber's only full-length ballet score, and was written for Martha Graham. The music is rhythmically oriented, with many ostinato-type patterns, and the themes are of a concise, dramatic nature. Beginning in his college days, Barber heard many of Stravinsky's works performed, and the influence of Stravinsky's style becomes evident in the added-tone harmonic technique and the rhythmic crispness that are found in the music of *Medea* and in subsequent works (Coke 36-38, 63, 76). The most well known part of the ballet is the orchestral movement, *Medea's Dance of Vengeance*, which is often performed as a concert piece.

The Piano Sonata is a work of great power and import, and is Barber's first venture into serial technique. John Browning says of Barber's use of twelve-tone technique:

Even when he used... post-Webern serialism he has never allowed mere technical devices to become ends in themselves. He has always been able to integrate these modern techniques with his own aesthetic... the Sonata is no affectation of modernism, but the natural language of modern music (Browning notes).

In the Sonata, Barber uses multiple rows to achieve unity and intensify emotional expression, particularly in the third movement, which interestingly has been called "the most tragic of all Barber's slow movements (Broder 69)."

Throughout the decades of the fifties and sixties, Barber's works exhibit consistent use of dissonance, chromaticism, and angular melodic lines. Barber does not expressly use serialism in these works; he merely uses it when needed for greater expressive purposes. Primarily, there is an intensification of dissonance and chromaticism in these works, especially in the instrumental genres. In these genres, Barber turns increasingly to eclectic forms, rather than the traditional large orchestral



forms of his early years. Some works from these decades are *Souvenirs* and *Nocturne* for solo piano, *Toccata Festiva* for solo organ and orchestra, written in the manner of a Baroque toccata, and *Mutations from Bach* for brass choir and tympani. It is suggested in the last two titles that Barber was influenced by Bach, and indeed he played or studied Bach's works every morning of his life (Wittke 6). The Piano Concerto, written in 1962, is considered by some to be the high point of Barber's career. The Concerto is similar to the Piano Sonata in terms of power, expression, and appropriateness to the instrument.

During the fifties Barber also had great success in the vocal genres with two pieces for soprano and orchestra, *Prayers for Kierkegaard*, which was inspired by Gregorian chant, and *Andromache's Farewell*, which is a small masterpiece of craftsmanship in itself. By 1957, Barber felt ready to write *Vanessa*, his first opera. It is interesting to note how much Barber valued dramatic writing as important to his art: it was only after years of developing a dramatic sense through several genres that Barber attempted an opera. He commented:

I wanted to make a long-term preparation for the job. This meant working in all concomitant techniques for opera writing. That is, how to write for orchestra, how to write for chorus and ballet, how to write for solo voice and orchestra. When I had learned that, I was ready (Heyman 375).

In 1962, Barber was commissioned to write his second opera, *Antony and Cleopatra*, for the opening of the new Metropolitan Opera House. After the success of *Vanessa*, *Antony and Cleopatra* was expected to be the greatest thing in Barber's compositional life. Instead, it became his first and only major failure. This unfortunate situation was brought about because Barber's score, which was quiet and intimate, depicting two great but aging historical figures, was eclipsed by an elaborate and extremely overdone production. The critics, however, failed to separate the production from Barber's music, and scathingly condemned the whole opera.

Barber's next work introduces the last decade of his compositional career, *Written* two years after the opera fiasco, the song cycle *Despite and Still* was, perhaps, a response to the circumstances in which Barber found himself. It also might have had biographical significance; it was at this time that Barber and his lifelong companion, the composer Gian-Carlo Menotti, were growing apart from each other due to their busy professional lives, and were facing the impending sale of Capricorn, their home of twenty-five years. Considering these circumstances, the title might be interpreted, "Despite all this, I will still live and compose (Heyman 471-72)."

Barber wrote five important works in the last decade of his life; the song cycle *The Lovers* for baritone, soprano, chorus, and orchestra; the orchestral pieces *Fadograph of a Yestern Scene* (based on a quote from James Joyce's *Finnegan's Wake*) and *Third Essay for Orchestra*; the pensive *Ballade* for solo piano; and his last piece, *Canzonetta* for Oboe and String Orchestra. In 1978, when Barber wrote the *Canzonetta*, he knew he was dying of cancer. He originally intended the piece to be an oboe concerto, but realizing he would not be able to finish a complete concerto, titled the existing piece *Canzonetta*. With its expressive melodies, the work resembles the *Violin Concerto* in its lyricism. The piece seems an appropriate requiem for Barber's life, with its arch form, transforming a simple theme into its chromatic counterpart, and returning again to itself in the end. It is said of the piece, it "is sweet and modestly luxurious in its lyricism... graceful, passionate, and poetic... the work recalls the greater musical legacy of Samuel Barber (Heyman 507)."

Barber's legacy is reflected in his intent, which was to express his ideas in the manner which best suited them. John Browning says of Barber, "His genius is in making [the music] sound so effortless that the listener is led to the emotional, not technical, content of the music... What is important is that Barber pursued his art with the highest standards and with unflinching integrity (11)."

## SAMUEL BARBER: THE CONCERTO FOR VIOLIN AND ORCHESTRA

An example of the best of Samuel Barber's writing, the *Concerto for Violin and Orchestra* is known for the exquisite melodies of the first two movements, and for the capriciousness and the technical requirements of the last movement. On first examination, there appears to be a striking division between the character of the beginning movements and the finale. The reason for this discrepancy lies in the circumstances of the works' commissioning, and in forthcoming changes in Barber's compositional style.

The concerto was commissioned by a wealthy manufacturer, Samuel Fels, for his adopted son Iso Briselli. Briselli had been a child prodigy, the youngest student of Carl Flesch, and perhaps had gained the air of self-importance associated with exceptional talent. Thus, when Barber sent him the manuscript for the first two movements, Briselli complained they were "too simple and not brilliant enough for a concerto (Heyman 192)". Barber already intended the finale to be more virtuosic and technically demanding (Heyman). Barber's intentions, combined with the performer's reception of the first two movements, resulted in the writing of a movement bearing a striking contrast to the mood established by the rest of the work.

Ironically, Briselli was not satisfied with the third movement either, and declared it was unplayable. A demonstration was set up to prove to the performer and his father that the work was playable. Herbert Baumel, a student at the Curtis Institute, and Ralph Berkowitz, a friend of Barber's, were recruited to perform the completed portion of the last movement (up to rehearsal number six)(Heyman 193). The outcome was that Barber received half the payment for the commission, and Briselli relinquished the rights to the first performance. Evidently, Barber later realized the technical difficulties he had written into the finale, and arranged for several trial runs of the concerto prior to the première (Heyman 192-194). The

violinist who eventually premièred the concerto was Albert Spaulding. Spaulding had been looking for a contemporary piece to add to his repertoire, and when Barber showed him the concerto, and he enthusiastically agreed to perform it (Heyman 195). The première took place on February 7, 1941, with Eugene Ormandy conducting the Philadelphia Orchestra.

The Violin Concerto was the beginning of a major turning point in Barber's compositional style. The desire to write a brilliant finale inspired Barber to examine new techniques, such as increased use of dissonances and bolder rhythmic figures and juxtapositions. In the third movement, Barber threw off the stylistic restrictions to which he had previously adhered, and began a period of experimentation, which culminated in the advanced technique and greater range of emotional power found in his mature works (Dexter 286).

Because of the difference in style between the first two movements and the third, the third movement is often thought to be more modern than the rest of the piece. The themes of the third movement have more apparent dissonance and advanced rhythmic construction than the other movements. In actuality, the modern techniques of dissonance and rhythmic innovation occur regularly in all three movements of the concerto, but the movements are perceived differently because of differences in their thematic structures. In the first two movements, the thematic lines are lyrically inspired, and the advanced harmonies and rhythmic devices which underlie them are concealed by their lyricism. The third movement is a response to the other movements, and is perhaps inspired by the angularity and jarring rhythms of Stravinsky's music (Coke 41). The modern compositional techniques Barber uses are therefore more noticeable in the angular thematic lines of the third movement rather than the lyric melodies of the other movements.

Reconciling the stylistic discrepancies in the concerto, Barbara Heyman writes that the dissonance of the third movement is merely more necessary due to the overall

design of the work. This design is perceptively described by Sidney Homer, Barber's uncle, who wrote, "A sense of drama inheres in the unfolding scheme (Heyman 197)." This idea seems to best explain the progression of the movements in the concerto. It is as if the concerto was meant to tell a story: the first movement sets the stage, creating a warm, noble picture, introducing the characters and initiating the plot. In the second movement, an aria, the crisis develops, and soul and meaning are revealed. The third movement is fury in response to the tragedy of the second movement; it is the catapult into action, and is in the character of a wild dance, which builds in intensity to its inevitable end. The music of the violin concerto, in this dramatic sense, is almost akin to an opera.

---

## VOLIN CONCERTO: A CONCEPTUAL ANALYSIS

Barber was a master of using form to convey substance, and the first movement is a wonderful example of this. It is in sonata form, with the exposition, development, and recapitulation all virtually equal in length. The recapitulation is an exact restatement of the themes of the exposition, but with different instrumentation and in the parallel minor.

The exposition is dominated by the principal theme (Ex.1), which has two parts, a first theme A (Ex.1a):

### Ex.1a

solo Violin



and first theme B (Ex.1b):


### Ex.1b

solo



This theme is one of quiet nobility. Its candid G-major opening quickly becomes fused with the major-minor harmonic shifts which give Barber's music its "characteristic tinge of sadness (Broder 75)". The opening is uncharacteristic of most

violin concertos, in that the violin begins without a large orchestral introduction. The opening gesture is therefore more intimate and conversational in nature. The theme continues, rising and falling in a gentle arch form, and the second part of the first theme follows. It begins with the same opening idea, then surges upward in an octave leap and culminates in a longing gesture composed of expressive broken sevenths. The intensity gradually releases in a sequence of the broken sevenths. Then, after several repetitions of the opening rhythmic pattern, the first theme ushers in the second theme by means of melismatic flight up the fingerboard.

The second theme (Ex.2) is a winsome, folk-like tune introduced by and associated with the clarinet, and whose distinct Lombardic rhythmic pattern  and modal inflection (Phrygian) give it a Scottish flavor (Burton notes):

Ex.2



Broder, in his biography of Barber, comments, "Barber's music has a general tendency to avoid the obvious, and this tendency is clearly shown in his choice of rhythms. Even when writing a simple, folk-like tune, Barber achieves a piquant, casual effect by unusual rhythmic organization (56)". The dance-like rhythm of this theme provides contrast to the even, lyrical rhythms of the other themes. After the statement by the clarinet, the second theme is developed by the violin (Ex.3):

Ex.3



The accidentals in this passage give it a feeling of harmonic instability. The passage eventually arrives on a dominant inflection (suggested by the ending B-natural), which introduces the orchestral restatement of the first theme in the new tonal center of E major. The E major mode dissolves into E minor as the soloist begins an increasingly animated transition theme (marked *grazioso e scherzando*), which is characterized by playful violinistic rhythms and arpeggiations (Ex.4):

Ex.4

The transitional theme in the violin builds to a climax where the orchestra takes over, setting the stage for the development. The orchestral transition begins in the strings, who, with flute and clarinet, play an agitated sequence of the first measure of the opening theme over insistent triplets in the winds. This section concludes with an ominous call by the horns. The clarinet theme follows, played by oboe and clarinet and accompanied by chords in the piano which lend a bright, percussive sound to the texture. A steady pulse in the tympani also accompanies the clarinet theme, and continues the suspense created by the previous horn call. The timbre of the passage becomes mellow, passing from oboe to clarinet and finally to French horn. The tympani pedal, changing orchestral timbre, and falling dynamic all combine to create a sense of foreboding. It is out of this sombre, nocturnal scene that the violin appears with a meditative, recitative-like melody introducing the development section.

The development section reveals Barber's skill in using ideas of form and structural design to enhance the music's lyric and expressive qualities. The section is



made up of two halves: a true developmental section, and a section which culminates in the return of the first theme. The first section begins with the meditative sequence of the second measure of the first theme, in which the intervals go up instead of down, creating a questioning sound. The orchestra then begins the melody of the first theme B, which is continued by the violin. This melody shows a stroke of Barber's genius - he raises the melody an octave and writes it in augmentation, and the effect is even more poignant and heart-rending than the first time. The intensity dissipates in a downward sequence of broken major and augmented sixths, only to be rebuilt at the *più mosso*. Here, Barber writes a series of melodies made of fourths and fifths, suggestive of quartal and quintal harmonies. A feeling of suspense is created by the rising and falling dynamics, the steady pulse in the tympani, and the contrapuntal pizzicatos in the strings. Out of the last surge of this section suddenly comes a melody reminiscent of the first theme, which introduces the return to the main theme. This part of the development is yet another example of Barber's talent.

At the *poco animando* at measure 105, fragments of the melody of the first theme are heard in the violin line, and are accompanied by woodwinds with sequences of the second measure, this time with intervals in the original direction. Coming out of the preceding suspense, the beginning measures of the violin melody are like a growing point of light in the dark. The outline of the form is becoming visible again, and one can hear the main theme returning. The fragments of melody build up to fortissimo at measure 117, where a joyful version of the clarinet theme returns tutti in the winds and piano. The skipping rhythms of this theme are accompanied by flourishes in the violin, culminating in energetic broken chords leading to the downbeat of measure 124, where the first theme returns. Whereas in the beginning, the first theme was stated with quiet nobility by the solo violin, the return statement is one of joyful exuberance, written in orchestral tutti, and is clearly the high point

of the movement.

The recapitulation follows the same thematic structure as the exposition. As the orchestra finishes the first theme A, the dynamic level relaxes, and the solo violin comes in with the first theme B. The theme is written with the original rhythm and pitch level but is suddenly raised by an expressive octave leap. The subsequent themes continue much the same as in the exposition, but stay in the parallel minor (g minor) rather than going to another tonal area. This gives a sense of tonal stability, but gives an added expression of sadness and reflectiveness to the main theme (measure 164, orchestra), and also an air of incompleteness which Barber resolves in the cadenza and coda.

At the end of the recapitulation, the thematic structure changes, so as to lead to the coda. After the violin transition theme, (which originally led from the exposition to the transition and development), the orchestra agitatedly plays a sequence of the second bar of the first theme (rather than the first bar as before)(Ex.5):

Ex.5



Musical score for Ex. 5, showing Violin I and II and Viola I and II parts. The score is in G minor and 3/4 time. It features a sequence of the second bar of the first theme, starting with a dynamic marking of *ff*. The music is characterized by rapid sixteenth-note passages and slurs.

setting up the cadenza-like passage (Ex.6) in the solo violin:

Ex.6



Musical score for Ex. 6, showing the solo violin part. The score is in G minor and 3/4 time. It features a sequence of the second bar of the first theme, starting with a dynamic marking of *ff* and the instruction *a piacere*. The music is characterized by rapid sixteenth-note passages and slurs. The score includes the instruction *Segue* and *lento e allargando e dim. molto*.

The cadenza begins with two consecutive octave leaps, followed by a sequence using the rhythm of the second bar, and descending with some double stops to a long open G. The line then rises in a quartal melody with the marking *largamente allargando e dim molto*, ending with a tritone (F-sharp-C) and its resolution (B-natural). The cadenza is the climax of the tension created at the end of the recapitulation. The first half is like a cry, ending in despair with the finality of the open G. The spirit revives in the second half, and the music rises like a question. The answer comes in the coda with the candid comfort of the clarinet theme, stated in a dialogue between the violin and solo woodwinds. The theme is stated first by the oboe, and is then played by the violin for the first time; it is as if the violin finally found an answer in its own voice. The movement closes peacefully with the clarinet playing a variation of the first theme, accompanied by a violin obligato. In the "drama inherent to the unfolding scheme", this closing is like a calm before the storm, and the passion of the cadenza foreshadows the struggle which is intrinsic to the second movement.

Lyric, expressive melodies seem to have been the way in which Barber could best express deep meaning in his works. For this reason, the melodies of the second movement perhaps hold a key to the drama portrayed in the concerto. The melodies are bound together quite artistically. They are stated one after the other, as in a dialogue or song, and are so well integrated in style and character that they make the work seem through-composed. Indeed, the movement has been likened to an aria which vacillates between a legend and a lament, the legend being in a tender narrative style, and the lament suggested by wide, drooping intervals (Heyman 197).

The movement is like an aria in structure also, in that it is written in song form, ABA', with recitative-like cadenzas connecting each section. The thematic material of the first A section consists of the main melody, or theme 1 (Ex.7a):

Ex. 7a



Ex. 7a cont.



a counterpoint theme (Ex. 7b):

Ex. 7b



and a subsidiary theme 2 (Ex. 7c):

Ex. 7c



The first theme establishes the character of the movement, and is truly like a narrative vocal melody, telling a story without words. This theme is characterized by harmonic oscillation between E major and C-sharp minor, with the major-minor inflections alternately suggesting hope and despair. After the muted, C-sharp minor introduction by the strings and horns, the theme is begun by the oboe, whose plaintive color sings in long legato lines over mournful contrapuntal figures in the strings. The first phrase of the theme then moves to the cellos (Ex. 8), with slurred, somewhat more pressing articulation:

Ex. 8



The clarinet joins in with the counterpoint theme and is followed by the flute and oboe. The violins then play the second A theme, which has a feeling of moving forward suggested by the walking quarter notes in the cellos. This theme becomes suddenly darker as the orchestration shifts to a horn solo accompanied by bassoon/clarinet chords and a tympani roll. This statement of the second A theme ends the legend-like A section, and sets up the violin cadenza leading to the B section.

In its first entrance of the piece, the solo violin emerges from this sombre color with a calm, clear voice (Ex.9). It is as if the orchestral introduction has begun the narrative, and the violin enters to sing about what is happening. The recitative-like passage is marked *senza affrettare*, without hurrying, and proceeds in a state of wonderment which gradually swells into the passion of the lament which follows:

Ex. 9



The recitative section transforms into the B theme (Ex.10), which is characterized by its melodic shape (Ex.10a) and rhythmic motive (Ex.10b). The B section may be considered the lament, because the character of its theme is less narrative and more tragically lyric than the theme of the A section. The section begins with the melody of the B theme stated in the solo violin:

Ex. 10a



and the rhythmic motif stated in chorus by the winds:

Ex. 10b

Musical score for Ex. 10b, showing woodwind parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), and Trumpet (Tpt.). The score is arranged in two systems. The first system includes Oboe I & II, Clarinet I & II, Bassoon I & II, and Horn I & II. The second system includes Trumpet I & II. The music features a recurring rhythmic motif and melodic line, with dynamic markings such as *f* (forte) and *fp* (fortissimo piano) indicating the intensity of the passages.

The recurring aspects of the melodic line are its arch form, its falling interval content, and its rhythmic motive. The melodic line and rhythmic motive are combined as the theme is developed in the strings and solo violin (Ex. 11):

Ex. 11

Musical score for Ex. 11, showing string parts for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is arranged in two systems. The first system includes a solo violin part and the Violin I and II parts. The second system includes the Viola part. The music features a recurring rhythmic motif and melodic line, with dynamic markings such as *f* (forte) and *pp* (pianissimo) indicating the intensity of the passages. Performance instructions include *sense sord.* (senza sordina), *f espr.* (forzando), *div.* (divisi), and *pir.* (pizzicato).

The violin continues the development with fierce rhythmic agitation and double stops of sixths and sevenths which climax, then subside into a more tranquil statement embellishing the two elements of the B theme. This recitative section (Ex.12) becomes an accompanied cadenza, the true lament, with the appearance of wide, expressive, broken intervals:

Ex.12



The section is marked progressively *trattenuto* (delayed, slowed down), *affretando* (hurrying), and *allargando/ molto rallentando*. These changes of pace are perhaps meant to suggest expression of changing thoughts or emotions, as in a lament.

The cadenza/lament builds in intensity until it arrives at the return of the A theme (Ex.13), which is played by the violin for the first time in the movement. This passage is perhaps one of the greatest moments in the concerto. The violin sings out the melody from its darkest register (on the G string):

Ex.13



The alternations of major/minor, hope/despair are increasingly poignant in this register, where the high notes have an even more yearning sound, and the lowest note

(G-sharp, the lowest fingered note on the violin) plumbs the depths of emotion. This note crescendos into the cry of the octave leap, which is the beginning of the second phrase.

The return of the first A theme is followed by the counterpoint theme in the woodwinds, after which the violin plays the second A theme. Barber increases the emotional impact of this statement of the theme by writing it in the highest register of the violin, and thereby contrasting it with the low register of the first A theme. Here, the second A theme, accompanied by string tremolos, builds in dynamic level and ends in solo violin octaves which, together with the orchestral violins, begin the first A theme. This statement of the A theme is the most declamatory; because the first two notes are an anacrusis rather than a downbeat, the emphasis is placed unequivocally on the third note of the phrase. Also, the statement is written forte and accompanied by brass and tympani. On the last note of the first phrase (G-sharp), the violin takes over with an embellishment and continues the melody.

At this point, Barber begins to combine the A and B themes, the themes of the legend and the lament. Austin Coke comments that Barber was a master of this technique - combining themes in a recapitulation section (73). As with everything Barber wrote, the technique serves the emotional/musical intent of the work. The continued statement of the first A theme accelerates into measure 89 (Ex.14), where the music becomes more actively passionate as the solo violin plays the rhythmic motif of the B theme and the orchestral violins answer with the melodic arch:

Ex.14

*stringendo e crescendo (in 2)*

The musical score for Ex. 14 consists of three staves. The top staff is for a solo violin, marked 'solo' and 'pizz f'. It begins with a melodic phrase that includes an octave leap. The middle and bottom staves are for the first and second violins of the orchestra, marked 'Vln. I' and 'Vln. II' respectively. They are marked 'unis' and 'mf espr.'. The orchestral violins play a melodic arch that responds to the solo violin's phrase. Dynamic markings include 'p' and 'mf'.



The pattern repeats three times, then the violins play the second A theme, accompanied by the rest of the orchestra. The combination of themes in this section serves to build up intensity for the violin cadenza (measure 99), and it represents the story and the emotion becoming one.

The violin cadenza (Ex.15) is the arrival point of the third section of the work. This is unusual for Barber; evidently, he had an aversion to cadenzas, which historically have tended to be mere displays of technique. However, the fact that he included one at this point in the movement says that he valued the cadenza as an expressive tool, and that he used the cadenza's deliberate nature to achieve the climax, the final cry of the movement (Heyman 199).

The cadenza is made up of an embellishment of the melodic part of the B theme juxtaposed with the beginning three notes of the rhythmic motif:

Ex.15

The musical notation for Ex. 15 consists of two staves of music. The first staff begins with the word "solo" and a dynamic marking of "f". It is marked "a piacere" and contains a complex, rapid melodic line with many slurs and ties. The second staff is marked "largamente" and contains a slower, more melodic line with slurs and ties.

This is followed by the section marked *largamente*, which is like the final lament of the piece. In the coda that follows, the violin plays the melodic part of the B theme once more. This last, soft, legato melody, taken from the lament but given the tranquil character of the first cadenza (measure 30), is the breath of release of the emotions of the cadenza. After it, there is a cadence in E major. These last few bars give a sense of closure to the end of the movement.

After the emotional drama of the second movement, there naturally needs to be release. As with any sorrowful or tragic experience, there are responses that must be expressed, such as anger over the needlessness of the tragedy or release from the sorrow of it. The tragedy moves and changes us; we are different people and we act accordingly. This must have been something like what Barber felt as he finished the first two movements of the concerto. Change was needed after the deep emotions portrayed in the first and especially the second movement, so Barber wrote a *moto perpetuo*, creating wonderful contrast and providing action to release the energy built up through the other movements.

The third movement maintains the intensity of the second movement in a dance which is by turns suspenseful, sprightly, jovial and furious. Barber gave this movement an impulsive, capricious nature by using meter change, varied note-groupings and syncopation patterns, and irregular accents. These help to create the light feeling suggested by the markings *leggero* and *grazioso*. To create balance and to keep the movement from being too lightweight an ending for the concerto, Barber employed dissonant harmonies, disjunct intervallic construction, insistent rhythmic drive, and emphatic orchestration. All these techniques are integral to the work's vitality, and demonstrate once again how all the procedures Barber employs, including twentieth-century techniques, serve the expressive intent of the music.

Of the form of the third movement, Barbara Heyman writes:

The third movement has a rondo theme that rarely returns verbatim, more often digressing into virtuosic excursions. The rondo theme, played by the violin at so breathless a tempo it almost resembles a technical etude, is supported merely by terse orchestration (197).

The themes of the movement are organized into a refrain and four episodic sections. The most recognizable of these themes are the A theme, played primarily by the

the violin:

Ex.16

solo  
*p legg.*

and the C theme (Ex.17), played by the orchestra:

Ex.17

6 2nd Fl. combis in Piccolo  
Fl. I  
Picc.  
Ob. I  
Cl. I  
*p ma marcato*  
*p ma marcato*  
*p ma marcato*  
Fl. I  
Picc.  
Ob. I  
II  
Cl. I  
II  
*mf*  
*mf*

The other themes appear as episodes between varied refrains of the A theme, creating the rondo form. As with the melodies of the second movement, the themes of the third movement are well-connected. They are similar in their constant triplet rhythm

and angular melodic lines, and are so well-integrated that they seem like one continuous spinning out, rather than specific sections or thematic areas.

In his orchestration of the third movement, Barber is quite succinct, accompanying the violin primarily with crisp chords, biting fragments of thematic material, and rhythmic figures and ostinatos. In this aspect of his writing, Barber exemplifies the twentieth-century compositional attitude of eliminating all non-vital material (Coke 50). The absence of digressions and prolonged thematic statements gives the piece its enticing simplicity.

The movement begins with a two measure introduction, in which the tympani initiates the identifying motive in A minor, followed by the violin. Immediately, Barber suggests a shift in the note grouping, writing a primary motivic cell (Ex.18) of four notes juxtaposed on triplet rhythm:

Ex.18



Sunhee Kim, in her analysis of the concerto, says:

Because of the repeating melodic structure of the first three measures... the triplets actually sound like quadruplets in performance. It appears that Barber wanted the movement to begin with [slower] pulsation in quadruplets and move to faster pulsation in triplets at measure four (57-58).

This sort of variance in note-grouping is characteristic of the entire movement, and it helps to create an interesting rhythmic kaleidoscope. Another aspect of this kaleidoscope is the rhythm of the orchestral accompaniment. Along with the primary motivic cell, the principle A theme (but not the variations) is identified by syncopated orchestral chords (Ex.19), emphasizing consecutively five, four and three of the violin's triplets:

Ex.19

The musical score for Ex.19 consists of five staves. The top staff is labeled 'solo Violin' and contains a melodic line starting with a *p* dynamic and the instruction *legg.* The second staff is labeled 'Violin I' and contains a whole rest. The third staff is labeled 'Violin II' and contains a rhythmic accompaniment starting with a *mf* dynamic. The fourth staff is labeled 'Viola' and contains a rhythmic accompaniment starting with a *mf* dynamic. The fifth staff is labeled 'Cello' and contains a rhythmic accompaniment starting with a *mf* dynamic. The sixth staff is labeled 'Bass' and contains a rhythmic accompaniment starting with a *mf* dynamic. The string quartet accompaniment features a consistent rhythmic pattern of eighth notes with accents, creating a syncopated feel.

This is all part of the rhythmic variation creating the impulsive, syncopated dance-like feel that gives the third movement its energy and vitality.

After two arch-shaped antecedent-consequent phrases, the first variation of the A theme enters in D major. As in all the variations of the A theme, A<sup>1</sup> is characterized by the primary motivic cell. It is developed differently, however, and is not accompanied by the characteristic orchestral rhythmic chords. The A<sup>1</sup> theme serves tonally and thematically as a transition to the A<sup>2</sup> theme.

The A<sup>2</sup> theme (Ex.20) is motivically differentiated from the other two themes in that the primary motivic cell is written in melodic inversion:

Ex.20

The musical score for Ex.20 is a single staff labeled 'solo' in the treble clef. It features a melodic line with a primary motivic cell written in melodic inversion, characterized by a four-note grouping with accents.

The inverted four-note grouping is accented this time, and the accents function to set up the four-note/ five-note syncopation in the following bars of the theme. A

transition section is added to the end of the A<sup>2</sup> theme, which suggests continued five-note groupings, then climaxes in wide, dramatic melodic leaps (Ex. 21) before leading to the B theme:

Ex. 21



The heightened dynamic level of the A<sup>2</sup> theme (*forte*), the accents, and the melodic leaps emphasized by orchestral rhythmic accompaniment lend to the excitement and fury of the passage.

The intensity is immediately masked at the *grazioso*, which is the beginning of the B theme. The melodic arch of the B theme is written in triplets placed one note off the beat, so that the entire section has the feeling being rhythmically displaced. The section falls into two parts, with the second part (B') being a melodic variant of the first part (B). The dynamic marking is *piano*, and the violin is accompanied by cello pizzicatos and chirping woodwind trills and rhythmic figures.

Fury resurfaces at the return of the A theme, and after the restatement of the theme, explodes in double stops before the transition to the A<sup>1</sup> theme. This four-measure transition (Ex. 22) is an ingenious moment in the movement. The violin plays a descending chromatic passage which is like an embellishment of a C whole tone scale, with the melodic pattern repeated on each note of the scale (Kim 49):

Ex. 22

Musical notation for Ex. 22, a four-measure transition. The notation is on three staves: Bn. I (Bassoon I), solo (Violin), and Vc. (Cello). The Bn. I staff has a dynamic marking of *f* and a first finger marking (1). The solo staff has a dynamic marking of *f* and a first finger marking (1). The Vc. staff has a dynamic marking of *f* and a first finger marking (1). The notation shows a descending chromatic passage in the violin and a rhythmic figure in the cello. The word "pizz." is written below the cello staff. The word "solo" is written to the left of the violin staff.

Ex.22 cont.

The image shows a musical score for three instruments: Bassoon I (Bn. I), Solo Violin (solo), and Violoncello (Vc.). The Bn. I staff is in the upper register and features a melodic line with a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The solo violin staff is in the middle register and features a melodic line with a 'p' dynamic. The Vc. staff is in the lower register and features a melodic line with a 'dim.' marking and a 'p' dynamic. The score is divided into two measures by a vertical bar line.

The violin is accompanied in contrary motion by cello pizzicato and by the bassoon playing an ascending chromatic scale beginning on C-sharp. The violin is in triplet rhythm, while the accompaniment is in eighth-notes. A strident effect is created by the contrary motion and the juxtaposition of rhythms. This inventive transition brings about the modulation to C major for the A<sup>1</sup> theme.

The C theme follows the A<sup>1</sup> theme, and is developmental in nature. It begins with the first statement of the primary orchestral theme in woodwinds, and is accompanied by a solo violin ostinato. The melody of the C theme is designated *marcato*, and with its lively nature, is clearly the most tuneful melody of the movement. The excitement builds as this melody and the primary motivic cell are presented sequentially by various instruments. The melody is then played in a lower register by the bassoons, violas and cellos, accompanied by a dementedly fast, chromaticized sequence of the primary motivic cell in the flutes, oboes and clarinets. The violin ends its ostinato passage with a brilliant run to the top of the fingerboard, culminating one of the most furious passages in the piece. The end of this section becomes the internal climax of the movement as the A theme returns, played fortissimo by the string section, with the winds providing the syncopated orchestral chords associated with the A theme.

This statement of the A theme modulates to E-flat major, the most remote tonal area of the movement. The A' theme follows, but is played by the woodwinds, rather than the violin. The violin now plays arpeggiated chords which are like a counter-melody to the theme. The major key and the folk-like quality of the arpeggiation create a quite jovial character, making this section one of the more pleasant ones of the movement. After the woodwinds state five bars of the theme, the strings play it, and are eventually joined by the violin, signalling the transition. This transition echoes the fierce melodic leaps of the first transition, and ends with two intensely chromatic runs.

The D theme continues the transitional feeling. This section is comprised entirely of staccato ostinatos in the higher register of the orchestra. The piano lends its piercing quality to the clarinet in one ostinato, the trumpet penetrates the texture in another, and the oboes create metric stability along with the violin, which is marked *brillante* and plays harmonics for the entire section. An A pedal in the horn, establishes the return to the tonic key.

The next section, a fugue on the C theme (Ex.23), is an orchestral transition to the closing and coda. The fugue subject is accompanied by two countersubjects:

Ex.23

The musical score for Ex. 23 is a woodwind ensemble arrangement. It features four staves: Flute I (Fl. I), Piccolo (Picc.), Oboe I and II (Ob. I, II), and Clarinet I (Cl. I). The Flute I part begins with a staccato (S) note. The Piccolo part has a mezzo-piano (mp) dynamic and is marked with a counter-subject (CS I). The Oboe I part is marked with a piano (P) dynamic and a staccatissimo (staccatissimo) articulation. The Clarinet I part also begins with a staccato (S) note. The score shows the first three measures of the piece, with various musical notations including notes, rests, and dynamic markings.



Ex.23 cont.

The image shows a musical score for Ex. 23 cont. It consists of five staves. The top staff is for Flute I (Fl. I), marked with a '5' above the first measure. The second staff is for Flute II (Fl. II), marked with 'CS II' above the first measure and a 'p' dynamic marking below the first measure. The third and fourth staves are for Oboe I (Ob. I) and Oboe II (Ob. II), marked with 'mp' dynamic marking below the first measure. The fifth staff is for Clarinet I (Cl. I). The score is written in 2/4 time and features a complex rhythmic pattern of eighth and sixteenth notes with various articulations and dynamics.

The statements follow in this order: flute and bassoon, piccolo and clarinet accompanied by oboe with the first countersubject marked *staccatissimo*, flute and violin II with piccolo and oboe playing countersubject II, piccolo and first violin with violin II and viola on asynchronized entrances of countersubject I. The whole fugal passage is accompanied with a constant beat by the snare drum in its only appearance in the concerto. The snare drum lends rhythmic incisiveness to the passage (Kim 41), and creates a sense of urgency and insistence. The section ends with a five bar transition reintroducing the syncopated rhythmic chords of the A theme and setting up the closing.

The closing and coda are like the last furious spinning of the dance, the explosion of the storm. The closing theme (Ex. 24) is a variation of the B<sup>1</sup> theme. Trumpet and violin play the theme one bar apart, and the juxtaposition of their lines results in dynamic swells of contrary motion. The composer's use of the B theme at this point heightens the anxiety of the section because of its rhythm, which is one eighth note off the beat. Barber increases the rhythmic unrest even more by changing the trumpet statement to be on the beat, while the violin line remains off the beat:

(see Ex. 24)

Ex. 24

Musical score for Ex. 24. It consists of three staves. The top two staves are for Trumpets I and II, both marked with a forte (*f*) dynamic and the instruction *brillante*. The bottom staff is for a solo violin, also marked with a forte (*f*) dynamic. The music is in a key with one flat and a 3/4 time signature. The trumpet parts play a rhythmic pattern of eighth notes, while the violin plays a more melodic line with some triplets.

A horn call penetrates the texture and adds to the feeling of impending conflict. As the violin reaches its high point, trumpets enter with the C theme *molto marcato* in augmentation. The whole closing is like the last accelerando of the dance, the dancer spinning faster and faster before the final burst of energy. The trumpet entrance heightens the activity and leads to the downbeat of measure 173 where the pent-up energy erupts in the coda.

This is where the storm explodes. The triplets finally quicken into sixteenth notes, so that the A theme is stated in diminution. The solo violin plays this last statement of the theme as fast as possible; it is like an almost uncontrollable burst of speed. The theme is punctuated with angry orchestral chords. The music is abruptly suspended at the climax three bars from the end (Ex.25). Barber creates the climax by using the extreme dissonance of a tritone inflection, writing an E-flat minor chord in the key of A minor:

Ex. 25

Musical score for Ex. 25. It consists of two staves. The top staff is for Piano, marked with a fortissimo (*ff*) dynamic. The bottom staff is for a solo violin, marked with a forte (*f*) dynamic. The music is in a key with one flat and a 3/4 time signature. The piano part features a complex chordal structure with a tritone inflection. The solo violin part plays a rapid, sixteenth-note passage. Chord symbols are provided below the piano staff: *a* (m2), *eb*, *a*, *a*, *eb*, *eb*, *a*.

This alteration of the traditional I-V-I cadence provides the apex of dissonance which is necessary for the climax of this furious and discordant movement. The last gesture, an E-flat minor arpeggio succeeded by the tonic A (the highest A on the violin), is like the last leap of the dance, the final defiant shout of the piece.

---

## VIOLIN CONCERTO: INTERPRETATION

As with all music, mastery of certain technical skills combined with the ability to perform musically is inherent to expressive interpretation. Barber's Violin Concerto poses an interesting juxtaposition of these two requirements:

Lyricism and virtuosity are two essential elements of any violin concerto. What is unusual about the Barber Concerto is that the two elements are kept entirely separate from one another: the work consists of two gently lyrical movements followed by a finale of unremitting virtuosity (Burton notes).

In actuality, the distribution of technical and musical requirements is more even. Willard Walters, in his technical analysis of several violin concertos, says:

The Barber Concerto... shows a definite advance in technical demands beyond those of traditional violin writing. These demands are found particularly in the use of extension and replacement fingerings... broken chords in fourths, and more complex temporal problems (Walters 79).

Added to this are rhythmic execution and bow stroke in the third movement.

In performing the works of a composer with whom expressive intent was the primary aim, expressive technique is imperative to an effective performance. There are several aspects of expressive technique which apply to the first and second movements of the Violin Concerto. A beautiful sound is perhaps the most important expressive element of these two movements. In The Art of Violin Playing, Ivan Galamian addresses the production of good tone:

The relationship of percussive elements to the purely singing sound is analogous to consonants and vowels in speech and song... The vowel sound corresponds to the perfectly produced singing tone with smooth beginning and ending. The consonants provide articulation which can be produced by the left or right hand (10).

Another general technical requirement which can greatly enhance playing of the concerto is expressive intonation, which is the widening and shortening of intervals depending on their place in the scale. The great cellist Pablo Casals believed that, "Expressive intonation, when observed continuously throughout a composition, becomes a foremost factor in the communication of emotional content (108)." In the lyric melodies of the first two movements, use of expressive intonation can greatly amplify musical expressiveness. One other technical consideration for the performer of the Violin Concerto is found in a comment made by Barber at early performances of the work. Herbert Baumel, who played the concerto in these trial runs, recalled that Barber was particularly insistent about the rhythmic execution of long-note values, especially dotted half notes, which should be held for their entire duration (Heyman 195).

The virtuosity of the third movement necessarily presents more obvious technical demands than the other movements. Willard Walters states, "The primary problems involved are those of rhythm, string crossing, and the accents imposed on moving triplet eighth notes in common time to produce other interpolated meters (Walters 77)." It is suggested that the bow stroke of this movement be a spiccato close to the string. Different amounts of spiccato are needed, however, to produce the expressive markings *leggero*, *grazioso*, and *brillante* (Kim 58-59). Casals comments on the variety of bow technique:

Music does not divide itself systematically among a few basic categories of bow stroke: spiccato, détaché, martelé, etc. The divisions are as subtle as they are manifold and can intermingle within a single phrase... The bow must always be responsive to the diversity of expression demanded by the music (110).

Flexibility and responsiveness to nuances of bow stroke are perhaps the most liberating elements for the music of the third movement.

Barber wrote the music of the Violin Concerto, not to display showy technique, but because he had ideas, feelings, passions he wanted to express. Therefore, the most important challenge of the concerto is not virtuosic acrobatics, but expressing what Barber put into his music - expressing the urgency of what he had to say. The performer must have an excellent sense of musicality. He or she must be able to convey deep feelings to be effective.

Pablo Casals explores the essence of musicality in the book, Casals and the Art of Interpretation. The author of the book, David Blum, states that, "For Casals, the formation of feeling and the interpretation of music emanated from a single source and flowed together in a single stream (4)." When the emotions of the music and the expression of those emotions through the playing of the performer become completely enmeshed, then is the music best expressed. Casals said of this:

You will see where to make the vibrato, the crescendo, the diminuendo of the notes - all those you have to have present, but present more in your feelings. Not present only [in your head], because it is not profound enough, but also [in your heart] (14).

To know what to express in their music, performers must try to comprehend the musical soul of the composer. Crucial to understanding a composer is understanding his life and his psyche. Writing of the performer's mission to understand the composer, professor Laurence Shapiro of Butler University says, "We must immerse ourselves in the composer, in his time, in his life. We must seek to crawl inside him, to become him. We must fall in love with the soul mirrored in his music (Kim 65)." For the performer of the Violin Concerto, this means comprehending the intricate person of Samuel Barber. Paul Wittke perceptively writes:

Barber was indeed a complex man. He gave the appearance of being what he really was not. He was a super-sophisticate, imperious, ironic... He had high standards for himself and others. His heart was rarely on display, well concealed under his Roman patrician manner. But his heart was large, his wit hid his sensitivity, his melancholy was his response to the sadness of the world (31).

This is the person one must represent when playing the Violin Concerto. The performer must intuitively sense Barber's nature in the music in order to express it and his inspiration to the fullest extent. The performer must, in a sense, become Barber and "recreate the moment of creation (Shapiro)". In so doing, the performer portrays the concerto's intrinsic drama in such a spontaneous manner that it is as if the drama were happening in the present moment. Such a performance enriches the lives of performer and listener with the experience Barber sought to portray in his Concerto for Violin and Orchestra.

---

## APPENDIX: SELECTED LIST OF WORKS

### ORCHESTRAL WORKS

#### Instrumental Works

#### *Operas*

#### *Solo Vocal/ Choral Works*

#### Age 20-29

OP 3 1931 *Dover Beach*

OP 5 1931 OVERTURE TO THE SCHOOL FOR SCANDAL

OP 7 1933 MUSIC FOR A SCENE FROM SHELLEY

Op 8 1936 *The Virgin Martyrs* (first choral piece)

OP 9 1936 SYMPHONY IN ONE MOVEMENT

Op 10 1939 *Three Songs* (J. Joyce - *Rain has fallen...*)

OP 11 1936 String Quartet (Adagio for Strings)

OP 12 1937 FIRST ESSAY

Op 13 1938 *Four Songs* (*Sure on this shining night*)

OP 14 1939 VIOLIN CONCERTO

#### Age 30

Op 15 1940 *A Stopwatch and An Ordnance Map*

OP 17 1942 SECOND ESSAY

Op 20 1944 *Excursions* (piano)

OP 21 1944 CAPRICORN CONCERTO

Op 22 1945 CELLO CONCERTO

Op 23 1946 MEDEA

Op 24 1948 *Knoxville: Summer of 1915*

Op 26 1949 Piano Sonata (beg twelve tone)

#### Age 40

Op 27 1950 *Melodies Passageres* (Rainer Maria Rilke - German)

Op 28 1951 *Souvenirs* (piano, became ballet)

OP 29 1952 *Hermit Songs*

Op 30 1954 *Prayers of Kierkegaard* (sop and orch)

Op 32 1957 *Vanessa*

Op 33 1959 *Nocturne* (tribute Chopin, Field)



Age 50

OP 36 1960 TOCCATA FESTIVA (organ and orch)

OP 37 1962 DIE NATALI (nativity - carols)

OP 38 1962 PIANO CONCERTO

Op 39 1962 *Andromache's Farewell* (sop and orch)

1967 MUTATIONS FROM BACH (brass choir and timpani)

Op 40 1966 *Antony and Cleopatra*

Op 41 1968 *Despite and Still*

Age 60

Op 43 1971 *The Lovers* (Pablo Neruda)

OP 44 1971 FADOGRAPH OF A YESTERN SCENE

Op 45 1972 *Three songs* (Fed and eaten up the rose)

Op 46 1977 *Ballade* (piano)

OP 47 1978 THIRD ESSAY

OP 48 1978 CANZONETTA FOR OBOE AND STRING ORCHESTRA (Posthum)

Age 71 - 1981

---

## BIBLIOGRAPHY

- Barber, Samuel. Concerto for Violin and Orchestra, Op.14. Orchestral Score  
Milwaukee, WI. G.Schirmer (Hal Leonard Publishing Corp.) 1942.
- Barber, Samuel. Concerto for Violin and Orchestra, Op.14. Arrangement for Violin  
and Piano. G. Shirmer (Hal Leonard Publishing Corp.) 1942.
- Blum, David. Casals and the Art of Interpretation. Berkeley and Los Angeles, CA.  
University of California Press. 1977.
- Broder, Nathan. Samuel Barber. New York. G.Schirmer. 1954.
- Browning, John. "A biographical Sketch". Secrets of the Old: Complete Songs of  
Samuel Barber. Hamburg, Germany. Deutsch Grammophon. 1994.
- Browning, John. John Browning Plays(notes in liner). United States. Phoenix.  
1988.
- Burton, Anthony. Barber – Korngold: Violin Concertos. Hamburg, Germany.  
Deutsch Grammophon. 1994.
- Coke, Austin Neil. "An Analysis of Some of the Purely Instrumental Works of  
Samuel Barber" M.A. thesis. Long Beach, CA. California State College.  
1968.
- Dexter, Harry. "Samuel Barber and His Music." Musical Opinion. Vol.2. March  
1949. p. 285-86.
- Friedewald, Russel E. "A Formal and Stylistic Analysis of the Published Music of  
Samuel Barber." Ph.D. dissertation. State University of Iowa. 1957.
- Galamian, Ivan. Principles of Violin Playing. Engelwood Cliffs, New Jersey.  
Prentice-Hall. 1962.

Heyman, Barbara. Samuel Barber: The Composer and His Music. New York.  
Oxford University Press. 1992.

Kim, Sunhee. A Performer's Approach to Samuel Barber's Violin Concerto.  
Ph.D. dissertation. Tallahassee, FL. Florida State University. 1987.

Randal, Don Michael. Harvard Concise Dictionary of Music. Cambridge, MA.  
Belknap Press, Harvard University. 1978.

Rodda, Richard. Barber. Cleveland, Ohio. Telarc. 1992.

Walters, Willard. "Technical Problems in Modern Violin Music as Found in Selected  
Concertos." Ph.D dissertation. Iowa State University of Iowa. 1958.

Wittke, Paul. Samuel Barber. New York. G.Schirmer. 1994.

---