

***Rhapsody for Violin and Piano:  
Reflections or Misinterpretations***

(2015)

G. A. Marshall

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**PROGRAMME NOTE**

Have you ever taken a paper clip or a small spring and, just using your hands, tried to stretch it out so that it is perfectly straight? It is difficult to do and one typically ends up with a bent piece of wire rather than a perfectly clean straight piece, as it was before being turned into a paper clip.

*Rhapsody* takes this unsuccessful effort to reverse such a process, the manufacture of a paper clip or the coiling (and uncoiling of a spring) as its concept. To achieve this it creates a series of juxtapositions, the greatest of these being between the two halves of the work. These juxtapositions, while never a perfect reflection, frequently present reflective qualities. The music, therefore, has three core themes that are distinct but flexible enough to be recast on to different rhythmic and harmonic content. In addition to this, the thematic structure of the second half of the work is a retrograded version of the first, while the harmonic and rhythmic content is different. This creates an imperfect reflection to the first half of the work, as the first half in the process of making and the second half an attempt to reverse that process with limited success.

—George Marshall

**PERFORMANCE NOTE**

Beyond tempi, I do not specify the expressive qualities of each of the three themes. Each of the themes does have an intrinsic set of qualities that one might wish to parallel or contradict in performance. However, this decision is left to the performers' discretion. Having said this, it is important that performance looks to distinguish each theme's character so as to support the work's larger structural concept.