

## PERFORMANCE NOTES

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- 1) Accidentals apply to the following note only, except for consecutive repetitions. Accidentals are never transferable at the octave. Natural signs have been inserted as precautions — their absence elsewhere does not mean negation of the above principle.
- 2) Grace notes slurred to the principal note are played under one bow. Use separate bows when grace notes lack this slur.
- 3) Grace notes with an arrow above ( ↓ ) are played *on* the beat, not before.
- 4) IMPORTANT: There should be no hesitation about applying the kind of tempo, dynamic, and expressive fluctuations considered acceptable in the performance of so-called traditional repertoire to this music as well!
- 5) In a few spots, dotted bar lines and a time signature are indicated to avert possible misunderstanding of metric placement.
- 6) ∪ to be felt as an upbeat; / to be felt as a downbeat.

## PROGRAM NOTES

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Composing for a solo, essentially melody-line instrument such as the violin, is a challenge I have found myself drawn back to time and again over the years. INSCRIPTIONS for Violin follows solo works written (in reverse chronology) for flute, cello, and clarinet since 1978. The challenge for me, all the more intriguing in the context of what is generally considered non-tonal language, seems to be in creating a sense of presence, concreteness, centeredness, and direction, with just a horizontal line to work with. (In the case of a string instrument double notes and chords are, of course, possible, but within definite limits.) INSCRIPTIONS, then, may be said to be an effort to carve out, with a relatively constricted textural palette, three distinct spaces in time, employing a fairly broad range of moods as well as violin playing techniques.

Perhaps the following informal subtitles will allow a glimpse into the three pieces' respective "states": Possessed by the Devil; Rondino (mostly tongue-in-cheek); Upsurge.

INSCRIPTIONS was commissioned by and dedicated to Samuel Magad, Co-concertmaster of the Chicago Symphony Orchestra, and was composed in April 1991.

Shulamit Ran