

THE COMPOSER

Lawrence Golan began studying violin at an early age with his father, Joseph Golan, Principal Second Violinist of the Chicago Symphony Orchestra. Continuing with his education, Golan earned Bachelor and Master degrees from Indiana University and, in 1995, became the first violinist ever to receive a Doctorate from the New England Conservatory of Music in Boston, Massachusetts.

Golan has performed professionally all over the world since the age of sixteen, both as an orchestra member and as a soloist. He currently serves as Concertmaster of the Portland (Maine) Symphony Orchestra, as well as Director of String Studies at the University of Southern Maine. Having studied at the Hartt Conductor's Institute as well as the Pierre Monteux School for Conductors, Golan is also active on the podium. He has been Music Director and Conductor of the University of Southern Maine Orchestra, the Community Orchestra of the Portland Symphony, and has guest conducted orchestras in Hawaii, Illinois, Maine, and Vermont.

Golan's debut recording, available on Entrata Records, features the *Fantasia* for Solo Violin, and also includes works by Bach and Ysaÿe. His second solo CD, featuring the music of George Perlman, is available on Albany Records.

NOTES

The *Fantasia* for Solo Violin was inspired by the Sonatas of Eugène Ysaÿe, which in turn were inspired by the unaccompanied works of J.S. Bach. It is a single movement work employing traditional harmonies, rhythms, and a variety of 19th-century violin techniques.

The opening key signature is that of d minor. However, tonal ambiguity—with emphases on the dissonant tones of E \flat and G \sharp delay the first cadence on d minor until m. 36. D minor is then firmly established to the point of a drone, with the pedal point open D in mm. 59-68. An heroic modulation in mm. 65-70 leads into the final theme in the key of D Major, which prevails through to the end of the piece.

Three motives, each with programmatic implications, form the basis of the work. The opening's tonal ambiguity and eventual presentation of the first motive, B \flat -G \sharp -A in m. 9, project an aimless, wandering feeling—the slough of despond. The second motive, D-F-E-D, first occurs in m. 36 after being foreshadowed in the previous measure. It is then combined with the first motive and the drone beginning at m. 59, which together represent the finality and ceaseless nature of the despondency. An almost religious (Hebraic/Gypsy) chant or prayer in mm. 56-58 is eventually answered with the final motive at the D Major section where triumph prevails. A final utterance of the opening's E \flat -G \sharp in the penultimate measure is wiped out by the soaring D harmonic and the resolute final note.

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