

Haig Zacharian

Cadenza

Instrument: violin solo

The word “cadenza” names that part in a concerto for a soloist and orchestra when the orchestra stops playing leaving the soloist play on his own to emotionally and technically exposing himself while giving the best of his art and technique, which is thus contrasted with that of the other performers in the orchestra.

My composition *Cadenza* although conceived as a solo piece, and not as an orchestral work, combines both the features of the original cadenza-form, and the traits of a solo virtuoso work, in which the musical material and the instrumental demands on the performer are unique.

I didn't even think before about writing any series of instrumental solos. My solo compositions “Solo for viola (1998), or “Cadenza”, for solo violin (2000) and later “Solo flute piece” came about commissioned by ISCM Albanian Section. When I recently reviewed *Cadenza* in 2009, I was able to discover new solo techniques for the violin, for which I have to thank the important suggestions of the virtuoso violinist Florian Vlashi. Writing for solo instruments, however, is as much a delicate matter as it is satisfactory.

I believe that what should be felt and maybe understood, in fact, the sole aspect that gives unity to the whole work, is the image of the performer's figure just starting at the moment when he picks the violin up both, violin and performer become one being creating the magic instant of a performance. I believe that a work conceived in such way combined with the use of contemporary violin techniques would encourage any violinist to contribute with his or her own thoughts while playing the same texture.

All the structures in *Cadenza* are developed from the basic pattern we can hear at the beginning of the piece, which is based on G D A E (the four open strings of the violin), which is combined with F_{\geq} , C_{\geq} , G_{\geq} , D_{\geq} and A^{-} , E^{-} , B^{-} , F.

Cadenza does not use any of the traditional musical forms to structure the piece. It is divided in two main blocks (at *Molto sostenuto*...). The subdivisions usually match with changes in the violin technique and can thus be easily distinguished.

The work however begins in calmness with pizzicatos on string G and proceeds with a relative growing emotional curve followed by the fall and return to the beginning calm on the G, playing normal, “pp” without vibrato. I think, this conventional trait isn't unnecessary, on the contrary helps conceiving the work as included in a “frame”.