

*Triple Concerto for Violin, Clarinet, and Piano with Winds*

William Averitt

“The *Triple Concerto for Violin, Clarinet, and Piano with Winds* is in two movements (rather than the more usual three): a longer first movement in fluctuating and generally slower tempos is balanced by a much shorter second movement. It is a classical sonata structure anchored (in largely non-conventional ways) on a D tonality while the rather ‘neo-classic’ second movement is written overall in a D tonality only in its final pages.

The first movement’s sonata exposition is prefaced by a short, very slow introduction. The exposition begins with a theme in the solo violin which is then elaborated by all three of the soloists and brought to a climax by the full ensemble. A transition in a slightly faster tempo is announced by the brasses. The tonality modulates from D to B for the subordinate theme sections; this is begun by the clarinet soloist and makes a return to the tempo of the first theme. A relatively long closing section starts with quick undulating arpeggios in the piano, back in the quicker tempo of the transition. Since a large portion of the thematic expansion has taken place within the exposition, the development section is relatively short. The recapitulation returns the A significant theme from the exposition in original order, but all on a D tonality and shortened.

A brief coda/transition moves directly into the fast second movement. The first A section is dominated entirely by the three soloists and features a perpetual sixteenth-note motion in the piano. This leads to a full ensemble ritornello, a sort of refrain which will return in various transformations throughout the movement. The soloists return for a second B section which is dominated by a single rhythmic pattern—an eighth-note and two sixteenths. The third C section is a four-voice fugue for the soloists entering in the order violin, piano right hand, clarinet, and piano left hand. After several short sections that follow, the three largest sections begin to return, though re-ordered: the B section, a ritornello and then the A section leading to the major climax of the score on materials from C (now treated non-fugally). A very short coda ends the concerto.”

—William Averitt

The world premiere of the *Triple Concerto* was on February 9, 1996 at the Wharton Center, Michigan State University, East Lansing, Michigan with the MSU Wind Symphony, John Whitwell, conductor.

William Averitt (born 1948, Paducah, Kentucky) received the Bachelor of Music degree in Composition with highest honors from Murray State University, and both a Master of Music and Doctor of Music degree from Florida State University. He pursued further study at Yale; the University of Maryland; Tanglewood; the Haydn Performance Seminar in Eisenstadt, Austria; the Wolf-Trap American University; and the Bach Performance Seminars in Stuttgart, Germany. His composition teachers included James Woodard, John Boda and Betsy Jolas.

Averitt is the composer of more than sixty choral and chamber music works which have been performed throughout the United States and in Western Europe, Russia and Asia. He has received several composer fellowships, grants, and commissions from a wide variety of sources such as the National Endowment for the Arts, the Library of Congress, Meet the Composer, the Atlanta Chamber Players, the Virginia Music Teachers Association, the Bach Choir of Pittsburgh, the Maryland Symphony Orchestra, Choral Arts of Seattle, Opus 3 Trio, and Currents (a contemporary music ensemble in Richmond, Virginia). Another work for the Verdehr Trio, *Tripartita*, was written for the Hans Kindler Foundation of the Library of Congress and premiered by the Trio in 1989. His music is published by E.C. Schirmer, Treble Clef Press, Falls House Press, Little Piper, ALRY Publications, Fred Bock Music, Concordia, and MMB Publications.

Averitt has received ASCAP Standard Awards since 1991, and in 1992, he won the Roger Wagner Center for Choral Studies Choral Composition Competition. In 2002, he was selected by

the Virginia Commission for the Arts as the recipient of an Artist Fellowship resulting in a residency at the Virginia Center for the Arts at Sweet Briar the following year.

An active conductor throughout his career, Averitt founded, and for ten seasons, served as Music Director of Winchester Musica Viva, a community-based professional-level chamber choir. In 1988, he was presented the first annual "Artie" Award for Excellence in Music by the Shenandoah Arts Council as a reflection of his work with this ensemble in the Winchester area. Previously, he founded and directed Consort of Voices. For several seasons, he was conductor for the Front Royal Oratorio Society.

Averitt is Professor Emeritus of Music and formerly Coordinator of Composition at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia where he was on the faculty from 1973 to 2012. In 2000, he was recognized by the university with the Wilkins Appreciation Award for Faculty Excellence. His chamber music was the subject of two doctoral treatises: *The Music of William Averitt: Selected Chamber Works with Piano* by Yuling Huang and *William Averitt's 'Passion of Our Lord Jesus Christ According to St. Matthew: An analysis with Conducting Considerations* by Jennifer J. Adam.

Additional information is available at [www.williamaveritt.com](http://www.williamaveritt.com).