

***Belaria* (1992)**

This “beautiful song” was composed to demonstrate the expressive qualities of the unaccompanied violin. Harmonics, double stops, *sul tasto*, pizzicato, and mutes create a compelling timbral variety. Weinzweig began composing *Belaria* while at his summer cottage, which may reflect the meditative quality of the work.

The pitch content bears the influence of Weinzweig’s serialist period (mostly the 1950s and 60s): the opening melody outlines twelve different pitches; however these pitches are not employed in any kind of strict serialist fashion. In *Belaria*, Weinzweig’s control of the Western chromatic scale no longer relies on strict serialism; the work even incorporates non-Western scales, with notation for microtonal pitches.

Belaria may be performed on violin, viola, or cello.

Written by Alexa Woloshyn