

Statement of Mentorship Re: Nathanael Turner's research project, "Goldmark, Passim"
Dr. Mitchell Arnold, co-mentor.
1 March 2021

What spurred Mr. Turner to pursue this research was his love of the music that serves as the subject, Karl Goldmark's Concerto for Violin and Orchestra, a work Mr. Turner planned to perform as violin soloist. The result of Mr. Turner's research helps specifically by informing future performers of influences on work, offering clarification to the oft-repeated assertions and strongly documenting heretofore unremarked influences. Even more importantly, his product serves generally as a model of the type of scholarly research into a work of art that can and should be undertaken by other performer-scholars.

Goldmark's Concerto has been championed by many great violinists but has not been subjected to any considerable or truly useful research for performers. Mr. Goldmark was himself an outstanding violinist who performed concertos and other works by a number of composers during the course of his career. What works, many of which Goldmark performed or studied, influenced the writing of his own concerto? Within the secondary literature, including reviews, program notes, notes to recordings, etc., there are several oft-repeated assertions about his Concerto, without apparent scholarly support. Mr. Turner rightly began his project questioning the validity of these questions and subsequently found many other influences and connections all of which enrich the knowledge of future violinists – and orchestra conductors! - as they undertake preparations to perform the work.

Our interaction was through communication in frequent in-person or Zoom meetings, or correspondence occurring via email. Mr. Turner would update me on his research and I would evaluate its success and offer suggestions to both further develop what he had done, if necessary, and provide some direction his research could take for the next interval. One of my contributions was to suggest investigation of other musical influences that became apparent to me as Mr. Turner would present his findings or as we went through the most important primary source itself, the score of the music.

I also advised Mr. Turner on how to modify his final presentation to best fit the guidelines.

Thanks to our collaboration, I learned much about the subject.

I strongly recommend that Mr. Turner's work be recognized as both a contribution to the knowledge of the subject and, perhaps more significantly, as an important model for undergraduate scholarly research within the field of performance.

Sincerely,



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