

Boston University

OpenBU

<http://open.bu.edu>

Boston University Theses & Dissertations

Boston University Theses & Dissertations

2016

Exploring the intersection of cello and poetry

<https://hdl.handle.net/2144/18301>

Downloaded from DSpace Repository, DSpace Institution's institutional repository

BOSTON UNIVERSITY
COLLEGE OF FINE ARTS

Dissertation

EXPLORING THE INTERSECTION OF CELLO AND POETRY

by

SARA AYSE WILKINS

B.M., University of South Florida, 2009
M.M., Roosevelt University, 2012

Submitted in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

2016

© 2016 by
SARA AYSE WILKINS
All rights reserved, except for Appendix 2,
which is © 2016 by Chris LaRosa

Approved by

First Reader

Richard Cornell, Ph.D.
Professor of Music, Composition

Second Reader

Jerrold Pope, DMA
Associate Professor of Music, Voice

Third Reader

Rhonda Rider
Lecturer in Music, Cello

For my parents and teachers

Acknowledgements

Many people supported my research for this project. First, I want to thank my three readers: Richard Cornell, Jerrold Pope, and Rhonda Rider. These wonderful people graciously agreed to serve as advisors in spite of their extremely busy schedules. Dr. Cornell offered commentary on many drafts throughout the year and guided my research. Dr. Pope quickly responded to my queries about text, Brazilian song forms, and vocal idioms. I first heard *Unlocked* at Rhonda Rider's cello seminar nine years ago. That weeklong seminar was a driving force behind my decision to come to Boston University and study with Ms. Rider, a wonderful teacher with incredible warmth and knowledge. I also want to thank my other wonderful professors at Boston University, who collectively comprise a superb faculty.

In addition to Ms. Rider, I have been fortunate to study with three amazing cello teachers. Scott Kluksdahl taught me everything about cello-playing and inspired my interest in contemporary music. Richard Hirschl challenged me to refine my playing and explore a wider palette of sound colors. My first teacher, Javier Caballero, opened the door to the possibilities of cello. He is the reason I considered a career in music.

Julia O'Toole generously provided detailed feedback and helped me tighten my writing. Todd Harvey at the Library of Congress aided my research by providing audio recordings of folk songs recorded by the Lomaxes in the 1930s. Duron Bentley, the Licensing Coordinator for the Music Sales Corporation, granted me permission to use score excerpts from several of the pieces discussed in this paper. He responded to my e-mails in a timely manner and served as the contact among the individual publishers.

Helen Macfarlane, the Print Licensing Administrator for the Music Sales Group, granted permission to use excerpts from *Sacher Variation*. Thanks to Chris LaRosa for writing a fantastic piece during the first year of his own doctoral studies. Chris and Ernest Hilbert provided insights into the piece and poem, respectively. They patiently looked over several drafts of chapter five and provided helpful feedback. Chris and Ernie are wonderfully kind people and it was a joy to collaborate with them.

Finally, I want to thank my family and friends – the most patient people of all. They are the ones who helped me through the daily grind of writing a dissertation. Their love and support are forever cherished.

EXPLORING THE INTERSECTION OF CELLO AND POETRY

SARA AYSE WILKINS

Boston University College of Fine Arts, 2016

Major Professor: Richard Cornell, Ph.D., Professor of Music, Composition

ABSTRACT

Chapter one provides an overview of this project and its limitations. There is a summary of each chapter, an explanation of the three chosen methods of combining cello and poetry, and brief examples.

Chapter two provides background on the emergence of the cello as a popular instrument in the twentieth century. The rise is evidenced by an improved technique of playing, the fame of two humanitarian-cellists, increased collaboration between cellists and composers, and the lessening of gender restrictions that previously discouraged women from playing the cello.

Chapter three is divided into three sections, one for each method. Specific pieces of varying instrumentation by diverse composers are analyzed. Score excerpts and poetic texts illuminate the discussion.

Chapter four briefly examines the use of signature in twentieth-century pieces for solo cello.

Chapter five presents the piece commissioned for this dissertation. An analysis of the piece, including score excerpts, and a discussion of the collaborative process are provided.

Chapter six concludes the dissertation and summarizes the findings. Suggestions for

further research are offered.

There are two appendices. The first is a compilation of pieces that combine cello and poetry. The author has made every attempt to make the list as inclusive as possible. The second appendix is a score to *Kite* by Chris LaRosa.

Table of Contents

Chapter 1: Objectives and Scope	1
Chapter 2: The Rise of the Cello.....	7
Chapter 3: The Three Methods	14
Pastiche.....	16
Quotation.....	26
Folk song.....	52
Chapter 4: Signature	69
Chapter 5: <i>Kite</i>	76
Chapter 6: Conclusion.....	84
Appendix 1	90
Appendix 2.....	103
Bibliography	114
Vita.....	117

List of Musical Examples

Example 1: <i>Bachianas Brasileiras No. 5</i> : Movement 1, mm. 3–6	18
Example 2: <i>Bachianas Brasileiras No. 5</i> : Movement 1, mm. 33–36	20
Example 3: <i>Bachianas Brasileiras No. 5</i> : Movement 2, mm. 15–17	22
Example 4: <i>Bachianas Brasileiras No. 5</i> : Movement 2, mm. 102–103	23
Example 5: <i>Rumi Settings</i> : Movement 1, mm. 1–4	28
Example 6: <i>Rumi Settings</i> : Movement 2, mm. 1–6	29
Example 7: <i>Rumi Settings</i> : Movement 2, mm. 34–35	31
Example 8: <i>Rumi Settings</i> : Movement 3, mm. 1–6	32
Example 9: <i>Rumi Settings</i> : Movement 4, mm. 1–2	34
Example 10: <i>Rumi Settings</i> : Movement 4, mm. 31–35	36
Example 11: <i>Tout un monde lointain</i> : Movement 1, measure 1	42
Example 12: <i>Tout un monde lointain</i> : Movement 2, mm. 1–3	45
Example 13: <i>Tout un monde lointain</i> : Movement 3, mm. 1–2	46
Example 14: <i>Tout un monde lointain</i> : Movement 4, mm. 1–3	47
Example 15: <i>Tout un monde lointain</i> : Movement 4, mm. 29–30; Movement 5, mm. 169– 171.....	48
Example 16: <i>Tout un monde lointain</i> : Movement 5, mm. 51–53	49
Example 17: <i>Tout un monde lointain</i> : Movement 5, mm. 95–97	49
Example 18: <i>Unlocked</i> : Movement 1, mm. 1–6	55
Example 19: <i>Unlocked</i> : Movement 2, mm. 1–5	57
Example 20: <i>Unlocked</i> : Movement 2, mm. 159–160	59

Example 21: <i>Unlocked</i> : Movement 3, mm. 1–3	60
Example 22: <i>Unlocked</i> : Movement 3, mm. 29–31	61
Example 23: <i>Unlocked</i> : Movement 4, mm. 16–18	63
Example 24: <i>Unlocked</i> : Movement 5, mm. 1–12	67
Example 25: <i>Sacher Variation</i> : page 3	72
Example 26: <i>Tema Sacher</i> : measure 1	74
Example 27: <i>Tema Sacher</i> : measure 3	75
Example 28: <i>Tema Sacher</i> : measure 5	75
Example 29: <i>Kite</i> : measure 11	79
Example 30: <i>Kite</i> : measure 15	80
Example 31: <i>Kite</i> : measure 1	81
Example 32: <i>Kite</i> : mm. 33–34	82

Chapter 1 Objectives and Scope

“The cello is the most human of instruments.”¹ This statement made by Steven Isserlis refers to the common belief that the cello is the instrument that most resembles the human voice. Encompassing rich bass tones, a soaring tenor register, a warm alto, and sparkling soprano notes, the cello expresses the whole spectrum.² While composers have long featured the cello in important solo and chamber roles, the twentieth century saw an explosion in popularity of the instrument with composers and the public. As a result, composers increasingly engaged with poetry when writing for the cello. Voice and poetry enjoyed a fruitful partnership for centuries; applying poetry to music for the cello was a sensible next step. The primary goal of this study is to examine three of the methods by which contemporary composers have combined cello and poetry.

Before launching into an analysis of my three chosen methods (pastiche, quotation, and folk song), I will explore the impulses that fueled the cello’s surge of popularity and the consequences of its ascent. The cello rose to prominence due to factors such as increasing gender equality, the humanitarian efforts of Pablo Casals and Mstislav Rostropovich, an improved technique of cello-playing, extensive collaboration with and

¹ <http://www.theguardian.com/music/2011/oct/27/steven-isserlis-voice-and-cello-series> (accessed January 20, 2016).

² The cello’s lowest note is C2 and the last note at the end of the fingerboard is usually F6 (some extend to F-sharp6). The average bass voice can sing as low as E2 and the top of the typical soprano’s range is A5. Therefore, the cello covers the whole SATB range and extends further at either end. For comparison, the violin’s lowest note is G3, which is near the top of a bass voice’s range and the lower to middle end of a tenor’s range. Vocal ranges cited from Bruce Benward and Marilyn Saker, *Music in Theory and Practice, Volume 1* (New York: McGraw-Hill Higher Education, 2003), 168.

commissioning of composers by cellists, and the rise of mass-produced string instruments. During the Victorian era, socially upstanding women often did not play the cello because of the way the instrument is held.³ As this era ended, the social strictures lessened. Two female cellists, May Mukle and Beatrice Harrison, became famous and further encouraged women to play the cello. The increase in women cellists combined with mass production of string instruments significantly expanded the base of potential cello players.

Pablo Casals and Mstislav Rostropovich are perhaps the two cellists who had the most impact on the increasing popularity of their instrument. Casals is credited with improving the facility and comfort of cello-playing, which historically lagged behind the development of violin technique. Rostropovich built on Casals' legacy with his gregarious persona and ability to play anything. His technical abilities significantly raised the general level of cello-playing because he was also a pedagogue. Rostropovich's illustrious pupils include Natalya Gutman, David Geringas, and Jacqueline du Pré.⁴ Through his partnerships with composers Rostropovich contributed to the creation of over 100 new pieces for cello. An active collaborative partner, he worked closely with composers to ensure the pieces made the best use of the cello. For example, he worked closely with Prokofiev on the revision of his first cello concerto.⁵

³ Holding the cello between the legs was considered unladylike. Some female cellists of the era played "side-saddle" to avoid criticism, but that posture severely inhibits a player's ability.

⁴ Elizabeth Wilson, *Rostropovich: The Musical Life of the Great Cellist, Teacher and Legend* (Chicago: Ivan R. Dee, Publisher, 2007), 352–353.

⁵ Rostropovich said, "Occasionally Sergey Sergeyevech would ask me to write a rapid technical passage for solo cello where the texture was specifically instrumental...He indicated the

Commissions were a vital component in the cello's rise. Not only did they expand the extant cello repertoire, they fostered a cooperative spirit that improved creativity for performers and composers alike. Casals and Rostropovich also gained fame through their humanitarian activities in the Franco and Soviet regimes. Their efforts brought the cello into the public's eye and showed the power of music to effect social change.

The rise in the cello's reputation coincided with the most disparate period of composition styles in Western music history. New schools of composition were formed, some short-lived and others long-lasting. Among the new styles were impressionism, atonality, serialism, neoclassicism, minimalism, neoromanticism, chance music, electronic music, modernism, futurism, nationalism, polytonality, pointillism, naturalism, expressionism, formalism, blues, jazz, bop, pop, and ragtime. As the twentieth century progressed, many composers began to fuse one or more of the aforementioned styles, creating further options. Such a rich diversity of styles provided countless possibilities for composers who wished to write for cello. The cello is a highly versatile instrument. It can sustain melodies, play a bass line, create percussive effects, and provide middle-voice support. Composers had ample choices when choosing the cello's function.

After an overview of the cello's recent history I will begin a discussion of the three chosen methods for incorporating cello and poetry. The methods are pastiche, quotation, and folk song. **Pastiche** applies to pieces that in some way imitate or reference an existing style. *Bachianas Brasileiras No. 5* by Heitor Villa-Lobos combines the feel of Brazilian music with the counterpoint style of Bach. **Quotation** refers to pieces that were

harmonic framework and the rhythmic patterns.” Elizabeth Wilson, *Rostropovich: The Musical Life of the Great Cellist, Teacher and Legend* (Chicago: Ivan R. Dee, Publisher, 2007), 71–72.

generally inspired by poetry or seek to literally evoke lines of text. Though many pieces in this category include voice, the two I will discuss are purely instrumental. Each movement of Henri Dutilleux's *Tout un monde lointain* is headed with quotations from Baudelaire's *Fleurs du Mal*, but the composer did not consider the piece traditionally programmatic. Augusta Read Thomas' *Rumi Settings* has lines of poetry printed in the score at places where the music depicts the words. For example, measure 13 of the second movement portrays the text, "We have a piece of flint, and a spark." The music crescendos to a unison *sforzandissimo* that clearly corresponds to the word "spark." The pieces I list under **folk song** use traditional folk melodies without accompanying text, such as Britten's Third Suite for Cello.

In addition to poetry, composers were inspired to incorporate signatures in their pieces. The inclusion of coded messages in music is not a new concept, but the use of music to convey textual messages is tangentially related to this paper's focus on poetically-inspired pieces. Perhaps the most famous twentieth-century example of signature is Dmitri Shostakovich's "DSCH," musically spelled D, E-flat, C, B-natural. A brief chapter exploring two realizations of the same signature will follow the discussion of the three primary categories.

To underscore the importance of commissions in the rise of the cello, I have commissioned a composer colleague to write a piece for me. He has chosen his own poetry and instrumentation. I will include a chapter about our collaborative process and the way he uses the cello to express poetry. A score of this new piece appears as the second appendix. The first appendix provides a comprehensive list of twentieth and

twenty-first century pieces for cello that involve poetry, and a list of those that incorporate a signature.

There are pieces that combine cello and poetry composed before the twentieth century, some of which have been explored by Steven Isserlis.⁶ As mentioned above, this study will be limited to pieces from the twentieth and twenty-first centuries. This study is also limited to pieces that involve the cello in a solo or chamber setting. No orchestral works, operas, or other large-scale pieces will be consulted. Many composers have been inspired to combine poetry with music for other instruments. An exploration of those pieces is beyond the scope of this study. Also, this study will focus on acoustic pieces. Electronic composers have done great experiments with feedback loops and recordings of speeches over which a cello will play. Electronics constitute an entirely new method which will not be discussed in this paper. Finally, I have made the first appendix as comprehensive as possible. I have consulted anthologies, recital programs, and discography to compile the appendix. All pieces listed are documented in WorldCat⁷. Though it is limited to published works, it is likely that some pieces have been accidentally omitted, particularly those composed after 2000. Not all chamber music that includes voice has poetry, for example, Andre Previn's *Vocalise* for soprano, cello, and piano. In Previn's *Vocalise*, the soprano sings the entire piece on the vowel of her choosing. Some records consulted were incomplete and a poetic element could not be confirmed, such as *Shelley Portrait* by Jean Coulthard. For the sake of space, the

⁶ <http://www.theguardian.com/music/2011/oct/27/steven-isserlis-voice-and-cello-series> (accessed January 20, 2016).

⁷ <http://www.worldcat.org/> (accessed March 3, 2016).

appendix does not include pieces with cello *obbligato*. Any omissions of clearly documented cello and poetry combinations are unintentional and regretted.

Chapter 2 The Rise of the Cello

The cello experienced a surge in popularity over the course of the twentieth century. Once snubbed for its inadequacy as a solo voice, today it is one of the most widely known and loved instruments.⁸ What caused this rapid change? The basic design of the cello has not changed at a different pace than that of the violin, yet violin technique advanced much quicker.⁹ Following Tourte's groundbreaking innovations in the early nineteenth century the bow's construction has also held steady. The cello's twentieth-century ascendancy is due to four impulses, several of which overlap in the cellists I will discuss.

- 1) An improved technique of playing the cello was discovered by performers, and this revealed the instrument's previously untapped beauty.
- 2) Two of the greatest cellists of the century were also great humanitarians: Pablo Casals and Mstislav Rostropovich. These men's musical and social causes enhanced and supported each other.

⁸ The only solo cello concerti from the Classical era that are commonly played today are Haydn C and D major and Boccherini B-flat major. This list is terribly brief compared with that of contemporary composers who wrote cello concerti: Barber, Bloch, Britten, Dutilleux, Elgar, Holst, Bridge, Thomas, Shostakovich, and Prokofiev.

⁹ Composers and performers have always considered the violin to be a solo instrument. As such, violinists were required to play melodies and difficult show pieces for most of the instrument's history. The cello originated as a bass instrument. Though bass lines require advanced musicality, they are not as technically difficult to play. Violin technique progressed out of necessity while cello technique stagnated.

- 3) Many cellists of this era were interested in contemporary music and collaborated with composers on a regular basis. These collaborations led to the creation of numerous cello works, many of which are now standard repertoire.
- 4) The Victorian era ended. During this time it was considered improper for women to play the cello because of how the instrument is held. The lessening of gender restrictions coupled with the efforts of several intrepid female cellists brought the instrument to a previously excluded gender.

The development of cello technique has historically lagged behind that of the violin. Perhaps this is because the cello originated as a bass instrument while violin writing has traditionally featured melodic virtuosity. Apparently, cellists also had a bit of an inferiority-complex when compared with their soprano relative. As Valerie Walden has written, “Pre-twentieth-century cellists universally agreed that they were incapable of executing all of the many violin bowing idioms on their larger instrument.”¹⁰ Part of the problem was that cellists tried to apply violin hand positions to their own instrument. Angled fingers work well on the violin but the cello’s posture and larger fingerboard render this position ineffective and uncomfortable. In the opinion of Analee Camp Bacon, this “unnatural tendency to imitate the violin also helped to retard the development of an idiomatic cello technique.”¹¹ French publishers of the eighteenth

¹⁰ Valerie Walden, *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 189.

¹¹ Analee Camp Bacon, “The Evolution of the Violoncello as a Solo Instrument” (PhD diss., Syracuse University, 1962), iii.

century started a trend that further slowed the cello's trajectory. These publishers decided that cello music should be accessible to violinists, so they "restricted notation to the bass and [treble] clefs, with the notes written in the violin clef being played one octave lower on the cello unless designated 8va, in which case the notes were played at pitch."¹² With one treble-biased decision, French publishers had prioritized violinists over cellists reading their own music! Some cellist-composers such as Luigi Boccherini and Jean-Louis Duport wrote pieces for their instrument that matched the difficulty of violin works and were written at pitch, but most other composers were not as imaginative in their cello writing. Cello repertoire expanded in the nineteenth century with sonatas by Beethoven, Brahms, and Mendelssohn, as well as concerti by Saint-Saëns, Dvořák, and Tchaikovsky. The numerous works written by cellist-composer David Popper at the end of the nineteenth century have become indispensable. Today, any serious cellist has mastered Popper's legendary *High School of Cello Playing*. However, real momentum was achieved with the rise of Spanish cellist Pablo Casals in the early twentieth century.

Frustrated with the stiff method of cello-playing "in which pupils were required to hold books under their right arms whilst playing,"¹³ Casals set out to create a new cello technique. Casals advocated a free right arm, use of left hand extensions rather than *portamenti*, percussive left fingers, and the release of fingers not in use to facilitate vibrato. These progressive ideas are widely accepted today. By founding the École

¹² Valerie Walden, *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 180.

¹³ Margaret Campbell, *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 80.

Normale in Paris in 1919 and giving masterclasses around the world, Casals was able to share his revolutionary ideas with many generations of cellists. The illustrious cellist Emanuel Feuermann clarified the public's perception of the cello before Casals by saying of his playing, "The enormous reaches seem to have disappeared; so have the ugly noises theretofore considered an integral part of 'cello playing.'"¹⁴

Several other technical innovations supported the growing popularity of the cello. Louis Feuilliard adapted Otakar Ševčík's famous violin bowing exercises to the cello, assuaging the aforementioned feelings of inferiority. Gaspar Cassadó was the first famous performer to use steel strings for a large sound. The endpin was developed in the nineteenth century but did not catch on quickly. Cellists of the era who learned to play without an endpin did not think it was a necessary addition. Even early users of the endpin kept it quite low. As more cellists began using endpins, the advanced technical possibilities became clear. Today, cellists have the option of using a traditional straight endpin or the Tortelier endpin. The latter features a bendable shaft of metal that allows the cello to rest more horizontally on the chest. This endpin was developed by Paul Tortelier and is particularly popular with tall cellists.

Two of the twentieth century's most accomplished cellists were also world-renowned humanitarians who effected social change through their music. Pablo Casals exiled himself from Spain two years after the Civil War broke out in 1936. He spent a great deal of time aiding refugees and performing benefit concerts until 1945, "when he gave up playing the cello in public as a further gesture of protest since . . . the democracies

¹⁴ Elizabeth Cowling, *The Cello* (New York: Charles Scribner's Sons, 1975), 172.

would not intervene through the United Nations to liberate Spain from its fascist rule.”¹⁵ Casals continued to promote peace throughout his career and accepted invitations to play at the United Nations and the White House in pursuit of that goal. Even before the Spanish Civil War Casals was a friend to the people. He formed his own orchestra in 1919 “so that concerts could be available at prices the working man could afford. [Casals] paid many of the expenses himself out of his own earnings in order to give music to his fellow Catalan citizens.”¹⁶

Mstislav Rostropovich was the twentieth century’s greatest advocate of contemporary cello music. While Casals did not favor modern music, Rostropovich inspired and commissioned over one hundred works for the cello. His collaborations with composers such as Dmitri Shostakovich, Sergei Prokofiev, and Benjamin Britten led to the creation of concerti, sonatas, and suites that are now considered standard repertoire. Rostropovich elevated the profile of the cello with his staggering ability to perform all types of acrobatics previously thought unplayable. He raised the technical bar for cellists everywhere. For years after the premiere of Prokofiev’s *Sinfonia Concertante*, the piece was only attempted by a few brave cellists. Today, it is regularly played by conservatory students. Most of the pieces that resulted from Rostropovich’s collaborations feature idiomatic cello writing. Though the pieces are extremely challenging, they fit in the hand and work with the instrument rather than against it. Rostropovich inspired subsequent generations of cellists to foster relationships with composers and continue to expand the

¹⁵ Elizabeth Cowling, *The Cello* (New York: Charles Scribner’s Sons, 1975), 170.

¹⁶ Elizabeth Cowling, *The Cello* (New York: Charles Scribner’s Sons, 1975), 169.

cello's repertoire.

Rostropovich also had to cope with an oppressive government. After writing a letter in defense of the Nobel laureate author Aleksandr Solzhenitsyn and criticizing Soviet cultural restrictions, Rostropovich's travel privileges were limited. While abroad in 1978, Rostropovich and his wife were stripped of their Soviet citizenship and did not return to Russia until 1990.¹⁷ In 1989, Rostropovich famously gave an impromptu performance at the demolished Berlin Wall to celebrate its destruction and honor those who died trying to cross it.

The fourth impulse that propelled the cello's popularity was the end of the Victorian era. According to R. Caroline Bosanquet, "at the turn of the twentieth century the cello was usually considered a man's instrument, due largely to Victorian ideas of female decorum."¹⁸ If a nineteenth-century woman cellist wanted to follow societal norms she had to play the instrument "side-saddle." This required crossing one's legs and leaning the cello against the outside of the thigh. Such an awkward posture severely limits one's ability to play well and comfortably. The end of this prim era coincided with the rise of two talented British cellists: May Mukle and Beatrice Harrison. Both started as gifted youngsters who quickly built solo careers after winning music competitions. Mukle premiered several important cello works including Gustav Holst's *Invocation* and the *Six Studies in English Folk Song* by Ralph Vaughan Williams. Harrison broke ground as the

¹⁷ *Grove Music Online*, s.v. "Rostropovich, Mstislav." <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/23918?q=mstislav+rostopovich&search=quick&pos=1&start=1#firsthit> (accessed October 28, 2015).

¹⁸ R. Caroline Bosanquet, *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 195.

“first female cellist to appear at Carnegie Hall (1913) and the first to play with the Boston and Chicago symphony orchestras.”¹⁹ In collaboration with the composer, Harrison championed Edward Elgar’s Cello Concerto after its unsuccessful premiere. Elgar praised her performance in the recording they made together. Harrison’s interpretation is quite different from Jacqueline du Pré’s, the other British cellist who is now inextricably linked to the Elgar. Thanks to the pioneering performing careers of Mukle and Harrison, today’s music schools have a much more balanced ratio of men and women.

¹⁹ Margaret Campbell, *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 80.

Chapter 3 The Three Methods

After surveying the various implementations, I have chosen to focus on three general methods that combine the cello and poetry: pastiche, quotation, and the use of folk song. **Pastiche** imitates a preexisting style. The pieces I have placed in this group would easily fit in the quotation or folk song categories. However, I chose to separate them because of the distinctiveness of their pastiche character, detailed below.

Quotation is perhaps the most common method of the three. I use this term to describe pieces that are inspired by a poem, which is either placed at the beginning of the score or printed throughout to line up with specific musical events. The pieces in this category vary widely in their application of the text. Some use a significant amount of text painting to depict specific ideas or words expressed in the poem. Augusta Read Thomas' *Rumi Settings* is an example of such a setting. Others, such as Henri Dutilleux's *Tout un monde lointain*, evoke a more general impression of the poem and do not require the audience to follow along word by word.

The **folk song** category includes transcriptions and adaptations of folksong, as well as pieces inspired by folk tales. These pieces are less programmatic and more stylistic since words are not often included in the score. For example, Benjamin Britten's Third Suite for Cello ends with the Russian folk songs on which the piece is based. Conversely, Leos Janáček's *Pohádka* was supposedly inspired by Vasily Andreyevich Zhukovsky's poem *The Tale of Tsar Berendyey*. Though an English translation of the Russian poem is

unavailable, the preface of the Barenreiter edition supplies a brief summary.²⁰ The piece I will focus on in this category is distinctive for the origins of the songs. Judith Weir's *Unlocked* for solo cello was inspired by songs of southern prisoners that were recorded in the 1930s. Each song has a vivid title and a brief description of its subject matter.

After compiling an appendix of all the pieces that can be defined in these terms, I selected one or more pieces from each category to discuss in depth. My selections deliberately vary in terms of instrumentation, composer nationality, and style. I hope the diversity of these pieces reflects the cello's versatility and outlines the broad spectrum of possibilities.

²⁰ Leos Janáček, *Works for Violoncello and Piano*. Barenreiter Edition: Prague, 2008. This piece is problematic due to the composer's many revisions and uncertainty regarding his final intent. The piece exists in three-movement and four-movement forms. The summary of the poem came from the concert program of a performance in September 1912. The author of the summary is unknown.

Pastiche

Bachianas Brasileiras No. 5 by Heitor Villa-Lobos (1938)

Heitor Villa-Lobos is considered the most famous Brazilian composer of the twentieth century, though he was largely unknown until the middle of the century. His music blends traditional Brazilian themes and styles with Western classical traditions. Between 1930–1944, Villa-Lobos composed a set of nine pieces called *Bachianas Brasileiras*. These works were his homage to J.S. Bach and sought “to adapt freely to Brazilian music a number of Baroque harmonic and contrapuntal procedures.”²¹ Each piece has two to four titled movements, with at least one referencing a Baroque idiom and another a Brazilian form.²² The instrumentations range from chamber size (ex. No. 6 for flute and bassoon) to large ensemble (ex. No. 8 for orchestra). The Bachian elements in No. 5 include sequencing, counterpoint, form, and authentic cadences. The Brazilian influence is evidenced by mixed and uneven meters, use of instruments and voice, and syncopation.

Bachianas Brasileiras No. 5 was written in 1938 for soprano and eight celli. The Portuguese text is by Ruth V. Corrêa and Manoel Bandeira, and the English translation is by Harvey Officer. The first movement, *Aria (Cantilena)*, is a ternary form in A minor with a modified repeat of the first section (A, A', B, A"). A two-bar introduction

²¹ *Grove Music Online* s.v. “Villa-Lobos, Heitor.” <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/29373?q=ponteio&search=quick&pos=1&start=1> (accessed on November 18, 2015).

²² For example, the movement titles of *Bachianas Brasileiras No. 1* for eight celli are Introdução, Prelúdio, and Fuga.

precedes the soprano's first entrance and sets up the roles of each stand of cello. The cello choir takes on three roles in this opening: lyric, rhythmic, and bass. The first stand doubles the soprano's melodic line an octave below the voice. Stands two and four are the rhythm section, imitating the Brazilian guitar technique *ponteio* with their *pizzicato*. The third stand provides the A minor bass line, beginning with the "lament" idiom of the Baroque era, a descending minor tetrachord. Villa-Lobos puts a Brazilian spin on the idea by adding a fifth beat, creating an uneven measure that feels like four plus one (Example 1).

The A sections (mm. 1–34; mm. 51–63) are distinguished by their lack of text. In the first, the soprano is instructed to vocalize on the syllable "ah." The melody is evocative of the Brazilian *modinha*, a lyrical folksong that incarnates the Brazilian romantic spirit and is accompanied by guitar.²³ The melody has a range of one octave plus a minor sixth, spanning from D4 to B-flat⁵²⁴ in the soprano. The first four bars alone cover nearly this entire range. The expressive opening features mostly stepwise motion with a few emotional leaps of minor sevenths. The doubling of the first stand and the soprano adds a layer of depth to the melody, especially since the cello is in its singing tenor register. The naturalness of the writing easily allows the cello to match the soprano's emotive and improvisatory mood. There are two sequential patterns that allow the melody to come down from the heights to which it blossoms. One begins at measure 8

²³ *Grove Music Online* s.v. "Villa-Lobos, Heitor." http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/29373?q=ponteio&search=quick&pos=1&_start=1 (accessed on November 18, 2015).

²⁴ This paper identifies octaves with "Scientific Pitch Notation," in which middle C = C4.

and the other at measure 15. The configurations allow both singer and cello to explore coloristic variations as they descend. The soprano ceases two beats before the cadence in measure 19, leaving the first stand to resolve the phrase. There is a short transition before the modified repeat, which features a solo cello without soprano. Here, the full expression of the cello's golden tone is evident.

Example 1: Movement 1, mm. 3–6

The image shows two systems of musical notation for a vocal and cello part. The first system is marked 'a tempo' and 'mf vocalizzando con "ah"'. The vocal line is in treble clef, and the cello line is in bass clef. The second system is marked 'div.' and 'pp'. The vocal line is in treble clef, and the cello line is in bass clef. The music is in 3/4 time and features a descending melodic line in the vocal part and a rhythmic pattern of eighth notes in the cello part.

BACHIANAS BRASILEIRAS NO. 5

By Heitor Villa-Lobos

Copyright © 1947 (Renewed) by Associated Music Publishers, Inc. (BMI)

International Copyright Secured. All Rights Reserved.

Used by Permission.

In contrast with the lyrical A section, the B section (mm. 35–50) is reminiscent of a chant in its syllabic presentation of text and the absence of a true theme. This section has a less varied texture as well. All the cello parts are sustained even through the pulsation created by the soprano's chant-like line. Doubled by the second stand of celli, the soprano calls out each line of poetry on a single note, or reciting tone. Suspensions on each downbeat drag the soprano earthward one diatonic step at a time until the last three descents, which are chromatic. These semitones generate enough tension to impel the soprano to rapidly climb the scale and land on the same E on which she began (E5). This ascent coincides with the line of text describing applause and salutation. Meanwhile, the first and third stands of celli descend chromatically, each entrance creating a minor second with the soprano line. Against all these descending voices, the fourth stand slowly climbs (Example 2).

The text describes a nighttime scene and anthropomorphizes the moon as a beautiful maiden. A tableau appears in which birds have stopped chirping and the moonlight reflects unhappiness. The poem ends by repeating the first three lines and fading into dreamy reverie. After the soprano reaches the aforementioned E, the same chant-like descending sequence is repeated with the addition of an embellishing triplet and a *fermata* on the last beat of each measure. She tries to resist the descent but finally lands on the tonic A when the first three lines of poetry are repeated. It is as if the text has mesmerized her with its perfumed contemplation. The soprano's musing culminates in the final A section as she hums (*bocca chiusa*) the opening melody. This creates a stunning effect of wistful reminiscence, reflecting on the preceding poetry and recalling

the more passionate opening section. To underscore the softer quality of the soprano's voice, only one cello doubles the melody.

Example 2: Movement 1, mm. 33–36

rall. - - *a tempo* *rall.* - - **Più**

mf
Tar - de,
Lo at

pizz. *arco* *arco* *mf*

3
mosso *ten.*

u - ma nu - vem ro - sea len - ta e trans - pa - ren - te, so - bre o es - pa - ço so - nha - do - ra e
mid - night clouds are slow - ly pass - ing, ro - sy and lus - trous, O'er the spa - cious heav'n with love - li - ness

Tutti div. mf *ten.*

f *div. arco* *f*

BACHIANAS BRASILEIRAS NO. 5

By Heitor Villa-Lobos

Copyright © 1947 (Renewed) by Associated Music Publishers, Inc. (BMI)

International Copyright Secured. All Rights Reserved.

Used by Permission.

The second cello joins the second stand in syncopated *pizzicato* until the sequence begins. At this point, the second cello provides a beautiful new countermelody. Villa-Lobos' orchestration does not need to change even when the soprano is humming. The *pizzicato* is quiet but still provides color and rhythm.

While the *Aria* is intensely songful, the *Dansa (Martelo)* is quick and nimble. Running sixteenth notes are passed among the soprano and all the celli for much of the movement. The text of the *Dansa* is more active compared with the *Aria's* illustrative third-person imagery. The poetry is divided into four stanzas that line up with the musical structure: A, B, C, A'. In the A sections (mm. 1–69; mm. 136–197) the soprano is praising Irerê, her singing sweetheart from the Cariri region of Brazil. Irerê is a colloquial name for the white-faced whistling duck, known scientifically as *Dendrocygna viduata*.²⁵ The bird is prevalent throughout South America and Africa and is celebrated for the distinctive whistling sounds it uses to communicate.²⁶ The soprano light-heartedly compares Irerê's song to whistles and lutes. This imagery is reflected in the rapid scalar figures and upward *glissandi* (Example 3). Villa-Lobos illustrates the brief reference to grief and woe with a sudden *lento* and *rallentando* in measure 26. The moment quickly passes and the music resumes the running sixteenth notes. The second half of each A section transitions to a more lyrical style in the soprano as she begs Irerê to sing and enchant her. While these sections sound more expansive, Villa-Lobos indicates

²⁵ BirdLife International (2016) Species factsheet: *Dendrocygna viduata*. <http://www.birdlife.org/datazone/speciesfactsheet.php?id=352> (accessed on January 13, 2016).

²⁶ Here is a recording of the white-faced whistling duck: <https://www.youtube.com/watch?v=dkfUYNRF2PM> (accessed January 13, 2016).

più mosso. I think his purpose was to ensure that the celli keep the forward motion of the pulse. The subject matter in the soprano and the syncopations in the celli depict the Brazilian side of this movement.

Example 3: Movement 2, mm. 15–17

The image shows a musical score for Example 3, Movement 2, mm. 15–17. It consists of five staves. The top staff is the vocal line with lyrics in Portuguese and English. The lyrics are: "dô! Ah! Sem a vi-ó-la, em que can-ta-va o seu a-mô, Ah! Seu as-so-sing! Ah! with-out his lute no song of glad-ness can he bring, Ah! his whis-tle". The second staff is the piano part, and the third staff is the cello part. Both the piano and cello parts have a dynamic marking of *mf*. The score is in G major and 2/4 time.

BACHIANAS BRASILEIRAS NO. 5

By Heitor Villa-Lobos

Copyright © 1947 (Renewed) by Associated Music Publishers, Inc. (BMI)

International Copyright Secured. All Rights Reserved.

Used by Permission.

The B section (mm. 70–101) is set off with a *poco meno mosso*. The constant subdivisions cease and the soprano introduces a two-bar figure full of leaps. This section introduces cello harmonics, *col legno battuto*, and a *pizzicato* bass line. Villa-Lobos overlays eighth notes, quarter-note triplets, sixteenth notes, and half-note triplets to create a complex rhythmic foundation in the cello parts. The preponderance of hemiolas, a

common figure in Brazilian folk music, helps distinguish this new material. With the B section text, the soprano implores Irerê to sing. When the sixteenth notes return for the C section (mm. 102–135), the soprano whimsically imitates a songbird, “Lá! Liá! Liá!” (Example 4). The texture of this brief section gradually thins out until a single E is left by the first stand. After a moment of seeming uncertainty, the second cello launches the ensemble into a repeat of the A section at measure 136. The exuberant movement ends solidly with C octaves.

Example 4: Movement 2, mm. 102–103

Meno

La! li - á! li - á! li - á! li -

div.
pizz.
p

pizz.
p

pp

BACHIANAS BRASILEIRAS NO. 5

By Heitor Villa-Lobos

Copyright © 1947 (Renewed) by Associated Music Publishers, Inc. (BMI)

International Copyright Secured. All Rights Reserved.

Used by Permission.

1. *Aria (Cantilena)*

Lo at midnight clouds are slowly passing,
 Rosy and lustrous,
 O'er the spacious heav'n with loveliness laden!
 From the boundless deep the moon arises wondrous,
 Glorifying the evening like a beauteous maiden
 Now she adorns herself in half unconscious duty,
 Eager, anxious that we recognize her beauty,
 While sky and earth, yea all nature
 With applause salute her!

All the birds have ceased their sad and mournful complaining,
 Now appears on the sea in a silver reflection
 Moonlight softly waking the soul and constraining
 Hearts to cruel tears and bitter dejection.

Lo at midnight clouds are slowly passing
 Rosy and lustrous,
 O'er the spacious heavens
 Dreamily wondrous!

2. *Dansa (Martelo)*

Irerê, my little nestling from the wilds of Cariri,
 Irerê, my loved companion, my singing sweetheart,
 Where goes my dear? Where goes Maria?
 Ah, sorry is the lot of him who fain would sing!
 Ah! Without his lute no song of gladness can he bring,
 Ah! His whistle shrill must be his flute for Irerê,
 But yours the flute that once in forest wilds was sounding,
 Ah! With its message of grief and woe.
 Ah, your song came forth from out of the depths of forest wilds,
 Ah like summer winds that comfort ev'ry mournful heart,
 Ah, Ah, Irerê, sing and enchant me!
 Sing once more, sing once more!
 Bring me songs of Cariri!

Sing, my lovely songbird!
 Sing, your song again!
 Sing, my Irerê!
 Sing of pain and sorrow,
 As the birds of morning wake Maria in the dawning
 Sing with all your voices,
 Birds of the woods and the wilds,
 Sing your songs! Ye forest birds!

Lá! Liá! Liá! Liá! Liá! Liá!
 Ye nestlings of the singing forest wilds.
 Liá! Liá! Liá! Liá!
 Lá! Liá! Liá! Liá! Liá! Liá!
 Ye nestlings of the mournful forest wilds!
 Oh, yours the song that comes from depths of forest wilds
 Like summer winds that comfort ev'ry mournful heart.

Irerê, my little nestling from the wilds of Cariri,
 Irerê, my loved companion, my singing sweetheart,
 Where goes my dear? Where goes Maria?
 Ah, sorry is the lot of him who fain would sing!
 Ah! Without his lute no song of gladness can he bring,
 Ah! His whistle shrill must be his flute for Irerê,
 But yours the flute that once in forest wilds was sounding,
 Ah! With its message of grief and woe.
 Ah, your song came forth from out of the depths of forest wilds,
 Ah, like summer winds that comfort ev'ry mournful heart,
 Ah, Ah, Irerê, sing and enchant me!
 Sing once more, sing once more!
 Bring me songs of Cariri!
 Ai!

BACHIANAS BRASILEIRAS NO. 5

By Heitor Villa-Lobos

Copyright © 1947 (Renewed) by Associated Music Publishers, Inc. (BMI)

International Copyright Secured. All Rights Reserved.

Used by Permission.

Quotation

Rumi Settings by Augusta Read Thomas (2001)

Rumi Settings is based on a poem titled “Where Everything is Music” by the thirteenth-century Persian poet Jalaluddin Rumi.²⁷ The piece was originally written for violin and viola but the composer also made a version for violin and cello. *Rumi Settings* is a vivid example of quotation because Thomas places the verses of poetry above the lines of music to identify places where the text and music correspond. In her words, Thomas wants “the musicians to know the connotation and nuance of the composition.”²⁸ The original poem is in Farsi but Thomas used an English version by Coleman Barks. However, Barks did not translate the poem directly from the Farsi original. In his notes from *The Essential Rumi* (the collection in which Thomas found the poem), Barks says he worked from “unpublished translations” by scholars including John Moyne and A.J. Arberry. Barks describes immersing himself in Rumi’s world and studying with a Sufi sheikh named Bawa Muhaiyaddeen in preparation. His translation method did not “try to reproduce any of the dense musicality of the Persian originals. It has seemed appropriate to place Rumi in the strong tradition of American free verse.”²⁹ Since Barks’ version is an adaptation of a translation, *Rumi Settings* is three times removed from the original.

²⁷ *Rumi Settings* is based on Coleman Barks’ English translation of this poem.

²⁸ Augusta Read Thomas, *Rumi Settings* (Milwaukee, WI: Hal Leonard Corporation and G. Schirmer, Inc., 2010), composer’s note.

²⁹ Coleman Barks, *The Essential Rumi* (HarperOne: New York, 2004), 365.

The distance does not detract from the beauty and expressivity of Thomas' piece yet, the layers of translation are worth noting before too many literal parallels are drawn. For clarity, my future references to "Rumi's poem" or "Where Everything is Music" refer to Barks' version.

Rumi's poem is divided into five stanzas in one column. Thomas groups the lines to fit a traditional four-movement form, however, her groupings are logical and effective. When she starts a new movement in the middle of a stanza it always follows a line ending with a period. This engagement with the punctuation combined with Thomas' indication for an optional *attacca* between every movement creates a natural overlay of musical and poetic forms.

Rumi's powerful descriptions are matched by Thomas' specificity of writing. The abundance of dynamics, articulations, and instructions conveys the tempestuousness and passion of the poetry. In addition to traditional Italian instructions, Thomas uses English phrases to clearly convey her vision. For example, in the first measure of the piece Thomas writes, "passionate and with flair, like a cadenza." The poetry is bolded and enclosed in boxes to distinguish it from Thomas' words, which are usually in italics. The powerful opening of the poem reads, "Don't worry about saving these songs! And if one of our instruments breaks, it doesn't matter." The music is full of *fortissimo-pianos*, *sforzandissimos*, massive *crescendos*, and leaps that illustrate lack of worry and the testing of the instruments' capacities. Within three measures the violin has jumped two octaves from its lowest note to G-sharp5 (Example 5). Thomas' frequent use of a rising major seventh creates the impression of the instruments exploding outward but running

into barriers (ex. m. 4 for the violin and m. 22 for the cello). The rhythmic complexity adds to the drama as the instruments alternate among duple, triple, and quintuple divisions. The music hurls itself against these walls and finally breaks through in measure 26 by landing on a major seventh (spelled like a minor fourteenth). Both instruments sustain a fermata on a whole note with a *decrescendo*. For the first time the rhythmic energy pauses and the violin reaches its highest pitch in the movement (D-flat7).

Example 5: Movement 1, mm. 1–4

Dramatic ♩ = 72-76

ff passionate and with flair,
like a cadenza

ffp *ffp* *sffz* *mf* *sffz*

RUMI SETTINGS

By Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc.

International Copyright Secured. All Rights Reserved.

Used by Permission.

After two attempts to restart the flow by the cello, the instruments find another major seventh in measure 29 and are able to continue, reaching the next line of poetry, “We have fallen into the place where everything is music.” The first poetic verses were active and declamatory; these lines are reflective and peaceful. The music becomes quiet and tender to convey the changed atmosphere of the poetry. The instruments descend from

their climax amid instructions such as *sul tasto*, sweetly, and graceful. The rhythm calms while retaining a memory of its journey (ex. m. 35 in the violin). The major seventh reappears in mm. 33, 35, 39, and 40, but more gently each time. The tempo slows and finally the instruments gain repose on a *pianissimo* open fifth.

The second movement focuses on the lines of poetry that describe strumming, flutes, and a harp that burns up. Thomas makes ample use of extended string techniques to convey the varied moods of this movement. The music quietly opens with a four-note chord constructed one note at a time. The cello begins with a single D and adds a B-flat on the second beat. On top of that, the violin adds two notes of its own. This gesture is repeated five times, each entrance gradually increasing in dynamic and register (Example 6). By the fourth entrance there is no rest between the chords. In the fifth iteration each instrument has a major seventh (G, F-sharp; B, A-sharp). Though each composite chord varies in its tonality and modality, the general motion is a chromatic ascent. The bass line

Example 6: Movement 2, mm. 1–6

Resonant arpeggio ♩ = 60

The musical score for Example 6, Movement 2, mm. 1–6, is presented in 3/4 time with a tempo of ♩ = 60. It features two staves: Treble and Bass. The Treble staff begins with the instruction *sul tasto* and *pp sempre*. The Bass staff begins with *pp sempre*. The score shows a series of chords and arpeggios across six measures. The first measure has a whole note chord in the treble and a half note in the bass. The second measure has a whole note chord in the treble and a half note in the bass. The third measure has a whole note chord in the treble and a half note in the bass. The fourth measure has a whole note chord in the treble and a half note in the bass. The fifth measure has a whole note chord in the treble and a half note in the bass. The sixth measure has a whole note chord in the treble and a half note in the bass. The dynamics are *pp sempre*, *p sempre*, and *mp sempre*. There are also markings for *ord.* and *al ord.*

RUMI SETTINGS

By Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc.

International Copyright Secured. All Rights Reserved.

Used by Permission.

in the cello is the most evident: D, E, F, G/F-sharp.³⁰ Thomas rearranged the order of the poem so the next section transitions to the flickering candle. She portrays the image of a spark from a piece of flint in measure 13 with a tritone *sforzandissimo* after a sustained *crescendo*. The order of the verses now relates the spark to the line, “and even if the whole world’s harp should burn up.” The spark gradually catches and grows, first into little crackling wisps of fire and then into larger flames. This image is elaborated upon beginning in measure 16 with the instruction, “prickly and a little insane.” The cello switches to rapid and rhythmically complex *pizzicato* while the violin trills *sul ponticello*, imitating the hiss of nascent flames. The instruments trade roles and both are instructed to quickly change from *pizzicato* to *arco*. There is often no rest when the change happens, necessitating great skill on the part of the players. Thomas even writes a parenthetical apology for the difficulty of the violin part in measure 31! The technical difficulty parallels the chaos of an out-of-control fire. The *pizzicato* is most challenging after the text about the harp burning in measure 34 (Example 7). The commotion is interrupted by a *ponticello* violin *tremolo*, soon taken up by the cello. This sizzling sound paints a picture of the fiery harp, though the image evaporates in measure 40. The violin and cello begin moving in rhythmic unison on soft chords reminiscent of the movement’s opening. Yet, these concluding harmonies contain only the violin’s pitches from the opening measures. For example, the first chord of the movement was B-flat/D in the cello and G/F-sharp in the violin. At the end, this is distilled to G and F-sharp. With the exception of the F4 in measure 43 (which is also the only note initially played

³⁰ The other chromatic lines occur between both instruments: 1) F-sharp, F, E, E/F, F-sharp; 2) B-flat, B, C, D-flat, B; 3) G, A-flat, A, G-sharp, A-sharp.

by the cello, but as F3), all of the notes appear in the same register as they did at the beginning, even though they are now sounded by both violin and cello. Whereas at the beginning the chords were built one note at a time, these ending chimes sound simultaneously. The “hidden instruments” again land on a major seventh before fading away.

Example 7: Movement 2, mm. 34–35

34 *and even if the whole world's harp should burn up,*

The musical score for Example 7, Movement 2, measures 34–35, is presented in two staves. The top staff is for the violin and the bottom staff is for the cello. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 34 with the instruction *and even if the whole world's harp should burn up,*. The violin part starts with a melodic line in measure 34, marked *arco* and *tr* (trill), and continues with a series of chords and melodic fragments in measure 35. The cello part starts with a melodic line in measure 34, marked *mp*, and continues with a series of chords and melodic fragments in measure 35, marked *pizz.* and *ff sempre*. The score includes various musical notations such as slurs, accents, and dynamic markings.

RUMI SETTINGS

By Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc.

International Copyright Secured. All Rights Reserved.

Used by Permission.

Emerging from the ashes of the previous movement’s fire, the third movement is a gorgeous song whose distinguishing feature is an omnipresent D6 drone. The instruments take turns holding the D, played as a natural harmonic by the violin and a false harmonic by the cello. The lyrical melody has an improvisatory quality that is enhanced by the enduring drone. Two lines of text at the top of the movement set the mood: “This singing art is sea foam. The graceful movements come from a pearl somewhere in the ocean floor.” These words combine with Thomas’ indications of *molto*

rubato sempre and *Suspended and graceful*. The cello's D emerges and gently swells to the violin's entrance. The melody begins with a five-note gesture. These notes are repeated with a different rhythm, and a sixth note is added to the sequence. The third iteration extends the melody to seven notes, the last of which elegantly leaps upward a major seventh with a continuing embellishment. The rhythm's fluidity and inconsistency puts the focus on the melodic notes themselves. Thomas' focus on pitches pays homage to the poetry's eastern origins. The free rhythm and drone reflect the water imagery and its eternity (Example 8).

Example 8: Movement 3, mm. 1–6

This singing art is sea foam. *The graceful movements come from a pearl somewhere in the ocean floor.*

Suspended and graceful
 ♩ = 52 *molto rubato sempre*
 (ord.) *mf sempre with dynamic nuance*

p *mp sempre*

elegant f sempre, with dynamic nuance

RUMI SETTINGS

By Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc.

International Copyright Secured. All Rights Reserved.

Used by Permission.

The next line of text appears in measure 16: “Poems reach up like spindrift and the edge of driftwood along the beach, wanting!” The music is repetitive and doesn’t actually change with the text as it did in the first two movements. However, the music reflects the incumbent poetry, as if the words were always there but chose their moment to surface. The melody’s upward leap of a fifth depicts the “reach up” and the “wanting.” The cumulative, improvisatory character of the melody may reflect the driftwood, incomplete and searching. The final text of the movement is foreshadowed by the linear (ex. m. 6) and vertical (ex. m. 2) recurrence of the major seventh: “They derive from a slow and powerful root that we can’t see.” The major seventh is the unseen root, formed when the violin drops to an E-flat5 beneath the cello’s D6 drone. After a brief *diminuendo* the instruments rise up and aggressively end the delicate movement with a *sforzandissimo*.

While Thomas explores the lower ranges of the violin and cello in the first two movements, the third movement focuses on the higher registers. The cello spends the entire movement on its upper two strings and most of its time on the A string.³¹ The violin is often on the E string and even when it drops below that, its notes are still higher than the cello’s open A string (A3). The poetry of the second movement was earthly. The text discussed rising into the atmosphere (therefore, having a terrestrial origin) and the world’s harp. Conversely, the poetry of the third movement seeks the ethereal (“graceful movements come from a pearl”) and divine (“a powerful root that we can’t see”). The invocation of spirituality beckons a higher register. Perhaps the celestial D6

³¹ The one exception to this statement is the C-sharp in measure 11. This note has to be played on the G string.

drone symbolizes the unseen yet omnipresent divine. The use of the drone is effective because string players can sustain notes interminably, without the need to breathe and halt the sound. If Thomas had chosen non-string instruments to evoke this poem the drone may not have been as compelling.

In the Composer’s Note at the beginning of the piece Thomas describes her passion for music that takes risks. “I like music that is alive and jumps off the page and out of the instrument as if **something big is at stake**” [bolding by composer]. She says that she favors the last three lines of Rumi’s poem most of all. Those final lines are the text of the fourth movement. The movement begins with a firm one-chord-per-word directive, “Stop the words now.” This declamation recalls the opening character of the poem (Example 9).

Example 9: Movement 4, mm. 1–2

The musical score for Example 9, Movement 4, mm. 1–2, is presented in two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The lyrics "Stop the words now." are written above the top staff. The music features a drone in the bass staff. Dynamics include *ff*, *f*, and *sfz*. There are accents and hairpins in the bass staff.

RUMI SETTINGS

By Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc.

International Copyright Secured. All Rights Reserved.

Used by Permission.

The rhythmic complexity of the first movement returns, but is tempered by the gestural style of the third movement. The music pushes against the edges of dynamic and registral possibility. There are rapid changes from *fortissimo* to *pianissimo* as well as fast *crescendi* that drive the music forward. The violin recalls the major seventh in vertical (m. 6) and linear (m. 7) incarnations while the cello fixates on a tritone for the first seven measures. Each instrument begins in a relatively confined register until measure 12. The cello ascends, motivating the violin to jump higher in the fight for prominence. Finally, a maximum spread of three and a half octaves is reached in measure 14. The violin insistently sustains a B6 and like a magnet, draws the cello up. Once the two are within an octave of each other, the violin slightly relaxes into a lyrical melody atop the cello's G-sharp drone (measure 17). The violin reprises the improvisatory character of the third movement in its melody. Whereas the third movement drone was shimmering and delicate, the cello's G-sharp in this movement is stubborn and continually intensifying. Amid flourishes the violin rises higher and higher until we are given the final two lines of poetry: "Open the window in the center of your chest and let the spirits fly in and out." Finally, the cello resolves down to G5 and the violin soars to D7, its highest note in the piece. The instruments have finally broken through the confining walls of the earlier movements. The twelfth is sustained *non diminuendo* for a powerful and extreme finish (Example 10).

Example 10: Movement 4, mm. 31–35

Open the window in the center of your chest and let the spirits fly in and out.

31 *molto rubato*

f

ff sempre

non dim.

RUMI SETTINGS

By Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc.

International Copyright Secured. All Rights Reserved.

Used by Permission.

“Where Everything is Music” by Rumi (ca. 1240)

[Movement 1]

Don't worry about savings these songs!
And if one of our instruments breaks,
It doesn't matter.

We have fallen into the place
where everything is music.

[Movement II]

The strumming and the flute notes
Rise into the atmosphere,
And even if the whole world's harp
Should burn up, there will still be
Hidden instruments playing.

So the candle flickers and goes out.
We have a piece of flint, and a spark.

[Movement III]

This singing art is sea foam.
The graceful movements come from a pearl
Somewhere on the ocean floor.

Poems reach up like spindrift and the edge
Of driftwood along the beach, wanting!

They derive
From a slow and powerful root
That we can't see.

[Movement IV]

Stop the words now.
Open the window in the center of your chest,
And let the spirits fly in and out.

-Coleman Barks, translator

RUMI SETTINGS

By Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc.

International Copyright Secured. All Rights Reserved.

Used by Permission.

Tout un monde lointain by Henri Dutilleux (1970)

Henri Dutilleux's *Tout un monde lointain* for cello and orchestra is a magnificent piece of music not commonly encountered through recordings, conversation, or study. Dutilleux wrote only two other non-orchestral pieces that highlight the cello: *3 Strophes Sur Le Nom De Sacher* for solo cello and the string quartet *Ainsi la nuit*. *Tout un monde lointain* was composed after a commission by Mstislav Rostropovich and the Orchestre de Paris. The title comes from Charles Baudelaire's volume of poetry *Les Fleurs du Mal* of 1857. Each of the movements is headed by a verse from the collection, though not all are from the same poem. The piece's title and the third movement's epigraph are from the same poem, "Her Hair," so I have included a translation of that poem as a sampling of Baudelaire's world. The poem is printed on page 50 and the relevant verses are bolded. In addition to the heading, each movement is given a one-word descriptive title. This style of quotation is different from *Rumi Settings* since the music exudes a general ambiance of the poetry rather than illustrating specific words. Dutilleux said that he did not consider this piece programmatic. Though he immersed himself in the atmosphere of Baudelaire's poetry and critical writings, the verses were added to the music after it was composed.³² Thus, this style of quotation is also unique because the music preceded the association with its text. Prior to *Tout un monde lointain*, Dutilleux was involved in a ballet project based on *Les Fleurs du Mal*. One reason this project did not develop further was an artistic difference between Dutilleux and the director. "I would have liked

³² Henri Dutilleux and Roger Nichols, "Progressive Growth. Henri Dutilleux in Conversation with Roger Nichols," *The Musical Times* 135, no. 1812 (1994): 87–90.

something more abstract, less anecdotal . . . For Baudelaire one had to keep a certain distance and not treat the scenes literally, precisely because of the danger of falsifying him by too narrative an approach.”³³

Another way in which *Tout un monde lointain* differs from *Rumi Settings* is in the language of use and origin. *Rumi Settings* is based on the English translation of a Persian poem. *Tout un monde lointain* was composed by a Frenchman using French poetry. Translation of poetry is highly subjective, as evidenced by these three renderings of a verse from “Le Poison,” which is an epigraph to the second movement.³⁴

1) “The poison which flows

From your eyes, from your green eyes,

Lakes where my soul trembles and sees its evil side...”

2) “The drug so strong

That you distil from your green eyes,

Lakes where I see my soul capsize

Head downwards”

³³ Claude Glayman. *Henri Dutilleux: Music – Mystery and Memory: Conversations with Claude Glayman*. Translated by Roger Nichols (Burlington: Ashgate Publishing Company, 2003), 63.

³⁴ In order, the translations are by William Aggeler, *The Flowers of Evil* (Fresno, CA: Academy Library Guild, 1954); Roy Campbell, *Poems of Baudelaire* (New York: Pantheon Books, 1952); Lewis Piaget Shanks, *Flowers of Evil* (New York: Ives Washburn, 1931), <http://fleurdumal.org/poem/144> (accessed on December 19, 2015).

- 3) “The poisoned well
of thy green eyes accurst;
tarns where I watch my trembling soul, reversed”

Many elements of poetry do not translate pleasingly due to the nature of the medium. Poetry is not a vehicle for communicating literally. Imagery, connotation, rhyme, alliteration, and meter are as important as denotation. The second and third translators in the above example clearly prioritized rhyme and meter. The first and third preserved the original three lines of verse (rather than four lines as in the second translation), while only the first translation kept Baudelaire’s ellipsis. The excerpted verse is from the third stanza of the poem. The first two stanzas discuss wine and opium respectively. The first and third translators use the word “poison” while the second uses “drug” to parallel wine and opium. “Poison” and “drug” have different connotations and thus reflect each translator’s interpretation of the poem’s subject matter. The only part of this verse the translators agree upon is “green eyes.” For a listener who does not speak or read French, comprehension is limited by the interpretations of translators. Additionally, when *Les Fleurs du Mal* was first published some of the poems were censored due to their scandalous content. Consequently, some translated editions do not include all of Baudelaire’s original poems. With these qualifications, here are translations for each movement’s epigraph³⁵:

³⁵ Translations by William Aggeler, *The Flowers of Evil* (Fresno, CA: Academy Library Guild, 1954), <http://fleursdumal.org/poem/124>; <http://fleursdumal.org/poem/144>;

Tout un monde lointain: A Whole Distant World

1- *Enigme*: Enigma

“And in that nature, symbolic and strange. . .”

2- *Regard*: Look, or Glance

“The poison that flows from your eyes, from your green eyes, lakes in which my soul trembles and sees its evil side. . .”

3- *Houles*: Swells

“Ebony sea, you hold a dazzling dream of rigging, of rowers, of pennons and masts. . .”

4- *Miroirs*: Mirrors

“Our two hearts will be two immense torches which will reflect their double light in our two souls, those twin mirrors.”

5- *Hymne*: Hymn

“Keep your dreams: Wise men do not have such beautiful ones as fools!”

The piece is structured in a five-movement arch form (fast-slow-fast-slow-fast). In spite of Dutilleux’s denial of overt programmaticism, the music’s form and atmosphere have parallels with the poetry’s vivid imagery. The first movement, *Enigme*, is constructed as a theme-and-variations. Three themes are presented, though the variations primarily center on the third theme. The movement opens mysteriously with the cello’s statement of the quartal theme, a series of rising fourths (perfect and augmented) followed by a rapid descent of chromatically embellished fourths (Example 11). The theme is repeated and extended further upward, with the cello savoring the top note

before the chromatic flourish plunges it back to the depths of its C string. Each entrance is punctuated by cymbals that are either rolled or sounded with a metal brush. This sparse and unusual texture exemplifies Dutilleux's skillful orchestration. The strange juxtaposition of cello and cymbals combined with the cello's improvisational style is supported by Dutilleux's choice of accompanying text.

Example 11: Movement 1, measure 1

Très libre et flexible (♩ = 60 environ)

VIOLONCELLE SOLO

CYMBALE CLOUTÉE (Bag. de Timb.)

CAISSE CLAIRE (avec timbre et balai métallique)

TOUT UN MONDE LOINTAIN

By Henri Dutilleux

Copyright © 1974 by Alphonse Leduc

International Copyright Secured. All Rights Reserved.

Used by Permission.

The continued variations on the quartal theme expand the cello's timbre by including *pizzicato* gestures. The orchestration gains color with the addition of the second theme, a sustained, chromatic cluster harmony in the strings. The four-note cluster spanning a major third is developed in its second entrance to eleven notes covering a thirteenth. As the cello ascends near the brink of its melodic range, the second theme expands to an eighteenth and finally to over five octaves at rehearsal 4. When the dissonance of eleven chromatic tones is spread out over this distance, the ear does not perceive the same

discordant effect that would result if the range was within a single octave. Rather, Dutilleux creates a beautiful, otherworldly foundation upon which the solo cello can sing. As the cello descends from its heights the violins and cellos gradually drop out, thinning the orchestra's texture so it will not compete with the solo cello's lower registers. The last section before the introduction of the third theme is a double-stop melody that foreshadows the opening of the third movement. Though the foreshadowing technique has been used by composers before Dutilleux, its origin is as a literary device. This is the first example in *Tout un monde lointain* of an overlap between musical and literary practice.

At rehearsal 5, it becomes evident that the preceding music was a rhapsodic introduction to the main body of the movement. The retrospective comprehension of form is another commonality between *Tout un monde lointain* and literature. At this point the music falls into a fast, metered section to contrast with the free style of the introduction. The third theme emerges in little chunks punctuated by percussion and harp outbursts. When the first full statement is presented *pizzicato* right before rehearsal 7, we hear that the theme is a twelve-tone row (C, F-sharp, A-flat, G, E-flat, E, B, A-sharp, D, C-sharp, F, A). Though Dutilleux uses this dodecaphonic technique, he does not abide by all the rules of Schoenberg's system. Dutilleux did not accept the serial idea of pitch equalization. "You can find traces of the technique in my music, but of course I've used it in a quite different way, not at all rigorously. . . In my opinion, one can't consider all the notes of the chromatic scale as being equal, because we are all still . . . the inheritors

of a tradition.”³⁶ The series of variations that follows occasionally alters the order of the first three notes of the row. The low C is often repeated after a statement even if that note already appeared. This helps emphasize the C-F# axis that started the row, was referenced in the quartal theme, and continues throughout the piece. Perhaps this tritone is the enigma referenced by the movement’s title.

The second movement, *Regard*, is headed with the verse from “Le Poison” discussed above. This was one of the censored poems when *Les Fleurs du Mal* was first published. The movement connects *attacca* from the first with the solo cello sustaining an unaccompanied A5. The cello’s melody drips down the octave by half steps and major thirds. In the second measure the basses and harp comment with a syncopated tritone before the cello resumes its eerie soprano melody. The cello ultimately spends most of the movement in its extreme high register (Example 12). The climax reaches beyond the end of the fingerboard to a stratospheric A6 at rehearsal 37. Such an extended stay at the top of its register is unusual in cello concerto writing. Dutilleux writes beautifully, deliberately seeking an unusual timbre for this movement. The poetry seems appropriate for the music and the title, which shares eye imagery with the verse.

The movement ends with a reprise of the cello’s quartal theme, but with one crucial difference. Rather than an F-sharp, which creates a fourth with the preceding C-sharp and subsequent B, Dutilleux writes a G. This enigmatic alteration is later understood to foreshadow the fifth movement’s gravitation toward a G. The pull is evidenced in the three-note cell F-sharp, G, A-flat that concludes the concerto. The modified quartal

³⁶ Henri Dutilleux and Roger Nichols, “Progressive Growth. Henri Dutilleux in Conversation with Roger Nichols,” *The Musical Times* 135, no. 1812 (1994): 87–90.

theme leads into the orchestra's development of its cluster harmony. The chords swell in register and volume until they have overtaken the solo cello with a terrifyingly powerful G-sharp to D tritone.

Example 12: Movement 2, mm. 1–3

The image shows a musical score for two instruments: HARPE (Harp) and ELLE SOLO (Cello Solo). The Harpe part is written on a grand staff with a treble clef and a 2/8 time signature. It contains three measures, with the second measure marked 'Solo (col Cb.)'. The Cello Solo part is written on a single staff with a treble clef and a 12/8 time signature. It begins with a 'p sostenuto' marking and contains three measures. The key signature has one sharp (F#).

TOUT UN MONDE LOINTAIN

By Henri Dutilleux

Copyright © 1974 by Alphonse Leduc

International Copyright Secured. All Rights Reserved.

Used by Permission.

The cello launches into the third movement, *Houles*, with large gestures of rolled chords and melodic double stops (Example 13). As mentioned above, this opening was foreshadowed in the first movement, one half step lower. The movement also features many rapid runs that land on long melodic notes. These figures, as well as the rolled chords, create surges that propel the music forward. The verses Dutilleux chose for this movement are strongly evocative. The poem centers on a description of a woman's long, black hair, which has captivated the writer. The music's gushing outbursts parallel the man's passionate intoxication as he compares her hair to the ocean, an oasis, and an aromatic forest. Dutilleux takes advantage of the cello's timbral palette to match the richness of the poetry. In addition to the aforementioned techniques, Dutilleux

incorporates *col legno*, strummed *pizzicato*, left hand *pizzicato*, ricochet bowing, false harmonics, and *glissando*.

Example 13: Movement 3, mm. 1–2



TOUT UN MONDE LOINTAIN

By Henri Dutilleux

Copyright © 1974 by Alphonse Leduc

International Copyright Secured. All Rights Reserved.

Used by Permission.

The title of the fourth movement, *Miroirs*, is the only one excerpted from its own epigraph. Though Dutilleux denied the literal depiction of Baudelaire's verses in this concerto, the fourth movement contains musical devices that emulate the title. For example, the harp's bass notes in the first five measures are a palindrome: A-flat, E-flat, B, E-flat, A-flat (Example 14). Even when they are not perfect mirror images, the cello's melodic lines often end with the same two notes with which they began in reverse order. The marimba has a prominent role in this movement. While the cello has *legato* singing lines, the marimba's melodies are *staccato* and choppy. A close look at the marimba's statements reveals a double mirror. Some gestures are reflected horizontally like a palindrome and others are reflected vertically across a pitch axis. The images are rarely literal duplicates, often using F-sharp and G interchangeably (Example 14). This

equalization of F-sharp and G references the quartal theme's enigmatic shift between these same notes. By slightly altering the accuracy of the reflection, Dutilleux reveals the different perspectives of each mirror. The cello line after rehearsal 64 is an augmented foreshadowing of the figure that concludes the concerto (Example 15). The fourth movement ends with an orchestral reprise of the chord progression that preceded the third movement. Rather than fade and allow the cello to take over as it did the first time, the orchestra crescendos through its climactic tritone to land on the C-sharp that launches the fifth movement.

Example 14: Movement 4, mm. 1–3

The musical score for Example 14, Movement 4, mm. 1–3, is presented in two systems. The first system features the upper strings (Violins I and II) and the lower strings (Violas and Cellos/Double Basses). The second system features the woodwinds (Bassoon) and the Marimba. Dynamics include *mf*, *p*, *sempre ppp*, and *f*. Performance instructions include *Solo (col Marimba)* and *(bag. dures)*.

TOUT UN MONDE LOINTAIN

By Henri Dutilleux

Copyright © 1974 by Alphonse Leduc

International Copyright Secured. All Rights Reserved.

Used by Permission.

New ideas introduced in the fifth movement include an intense lyrical passage in 7/8 at rehearsal 75 (Example 16) and an aggressive *pizzicato* section at rehearsal 84 (Example 17). The *pizzicati* are almost exclusively double stopped and are to be played vigorously with left and right hands. Perhaps the drama and fervor of the movement are what compelled Dutilleux to choose an epigraph regarding the beauty of foolish dreams.

Example 16: Movement 5, mm. 51–53



TOUT UN MONDE LOINTAIN

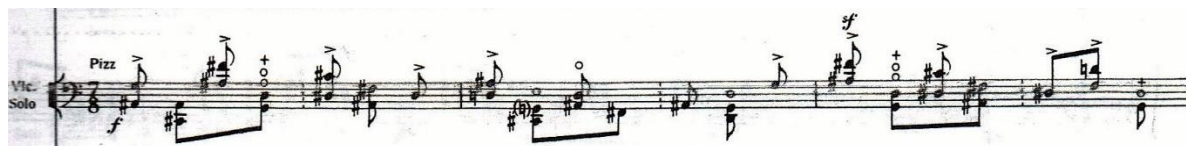
By Henri Dutilleux

Copyright © 1974 by Alphonse Leduc

International Copyright Secured. All Rights Reserved.

Used by Permission.

Example 17: Movement 5, mm. 95–97



TOUT UN MONDE LOINTAIN

By Henri Dutilleux

Copyright © 1974 by Alphonse Leduc

International Copyright Secured. All Rights Reserved.

Used by Permission.

Flowers of Evil
By Charles Baudelaire

“Her Hair”

O fleece, which covers her neck like wool!
O curls! O perfume heavy with nonchalance!
Ecstasy! Tonight, in order to people this dark alcove
With the memories sleeping in this hair,
I want to shake it in the air like a handkerchief!

Languorous Asia and burning Africa,
A whole distant world, absent, almost defunct,
Lives in your depths, O aromatic forest!
As other spirits sail on music,
Mine, O my love, swims on your perfume.

I will go there where the tree and man, full of sap,
Swoon for a long time under the ardor of the climate;
Strong tresses, be the ocean swell which carries me off!
You contain, O sea of ebony, a dazzling dream
Of sails and rowers of flames and masts:

A resounding port where my soul can drink
In long draughts perfume, sound and color;
Where ships, gliding in the gold and mixed shades,
Open their vast arms to embrace the glory
Of a pure sky where eternal heat quivers.

I shall plunge my head in love with intoxication
Into that black ocean where she is enclosed;
And my subtle spirit which the rolling surface caresses
Will be able to find you again, O fertile idleness!
Infinite rockings of my embalmed leisure!

Blue hair, tent of stretched darkness,
You give me back the blue of the huge round sky;
On the downy edges of your twisted locks
My ardor grows drunk on the mingled smells
Of coconut oil, of musk and tar.

For a long time! forever! my hand in your heavy mane
Will sow rubies, pearls and sapphires,
So that you will never be deaf to my desire!
Are you not the oasis where I dream, and the gourd
From which I draw in long draughts the wine of memory?

-translation by Wallace Fowlie³⁷

³⁷ Charles Baudelaire, *Flowers of Evil and other works*. Translated by Wallace Fowlie (New York: Dover Publications, 1992), 43–45.

Folk song

Unlocked by Judith Weir (1999)

British composer Judith Weir wrote *Unlocked* for cellist Ulrich Heinen in 1999. The piece's five movements were inspired by American folksongs recorded by John and Alan Lomax in the 1930s. The collection is part of the American Folklife Center in the Library of Congress and includes over 10,000 sound recordings from "farms, prisons, and rural communities . . . [of] work songs, reels, ballads, and blues."³⁸ The collection is currently curated by folk-life specialist Todd Harvey. In addition to the recordings of folk singers, the Lomaxes recorded famous artists such as Muddy Waters and Jelly Roll Morton. Field research was carried on through several generations of Lomaxes and expanded beyond their family as the amount of material grew. In collaboration with Ruth Crawford Seeger, John and Alan Lomax published several anthologies of the songs they recorded. The lyrics were written down and paired with musical transcriptions done by Mrs. Seeger. Regardless of the singer's range, Mrs. Seeger notated all of her transcriptions in treble clef and in keys with few accidentals. The goal was to convey the style while keeping the songs accessible to amateurs. Each entry begins with a brief description of the singer or song, and the location and year when the song was recorded. The Lomaxes called these singers "storytellers" because the songs reflect their experiences, rather than serve as an escape from reality. "[The American singer's] songs have been strongly rooted in his life and have functioned there as enzymes to assist in the

³⁸ <http://www.loc.gov/folklife/lomax/> (accessed on December 29, 2015).

digestion of hardship, solitude, violence, hunger, and the honest comradeship of democracy.”³⁹ These books were intended to serve as a resource for the general public to learn its own history and continue to sing its country’s songs.

Weir’s suite for solo cello is based on five of these songs, sung primarily by southern black prisoners. No text is provided in the score, but each movement has a title and a brief summary of the song’s origins. The songs share the theme of a desire for freedom. Some of the singers long for freedom from prison, while others seek freedom from racial biases. Early twentieth-century southern prisons were tragically corrupt institutions. Black Americans were arrested in disproportionately high numbers and treated very harshly relative to their alleged infractions. One young man arrested for vagrancy was sentenced to an indeterminate term in a coal mine as part of Alabama’s notorious program of using convicts for physical labor. The young man soon died of tuberculosis.⁴⁰ “In the early decades of the 20th century, tens of thousands of convicts — most of them, like Mr. Cottenham, indigent black men — were snared in a largely forgotten justice system rooted in racism and nurtured by economic expedience.”⁴¹ In light of these inhumane conditions, it is no surprise that inmates turned to music for solace as they dreamed of the prison doors being unlocked. The lyrics to each song, as notated in the

³⁹ John A. and Alan Lomax. Music edited by Ruth Crawford Seeger, *Our Singing Country: Folk Songs and Ballads* (Mineola, NY: Dover Publications, Inc., 2000), xxv.

⁴⁰ Other common causes of prisoner deaths included murder (by fellow convict or the foreman), asphyxiation, pneumonia, appendicitis, severe burns, and paralysis.

⁴¹ Douglas A. Blackmon, "Hard Time: From Alabama's Past, Capitalism and Racism in a Cruel Partnership — Till 1928, Companies `Leased' Convicts, most of them Black and Many Doomed — Sent to the Mines for `Gaming'." *Wall Street Journal*, Jul 16, 2001, Eastern Edition, <http://search.proquest.com/docview/398877309?accountid=9676> (accessed on January 6, 2016).

Lomaxes' anthology, are provided after the discussion of each movement. Here are the composer's descriptions of each movement as printed in the score's program note:

No. 1 (Make Me A Garment) was sung by a prisoner in Florida who was found by the Lomaxes in the tuberculosis ward and could only whisper his song.

No. 2 (No Justice) is from Georgia (original title 'Oh we don't get no justice in Atlanta').

No. 3 (The Wind Blow East) comes from the Bahamas – it represents the prisoner's dream of a better life.

No. 4 (The Keys To The Prison) is based on an original song sung by a 15-year old (Cajun) girl in French. In the song, a boy in prison sings to his mother, 'Hey mom, I've got the keys to the prison and I'm going to escape.' She says 'How come, when the warders have the keys hanging round their necks?' and so it goes on. The piece I've composed around it is very fast and agile, and I think of it as the prisoner's fantasy that the prison doors are suddenly wide open, and the guards have all gone.

No. 5 (Trouble, Trouble) is a transcription/arrangement of a blues sung by a man in Alabama.⁴²

The first fantasia, *Make Me A Garment*, was sung by Roscoe McLean and centers around the pitch E2. E2 starts and ends the movement and each improvisatory phrase ultimately finds its way down to this pitch. The modality alternates between major and minor with blue notes (flatted fifths) sprinkled in. The theme is repeated and various aspects are embellished as the song continues (Example 18). For example, the low E is elaborated in measure 14 with a trill figure between E2 and D2 that lands on the lower pitch before resolving upward. In measure 22, the same E is fleshed out with chromatic triplets on E, D-sharp, and D-natural.

The movement gains rhythmic complexity as it progresses from its initial duple and

⁴² Judith Weir, *Unlocked*. Special Order Edition (Hal Leonard Corporation, 1999), ii.

triple divisions. As the music develops, the rhythms are elaborated to include quintuplets, septuplets, and seven over two. Though the increasing intricacies of rhythm are developmentally important, the improvisatory nature of folk songs is also worth noting. Folk songs are part of an oral tradition that can be difficult to notate. Folk phrases do not always conform to regular meters and certain inflections look more

Example 18: Movement 1, mm. 1–6

UNLOCKED

By Judith Weir

Copyright © 2003 by Chester Music

International Copyright Secured. All Rights Reserved.

Used by Permission.

complicated on the page than they sound. As the movement becomes more melismatic, it retains the freedom and mood of a blues tune. There are no notated rests until measure 39, yet a singer clearly would have to breathe long before this point. I do not believe Weir omitted rests because she wanted the cello to sound continually. I think she wanted to leave the phrasing and pauses to the discretion and creativity of each performer. Performances of this movement often vary widely in their interpretations as cellists make

decisions about breath marks and how to group similar patterns.

“Make me a garment” is sung very freely with embellishing “oohs” added after each iteration of “Mamma, Mamma.” The singer patiently breathes when he needs to, creating an extempore-sounding lament. While Mr. McLean’s tuberculosis probably lengthened the breaths, they only enhance his sorrow. His stylistic choices should inform the cellist’s interpretation of this movement.

“Make me a garment”

Mamma, Mamma, make me a garment,
And make it long, white, and narrow.

Mamma, Mamma, look on my pillow
and you will find some money.

Get along, boys, and gather ’round me,
Come pay my fine, come and get me.

My true love died the other day,
I believe I’ll die tomorrow.⁴³

While *Make Me A Garment* inhabits the world of standard techniques, *No Justice* explores extended cello sounds. The movement begins with a series of notes, above which are a symbol created by Weir indicating “finger resonance.” The effect is created, in Weir’s words, by bringing “the left hand fingers down hard on the strings, so that they hit the fingerboard. Don’t bow or pluck.” The resultant sound is percussive while retaining pitch (Example 19). This technique does not leave room for much, if any, dynamic variation.

⁴³ John A. and Alan Lomax. Music edited by Ruth Crawford Seeger, *Our Singing Country: Folk Songs and Ballads* (Mineola, NY: Dover Publications, Inc., 2000), 359.

Example 19: Movement 2, mm. 1–5

⊕ "FINGER RESONANCE": Bring the left hand fingers down hard on the strings, so that they hit the fingerboard. Don't bow or pluck.

1 176 [l.h.] ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ ⊕ [r.h.] pizz. mp mf mp

* Allow open string to resonate

UNLOCKED

By Judith Weir

Thus, it is an effective technique for this solo suite but the pitch would hardly be audible if paired with other instruments. Each finger resonant phrase is punctuated by two *pizzicati* until the plucking takes over in measure 25. The plucked phrases are interrupted by a fingerboard slam, which Weir describes as “Left hand fingers flat. Slammed down over all four strings over fingerboard; and then lifted immediately.” This technique is more resonant and percussive still than the finger resonance, which was used primarily for stopped notes instead of open strings.

The accumulation of volume through increasingly loud techniques continues in measure 49. These phrases are played *arco battuto* (the strings are tapped with the hair of the bow) and are joltingly interrupted with scratch tones (intense pressure on the strings that produces a scratch instead of a pitch) in measure 52. Less frequent and more shocking are the foot stamps (mm. 68, 96, and 146) which Weir requests be done with both feet. The growth persists in measure 76 when the phrases are bowed *col legno tratto sul ponticello* (bowed on the wood side of the bow near the bridge). It is not until

measure 105 that the bow is used in a standard manner. This climactic section features tritone tremolos that glissando upward chromatically as they crescendo. Once the figure reaches a *fortissimo* dynamic, the steady rise becomes a series of impulsive lurches up to indeterminate pitches and back down. The seasick gestures culminate in measure 127 with *fortississimo* triple stop tremolos, which eventually burn themselves out as they descend in register.

After this climactic section the music retreats through *arco battuto* and ricochet before returning to finger resonance in measure 156. There is a fermata over the bar line before measure 156 to give the cellist time to lay down the bow in preparation for the final extended technique. The ending finger resonances are now juxtaposed with right hand finger taps on the cello body. Some composers provide a diagram showing exactly where on the cello body they want a performer to tap. Weir leaves this choice up to the performer. The amount of resonance produced by this technique depends on where the cellist taps the body (Example 20).

The source recording that inspired this movement is purely vocal. The singer does not create the percussive effects that are produced by the cello. The repetition and strange calmness of the text characterizes the singer's acceptance of bleak circumstances. This is a song that presents facts about life in Atlanta without protesting their unfairness. Even the source recording's citation of the singer's name implies acknowledged obscurity: "unidentified Negro convict." Considering the title of this movement and the theme of the suite, Weir may have used an arch of extended techniques to convey a futile pursuit of justice. The voice begins muffled and quiet, as depicted by the finger

resonance. Momentum and volume grow until the climactic moment, but it is a vain effort. At this realization, the fervor recedes until only the echo of the finger taps remains. As a modern listener it is difficult to hear this prisoner, perhaps wrongly convicted, sing of blatant bigotry as if it is normal. Devoid of accusation or condemnation, the song seems to exist because musical expression offered this convict an outlet in an irrational world.

Example 20: Movement 2, mm. 159–160



UNLOCKED
By Judith Weir

“We don’t get no justice in Atlanta”

Oh, we don’t get no justice here in Atlanta,
 Oh, we don’t get no justice here in Atlanta,
 For if you say the law ain’t right,
 In the jail you’ll spend the night,
 We don’t get no justice here in Atlanta.
 Oh, if you say the judge ain’t right,
 In the jail you’ll spend the night,
 We don’t get no justice here in Atlanta,
 Oh, we don’t get no justice here in Atlanta.
 If you say a judge ain’t right,
 In the gang you’ll stay all night,
 You don’t get no justice here in Atlanta.⁴⁴

⁴⁴ John A. and Alan Lomax. Music edited by Ruth Crawford Seeger, *Our Singing Country: Folk Songs and Ballads* (Mineola, NY: Dover Publications, Inc., 2000), 314.

The placid lyricism of *The Wind Blow East* contrasts with the percussive preceding movement. The instruction “dreamy and faint” heads this F major movement, played *con sordino* in the cello’s middle register. Though beautiful, the movement is extremely repetitive. Other than a brief hint of D minor in measure 11, the first 19 measures of the movement repeat the same four or five-bar idea (Example 21). (Slight embellishment causes the length of the phrase to vary). In measure 20, the once-scalar quintuple figure uses leaps to get from F3 to C4. Gentle *pizzicati* are introduced in this measure as well. The quintuple figure develops into a descent from F4 to C4 in measure 29 before becoming a series of sixteenth-note triplets in measure 31 (Example 22). Although rhythmically and structurally these developments seem to indicate an approaching climax, the music remains delicate and soft. The opening material returns at measure 41 and is repeated twice with slight variation before settling on a concluding fourth.

Example 21: Movement 3, mm. 1–3

UNLOCKED
By Judith Weir

Before I read the lyrics, I thought this was a song in which the wind never howled and the prisoner never woke from his dream of a better life. However, according to the Lomaxes’ anthology, this song was sung by a group of Bahamian men and women, not a

prisoner as implied by Weir’s program note. The note in the score says the song “represents the prisoner’s dream of a better life.”⁴⁵ Weir seems to have deliberately separated the song from its textual setting to better fit in *Unlocked*’s prison theme. The other four songs are literal, this one is symbolic. I have provided the original words for the reader’s reference. The text describes a hurricane that blazes through the islands. Over the course of the storm, three sloops (single-mast sailboats) are deposited in the town.

Example 22: Movement 3, mm. 29–31



UNLOCKED
By Judith Weir

“The Wind Blow East”

Oh, the wind blow east
The wind blow west,
The wind blow the *Sunshine*
Right down in town.

Chorus

Oh, the wind blow the *China*
Right down in town,
Oh, the wind blow the *China*
Right down in town.

⁴⁵ Judith Weir, *Unlocked*. Special Order Edition: Hal Leonard Corporation, 1999.

Oh, the wind blow east
 The wind blow west,
 The wind blow the *Settin' Star*
 Right down in town.

Alternate Chorus

Oh, the wind blow the *Sunshine*
 Right down in town.
 Oh, the wind blow the *Sunshine*
 Right down in town.⁴⁶

According to the program notes, *The Keys to the Prison* is the only song of the five sung by and about a child. The register used in this movement is much higher than the other four. The cello spends most of its time on the A string to effectively illustrate the age difference of this singer. The middle and lower cello registers used in the other movements align with those of the mostly male adults who sing the original songs. Weir's note says the boy in the song found the keys and is going to escape from the prison. The rapid, *spiccato* sixteenth notes depict youthful zeal and joy that the prison doors are finally open. The movement has playful triplets (mm. 4, 9, 19, etc.) and octave jumps (mm. 16–18) which may evoke the prisoner peeking around corners and getting excited by the absence of jailers. He seems to say, "Nope, no guards here!" Since this song is a fantasy, the chromatic scales of mm. 16–18, 21–23, 25–27, and 29–30 sound like the prisoner showing off his freedom, as if each scale is a cartwheel down the once oppressive hallways (Example 23). The sixteenth notes become double stops in measure 31 and reach a *fortissimo* dynamic by measure 36. The development of these figures suggests the prisoner's burgeoning confidence. In measure 46, the sixteenth notes yield

⁴⁶ John A. and Alan Lomax. Music edited by Ruth Crawford Seeger, *Our Singing Country: Folk Songs and Ballads* (Mineola, NY: Dover Publications, Inc., 2000), 81.

to a *poco meno mosso* that consists entirely of false harmonics. These produce a more distant sound, as if the prisoner is moving further away from his cell. I imagine he is whistling as he strolls off into the sunset. The music ends somewhat arbitrarily when he vanishes over the horizon.

Weir's *The Keys to the Prison* is the only transcription of the five that could not be easily sung syllabically. Repeated sixteenth notes at a rapid tempo are not a vocal idiom. This is an example of how Weir made a transcription decision based on how the cello communicates. Fast sixteenth notes on the same pitch create a sense of urgency without being difficult for the cellist to perform. A singer can achieve a similar earnestness by pairing a slower rhythm with clear diction. Thus, Weir maintained the appropriate atmosphere with a language effective for the cello.

Example 23: Movement 4, mm. 16–18



UNLOCKED
By Judith Weir

As idealistic as this fantasy seems, the original song lyrics tell a different story. Beginning in the third stanza, the mood shifts from fantasy to a dismal discussion of the prisoner's pending execution by hanging. The boy speaks of the awfulness of knowing he will die soon and yet, cannot take any preventative action. In the heartbreaking final stanza, the boy tells his mother that she must be the one who takes down his body when

he is dead. Though the song is strophic (uses the same music even when the situation turns tragic), Weir's program note indicates a focus on the mood of the first two stanzas.

"The Keys of the Jail"

The Boy:

Mama, they're gonna give me
The keys to this jail, yes, the
Keys to this old jailhouse.

His Mother:

What do you mean, give you
The keys to this old jail, when
The turnkeys have got them
Hung around their necks, yes,
Right around their necks.

The Boy:

Mama, I mean they're coming
To get me about nine this evening, yes,
And they're gonna hang me, about ten tonight,
I mean, about ten tonight.

Mama, what makes me so damn sorry,
Is to know so far ahead of time, yes,
So awful far ahead of time,
That I'm gonna die.

(Look at his old father,
He's down on his knees,
Tearing out his old gray locks,
Yes, tearing them out.)

His Father:

Look here, now, how in the
World could I leave you when
You were going off to that big
Old prison pen!

The Boy:

Dear papa, what did you want
 Me to do when those police were
 Standing all around, with their
 Rifles in their hands, yes, with
 Their rifles in their hands?

Mama, what makes me so damn sorry,
 Is to know so far ahead of time, yes,
 So awful far ahead of time,
 That I'm gonna die.

Mama, they're gonna come and
 Get me about nine this evening, yes,
 And hang me, about ten tonight,
 I mean just about ten tonight.

Dear mama, it's gotta be you
 Who takes me down, yes, I mean,
 Takes my body down, with my
 Pretty light bay horse, and my
 Pretty black carriage, with those
 Four red wheels, I mean, with those
 Four red wheels.⁴⁷

The Keys to the Prison and *The Wind Blow East* are the two dream/fantasy movements of the suite. Both imply F major but the key is represented differently in each movement. *The Wind Blow East* communicates F major with its harmonies and cadences. *The Keys to the Prison* is constructed mostly of F major and C major arpeggios and repeated pitches. In spite of the tonic-dominant relation, there are no obvious cadences to confirm the tonality. The first and last harmonies of the body of the movement (excluding the false harmonic section) are in F major. Although the

⁴⁷ John A. and Alan Lomax. Music edited by Ruth Crawford Seeger, *Our Singing Country: Folk Songs and Ballads* (Mineola, NY: Dover Publications, Inc., 2000), 192–193.

movement does not follow traditional means to convey a key, the overall impression is a bright F major.

The final movement is a transcription of a blues song called *Trouble, trouble*. By beginning and ending with blues songs, Weir creates symmetry in her suite. The movements are also related by the register used and the lack of extended techniques. While *Make Me A Garment* was based on E, *Trouble, trouble* is in C minor. After a three-bar introduction, the movement begins with a 12-bar phrase (Example 24), though it does not follow the conventional blues progression.⁴⁸ Also, the bars are not all the same meter – there is a mixture of 4/4, 3/4, and 5/4. Each phrase is prefaced with three or more *tremolo* and *sul tasto* double stops, with the latter marking logical places to breathe. The four chords that open the movement set up the key of C, though the modality is not revealed until the fourth measure. The next *tremolo* chords appear in measure 16 without the resolution to the C. The third phrase begins in measure 27 and intensifies the harmony by landing on a tritone B-F. The fourth set of chords takes the dissonance further by reaching a minor second in measure 45. Finally, the movement concludes with the same four harmonies with which it opened.

⁴⁸ A typical 12-bar blues consists of three four-bar phrases following the harmonic sequence: I, IV, I, V, I. Barry Kernfeld and Allan F. Moore. "Blues progression." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/41276> (accessed February 3, 2016).

Example 24: Movement 5, mm. 1-12

♩ 96

1 *p* trem. *sul tasto* *mp* *p* *pp* *f* : *espressivo* *nat*

5 *mf* *p* *mf* *sul tasto* *nat.*

9 *f* *mf* *p* *sul tasto*

UNLOCKED

By Judith Weir

“Trouble, trouble”

Trouble, trouble, I had them all my day,
 Trouble, trouble, trouble, had them all my day,
 Well, it seem like trouble go’n’ let me to my grave.

Giddap over dere, Spot; come here Hattie!
*Whoa dere! Giddap dere! Pow!**

Well, I’m gwine back South, Mamma, where de weather suit my clothes,
 Well, I’m go’n back South, babe, where de weather suit my clothes,
 Well, I’m gonna lay out on dat green grass – an’ look up at de sky.

Gee over dere, Pokey. Come ‘ere now, Spot,
Jes’ look at you!

Well, so many a day, Mamma, laid in my cell an’ moan,
 Well, so many a day, Lawd, laid in my cell an’ moan,
 Well, I’m thinkin’ about my baby, Lawd, an’ yo’ happy home.

What I told you over dere, ol’ mule? Git up over dere,
An’ give me a pull now, Spotlight, you an’ ol’ Hattie!
 Well, Mamma, Mamma, here an’ listen to my second mind,
 Hey, hey, Mamma, listen to my second mind,
 Well, I don’t b’lieve I’d ’a’ been here, wringin’ my hand an’ cryin’.

Whoa dere!

*imitation of the sound of a popping whip lash.⁴⁹

⁴⁹ John A. and Alan Lomax. Music edited by Ruth Crawford Seeger, *Our Singing Country: Folk Songs and Ballads* (Mineola, NY: Dover Publications, Inc., 2000), 354.

Chapter 4 Signature

The signature technique does not use poetry but rather, the name of the composer, dedicatee, or other referent. Historically, this technique was practiced by J.S. Bach, Brahms, and Schumann among others to insert their names or other coded messages. Jan Swafford has referred to this practice as “musical cabal.”⁵⁰ The signature method provides a unique opportunity to literally convey words when the audience understands the language. For example, Dmitri Shostakovich used the pitches D, E-flat, C, B to spell an abbreviation of his name (DSCH; S = E-flat and H = B-natural). Once a musician learns these intervals the signature is readily apparent. Performers can help non-musicians understand the signature with program notes or, more helpfully, a pre-performance demonstration.

There are many ways for composers to use the signature method. First, the composer may insert a signature covertly where only a few may take notice. In this case the signature is not a theme but a type of musical message for connoisseurs. The composer does not mention the signature in the score or program notes in these cases. An example of this type of secret signature can be found in the C minor piano quartet of Johannes Brahms. The first movement opens with a C minor version of Robert Schumann’s “Clara” theme.⁵¹ This theme would not be perceived without an in-depth knowledge of

⁵⁰ Jan Swafford, *Johannes Brahms: A Biography* (Alfred A. Knopf, Inc.: New York, 1997), 124.

⁵¹ Jan Swafford, *Johannes Brahms: A Biography* (Alfred A. Knopf, Inc.: New York, 1997), 123. Originally in the key of A, the “Clara” theme outlines her name C-l-A-r-A with the passing tone B for l and G-sharp for r. In the C minor piano quartet, Brahms transposes this theme to E-flat-D-C-B-C.

Brahms' life and works. Alternately, the composer may use a signature as the main theme around which a piece is structured. This chapter will examine how two composers use the same signature as their theme.

Sacher Variation by Witold Lutoslawski (1975)

Swiss conductor Paul Sacher (1906–1999) was a well-known champion of modern music. With over 200 commissions to his credit, he is responsible for the creation of a large body of twentieth-century music.⁵² To honor this musical titan on his seventieth birthday, cellist Mstislav Rostropovich commissioned twelve composers to write pieces in his honor.⁵³ The resultant works are all based on the musical realization of Sacher's name: eS-A-C-H-E-Re. In German, E-flat is spelled "Es" and B-natural is spelled with an "H." The solfège "Re" (in the fixed Do system, Re = D) stands in for the "R." Rostropovich's original idea was for Benjamin Britten to write a theme and each of the other composers write a variation. The elderly Britten was able to write a brief theme (less than one minute long) that became one of his final compositions. However, the project so inspired the rest of the group that each wrote a stand-alone piece. Pierre Boulez took the idea even further by writing a piece for solo cello plus an orchestra of six

⁵² Charles Barber and José A. Bowen. "Sacher, Paul." *Grove Music Online*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/24255> (accessed January 10, 2016).

⁵³ The twelve composers were Conrad Beck, Luciano Berio, Pierre Boulez, Benjamin Britten, Henri Dutilleul, Wolfgang Fortner, Alberto Ginastera, Cristóbal Halffter, Hans Werner Henze, Heinz Holliger, Klaus Huber, and Witold Lutosławski.

celli. Some of the pieces, such as Boulez's *Messagesquise* and Dutilleux's *Trois Strophes sur le nom de Sacher*, have entered the standard repertoire while others are only played on recitals that present the whole Sacher cycle.

Lutoslawski presents the pitches of the "Sacher" theme with gradually increasing frequency (E-flat, then A-C, then B-E-D), with all the notes falling in the same register. Between each note of the theme are improvisatory figures on the pitches not included in the "Sacher" theme: F, F-sharp, G, A-flat, B-flat, and D-flat. The episodic writing includes quarter tones that surround the non-Sacher pitches. Lutoslawski used a similar technique in his *Concerto for Cello and Orchestra* of 1970.⁵⁴ The melismatic figures between each theme note do not detract from the comprehension of the name. This contrasts with Boulez's presentation of the "Sacher" theme. Even though Boulez's notes are consecutive, the registers are so distant that the theme is appreciated more abstractly than concretely.

Sacher Variation begins abruptly with an E-flat in the low register. For the convenience of the performer, Lutoslawski writes the Sacher initials above each corresponding note. Each pitch of the theme is *fortissimo* and sandwiched between rests. This allows the listener to comprehend the pitch as it resonates without interruption. The score is presented without demarcated measures so I will use line numbers for reference. Lutoslawski finishes the first spelling of "Sacher" by the fourth line. Rather than ending on D, he continues on to an E-flat. In fact, the beginning and ending notes of each statement vary throughout the whole piece. It is not until the last linear presentation of

⁵⁴ Witold Lutoslawski, *Concerto for Cello and Orchestra*. London, England: J. & W. Chester, 1971.

the theme that Lutoslawski ends on the D. There is a pattern behind this apparent whimsy. The pitches of the theme are presented with continually increasing frequency: 1, 2, 4, 7, 11, 16, 22, 29, and 37. Thus, the second statement has one more pitch than the first. The third statement has two more than the second (E-flat; A/C; B/E/D/E-flat; etc.). The pattern continues with each statement adding one additional pitch than was previously added. During the climactic final statement of 37 pitches, the theme starts contracting until it gets stuck on the E-flat to A tritone (Example 25). Then, in a grandiose *poco forte*, the non-Sacher pitches are presented consecutively for the first time. This sequence is followed by two crisp *arco* statements of the theme. The variation ends with two *pizzicato* chords quietly spelling Sacher from bottom to top.

Example 25: page 3

Re eS A C H E eSA C H eS A C eS A eSA eSA eSA eS

1 103 2 1 3 al presto 1 3 3 0 2 (A) 1 3 molto rit. fff

V m V m

Sacher Variation

Music by Witold Lutoslawski

© Copyright 1980 Chester Music Limited for the World Poland, Albania, Bulgaria, the Czech Republic and Slovakia, Romania, Hungary, the whole territory of the former USSR, Cuba, China, North Vietnam and North Korea where the Copyright is held by Polskie Wydawnictwo Muzyczne - PWM Edition, Krakow.

All Rights Reserved. International Copyright Secured.

Printed by permission of Chester Music Limited

Tema Sacher by Benjamin Britten (1976)

Tema Sacher for solo cello was one of the last pieces Benjamin Britten composed before his death in 1976. As mentioned above, the piece was intended as the theme upon which eleven other composers would write variations. However, this birthday project for conductor Paul Sacher inspired the remaining composers to write separate pieces based on their own realizations of Sacher's musical name (eS-A-C-H-E-Re). Nonetheless, Britten's 14-measure theme is a clever piece that presents a theme while leaving much room for variational embellishment. Britten's theme emphasizes the first four letters of Sacher's name. The E and Re appear but are somewhat hidden. This provides potential for a variation to shift the focus to the final two letters.

While Lutoslawski's *Sacher Variation* was presented with single notes, Britten's *Tema* is awash in harmony. His chordal writing reveals his deep knowledge of the cello's sounds and capabilities. The first statement includes eS-A-C-H as the top notes of four *forte* chords (Example 26). Measure two immediately repeats these letters one octave higher with different harmonizations. E-Re appears for the first time in measure 3, starting on E5 and repeating on lower octaves. These letters always appears with a quintuplet rhythm and begin *piano* before a *crescendo* to a new statement (Example 27).

The third statement reveals Britten's wit and his familiarity with the cello. The first four chords of the piece are inverted so the theme note is in the bass (Example 28). The repetition of eS-A-C-H in measure 6 also features the same chords from measure 2 inverted. The chords are comfortable to play and work well on the cello in both

positions. The inversion continues in measure 7 with the quintuplet motive starting on E2 and rising through the octaves as E-Re repeats. The pattern breaks in measures 8–9 to prepare the climactic signature statement in measure 10. The theme notes are not always in the same voice, but by this point we have heard the theme enough to discern it within the chords. In keeping with Britten’s emphasis on the first part of the signature, the climactic statement only includes eS-A-C-H. Measure 12 recalls the chords from measures 1–2 in a spritely quarter-note rhythm that bounds to the top of the cello’s range. The final sound is the quintuplet motive on the open C string. Britten uses the motive that was previously paired with E-Re in order to take advantage of the cello’s bass register.

Example 26: measure 1

The image shows a musical score for a cello, specifically measure 1. The tempo is marked "Lento maestoso" with a half note symbol. The time signature is 4/2. The score begins with a quintuplet of chords, indicated by a bracket and the number "2" above it. The first chord is marked with a forte dynamic "f". The second chord is marked with a sforzando dynamic "sf". Below the staff, the notes of the quintuplet are labeled as "(e)S", "A", "C", and "H", with dotted lines indicating the continuation of the pattern. The notes are written in a bass clef.

TEMA SACHER
By Benjamin Britten

Example 27: measure 3

p

E R(e)''

TEMA SACHER

By Benjamin Britten

Example 28: measure 5

f

TEMA SACHER

By Benjamin Britten

Chapter 5

Kite

Composers are constantly working on multiple projects at once. Performers cannot wait to submit a commission until composers have “free” time. Performers must proactively request pieces and stimulate composers’ interest in their instrument. Many of the now-standard and cherished cello pieces of the last century were written for commissioning performers or institutions. Thus, the commission was a vital feature in my dissertation.

Chris LaRosa and I met at Boston University in 2014. We had several classes together and I performed one of his pieces for double string quartet. In the summer of 2015, I commissioned Chris to write a piece for me as part of my dissertation. He generously agreed even though he was *en route* to Indiana University to begin a doctoral program. My only conditions were that the piece must include cello, be inspired by poetry, and be purely acoustic. Chris decided to write a piece for soprano and cello based on “Kite” by Ernest Hilbert, a poet with whom Chris had previously collaborated. In the piece, the soprano is the kite runner and first-person narrator of the poem, and the cello represents the kite.

The poem (printed on page 83 of this paper) charts the course of a kite that breaks free from the narrator who flies it. Though the fifteen lines of the poem appear in one stanza, Hilbert uses an unusual rhyme scheme that divides the poem into three groups of five lines. However, not all of the lines have exact rhymes. The seventh and tenth lines end with consonantal rhymes, words that end with the same consonant sound as each

other (for example, “cloud” and “bird”). With this one exception, the rhyme scheme is A-B-C-C-B; A-D-E-E-D; F-A-F-G-G.⁵⁵ There is continuity among the three groups because the first, sixth, and twelfth lines rhyme. There are many parallel internal rhymes that further contribute to the poem’s soundscape: lines one and two between “kite” and “flight,” lines three and four between “I” and “sky,” within line nine between “twisted” and “wrists,” the approximate rhyme within line one between “till” and “gulled,” and the stunning connection between “featherless” in line eleven and “fatherless” in line fifteen. The seventh line is beautifully alliterative: “Then bowed blue before a berm of cloud.” The consecutive “b” sounds seem to evoke the bob of a kite. The sibilance of lines five and six seems to conjure the whistling of the wind: “spreaders,” “spar,” “its,” “silhouette,” “against,” and “sun.”

LaRosa skillfully composes based on the needs of the text. Hilbert occasionally chooses uncommon turns of phrase, which could be misunderstood if they are too melismatic. For example, LaRosa rearticulates each syllable of the phrase “as nervy as a bird” to more clearly convey the text’s meaning and the anxiety of the bird (mm. 28 and 32). He uses melismas on words that propel the text forward, such as “flight” (measure 11), “swooped” (mm. 22–24), and “grew” (measure 26). Recurring motives also enhance the textual meaning. The cello motive in measure two foreshadows the soprano’s melismas on the words “flight” (measure 11) and “swooped” (mm. 22–24), creating musical imagery (Example 29).

⁵⁵ The rhyme sequence used in the first ten lines of “Kite” is reminiscent of the cinquain. Cinquains are five-line poems that follow one of several possible rhyme patterns, such as ABCCB, <http://poetscollective.org/poetryforms/tag/abccb/> (accessed February 17, 2016).

LaRosa's musical structure parallels the poem's narrative design. When the piece begins, the kite runner is in charge and the tempo is quarter note = 60. The tempo accelerates to quarter note = 72 when the kite takes command in measure 13. The increase in speed seems to highlight the kite runner's apprehension at the kite's burgeoning independence. We briefly return to the opening pace in measure 18 for lines 6–8 of the poem. Most of the poem evokes a struggle of shifting power. These lines, however, seem like an intermissive pause in which the kite and its runner honor nature's majesty. The kite "bows" before the cloud, a self-effacing act that perhaps also speaks for the runner. The fast tempo resumes as the kite becomes increasingly aggressive in measure 22. The kite is evolving beyond its role as half of a dyad (runner and kite) and the runner compares it to a "featherless raptor." This characterization contrasts with the narrator's initial possessive description, "my kite." The tension accumulates until the kite breaks free in measure 35. LaRosa highlights this crucial juncture with a slackening of the tempo to quarter note = 48. Slower than the opening, this tempo reflects the runner's acknowledgement of his changed relationship with the kite.

In addition to broad structural similarities, LaRosa uses local devices to evoke the poetic narrative. Harmonic trills in the cello suggest the delicate fluttering of the kite. The first trill sits atop a sustained F-sharp, perhaps representing the rope that keeps the kite earthbound and controlled by the kite runner (measure 3). As the piece and poem progress, the kite separates from the tether and drops the drone. The imitative relationship between the soprano and cello reveals the power dynamic between the kite runner and the kite. The soprano's statement "I ran my kite" in measure three is quickly

imitated and embellished by the cello in measure four, indicating that the kite is influenced by the runner. The cello rhythmically joins the soprano in measure 12, symbolizing its anthropomorphically growing confidence. The shift in control is evidenced by the cello's triplets in measure 14, which are echoed immediately by the soprano. As the kite gains power ("strained the armature"), the trills become more aggressive with *fortepiano* attacks and *sul ponticello* coloration (Example 30). The strain is evident in the vocal line, where the soprano's instruction is "timbre becoming rougher." The cello reaches its loudest dynamic of *fortissimo* in measure 35, one measure after the soprano's highest note. After this climactic event, the cello drone reappears, this time on a G-natural. The cello adds flickering notes interspersed with harmonic trills (measure 36) above the G pedal. This coincides with the narrator's line "though still tethered." The narrator finally releases the kite with the word "unfathered" and the cello rapidly ascends to the top of its range and decrescendos to *niente*.

Example 29: measure 11

The musical score for Example 29, measure 11, consists of two staves: Soprano (S) and Violoncello (Vc.).

- Soprano (S):** The staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a triplet of eighth notes: C#5, D5, E5. The melody continues with a quarter note F#5, a quarter note G5, and a quarter note A5. The final part of the measure is a triplet of eighth notes: B5, C#6, D6. A dynamic marking of *mf* is placed above the final notes.
- Violoncello (Vc.):** The staff begins with a bass clef. It features a constant drone on G4. The accompaniment includes trills (marked *tr*) on G4, A4, and B4. The lower part of the staff shows a series of chords: a quintuplet of eighth notes (G4, A4, B4, C#5, D5), a quintuplet of eighth notes (G4, A4, B4, C#5, D5), and two sextuplets of eighth notes (G4, A4, B4, C#5, D5, E5). A dynamic marking of *fp cresc.* is placed below the staff.

The lyrics for the Soprano part are: "and from the new-found flight it took com-".

KITE

By Chris LaRosa

Example 30: measure 15

15

S

timbre becoming rougher
(as in "straining")

mp

f

subito
clean timbre

and _____ strained _____ and strained _____ and strained _____ the ar - ma - ture

(ord.) - - s.p. - - ord.

(ord.) - - sul pont.

Vc.

fp

molto

fp

mf

f

KITE

By Chris LaRosa

The first and last vocal sounds of “Kite” are a blending of vowel sounds, creating symmetry across the piece (mm. 1–2 and mm. 43–44). The soprano is instructed to gradually change among the indicated vowels in the given duration (Example 31). The progression of the vowel sounds in mm. 1–2 creates an illusion of wind. The “o” vowel slowly expands into the “a” sound, which requires the vocal tract to open more. Once the openness is achieved, the vowel quickly diminishes with the “u” and “i” vowels. This prefatory surge contrasts with the concluding vowel blend. In mm. 43–44, the soprano begins with an open “a” sound and dissolves into the closed vowels. In the opening measures, the soprano alternates between F and G as she changes vowels, while the ending vowels are all on G-sharp. The same technique also appears in measure 10 on a C-sharp. The effect works particularly well at the beginning since the soprano and cello are in unison on F4. The morphing of vowel sounds is echoed in the cello’s transitions from *ordinario* to *sul ponticello* and back (mm. 13–15 and mm. 30–31).

Example 31: measure 1

with breadth, not strictly (ca. ♩ = 60)

Soprano

Cello

pp *mp* *pp*

lontano

[o] → [a] → [u] → [i] → [u]

lontano

ppp *p* *pp* *p* *pp* *mp*³_{sub.}

KITE

By Chris LaRosa

The text appears in order throughout the piece, though many fragments are repeated. The repetition is usually accompanied by development of the musical idea. “I ran my kite” appears five times with rhythmic and pitch variations until the cello lands on a *sforzando* semitone (measure 7). Similarly, “toward the sky” is repeated three times, each time climbing higher in register (measure 14). As the music nears the climax, the narrator begins repeating lines out of sequence, “a bird of prey, as neryv as a bird now spun away.” The narrator’s trepidation is mirrored in the cello’s rapid sextuplets, which are punctuated with *fortepianos*. The pinnacle is reached when the text “too strong” is inserted after “unbearable to possess” in measure 34. The dramatic minor ninth leaps in the soprano finally land on her highest note in the piece, A5 (Example 32).

The remaining text resigns itself to the kite’s newfound freedom. The tempo slows and the soprano drops down near the bottom of her range (C-sharp4). The low register suggests that the runner remains grounded, though the kite will soon soar high into the atmosphere. The last word of text, “unfathered,” is demarcated with rests for emphasis.

Once this word is sung the soprano starts to repeat it, but after the second syllable the “fa” disintegrates into other vowel sounds. The soprano’s vowels fade away as the cello’s rapid sextuplets ascend through the *accelerando*, until they also evaporate.

Example 32: mm. 33–34

33 *mf* *mp*

S way, un - bear - a - ble, un - bear - a - ble to pos - sess

Vc. 6 ord. 6 3 5 *molto* *fp* *sfz* *sfz*

34 *f*

S strong, too strong, too strong, too strong, a thing a -

Vc. *f* 3

KITE

By Chris LaRosa

Kite
By Ernest Hilbert

I ran my kite till it gulled at the sun,
And from the newfound flight it took
Command as much as I, and trained
My arm toward the sky, and strained
The armature of spreaders, spar, and knock.
It threw its silhouette against the sun,
Then bowed blue before a berm of cloud,
And set itself against a greater blue.
It swooped, twisted my wrists, and grew
To be too strong, as nervy as a bird
Of prey, a winged but featherless
Raptor I once held, now spun
Away and unbearable to possess,
A thing apart; though still untethered,
Fatherless, and finally unfathered.⁵⁶

⁵⁶ Ernest Hilbert, *Caligulan* (Evansville, IN: Measure Press, 2015), 61.

Chapter 6 Conclusion

Often called the father of modern cello, Pablo Casals increased awareness of the cello's expressive and technical possibilities. He revived the six cello suites of J.S. Bach and performed them consistently throughout his life. Casals' criticism of the oppressive Franco regime was well-documented and pushed the issue into the world's consciousness.⁵⁷ In addition to his altruistic impulses, Casals is credited with developing an improved technique of cello playing. His ease of playing was a model for cellists seeking to perform increasing difficult techniques with a beautiful tone quality. "Never a flamboyant performer, he sought tirelessly in practice and rehearsal for the truth and beauty he felt to be an artist's responsibility . . . His artistry led to a new appreciation of the cello and its repertory."⁵⁸ Casals was associated particularly with lyrical pieces arranged for cello, such as the traditional Catalan melody, "Song of the Birds." His penchant for soulful and emotive music possibly increased the subliminal link between the cello and vocalism in the public's eye. Casals' innovations were extended by the second humanitarian cellist of the twentieth century.

"It is my aim, my destination in life to make the cello as beloved an instrument as the

⁵⁷ "A letter from [Casals] to the *News Chronicle* was published on 18 July 1946 under the heading 'Why Franco must go.'" Robert Anderson. "Casals, Pablo." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/05061> (accessed March 8, 2016).

⁵⁸ Robert Anderson. "Casals, Pablo." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/05061> (accessed March 8, 2016).

violin and piano.”⁵⁹ These words were spoken frequently by Mstislav Rostropovich as an invocation of his musical goal. Over the course of the twentieth century, Rostropovich raised the cello’s profile among musicians and the general public. He was famous as a performer, commissioning over one hundred works for his instrument. As the conductor of the National Symphony Orchestra for seventeen years, Rostropovich enriched a musical community and brought world-class musicians to the nation’s capital. He also gained a reputation with western audiences due to his exile from the Soviet Union. Rostropovich and the cello gained fame simultaneously through their joint activities. As the cello’s popularity increased, more composers noticed its similarity to the human voice. Rostropovich, who was married to an opera singer, described the relationship of the cello and the voice eloquently. “The range of the cello reunites with all the human voices, while the violin only begins with the voice of women. The range of the violin is much more limited, because it does not possess the very low sounds of the cello.”⁶⁰ The proliferation of music for cello with voice and/or poetry during the twentieth century seems to indicate that composers agreed with Rostropovich’s assessment.

As oppressive government regimes were toppled in Spain and the Soviet Union, restrictions within society were also called into question. The end of the Victorian era saw a lessening of gender restrictions that encouraged more women to learn the cello. May Mukle and Beatrice Harrison were accomplished cellists whose celebrity further

⁵⁹ <http://www.washingtonpost.com/wp-dyn/content/article/2007/04/27/AR2007042700480.html> (accessed February 10, 2016).

⁶⁰ <http://www.cello.org/newsletter/articles/rostrofrench/rostrofrench.htm> (accessed February 10, 2016).

encouraged women to explore the cello's beauties. Diminishing gender restrictions were soon followed by the development of mass-produced string instruments. These instruments were more affordable than their hand-carved relatives and were more likely to come in smaller sizes. This led to a surge in the number of children who could learn to play the cello and other string instruments.

As all of these elements coalesced, composers were increasingly inspired to write for cello. The three methods of combining cello and poetry chosen for discussion were pastiche, quotation, and folk song. Though the pastiche category includes only two pieces, both are beloved stalwarts of the repertoire. *Bachianas Brasileiras No. 5* by Heitor Villa-Lobos and *Schelomo* by Ernest Bloch mix elements of their respective heritages with western classical traditions. *Bachianas Brasileiras No. 5* includes features of Brazilian music such as syncopation, distinctive use of the cello and voice, mixed meters, and Brazilian song forms. The cello provides bass lines, rhythmic propulsion, and lyrical melodies doubling the voice. *Schelomo*, for solo cello and orchestra, was inspired by the *Song of Solomon* from the Old Testament and is part of Bloch's "Jewish" cycle. Quarter tones, augmented seconds, and a prolonged imitation of the shofar (a traditional Jewish instrument) are among the pastiche elements in *Schelomo*. The soloist is essentially a narrator, serving the function of a voice while encompassing the range of a cello.

The quotation category is distinctive for its variety of poetry and instrumentation. Though all the pieces in the appendix include cello, the instrumentation ranges from solo to large chamber ensembles, such as Ravel's *Trois poèmes de Stéphane Mallarmé* for

medium voice, two flutes, two clarinets, string quartet, and piano. The languages represented include English, Russian, French, Italian, Dutch, Latin, and Spanish. The cello variously serves as soloist (*After Reading Shakespeare* by Ned Rorem), imitates a Persian *chaharmezrab* melody in support of a narrator/vocalist (*It Happens Like This* by Eve Beglarian), and is an equal chamber music partner (*Nine Settings of Lorine Niedecker* by Harrison Birtwistle).

Folk music is present in all societies and many western composers have incorporated folk melodies into their compositions. The folk traditions represented in the appendix are English, American, Iraqi, Russian, Cypriot, French, and Japanese. Two of the pieces are for solo cello, four are for cello and piano, and three are for mixed chamber ensembles. The folk songs are communicated as literal transcriptions (*Unlocked* by Judith Weir), variations on the melodies (*Third Suite for Cello* by Benjamin Britten), and even new melodies based on a folktale (*Pohádka* by Leos Janáček). The composers did not necessarily use folk melodies from their own culture. Janáček was from the Czech Republic but loved Russian culture and based *Pohádka* on a Russian folktale. The English Britten based his suite on Russian folk melodies in honor of the piece's dedicatee: Mstislav Rostropovich.

The use of signature, a peripherally-related technique, is mostly represented in the twentieth century by the twelve Sacher pieces written for that esteemed conductor. Not to be overlooked are Shostakovich's Eighth String Quartet and Donald Martino's *Parisonatina al'Dodecafonia*. Shostakovich famously inserted his signature in many pieces other than this quartet. However, the pervasiveness and detectability of his

signature in the Eighth String Quartet are central to the piece's identity. Shostakovich's use contrasts strongly with *Parisonatina*, in which Martino did not intend for the audience to perceive the signature. In spite of Martino's subtlety, *Parisonatina* is a significant piece for its preponderance of extended techniques that stretch the boundaries of possibility for cello music. There are so many consecutive extended techniques that the densely packed score is color-coded to help the performer more quickly distinguish the sound requested.⁶¹

This paper has analyzed the varied methods by which composers have combined cello and poetry, but it also has revealed the necessity of performer/composer collaboration. As a cellist, I have performed many brilliant contemporary pieces. Many of these works were written for specific people and/or funded by a commission grant. Some may not have been written without collaboration between performers and composers. As discussed above, Rostropovich's collaborations alone inspired the creation of over one hundred pieces. Therefore, as an essential part of my dissertation I commissioned a new piece for future generations of cellists to learn and enjoy. Chris LaRosa's soprano and cello duo, *Kite*, falls into the quotation category. His chosen ensemble allows the soprano to narrate the poem while the cello symbolizes the kite. I hope many musicians will learn this delightful piece.

This project was limited by several conditions. The pieces discussed all involved cello, included poetry, were written in the twentieth or twenty-first centuries, were limited to a chamber ensemble size or smaller, and were purely acoustic. A study of

⁶¹ Red- *pizzicato*; blue- *col legno battuto*; green- tap on a specified part of the instrument with the left hand.

poetically-inspired pieces for instruments other than cello would provide a stimulating comparison. A study exploring the differences between the voice and wind instruments may also yield compelling results. Amy Beach's *Chanson d'amour* (1899) for soprano, cello, and piano is a beautiful example of a piece that met all my conditions other than the century of composition. Additional pieces could be uncovered, arranged, and studied.⁶² Orchestral and operatic pieces were deliberately avoided because of their size. This study focused on how composers used the cello to convey poetry. As the ensemble grows larger, the cello becomes less central and has less share in the communicative process. Further research is needed on pieces that include electronic elements. The electronic element allows for possibilities such as a feedback loop, historical recordings, recordings of acoustic instruments, synthesized sounds, and many more. Such a broad category encompasses enough material for a separate study.

⁶² Steven Isserlis has already begun research in this area. <http://www.theguardian.com/music/2011/oct/27/steven-isserlis-voice-and-cello-series> (accessed February 14, 2016).

Appendix 1

Pastiche

Bachianas Brasileiras No. 5 by Heitor Villa Lobos (1938)*

Poetry by Ruth V. Correa & Manuel Bandeira

For soprano and eight celli

Schelomo by Ernest Bloch (1916)

Depiction of *Song of Solomon* from the Old Testament

For cello and orchestra

Quotation

A Hub for the Wheeled Universe by Thomas Benjamin (1984)

Poetry by Walt Whitman

For high voice, violin, cello, and piano

A Time to Blossom by Meira Warshauer (2009)

Poetry by Hildegard von Bingen, Emily Dickinson, and Hannah Senesh

For soprano or mezzo-soprano, flute, cello, and piano

After Reading Shakespeare by Ned Rorem (1980)

Inspired by Shakespearean plays

For solo cello

Akhmatova Songs by Judith Shatin (2003)

Poetry by Anna Akhmatova

For mezzo-soprano, flute, clarinet, violin, cello, and piano

Akhmatova Songs by John Tavener (1993)

Poetry by Anna Akhmatova

For soprano and cello

Arkadia by Nico Schuyt (1966)

Text by Mischa de Vreede

For mezzo-soprano, viola, and cello

Arrows: Three Songs on Poems by Tony Hoagland by David D. Heuser (2006)

Poetry by Tony Hoagland

For baritone, clarinet, cello, and piano

- Before the Storm: Four Songs for Mezzo-soprano, Cello, and Piano* by Jake Heggie (1998)
Poetry by Judyth Walker Cave, Emily Dickinson, Edna St. Vincent Millay, and Dorothy Parker
For mezzo-soprano, cello, and piano
- Being Beauteous* by Hans Werner Henze (1963)
Poetry by Arthur Rimbaud
For coloratura soprano, harp, and four celli
- Between Two Worlds* by John Harbison (1991)
Poetry by Robert Bly and Jacob Boehme
For soprano, two celli, and two pianos
- Camille Claudel: Into the Fire* by Jake Heggie (2011)
Lyrics by Gene Scheer
For mezzo-soprano and string quartet
- Chansons madecasses* by Maurice Ravel (1926)
Poetry by Evariste de Parvy
For soprano, flute, cello, and piano
- Cinq Chansons* by Gérard Pesson (2004)
Poetry by Marie Redonnet
For mezzo-soprano, flute, clarinet, viola, cello, and piano
- Crazy World* by Terry Riley (2015)
Text by Terry Riley
For baritone, pipa or guitar, and string quartet
- Deus Abraham* by Joseph Jongen (1994)
Text from Psalm 128
For voice, violin or cello solo, and organ
- Die Römische Kantate, Op. 60* by Hanns Eisler (1972)
Text by Ignazio Silone
For voice, two B-flat clarinets, viola, and cello
- Dream With Me* by Leonard Bernstein (1992)
Lyrics by Leonard Bernstein
For soprano, cello, and piano

- Drei Lieder* by Frank E. Warren (1985)
Text by Ferdinand Avernarius, Stefan George, and Alfred Mombert
For mezzo-soprano, violin, and cello
- Eating Variations* by Robert Paterson (2012)
Poetry by Ron Singer
For baritone, flute, violin, cello, clarinet, and percussion
- Efteraarslied* by Hans Abrahamsen (1992)
Poetry by Rainer Maria Rilke
For mezzo-soprano, clarinet, violin, cello, and harpsichord
- Elegy: The Tomb of Saint Eulalia* by Peter Racine Fricker (1956)
Latin text
For counter tenor or contralto, viola da gamba or cello, and harpsichord
- Faces* by Morgan Powell (1977)
Poetry by Jane Rodgers
For low voice and cello
- Fathers* by Lori Laitman (2003)
Poetry by Anne Ranasinghe and David Vogel
For baritone, violin, cello, and piano
- Five Rural Songs* by William Presser (1984)
Text by John Gracen Brown
For baritone voice, clarinet, and cello
- Five Songs on Poems by Kenneth Patchen* by William O. Smith (1966)
Poetry by Kenneth Patchen
For medium voice and cello
- Four Prophetic Songs* by Jean Coulthard (1975)
Poetry by Elizabeth Gourlay
For alto, flute, cello, and piano
- Four Songs* by Andre Previn (1994)
Poetry by Toni Morrison
For soprano, cello, and piano
- Four Songs from Shakespeare* by Malcolm Peyton (1982)
Text by William Shakespeare
For voice, two B-flat clarinets, violin, viola, and cello

- Four Songs to e.e. cummings* by Morton Feldman (1962)
Poetry by e.e. cummings
For voice, cello, and piano
- From the Wall* by Michael Cohen (2012)
Text found scratched on the walls of a cellar where Jews hid from the Nazis
For mezzo-soprano, flute, cello, and harp
- I Remember: Based on Anne Frank, the Diary of a Young Girl* by Michael Cohen (1995)
Libretto by Enid Futterman, based on text by Anne Frank
For mezzo-soprano, flute, cello, and harp
- Il Presepio* by Nino Rota (1928)
Traditional Italian lyrics
For soprano and string quartet
- It Happens Like This* by Eve Beglarian (2009)
Poetry by James Tate
For narrator and cello
- Kaddish: On a Jewish Liturgical Text* by Graciane Finzi (2012)
Hebrew words
For medium or high voice, cello, and piano
- Labyrinths* by Richard Cameron-Wolfe (1991)
Poetry by W.S. Merwin
For high voice, cello, and piano
- Lake Blue Sky* by Jennifer Higdon (1995)
Text by Jennifer Higdon
For mezzo-soprano, flute, B-flat clarinet, violin, cello, piano, and percussion
- Last Poems of Wallace Stevens* by Ned Rorem (1974)
Poetry by Wallace Stevens
For voice, cello, and piano
- Le Débat du Coeur et du Corps de Villon* by Jean Papineau-Couture (1978)
Poetry by François Villon
For narrator, cello, and percussion
- Love Blows as the Wind Blows* by George Butterworth (1911–12)
Poetry by William Ernest Henley
For baritone voice and string quartet

- Lovers: A Song Cycle of Poems by Sir John Suckling* by Seymour Barab (1994)
Poetry by Sir John Suckling
For medium voice, clarinet, viola, cello, and piano
- Memorial* by Konrad Lang (2014)
Text by Irena Wachendorff
For baritone, cello, and piano
- Music Fair* by Morris Surdin (1975)
Poetry by Marcel Ray
For soprano, cello, and harp
- Music of the Open Road* by John David White (1992)
Poetry by Walt Whitman
For medium or high voice, violin, viola, cello, and piano
- Night Elegy: Three Songs on Texts by Hermann Hesse* by Alfred Fisher (1979)
Text by Hermann Hesse, translated by Alfred Fisher
For mezzo-soprano, violin, viola, cello, with obbligato harpsichord and celeste
- Nine Settings of Lorine Niedecker* by Harrison Birtwistle (2000)
Poetry by Lorine Niedecker
For soprano and cello
- Nocturne* by Gordon Binkerd (1969)
Poetry by William Carlos Williams
For SATB chorus and cello
- Old Cherokee Woman's Song* by Donna Kelly Eastman (2001)
Poetry by William Jay Smith
For mezzo-soprano, flute, cello, and piano
- Pierrot Lunaire* by Arnold Schoenberg (1912)
Poetry by Albert Giraud
For narrator, piano, flute/piccolo, clarinet/bass clarinet, violin, viola, and cello
- Posthumous Message* by Brian McDonagh (2014)
Text by Brian McDonagh
For high voice, B-flat clarinet, viola, cello, and piano
- Primavera Amarilla* by Samuel Adler (2011)
Poetry by Juan Ramón Jiménez
For mezzo-soprano, B-flat clarinet, violin, cello, and piano

- Private Joe* by Roxanna Panufnik (2007)
Text by Private Joe Wood, Wilfred Owen, Alec Waugh
For baritone and string quartet
- Psyché: Poème de Jean Aubry* by Manuel de Falla (1927)
Poetry by Jean Aubry
For mezzo-soprano, flute, harp, violin, viola, and cello
- Recalling the Yesterdays* by Samuel Adler (2007)
Text by Jon Bowerman, Buck Ramsey, and J. B. Allen
For mezzo-soprano, flute, clarinet, violin, cello, piano, and percussion
- Rumi: Quatrains of Love* by Luna Pearl Woolf (2012)
Poetry by Jalaluddin Rumi, translated by Coleman Barks
For soprano or mezzo-soprano, cello, and piano
- Rumi Settings* by Augusta Read Thomas (2001)*
Poetry by Jalaluddin Rumi, translated by Coleman Barks
For violin and cello
- Seven Romances on Poems by Alexander Blok* by Dmitri Shostakovich (1967)
Poetry by Alexander Blok
For mezzo-soprano, violin, cello, and piano
- Seven Songs from "Fountain of Youth"* by Robert Kahn (1906)
Poetry by Paul Heyse
For tenor, violin, cello, and piano
- Six Leaves: From Leunig's Prayer Tree* by Richard Peter Maddox (2011)
Poetry by Michael Leunig
For mezzo-soprano, viola, cello, and piano
- Sixth String Quartet: A Whitman Serenade* by Samuel Adler (1977)
Poetry by Walt Whitman
For medium voice and string quartet
- Song of Solomon: Wedding Music for Medium Voice* by George Ruckert (2008)
Text from the Jerusalem Bible
For medium voice, flute, viola, guitar, and cello
- Songs from the Distaff Muse, Set I* by Jean Coulthard (1972)
Poetry by Queen Elizabeth I
For soprano, alto, and cello

- Songs in Time of Crisis* by Malcolm Forsyth (2004)
Poetry by Tennessee Williams, Sylvia Plath, and Dylan Thomas
For baritone, clarinet, cello, and piano
- Songs of Nature: A Cycle of Five Songs on Texts of Nineteenth Century American Poets*
by John Heiss (1978)
Poetry by William Cullen Bryant, Henry Wadsworth Longfellow, Henry David Thoreau, and Emily Dickinson
For mezzo-soprano, flute, B-flat clarinet, violin, cello, and piano
- Songs of Nature and Farewell* by James Francis Brown (2011)
Poetry by Camille Saint-Saëns
For soprano, flute, cello, and piano
- String Quartet No. 2* by Arnold Schoenberg (1908)
Poetry by Stefan George
For soprano and string quartet
- String Quartet No. 2, with soprano* by George Rochberg (1971)
Poetry by Rainer Maria Rilke
For string quartet and soprano
- String Quartet No. 3* by Alberto Ginastera (1973)
Poetry by Rafael Alberti, Federico Garcia Lorca, Juan Ramon Jimenez
For soprano and string quartet
- String Quartet No. 4* by Paul Turok (1989)
Text by Sidney Lanier
For string quartet and mezzo-soprano
- String Quartet No. 5* by Richard Wernick (1998)
Poetry by Hannah Senesh
For soprano and string quartet
- String Quartet No. 7 with Baritone* by George Rochberg (1991?)
Poetry by Paul Rochberg
For string quartet and baritone
- Sweet Talk: Four Songs on Texts by Toni Morrison* by Richard Danielpour (2012)
Poetry by Toni Morrison
For mezzo-soprano, cello, bass, and piano

- The Auden Poems* by Ned Rorem (1990)
 Poetry by W.H. Auden
 For high voice, violin, cello, and piano
- The Coming of the Cold* by Michael Karmon (2000)
 Text by Theodore Roethke
 For high voice, flute, cello, and piano
- The Mouse and the Camel, Op. 122* by Robert Owens (2013)
 Poetry by Jalaluddin Rumi, translated by Coleman Barks
 For mezzo-soprano, viola, cello, and piano
- The Passionate Sword: A Prayer* by Samuel Adler (1979)
 Text by Jean Starr Untermeyer and Louis Untermeyer
 For baritone solo, flute, clarinet, violin, cello, and percussion
- The Racer's Widow* by Mark Adamo (2010)
 Poetry by Linda Pastan, Tennessee Williams, Marge Piercy, Louise Glück, and Sara Teasdale
 For medium voice, cello, and piano
- The Rewaking* by John Harbison (1991)
 Poetry by William Carlos Williams
 For soprano and string quartet
- The Santa Fe Songs: Twelve Poems of Witter Bynner* by Ned Rorem (1980)
 Poetry by Witter Bynner
 For medium voice, violin, viola, cello, and piano
- The Seed of Dream* by Lori Laitman (2005)
 Poetry by Abraham Sutzkever
 For baritone, cello, and piano
- Three from Emily* by Persis Vohar (1987)
 Poetry by Emily Dickinson
 For high voice, cello, and piano
- Three Philosophers Songs* by Michael Lysight (2015)
 Poetry by Alain Van Kerckhoven
 For baritone, flute, violin, cello, and piano
- Three Shakespeare Sonnets* by Jean Coulthard (1972)
 Poetry by William Shakespeare
 For high voice and string quartet

- Three Songs* by Ethel Glenn Hier (2001)
Poetry by Paul Lawrence Dunbar, Katharine Adams, and Eloise Robinson
For voice, violin, cello, and piano
- Three Songs* by Hans Krása (1993)
Poetry by Arthur Rimbaud
For baritone, clarinet, viola, and cello
- Three Songs from "Twelfth Night"* by George Stiles (2005)
Text by William Shakespeare
For solo voice, guitar, cello, and piano
- Three Songs of Emily Dickinson* by Alan Leichtling (1967)
Poetry by Emily Dickinson
For baritone and cello
- Tout un monde lointain* by Henri Dutilleux (1970)*
Poetry by Charles Baudelaire
For cello and orchestra
- Trois poèmes de Stéphane Mallarmé* by Maurice Ravel (1913)
Poetry by Stéphane Mallarmé
For medium voice, two flutes, two clarinets, string quartet, and piano
- Two Sonnets* by Milton Babbitt (1976)
Poetry by Gerard Manley Hopkins
For baritone, clarinet, viola, and cello
- Useful Knowledge: A Franklin Fantasy* by Paul Moravec (2008)
Text from Benjamin Franklin's writings and almanacs
For baritone, glass armonica, oboe, violin, viola, cello, and piano
- Vanitas: Natura Morta in un Atto* by Salvatore Sciarrino (1981)
Words by various authors in English, French, German, Italian, and Latin
For medium voice, cello, and piano
- Vignettes: Covered Wagon Woman: From the Daily Journal of Margaret Ann Alsip Frink, 1850* by Alan Louis Smith (2008)
Text by Margaret Frink
For mezzo-soprano, violin, cello, and piano
- We Choose to Go to the Moon* by Robert Honstein (2011)
Text by John F. Kennedy
For soprano and cello

Winter Songs for Bass-Baritone and Chamber Ensemble by Robert Paterson (2013)
Poetry by Wallace Stevens, A.R. Ammons, Richard Wilbur, Robert Creeley, and
Billy Collins
For bass-baritone, flute, clarinet, violin, cello, percussion, and piano

Folk song

A Frog He Went A-Courting by Paul Hindemith (1941)

English folk song
For cello and piano

Abu Ghraib by John Harbison (2006)

Iraqi and American folk song
For cello and piano

Cypriot Songs for Maria Jane by John Sarkissian (1997)

Based on original folk songs from Cyprus
For medium voice, flute, viola, cello, and harp

Pohádka by Leos Janacek (1915)

Based on a Russian folktale
For cello and piano

Six Studies in English Folksong by Ralph Vaughan Williams (1926)

English folk songs
For cello and piano

Third Suite for Cello by Benjamin Britten (1971)

Variations on Russian folk songs
For solo cello

Three Canadian Folksongs by Leslie Uyeda (2010)

Two folk songs in English, one in French
For soprano, flute, cello, and piano

Three Japanese Folksongs by Halsey Stevens (1960)

Japanese words; Japanese folk melodies compiled by Ryutaro Hattori
For voice, violin, cello, and piano

Unlocked by Judith Weir (1999)*

Based on American prisoners' songs
For solo cello

Signature

Capriccio per Paul Sacher by Hans Werner Henze (1976)

Signature: Sacher

For solo cello

Chaconne, für Violoncello Solo by Heinz Holliger (1976)

Signature: Sacher

For solo cello

Für Paul Sacher: Drei Epigramme für Violoncello solo by Conrad Beck (1976)

Signature: Sacher

For solo cello

Les Mots sont allés by Luciano Berio (1976)

Signature: Sacher

For solo cello

Messagesquise by Pierre Boulez (1976)

Signature: Sacher

For seven celli

Parisonatina al'Dodecafonia by Donald Martino (2000)

Signature: Parisot

For solo cello

Puneña No. 2, Op. 45 by Alberto Ginastera (1976)

Signature: Sacher

For solo cello

Sacher Variation by Witold Lutoslawski (1976)*

Signature: Sacher

For solo cello

String Quartet No. 8 by Dmitri Shostakovich (1960)

Signature: DSCH

For string quartet

Tema "Sacher" by Benjamin Britten (1976)*

Signature: Sacher

For solo cello

Three Strophes Sur Le Nom de Sacher by Henri Dutilleux (1976)

Signature: Sacher

For solo cello

Transpositio ad infinitum by Klaus Huber (1976)

Signature: Sacher

For solo cello

Variationen über das Thema eSACHERe by Cristóbal Halffter (1976)

Signature: Sacher

For solo cello

Zum Spielen für den 70. Geburtstag: Thema und Variationen für Violoncello solo by

Wolfgang Fortner (1976)

Signature: Sacher

For solo cello

*indicates pieces discussed in this paper

Appendix 2

Kite

for soprano and cello

Christopher LaRosa

Text by Ernest Hilbert

Kite

for soprano and cello

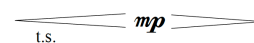
Text by Ernest Hilbert

I ran my kite till it gulled at the sun,
And from the newfound flight it took
Command as much as I, and trained
My arm toward the sky, and strained
The armature of spreaders, spar, and knock.
It threw its silhouette against the sun,
Then bowed blue before a berm of cloud,
And set itself against a greater blue.
It swooped, twisted my wrists, and grew
To be too strong, as nery as a bird
Of prey, a winged but featherless
Raptor I once held, now spun
Away and unbearable to possess,
A thing apart; though still tethered,
Fatherless, and finally unfathered.

Christopher LaRosa

Rehearsal Notes

1. Accidentals do not carry through “measures.”
2. “t.s.” abbreviates “trill swell.” The hairpins of a trill swell indicate an increase and decrease of both volume and frequency of trill.



Kite

for Sara Wilkins

Christopher LaRosa
Text by Ernest Hilbert

with breadth, not strictly (ca. ♩ = 60)

pp *mp* *pp*

non vib., lontano.

Soprano

[o] → [a] → [u] → [i] → [u]

Cello

lontano

ppp *p* *pp* *p* *pp* *mp sub.*

pp *mp*

S

[u] → [i]

Vc.

p *poco* *poco sfz* *pp*

pp *poco vib.* *p*

S

[u] (trill to harm.) l ran my

Vc.

mp *p* *poco sfz*

t.s.

* The arrows indicate a gradual change from one vowel to the next in the given duration.

4 *mf* *p* *mf* *mp*

S kite, I ran my kite, my kite, my

Vc. *mp* *fp* *mf* *mp* *f* *p*

tr *fluid, not mechanical*

5

S kite, my kite, my kite, I ran my kite

Vc.

6 *f* *mp*

S till it gulled,

Vc. *sfz* *mp*

8 *sub. p*

S gulled at the sun,

Vc. *sfz* *f*

V.S.

timbre becoming rougher (as in "straining") subito clean timbre

S 15 *mp* *f*

and strained and strained and strained the ar - ma - ture

(ord.) - - s.p. - - ord. (ord.) - - sul pont.

Vc. *fp* *molto* *fp* *mf* *f*

S 16 *mp* *mp*

of spread - ers spar and knock. It threw its

Vc. *f* *mp*

S 17 *molto* *f*

sil - hou - ette a - gainst the sun,

Vc. *mf* *f*

Tempo I (ca. ♩ = 60)
sub. p

V.S.

accel.
sub. p ----- *ca.* ♩ = 100

26
S
grew, grew, grew, to be too

legato

Vc.
sub. p

27
S
strong, too strong, too strong, too strong, too strong, as nerv - y as a

f *meno f* *f* *meno f* *fp* *mp* *agitato*

Vc.
f *meno f* *f* *meno f* *fp* *staccato*

29
S
bird of prey, a

mf

Vc.
fp *molto* *fp*

30
S
winged but feath - er - less rap - tor I once held,

f

Vc.
ord. *mf*

31
S
a bird of prey,

mf *sfz*

Vc.
agitato *poco sul pont.* *ord.* *poco sul pont.* *ord.* *poco sul pont.*
staccato *fp* *mf* *f* *staccato* *fp*

Bibliography

- Anderson, Robert. "Casals, Pablo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 8, 2016, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/05061>.
- Bachmann, Ingeborg. "Music and Poetry." *Contemporary Music Review*, 5, Issue 1 (Taylor & Francis Group 1989), 139–141.
- Bacon, Analee Camp. "The Evolution of the Violoncello as a Solo Instrument." PhD diss., Syracuse University, 1962.
- Barber, Charles and Bowen, José A. "Sacher, Paul." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 10, 2016, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/24255>.
- Barks, Coleman. *The Essential Rumi*. HarperOne: New York, 2004.
- Baudelaire, Charles. *Flowers of Evil and other works*. Translated by Wallace Fowlie. New York: Dover Publications, 1992.
- Béhague, Gerard. "Villa-Lobos, Heitor." *The Oxford Companion to Music. Oxford Music Online*. Oxford University Press, accessed November 18, 2015, http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/2937?q=ponteio&search=quick&pos=1&_start=1.
- Benward, Bruce and Saker, Marilyn. *Music in Theory and Practice, Volume 1*. New York: McGraw-Hill Higher Education, 2003.
- BirdLife International (2016) Species factsheet: *Dendrocygna viduata*, accessed on January 13, 2016, <http://www.birdlife.org/datazone/speciesfactsheet.php?id=352>.
- Blackmon, Douglas A. "Hard Time: From Alabama's Past, Capitalism and Racism in a Cruel Partnership — Till 1928, Companies `Leased' Convicts, most of them Black and Many Doomed — Sent to the Mines for `Gaming'." *Wall Street Journal*, July 16, 2001, Eastern Edition, accessed January 6, 2016, <http://search.proquest.com/docview/398877309?accountid=9676>.
- Britten, Benjamin. *Tema Sacher*. London: Faber Music Ltd., 1990.
- Cowling, Elizabeth. *The Cello*. New York: C. Scribner's Sons, 1983.
- Dutilleux, Henri. *Tout un monde lointain*. Paris, France: Heugel & Co., 1970.

- Dutilleux, Henri and Nichols, Roger. "Progressive Growth. Henri Dutilleux in Conversation with Roger Nichols." *The Musical Times*, 135, No. 1812 (Musical Times Publications Ltd. 1994), 87–90.
- Glaxman, Claude. *Henri Dutilleux: Music – Mystery and Memory: Conversations with Claude Glaxman*. Translated by Roger Nichols. Burlington: Ashgate Publishing Company, 2003.
- Godt, Irving. "An Essay on Word Painting." *College Music Symposium*, 24, No. 2 (College Music Society 1984), 118–129.
- Grouvel, Pierre. *Tout un monde lointain... (Cahiers d'analyse et formation musicale, 4)*. Paris: Leduc, 1987.
- Hilbert, Ernest. *Caligulan*. Evansville, IN: Measure Press, 2015.
- Janacek, Leos. *Works for Violoncello and Piano*. Prague: Barenreiter Edition, 2008.
- John Lomax Southern States Collection. Roscoe McLean. "Make me a garment." Sound recording, 1936: Raiford Florida. American Folklife Center, Library of Congress. AFS 00682 A01.
- John Lomax Southern States Collection. Unidentified Negro Convict. "We don't get no justice in Atlanta." Sound recording, 1934: Milledgeville, Georgia. American Folklife Center, Library of Congress. AFC 1935/002. AFS 00263 B03.
- Kernfeld, Barry and Moore, Allan F. "Blues progression." *Grove Music Online*. Oxford *Music Online*. Oxford University Press, accessed February 3, 2016, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/41276>.
- Kimball, Carol. *Art Song: Linking Poetry and Music*. Milwaukee, WI: Hal Leonard Corporation, 2013.
- Kubik, Gerhard. "Blue note." *Grove Music Online*. Oxford *Music Online*. Oxford University Press, accessed January 10, 2016, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/A2234425>.
- Lomax, John A. and Lomax, Alan. Music edited by Ruth Crawford Seeger. *Our Singing Country: Folk Songs and Ballads*. Mineola, NY: Dover Publications, Inc., 2000.
- Lutoslawski, Witold. *Concerto for Cello and Orchestra*. London, England: J. & W. Chester, 1971.
- Lutoslawski, Witold. *Sacher Variation*. London: Chester Music, 1980.

- Potter, Caroline. "Dutilleux, Henri." in *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed December 17, 2015, http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/0842?q=henri+dutilleux&search=quick&pos=1&_start=1#firsthit.
- Sloan, Donald Stuart. "Henri Dutilleux' 'Tout un monde lointain. . .': Perspectives and Analysis." PhD diss., Eastman School of Music, 1985.
- Stowell, Robin. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 1999.
- Swafford, Jan. *Johannes Brahms: A Biography*. New York: Alfred A Knopf, Inc., 1997.
- Thomas, Augusta Read. *Rumi Settings*. Milwaukee, WI: Hal Leonard Corporation and G. Schirmer, Inc., 2010.
- Villa-Lobos, Heitor. *Bachianas Brasileiras No. 5*. New York: Associated Music Publishers, 1947.
- Wald, Elijah. "Blues." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 10, 2016, <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/A223858>.
- Weir, Judith. *Unlocked*. Special Order Edition: Hal Leonard Corporation, 1999.
- Wilkins, Wayne. *The Index of Cello Music: Including the Index of Baroque Trio Sonatas*. Magnolia, Ark.: Music Register, 1979.
- Wilson, Elizabeth. *Rostropovich: The Musical Life of the Great Cellist, Teacher and Legend*. Chicago: Ivan R. Dee, 2007.
- Winn, James Anderson. *Unsuspected Eloquence: A History of the Relations Between Poetry and Music*. New Haven, CT: Yale University Press, 1981.

Vita

Sara Ayse Wilkins

Year of birth: 1987

Contact: sawilki2@gmail.com

Education

Boston University

Boston, MA

D.M.A. in Cello Performance- Dissertation Track, 2016

Student of Rhonda Rider

Roosevelt University, Chicago College of Performing Arts

Chicago, IL

M.M. in Cello Performance, 2012

Student of Richard Hirschl

University of South Florida

Tampa, FL

B.M. in Cello Performance, summa cum laude, 2009

Student of Scott Kluksdahl

Orchestral Experience

Symphony Nova	2015
Calliope, principal	2014 – present
Sounds of Stow, principal	2014 – present
North End Music and Performing Arts Center	2014 – present
Cape Ann Symphony	2014 – present
Rivers Symphony	2013 – present
New England Repertory Orchestra, principal and section member	2013 – present
Chicago College of Performing Arts Symphony Orchestra and Baroque Orchestra	2010 – 2012
University of South Florida Symphony Orchestra and Opera Orchestra	2005 – 2010

Pit Orchestra/Theatrical Experience

Wakefield Repertory Theatre	2015
The Company Theatre	2015
The Concord Players	2015
Theatre Ink	2015
Performing Arts Center of MetroWest	2015
Reagle Music Theatre	2014
Needham Community Theatre	2014
The F.U.D.G.E. Theatre Company	2014
American Chamber Opera	2012
University of South Florida School of Theater	2008 – 2009

Chamber Music Experience

ALEA III: Guest artist	2014 – 2015
Time's Arrow New Music Ensemble	2013 – 2015
Boston Conservatory Cello Choir	2013 – 2014
3 rd Sundays at 3: Guest artist for <i>Bring the Noise!</i>	2013
Gordon College: Guest artist	2013
American Festival of Microtonal Music: Guest artist	2012
Urbana-Champaign Independent Media Center: Guest artist	2010
Tarab Cello Ensemble: Guest artist for Florida tour and masterclasses	2008

Teaching/Related Experience

All Newton Music School; Newton, MA

Cello Teacher (2015 – present): Teaching private cello lessons. Ages 7–70.

Belmont Public Schools; Belmont, MA

Class Instructor (2015 – present): Teaching beginner and advanced group cello lessons and cello sectionals. Grades 3–5.

Performing Arts Center of MetroWest; Framingham, MA

Cello Teacher (2013 – present): Teaching private cello lessons. Have also taught beginning violin lessons, viola lessons, and group violin. Ages 8–60.

Self-employed; Tampa, FL; Chicago, IL; Boston, MA

Cello Teacher (2004 – present): Teaching students ages 8–60 ranging in ability from beginner to college music major. Substitute cello teacher at Sharon Music Academy since 2014.

Freelance Cellist (2004 – present): Performing for weddings, funerals, church services, private parties, musicals, studio recordings, and recitals.

Maestro Musicians; West Newton, MA

Cello Teacher (2014 – 2015): Taught private cello lessons in the Greater Boston area. Ages 8–11.

WashTone Performing Arts; Dedham, MA; Hyde Park, MA

Music Fun Time Teacher (September 2013 – February 2014): Taught the Music Fun Time curriculum to children ages 2–6. I taught some of these classes through the Boston Public School system.

Apple Hill Center for Chamber Music; Nelson, NH

Counselor Worker (2011, 2012): Supervised a cabin of teenagers and assisted in operational duties of the festival for a two-week period each summer. Provided practice help for students in need.

University of South Florida; Tampa, FL

Theory Tutor (2007 – 2009): Gave individual and small group instruction in sight-singing, melodic dictation, harmonic dictation, and playing chord progressions on the piano.

Substitute Teacher for String Techniques (2007): Taught music education majors the basics of cello playing. Offered imagery to use when teaching beginners.

Johnson String Instrument; Waltham, MA

Customer Service Representative (2015 – present): Answering phones, screening calls, and assisting callers with purchases, rentals, and accessory sales.

Handel and Haydn Society; Boston, MA

Telephone Sales Agent (2012 – 2014): Contacted patrons and concert-goers during subscription and fundraising campaigns. Sold season subscriptions and solicited donations by promoting the organization's artistic integrity and commitment to educational outreach.

Community Engagement

Boston University Medical Center	Boston, MA	2014
National Radio Astronomy Observatory	Green Bank, WV	2013
Salem Art Works	Salem, NY	2007, 2010, 2012, 2013
Pompanuck Retreat Center	Cambridge, NY	2007, 2010
Hubbard Hall	Cambridge, NY	2007, 2010, 2012, 2013, 2015
USF Students with Disabilities Convention	Tampa, FL	2008

Festivals/Seminars Attended

Domaine Forget; Garth Newel Music Center; Music from Salem- The Cello Seminar; Apple Hill Center for Chamber Music; Kronberg Cello Festival; Killington Music Festival

Awards/Scholarships

MTNA Student Achievement Award; Outstanding Merit Award, USF School of Music; USF Presidential Scholarship; USF Honors College Scholarship; Bright Futures Florida Academic Scholarship; Martin Luther King Scholarship; Florida All-State Orchestra; Hillsborough All-County Orchestra, principal 2003–2005

Professional Organizations

American String Teachers Association	2013 – present
Suzuki Association of the Americas	2014 – present