

ABSTRACT

Title of Dissertation: VOICES OF THE CELLO: SPEAK, SING, PLAY; AN AESTHETIC EXAMINATION OF STYLE PERIODS IN THE CELLO REPERTOIRE AND HOW THEY RELATE TO THE VIABILITY OF TRANSCRIPTION

Daniel Pecos Singer, Doctor of Musical Arts,
2019

Dissertation directed by: Associate Professor of Cello, Dr. Eric Kutz,
School of Music

This dissertation was produced in conjunction with three cello recitals as part of a Performance Dissertation Project. Each recital focuses on music from style periods ranging from the Baroque to the twenty-first century and seeks to demonstrate how the aesthetic language of a composer or style period affects the viability of transcription. The recitals also highlight the unique qualities of the cello, both when playing music originally for another instrument and when performing music specifically written for it.

The first recital includes music of Johann Sebastian Bach and Franz Schubert. Bach's Suite No. 6 in D major, BWV 1012—performed on a five-string Baroque cello—shows how the spoken quality of the Baroque idiom in Bach's music allows for transcription between instruments. The Sonata in A minor for Arpeggione and Piano, D. 821 by Schubert offers an opportunity to expose the vocal quality of the

cello while exploring the limitations of transcription in this aesthetic language so inspired by song.

The second recital focuses on transcriptions within the violin family of instruments by including a transcription of the Violin Sonata No. 1 in G major, Op. 78 by Johannes Brahms, as well as César Franck's Sonata in A major for Violin and Piano. While the Franck only needs minor adjustments for the cello version (the piano part is untouched), the Brahms is transposed from G major to D major in order to be suitable for the cello.

The final recital completes the arc by culminating in music written specifically for the cello—music that would be impossible to imagine on any other instrument. First the Sonata for Solo Cello, Op.8 by Zoltán Kodály develops the unique sound of *scordatura* by lowering the pitch of two lower strings by one half step (from C and G to B and F-sharp). Similarly, the Sonata for Solo Cello by György Ligeti is so cellistic in its conception that it is essentially unviable on any other instrument. Finally, *Crest, Clutter, Clamor* by Bradley S. Green was designed specifically for the physical characteristics of the cello, thus making it a quintessential example of cello specific writing.

The first recital was performed on November 26, 2018, with Ruth Bright on the piano in Ulrich Recital Hall. The second recital took place on March 6, 2019 in the Gildenhorn Recital Hall with Andrew Welch and Alexei Ulitin on the piano. The final recital was completed on May 5, 2019 in Ulrich Recital Hall.

VOICES OF THE CELLO: SPEAK, SING, PLAY; AN AESTHETIC
EXAMINATION OF STYLE PERIODS IN THE CELLO REPERTOIRE AND
HOW THEY RELATE TO THE VIABILITY OF TRANSCRIPTION

by

Daniel Pecos Singer

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts in
Cello Performance
2019

Advisory Committee:

Dr. Eric Kutz, Chair

Professor David Salness

Dr. Kenneth Slowik

Professor José-Luis Novo

Dr. Lawrence C. Washington, Dean's Representative

ProQuest Number: 13886733

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 13886733

Published by ProQuest LLC (2019). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

© Copyright by
Daniel Pecos Singer
2019

Acknowledgements

As with the completion of any major project, this dissertation was not the product of one person, and I will make an attempt to name a few who have contributed to this project.

First, I would like to thank my Advisory Committee, Dr. Eric Kutz, Professor David Salness, Dr. Kenneth Slowik, Professor José-Luis Novo, and Dr. Lawrence C. Washington, for their critical role in the completion of this dissertation project. I would like to extend a special thanks to my mentor and cello professor Dr. Kutz for preparing me for my recitals and for guiding me through this process.

Several people made these recitals possible by donating the use of their equipment. First among them is the Carlsen Cello Foundation, which has generously been lending me a fine cello by Giovanni Cutugno since May 2014. Dr. Kenneth Slowik provided the 5-string Baroque cello for the first recital, for which I am grateful.

I would like to thank Mark Wanich and Chelsea Bernstein who provided the iPad and the AirtTurn pedal for the last recital, without which the performance would not have been possible. I would like to thank my sound engineer Antonino D'Urzo for providing stunning recordings of all three recitals.

I would also like to acknowledge the production staff of the Clarice Smith Performing Arts Center for facilitating each recital, and I would like to thank the library staff at the Micelle Smith Performing Arts Library for aiding the research portion of this project.

Of course, I would be remiss if I did not mention the artists that contributed to these recitals, Ruth Bright, Andrew Welch, and Alexei Ulitin, all consummate pianists and delightful chamber music partners.

I would like to thank the cello studio at the University of Maryland for providing a supportive environment in which to prepare the repertoire for these recitals, and I would like to offer a special thanks to Samuel Lam for turning pages for the second recital.

Bradley Green also deserves recognition for composing the final piece in the dissertation project. His collaboration made a very special contribution for which I will be forever grateful.

Lastly, I would like to thank a few important members of my family, without whom I would certainly not be living a life in music. My parents, Wendy and Raymond Singer have inspired me to pursue this path and encouraged me along the way. My aunt and uncle, Suzanne Stutman and Jon Wilkenfeld, have helped me in countless ways, and remain a steadfast source of support.

Table of Contents

Acknowledgements.....	ii
Table of Contents.....	iv
Chapter 1: Speak and Sing.....	1
Chapter 2: Sing and Play.....	8
Chapter 3: Play.....	14
Bibliography	20

Chapter 1: Speak and Sing

The program of this first recital covers the spoken (eighteenth-century) and sung (nineteenth-century) aesthetics. The Bach Suite lends itself quite well to transcription between instruments, although in this case it was performed on the original instrument. Each piece offers the opportunity to show a different voice of the cello, based on its respective, aesthetic motivations. In addition, the performance of the suite on the 5-string Baroque cello exemplifies this variant on the cello voice.

Bach's Suite No. 6 in D major, BWV 1012, is regularly performed on several different instruments, including but not limited to the cello, the cello piccolo, and the viola. In fact, the exact instrument for which the piece was written is still a matter of debate,¹ yet, due to the aesthetic language of the music, the piece is viable on each of these instruments.

J.S. Bach (1685-1750), Suite No. 6 in D major, BWV 1012 (1717-1723)

Bach wrote six *Suites a Violoncello Solo senza Basso*, for unaccompanied cello. Each is comprised of a prelude, followed by five dance movements based on dance forms originating from regions across Europe, each with its own distinct rhythmic characteristics.

These were not, however, the first unaccompanied pieces written for cello. Domenico Gabrielli had already written his *Ricercari, canone e sonate per violoncello* in 1689. These virtuosic pieces were made possible by the recently

¹ F. W. Galpin, "Viola Pomposa and Violoncello Piccolo," *Music & Letters*, Vol. 12, No. 4 (Oct., 1931): 354–364.

developed technology of winding metal over gut strings.² This practice greatly increased the responsiveness of the two lower strings (C and G) and allowed the cello to more closely emulate the alacrity of the violin.

Bach's Suites were revolutionary in their use of counterpoint, both in the form of double-stops (playing simultaneously on multiple strings) and in their ability to imply bass lines (harmony), even those not explicitly represented in the music. This polyphonic writing allows the cello to act as a solo instrument with the melody, while providing the bass accompaniment simultaneously. The first four suites (G major, D minor, C major, and E-flat major) do not call for anything unusual with regard to the instrument; however, the fifth suite calls for the top string to be tuned down from A to G, and the sixth suite calls for a cello with a fifth string, tuned C-G-D-A-E.

In the 1983 Preface to his edition of the suites, Edmund Kurtz writes, when referring to the five-string cello, that "such an instrument is no longer used," and rightly observed that the four-string cello had become the "customary" instrument on which to perform Suite No. 6, primarily because of the lack of availability of five-string cellos.³ Since that time, however, an increasing number of cellists have opted to perform the suite on the five-string cello. These cellos are typically slightly smaller, sometimes even called piccolo cellos. This cello is a different instrument than the traditional four-string cello, and, thus, has a different timbre, or voice. This is exacerbated by the fact that this cello has typically been outfitted with gut A and D strings and steel-wound gut for the C and G strings, as would have been customary

² Stanley Sadie and John Tyrrell, "Violoncello," *New Grove Dictionary of Music and Musicians*, 2nd ed., (New York: Grove, 2001), 746.

³ Edmund Kurtz, "Preface," Bach, JS. *Six Suites for Violoncello*, (New York: International Music Company, 1984).

until the early twentieth century. The cello also has no endpin (the use of the end-pin became more popularized during the late nineteenth century especially after its use by the famous cellist, Adrien-François Servais)⁴ and it is played with a baroque-styled, convex bow. This type of bow predates the concave Tourte bow, named for François Xavier Tourte, the maker who invented the new style of bow in the early nineteenth century.⁵ The advantages of the Tourte bow are precisely what make it ill-suited for the repertoire of the 18th century. Due to its concave shape, it allows the player to more easily sustain the pressure at the tip of the bow. The lessening of sound at the tip of the baroque bow, however, is part of the 18th century aesthetic. The decay of the bow stroke emulates the space between words. This leads to the next critical discussion of the voice of the cello in this piece, and to the aesthetic basis of the music that contributes to the viability of transcription to many different instruments.

The Bach Cello Suites have been arranged for viola, double bass, marimba, tuba, and even cello choir, among others. This is possible due to specific characteristics of the music that stem primarily from its aesthetic underpinnings.

Bach's music exemplifies what is called "absolute" music. This music can be played on any instrument and will retain its essential qualities. During Bach's time, music was often performed on interchangeable instruments: flutes could replace violins, cellos could replace bass viols.⁶ The transcribability is related to the spoken quality of the music. The motivations for the composition rely not on the specific

⁴ Stanley Sadie and John Tyrrell, "Violoncello," *New Grove Dictionary of Music and Musicians*, 746.

⁵ Ozan Tunca, "The Most Commonly Used Cello Etude Books," (Florida State University: DMA diss., 2002), 15.

⁶ Miriam F. Bolduan, "The Significance of the 'Viola Pomposa' in the Bach Cantatas," *Riemenschneider Bach Institute*, Bach, Vol. 14, No. 3 (JULY, 1983), 12.

timbres of instruments, but on the rhetorical framework of the harmony and strict counterpoint. These attributes contribute to the transcribability of the music between instruments, and even across instrument types. A perfect example of this is Bach's chorales, whose regular counterpoint and harmony can be performed on any pitched instrument or combination of voices. The voice of the cello performing Bach in this context, highlights the spoken quality of the music, rather than the singing quality utilized by nineteenth-century composers.

Franz Schubert (1797-1828), Sonata in A minor "Arpeggione," Op. Post. D. 821 (1824)

The Sonata in A minor for Arpeggione and Piano, D. 821 is another piece frequently performed on the cello, viola, and even double bass. The Arpeggione, for which it was written, was only in use for a short period of time,⁷ yet the piece lives on in transcription. Some allowances with regard to register are often made in order to make the piece suitable for the cello. The need for these exceptions is driven in part by Schubert's aesthetic language and exacerbated by the writing designed for a fretted, six-stringed instrument which presents some technical challenges. As this piece is inspired very much by Schubert's aptitude for vocal music, it is the cello's own affinity for vocal music helps carry this piece into the cello repertoire.

Schubert, perhaps more than any other composer, is known for his songs. He is famous for his song cycles, including *Die schöne Müllerin*, and *Winterreise*. He

⁷ Wolf-Dieter Seiffert, "Preface," Franz Schubert, *Sonata Arpeggione und Klavier. Op. Post. D. 821*, G (Munich: Henle Verlag, 1995), v.

wrote no music for solo cello, although his “Arpeggione” Sonata is often performed on cello.

The arpeggione was a short-lived instrument built by Johann Georg Stauffer in Vienna in the early nineteenth century. It was tuned like a guitar (six strings: E-A-d-g-b-e’), with frets, but was played with a bow and held between the legs in the manner of a viola da gamba. Schubert wrote the sonata after being introduced the instrument by Vinzenz Schuster, a guitar-violoncello virtuoso for whom Schubert wrote the sonata in 1824. The piece was first published in 1871, by which time the arpeggione had all but disappeared, evidenced by the fact that the publisher included parts transcribed for both cello and violin, while only printing the arpeggione part over the piano score.⁸

The piece is most often performed on the cello or the viola, the two instruments which most closely approximate the timbre of the arpeggione. Some deviations from the original arpeggione part are made, mostly in the form of transposition by the octave, or the re-voicing of chords.

The voice of the cello in this transcription highlights the vocal quality of the nineteenth-century aesthetic, while also navigating the idioms of a different instrument. This music does not transpose as easily as the music of Bach, which is why some allowances need to be made.

⁸ Wolf-Dieter Seiffert, “Preface,” Franz Schubert, *Sonata Arpeggione und Klavier. Op. Post. D. 821, G* (Munich: Henle Verlag, 1995), v.

Frédéric Chopin (1810-1849), Valse Op. 64 No 2. (1837) Arr. Karl Davydov (1838-1889)

Chopin was a virtuoso pianist and composer who was Polish by birth, but spent nearly all of his career in Paris, France. He wrote music almost exclusively for the piano. Pieces he wrote for the cello include only an early Piano Trio Op. 8, the *Introduction and Polonaise Brillante* Op. 3, the *Grand Duo Concertante* B. 70, for cello and piano, and the Sonata for Cello and Piano Op. 65. Clearly, Chopin had a strong, positive relationship with the cello, as nearly all his small chamber work oeuvre includes the cello as a prominent voice.

Chopin's waltzes differ from their Viennese forebears in that they are not meant to be danced to, but to be performed in the concert hall.⁹ Chopin wrote many waltzes, only eight of which were published in his lifetime.¹⁰ This waltz is one of the most well-known and was written in 1847 (two years before the composer's death), and along with the *Minute Waltz* and a third lesser known waltz comprise the set of three Waltzes, Op. 64. Each waltz was dedicated to a different person. The second was dedicated to Mme. la Baronne Charlotte de Rothschild, who was both a patron and a piano student of Chopin's.

Several arrangements of this waltz have been made: two for cello, one each by Karl Davydov (1838–1889) and Friedrich Grützmacher (1832–1903). The

⁹ Artur Bielecki, "Waltz," The Fryderyk Chopin Institute, <http://en.chopin.nifc.pl/chopin/genre/detail/id/4>, Accessed May 11, 2019.

¹⁰ Ibid.

Grützmacher transcription transposes the piece down one half-step to C minor, while the one by Davydov preserves the original key of C-sharp minor.

This piece offers yet another facet of the voice of the cello, one that arises from navigating piano-derived musical lines. Here, the cello sheds its own light on the lyrical and harmonic genius of Chopin's music. As Chopin wrote so few pieces for the cello, transcriptions such as these offer cellists a rare opportunity to bring his music to audiences through the unique voice of the cello. Chopin is a special case in which his music transcribes quite well to other instruments, even though it is primarily piano-derived music.

Chapter 2: Sing and Play

The nineteenth century saw developments in the aesthetic paradigm that moved the musical language further toward idiomatic, instrumental writing by way of song. Spurred on by virtuosi composer-performers such as Paganini, Liszt, and Chopin, music began to be more closely tied to the specific instruments for which it was written. In this period, viable transcription became reduced primarily to that within families of instruments, yet the highly vocal conception of music from this period, with its long, arching melodies, lends itself to being translated through the voice of the cello, which has been considered the instrument that most closely approximates the human voice.

Johannes Brahms (1833-1897), Violin Sonata No. 1 in G major, Op. 78 (1878-1879)

Often referred to as the *Regen Sonate* or “Rain” Sonata, the Violin Sonata No. 1 in G major is the first of three violin sonatas that Brahms wrote in the summers of 1878 and 1879 in Pörschach, Austria. The name refers to Brahms’ own *Regenlied* (Op. 59), from which he drew the theme that opens the third movement of the sonata.

The arrangement for cello was made by Paul Klengel, a German violinist, and brother of the cellist Julius Klengel. Very few alterations were made to the score. The largest change was transposing the entire piece from G major to D major. Other differences include instances in which the right hand of the piano and the violin part are switched (third movement), and occasional arpeggios have been removed from the solo line and replaced with double stops (second movement).

The sonata is held together by the dotted figure motive that appears in the first cello entrance. This lends the piece a wistful character that ebbs and flows with Brahms' characteristically arch-like structures.

The first movement is full of the rhythmic interplay that is another hallmark of Brahms writing. The compound meter offers numerous opportunities for hemiolas and cross-rhythms that serve both to propel the music forward, as well as provide natural moments of repose. Both the first and second themes are two of Brahms' most singable melodies. This quality is highlighted by the arrangement for cello, which of course has many qualities of the human voice. The *grazioso* theme adds an element of playfulness that is a welcome respite from the heart-wrenching melodies. The jocular off-beat pattern introduces a dance-like feeling to the movement that eventually dissolves into a reprise of the opening theme. The movement closes with a heroic and brilliant coda.

The second movement, marked Adagio, recalls the sobering aspects of Brahms' life, such as the early death of this close friend and mentor Robert Schumann, as well as Brahms' difficult love for Clara, Robert's widow. The dotted figure in this movement appears lyrically at first but also develops a march, almost funeral dirge-like character in the middle section.

Clara Schumann wrote to Brahms regarding the third movement that: "I wish the last movement could accompany me in my journey from here to the next world."¹¹ This speaks both to the deep connection between Clara Schumann and

¹¹ Colin Kolbert, CD Liner Notes, Violin sonata no. 1, op. 78 by Johannes Brahms, Itzhak Perlman (Performer), Vladimir Ashkenazy (Performer), 4.

Brahms, as well as to the depth of the music itself. The dotted figure appears here again, but now accompanied by the raindrops in the piano's right hand. The theme from the second movement returns before the emotional climax, highlighting the rather cyclical nature of the sonata. The piece ends as it began: with wistful sighs and a calm repose.

Some of the challenges involved in this transcription are technical. The violin left hand-frame encompasses an octave, so some of the passage work is awkward for the cellist with a hand-frame spanning only a seventh. The cellist needs more bow to produce sound, so many of the original bowings are impractical. Some challenges are musical. For instance, the question of whether changing the key of the piece fundamentally changes its character or *affekt*. Yet even with these challenges, the act of translating it through the cello voice creates a new piece that is quite compelling in its own way. Particularly effective are the melodic passages that benefit from the lower register as well as the rich sound of the cello in lyrical playing.

**Sergei Rachmaninoff (1873-1943), 14 Romances Op. 38: No. 14, "Vocalise"
(1912)**

"Vocalise" was the last of 14 Romances that Rachmaninoff wrote for solo voice and orchestra. The first 13 were completed in 1912 while the final Romance was finished in 1915. With no words, "Vocalise" was intended to be sung on a syllable of the singer's choice. Many of the Romances were dedicated to different individuals, although some Romances share the same dedicatee. "Vocalise" was dedicated to the

soprano Antonina Nezhdanova, who gave the premiere in January of 1916. Serge Koussevitzky was the conductor of the concert, and as a virtuoso on the double bass, had already performed “Vocalise” with orchestral accompaniment at a preview concert in December 1915.¹²

Since that time, “Vocalise” has been arranged for many different instruments, and the key has been adjusted for several of them. The version for cello is in E minor, while the original key was C-sharp minor.

Already from its early performance history this piece developed a legacy of transcription. It is not essentially vocal in its writing, as the melodic writing is quite ornate, almost instrument-like. The cello may be the perfect instrument for this composition, as it combines the cellos voice-like timbre with the richness of string articulation and tone color.

César Franck (1822-1890), Sonata in A major for Violin and Piano (1886)

The Sonata in A major was written near the end of Franck’s life and delivered as a wedding present to Eugène Ysaÿe and his bride Louise Bourdeau de Courtrai. Ysaÿe performed the sonata at his wedding accompanied by Marie-Léontine Bordes-Pène, a prominent pianist who premiered many of Franck’s works. A letter written by Antoine, Eugène Ysaÿe’s son, implies there was a version for cello in Franck’s own hand, possibly intended for the cellist Auguste Franchomme, to whom Chopin

¹² Dominik Rahmer, “Without words, but with a foreword – what’s new on Sergei Rachmaninoff’s “Vocalise,”” <https://www.henle.de/blog/en/2014/06/24/without-words-but-with-a-foreword-%E2%80%93-what%E2%80%99s-new-on-sergei-rachmaninoff%E2%80%99s-%E2%80%9Cvocalise%E2%80%9D/>, Accessed May 11, 2019.

dedicated his own cello sonata in 1847.¹³ Regardless, although many transcriptions exist for various instruments, the version for cello is the only one sanctioned by the composer. The cello arrangement was completed by Jules Delsart, who was a student of Franchomme at the Paris Conservatoire, and who succeeded him as the professor of cello. Delsart made very few alterations to the solo line, and left the piano part completely untouched.

The piece is a brilliant example of late-nineteenth-century Romanticism in its harmonic language, although it retains a classical character in its four-movement form as well as its phrasing and rhetoric. The piano and cello are treated as equal melodic voices, although the cello rarely takes an accompanimental role; Franck prefers to include piano interludes that omit the cello entirely.

The first movement develops from two alternating chords into a flowing melody in triple meter. The main theme appears many times, moving easily through different keys and tonalities. The movement has two main blossoming points: one in the dominant (E major) and the other in the tonic (A Major). It ends with one last outburst, before fading away into nothing.

The second movement opens with rumbling turbulence that grows into a frenzy before becoming impassioned and finally somber. The struggle in the middle section is apparent in the diminished arpeggios. After the opening material returns, the movement ends with a churning momentum that ends heroically in D major.

The third movement is the emotional center of the piece. The Recitativo-Fantasia allows moments for the cello to speak alone, as well as sections that flow as

¹³ W. T Oxford, "[PH.D. thesis: A Transcription of Cesar Franck's Sonata in A Major for the Baritone Saxophone](#)", (University of Texas at Austin DMA diss., 2001), 15–16, Accessed May 11, 2019.

if they are written out improvisations. Both the sweetest and most dramatic themes are introduced in this movement, and both return in the fourth movement. The third movement ends ominously, and unsettlingly, in F-sharp minor.

The fourth movement is a fantastic exploration of keys built on a simple yet delightful melody in canon between the piano and the cello. The dramatic theme from the third movement, featuring extremely large intervals, appears again several times, as does the sweet, cantabile melody also from the third movement. The piece ends with a jubilant coda that drives all the way to the end.

As this transcription was sanctioned by the composer himself, its viability is not so much in question. While some of the octave displacements do detract from the dramatic effectiveness of the piece (such as the end of the second movement), the richness of the cello tone is a reasonable reward for this sacrifice. Like the Brahms Sonata, some of the passagework (in this case the arpeggios such as in the second and third movements) is a particular challenge simply due to the larger distances to travel for the left hand. Over all this transcription works quite well and demonstrates the viability between instruments of the same family in nineteenth-century compositions.

Chapter 3: Play

In the twentieth and twenty-first centuries composers increasingly developed their own musical languages. By the later twentieth century, most composers had entirely unique compositional voices. Although some grouped together into styles—such as atonality, twelve-tone serialism, total serialism, minimalist—the trend toward individuality was essentially ubiquitous. This coincided with a tendency towards increased specificity in instrumental writing. In certain composers, increased idiomatic writing could be traced to their interest in folk music, which itself intrinsically relies on idiomatic instrumental techniques. In other cases, this increased specificity stemmed from a desire to have a higher degree of control over the types of sounds produced. Whatever the motivations, these circumstances gave rise to increasingly instrument-derived music, at which point the idea of transcription would become unviable at best and ludicrous at worst.

The three pieces included on the third and final recital of this project were chosen to highlight the individual voice of the cello, works that would be essentially impossible on any other instrument.

Zoltán Kodály (1882-1967), Sonata for Solo Cello Op. 8 (1915)

Kodály's Sonata for Solo Cello is a revolutionary piece in many ways. It is one of the first pieces written for unaccompanied cello since the Bach Cello Suites were completed in 1723. Also unusual is Kodály's use of the cello to evoke traditional Hungarian singing and instruments while juxtaposing these elements with classical

techniques, structures, and forms.¹⁴ As with Bach's fifth cello suite (which calls for the A string to be lowered to a G), Kodály's sonata calls for a "de-tuned" or *scordatura* cello, with the two bottom strings lowered by one half step (from C and G to B and F-sharp).

The sonata is in three movements. The first *Allegro maestoso ma appassionato* follows the basic framework of sonata form, whereby thematic material returns throughout the movement at different pitch levels. However, Kodály alters the harmonic framework to fit his new tonal idiom.

The *Adagio con gran espressione* second movement is the emotional heart of the piece, and highlights the vocal quality of the cello while evoking traditional Hungarian singing techniques and ornaments.

The third *Allegro molto vivace* is modeled on a sonata form, although its expansive nature and many varied episodes obscure some of the classical rhetoric expected in a sonata. The movement is a *tour de force* of cello technique, requiring many unusual and difficult techniques involving pizzicato (plucking or strumming the string), spiccato (bouncing the bow on the string), harmonics (lightly touching the string to create overtones), and playing very high melodies on the bottom three strings (this appears in all three movements), sometimes with several of these techniques being used at the same time.

Kodály's sonata was instrumental in the career of the renowned twentieth-century cellist and pedagogue János Starker (1924-2013), a fellow Hungarian who

¹⁴ Celeste Power, "Zoltán Kodály's Sonata for Unaccompanied Cello, Op. 8: one cellist's path to performance" (DMA diss., Louisiana State University, 2013), 12.

performed the piece for the first time at the age of 15 for the composer himself.

Before the end of his life Starker had recorded the piece a total of four times.¹⁵

Although the reception of the piece since its composition in 1915 was not at first positive, Kodály for his part was always confident in the importance of the work, insisting that "in 25 years no cellist will be accepted who has not played it." It took nearly 41 years, but the sonata had become obligatory for the Casals Competition in Mexico City by 1956.¹⁶

This piece not only develops the individual sound of the cello, it further pioneers the unique timbre and colors of the novel *scordatura* tuning. The many different type of strumming and pizzicato stretch the technique of the cellist in ways that sometimes resemble that of the guitar, while the upper register melodies on the lower strings evoke highly guttural, vocal sonorities that are unique to the cello.

György Ligeti (1923-2006), Sonata for Solo Cello (1949-1953)

György Ligeti wrote the first movement, *Dialogo*, of his Sonata for Solo Cello while completing his education at the Franz Liszt Academy in Budapest, Hungary, from which he graduated in 1949. He delivered it as gift to a cellist and fellow student, Annus Verány, who was a romantic interest of Ligeti's. Apparently this love was unrequited as she never played the piece. It was not until 1953 that the cellist Vera

¹⁵ Review of, *J. S. Bach: Cello Suite No.5 in C minor, BWV 1011 / Zoltán Kodály: Sonata for Solo Cello, Op.8 / György Sándor Ligeti: Sonata for Solo Cello*, Camden Shaw (Performer), 2009, http://www.6moons.com/musicreviews/2009_december/camdenshaw.html, May 11, 2019.

¹⁶ Ibid

Dénes requested a piece from Ligeti, who then wrote the *Capriccio* to complete the sonata.¹⁷

Ligeti was a student of Kodály and remarked of the piece “I attempted in this piece to write a beautiful melody, with a typical Hungarian profile, but not a folk song . . . or only half, like in Bartók or Kodály . . .”¹⁸ At the time of its composition, all new pieces were subjected to censorship to avoid any “bourgeois or modernist tendencies.”¹⁹ The piece was rejected by the censors and was not performed publicly until 1979, where it was played by Rohan de Saram at the English Bach Festival in London.²⁰

In his book *György Ligeti: Music of the Imagination*, Richard Steinitz describes the *Dialogo* as “a conversation between a man and a woman in which the four strings of the cello are employed successively to suggest individual voices.”²¹ The primary material appears many times throughout the movement, often altered in some way, such as reharmonized or in a new register or at a different pitch level. The movement also alternates between melodic lines played with the bow and plucked chords (strummed like a guitar) with unusual *glissandi* (slides) between plucked notes.

The *Capriccio*'s title and character are reminiscent of the Paganini, violin caprices from a century and a half earlier, only Ligeti subjects his motives to a new harmonic language. The first driving theme gives way to a melody harmonized in

¹⁷ Richard Steinitz, *György Ligeti: Music of the Imagination*, 51–52.

¹⁸ *Ibid.*, 52

¹⁹ *Ibid.*, *Ibid.*

²⁰ *Ibid.*, *Ibid.*

²¹ *Ibid.*, *Ibid.*

perfect fifths, as Bartók does in his music.²² Material from the *Dialogo* interjects briefly before the recapitulation of the first theme followed by a rousing coda.

Ligeti takes full advantage of the unique timbre of each cello string, as well as the possibilities for pizzicato that again relate the cello to the guitar. His harmonies at the fifth expose the native ability for the cellist to bar across strings, and while his tonalities push the cellists technique in new and interesting ways, the essential qualities of the cello are so integral to the piece as to make it nearly impossible to imagine on any other instrument.

Bradley S. Green (1989-), *Crest, Clutter, Clamor* (2019)

Notes from the Composer:

The title of this piece, *Crest, Clutter, Clamor*, illustrates mainly the most pronounced, audible progression of materials in the work, which does not need to be described for the relationships to be understood. However, one of the most integral underlying structures involves pitch collection/tonality. In working with Pecos, it was decided that the pitch collections would be chosen based on the physical properties of the cello's open strings (C, G, D, and A), specifically by evoking (or combining) each of their respective overtone series. This is accomplished in multiple ways throughout the piece, most prominently by bowing very close to the bridge (a technique known as *molto sul ponticello*) which, if done softly and with great control, allows various overtones to sound and overlap above the fundamental pitch. As such, the tonality of the piece is inseparable from the construction and acoustic properties of the cello.²³

As Green elucidates in his notes on the piece, the very physical structure of the cello played a vital role in the development of the piece. The techniques required highlight the strengths of the cello as both a melodic and percussive instrument. These qualities

²² Nigel Simone, liner notes for *Suites for solo cello*, Natalie Clein (Performer), (London: Hyperion, 2017).

²³ Bradley S. Green, email attachment to author, April 9, 2019.

epitomize the trend of instrumental writing of the late twentieth and early twenty-first centuries and provide an excellent example of the unique voice of the cello in one aesthetic paradigm of the twenty-first century.

Bibliography

Bach, J.S. Ed. Edmund Kurtz. *Six Suites for Violoncello*. New York: International Music Company.

This edition of the Bach suites is particularly useful in that it contains a facsimile of the Anna Magdalena manuscript alongside the edited version. This makes it unwieldy as a performance edition, but an excellent resource.

Bolduan, Miriam F. "The Significance of the 'Viola Pomposa' in the Bach Cantatas." *Riemenschneider Bach Institute*. Bach, Vol. 14, No. 3 (JULY, 1983): 12-17.
<https://www.jstor.org/stable/41640184>

This article discusses the ways that Bach uses the in his Cantatas, and how its use relates to the text being set.

Bielecki, Artur. "Waltz," The Fryderyk Chopin Institute website.
<http://en.chopin.nifc.pl/chopin/genre/detail/id/4>
Accessed 6 May 2019

This is one of several articles that cover all the genres in which Chopin composed. This website is extremely valuable to everything Chopin, as it also discusses all of his works in detail.

Brahms, Johannes. Arr. Paul Klengel. *Violin Sonata No. 1 in G Major, Op. 78*. Berlin: N. Simrock. http://ks.imslp.net/files/imglnks/usimg/2/2c/IMSLP105408-PMLP10225-JBrahms_Violin_Sonata,_Op.78_PKlengel_piano_score.pdf
Accessed November 29, 2018.

This is a free version of this arrangement available on IMSLP.org

Chopin, Frédéric. Arr. Davydov. *Waltz Op. 64 No. 2*. Moscow: Muzgiz, n.d.
<http://ks4.imslp.info/files/imglnks/usimg/c/c1/IMSLP13168-Chopin-2cellovalses02.pdf>. Accessed November 16, 2018.

This is the Davydov arrangement in the original key of C-sharp minor on IMSLP for free. The Grützmacher version is also available on the same site.

Franck, César. Arr. Jules Delsart. *Sonata in A major for piano and violin*. Paris: J. Hamelle, n.d.[1887, 1889]
[https://imslp.org/wiki/Violin_Sonata_\(Franck,_C%C3%A9sar\)](https://imslp.org/wiki/Violin_Sonata_(Franck,_C%C3%A9sar))
Accessed November 29, 2018

This is the free version of the Franck Sonata arranged for cello on IMSLP.

Galpin, F. W. "Viola Pomposa and Violoncello Piccolo." *Music & Letters*, Vol. 12, No. 4 (Oct., 1931): Oxford University Press, 354-364. Accessed: 22-03-2019 01:54 UTC.

This article attempts to sift through the plethora of name and definitions regarding the disambiguation of the Viola Pomposa and the Violoncello Piccolo. It includes sizes for the various types of instruments and deduces their respective ranges. The article also includes pictures of the instruments for scale.

Green, Bradley. *Crest / Clutter / Clamor*. Not published. (Commission, 2019)

This piece was commissioned directly from the composer for this project.

Kodály, Zoltán. *Sonata for solo cello*, Op. 8. Vienna: Universal Edition, 1921.

This is a lightly edited version of the piece, although it lacks some of the fingerings and bowings in the edited edition by Janos Starker.

Kolbert, Colin. CD Liner Notes (1984). *Violin sonata no. 1, op. 78 by Johannes Brahms*. Itzhak Perlman (Performer), Vladimir Ashkenazy (Performer). Germany: Sony Classical, Sony Music Entertainment Germany, 2016.

These are excellent liner notes accompanying the original violin version of the Brahms Sonata in G major.

Ligeti, György. *Sonata for Solo Cello*. Mainz; New York: Schott, 1990.

This is a performance edition of the piece with few editorial suggestions.

Ozan, Tunca. "The Most Commonly Used Cello Etude Books." DMA diss., Florida State University 2002.

This dissertation covers many of the most popular etude books as well as their uses and contains biographical information on the composers.

Power, Celeste, "Zoltán Kodály's Sonata for Unaccompanied Cello, Op. 8: one cellist's path to performance" (2013). LSU Doctoral Dissertations. 917.
https://digitalcommons.lsu.edu/gradschool_dissertations/917

This dissertation is an excellent resource that covers the historical background as well as an analysis of the Kodály Sonata. The latter portion covers pedagogical techniques for teaching the piece to a student.

Rachmaninov, Sergei. *14 Romances: 14*. "Vocalise." YOKOYAMA Shin-Itchiro's Sheet Music Library.
http://ks.imslp.net/files/imglnks/usimg/4/4b/IMSLP114222-PMLP17852-Rachmaninoff_Vocalise_in_E.pdf

Accessed November 29, 2018.

This is an easy to read arrangement available for free on IMSLP.

Rahmer, Dominik. “Without words, but with a foreword – what’s new on Sergei Rachmaninoff’s ‘Vocalise.’”

<http://www.henle.de/blog/en/2014/06/24/without-words-but-with-a-foreword-%E2%80%93-what%E2%80%99s-new-on-sergei-rachmaninoff%E2%80%99s-%E2%80%9Cvocalise%E2%80%9D/>.

Accessed May 11, 2019.

This is a description of the new edition of Rachmaninoff’s “Vocalise” that also contains valuable historical information not only about the publishing but the composition and early performance history of the piece as well.

Ratner, Leonard G. *Classic Music: Expression, Form, and Style*. New York: Schirmer Books, 1980.

This book covers Ratner’s important work describing “Topics” in eighteenth-century music.

Review of, *J. S. Bach: Cello Suite No.5 in C minor, BWV 1011 / Zoltán Kodály: Sonata for Solo Cello, Op.8 / György Sándor Ligeti: Sonata for Solo Cello*, Camden Shaw (Performer), 2009,

http://www.6moons.com/musicreviews/2009_december/camdenshaw.html

Accessed May 11, 2019.

This review of the recording also included a wealth of historical information about the piece and its performance history before going on the critique to sound engineering on the album.

Simone, Nigel. Liner notes for *Suites for solo cello*, Natalie Clein (Performer). London: Hyperion, 2017.

These are excellent notes that accompany recordings of solo suites by Bloch, Dallapiccola, and Ligeti.

Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. Expanded ed. New York: W.W. Norton, 1997.

This is one of the most important books discussing music in the Classical period. It covers much of the repertoire of the three composers as well as the aesthetic framework that organizes their compositions.

Schubert, Franz. *Sonata Arpeggione und Klavier. Op. Post. D. 821*. G. Henle Verlag München, Germany, 1995.

This is a wonderful performance edition of the piece that also includes excellent notes in the “Preface”

Sadie, Stanley and John Tyrrell. “Violoncello,” *New Grove Dictionary of Music and Musicians*, 2nd ed. New York: Grove, 2001.

This is the full encyclopedia article for the violoncello which discusses its complete history.