

NEGLECTED CELLO REPERTOIRE
OF TWENTIETH CENTURY ENGLISH COMPOSERS

By

Yekyung Lim

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Advisory Committee:

Professor Evelyn Elsing, Chair
Professor David Salness
Professor James Stern
Professor Larissa Dedova
Professor Sung Won Lee

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ABSTRACT

Title of Dissertation: **NEGLECTED CELLO REPERTOIRE
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Department of Music**

In the Twentieth Century, the proliferation of cellists and the exceptional development of cello techniques, combined with composers' acceptance of the challenges by these developments, led many British composers to contribute to the enrichment of the cello concert repertoire.

A great number of compositions written for the cello in the Twentieth Century England have been long neglected. In comparison with their other works in the genres of concerto, symphony, and opera, works for cello by prominent Twentieth Century English composers Elgar, Walton, and Britten are relatively unknown, except for Elgar's cello concerto.

There are also many lesser-known composers like Delius, Bax, Bridge, and Clarke, who flourished in the first half of the century, but eventually became disregarded. Some reasons for this neglect may be as follows: the reluctant attitude toward new trends in the English musical establishment around the turn of the century; a lack of readily

available editions of these composers' compositions; an over-abundance of fine composers at one time; and lastly, an overly individualistic approach to the music restricting a general public appreciation and recognition.

Encountering a recording of the Walton cello concerto prompted me to further study the neglected Twentieth Century English cello repertoire. Many works of the above-mentioned composers still have not been fully valued in the cello repertoire. For this reason, the purpose of this project was to inspire cellists to learn and broaden as well as to appreciate the beauty of the Twentieth Century cello literature.

As part of the doctoral performance project, three recitals featuring the works by six English composers were performed. My collaborator in all three recitals was pianist Eunae Ko. The first recital included the Sonata for cello and piano by Frank Bridge and the Concerto by William Walton. The second recital was comprised of relatively unknown cello works: Sonatina in D major by Arnold Bax, Romance by Frederick Delius, and the Sonata Op. 40 by Rebecca Clarke. The third recital consisted of Folk-Tale by Arnold Bax and the Symphony for Cello and Orchestra Op. 68 by Benjamin Britten.

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