ABSTRACT

Title of Dissertation:	WHEN THE CELLO SPEAKS ALONE: CELLO CADENZAS IN CHAMBER MUSIC DUOS
	Frances Borowsky, Doctor of Musical Arts 2019
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This dissertation explores chamber duo works in which the cello has one or more significant solo passages. Works studied are sonatas for cello and piano by Luigi Boccherini (1771), Anton Rubinstein (1855), Edvard Grieg (1883), Alexander Tcherepnin (1924), and Marcus Paus (2009); show pieces by David Popper (Hungarian Rhapsody, 1894), Sulkhan Tsintsadze (Five Pieces on Folk Themes for Cello and Piano, 1950), Joachim Stutschewsky (Three Hebrew Melodies, 1934), and Buxton Orr (A Carmen Fantasy, 1985); and two duos with violin by Zoltán Kodály (1914) and Bohuslav Martinů (1927). Short biographical notes are provided on each composer and cadenzas are analyzed for their role and placement in each respective composition. Works have been organized according to the following categories: improvised cadenzas, cadenzas that prolong harmonic tension, virtuosic cadenzas based on folk and ethnic traditions, cadenzas providing an introduction or transition, and reflective cadenzas.

In the conclusions, it is noted that post-Classical era composers place the cadenzas in a variety of locations, including at the opening of the work, before the recapitulation, and between themes of the recapitulation. Some composers use the cello alone for transitions or to introduce material at the beginning of the piece or movement. Few of the cadenzas include previously stated themes, and most cadenzas discussed in this paper wholly abandon the traditional function of delay. In all of these, the inclusion of a cello cadenza augments the emotional and textural dimension and variety.

WHEN THE CELLO SPEAKS ALONE:
CELLO CADENZAS IN CHAMBER MUSIC DUOS

by

Frances Borowsky

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Introduction

Solo cello cadenzas in chamber music duos are surprisingly uncommon. In sonatas and even in showpieces, the cello is constantly accompanied in its playing, while the partnering duo instrument (usually piano) presents multiple solo transitions. This dissertation explores repertoire in which the cello has one or more significant solo passages, with the aim to bring to light works that have this specific tie. Instrumental cadenzas are traditionally found in Classical era concerti, at the close of the first movement. Following the recapitulation, the orchestra plays a I 6/4 chord, thus inviting the soloist to both prolong the harmonic tension and showcase their technical skills while revisiting material from the movement. Three of the sonatas discussed in this paper, composed by Luigi Boccherini, Anton Rubinstein, and Edvard Grieg, have clear ties to the tradition of Classical concerto cadenzas. The more recent composers discussed in this paper, however, found other places and reasons to include solo sections for the cello. What might those reasons be? Is there something more that these works have in common other than each containing one or more cello cadenzas?

The pieces I chose to study were not conceived to be performed with orchestra, and thus are not considered to be concertos or concertinos. They are sonatas, rhapsodies, fantasies, and multi-movement works for cello and piano, or duos for cello and violin. Approximately half of the works were composed by cellists. My primary sources for research were the compositions themselves. I also interviewed Marcus Paus, the composer of one of my chosen works.

The following questions guided me in my process of score analysis and research:

1. Where does the cadenza occur, and how does it function within the work?
2. Is the thematic material new, and if yes, is it used later in the work?
3. Is the cadenza the most virtuosic part of the work?
4. Are there technical challenges or certain features reserved for the cadenza? (double stops, extended techniques, specific dynamics or range)
5. Why might the cello be solo in this passage?

In this dissertation, I organized the works in the following categories:

1. Improvised cadenzas
2. Cadenzas prolonging harmonic tension
3. Virtuosic cadenzas, based on folk and ethnic traditions
4. Cadenzas providing introduction or transitional material
5. Cadenzas constituting reflection

Improvised Cadenzas: Boccherini

Luigi Boccherini, Sonata in A major, G4 (c. 1771)

Luigi Boccherini (1743–1805) is one of the few Italian composers of the Classical Era whose output has remained a staple in the cello repertory. Boccherini, who was born in Lucca, Italy, was a virtuoso cellist whose performance was described as expressive and in the *cantabile* style.[1] Many accounts of his performances detail his technical proficiency, and by age 18 he was well-known throughout Europe.[2] Boccherini performed in the *Concert Spirituel* series in Paris in 1767, and he was employed as composer for Don Luis (brother of King Charles III of Spain), King Frederick William of Prussia, and the Countess-Duchess of Benavente-Osuna.[3]

[1] Christian Speck and Laurenne Chapman, "Boccherini as Cellist and His Music for Cello," *Early Music* 33, no. 2 (May 2005): 191.
[2] Germaine de Rothschild, *Luigi Boccherini: His Life and Work*, trans. Andreas Mayor (London: Oxford University Press, 1965), 13.
[3] Rothschild, 37, 52, and 58.

In c. 1782, six of Boccherini's quartets from his Opus 33 were performed in Madrid for the Ambassador of Frederick the Great of Prussia. The Ambassador knew that the King's nephew and heir to the throne, Prince Frederick William, was an avid cello player, and immediately had a copy of the quartets sent to him after receiving consent from Don Luis. In response, Boccherini received the following letter:

> Nothing could give me more pleasure, Signor Boccherini, than to receive some of your compositions from your own hands… It alone gives me full satisfaction and every day I enjoy that pleasure. So that I am willing to believe that the pleasure you find in composition will not shortly come to an end and that we may hope to see something new from your pen, in which case I shall be most grateful if you will communicate it to me. Meanwhile pray accept, Signor Boccherini, this gold box, in memory of me and as a mark of the esteem in which I hold your talents in an art which I particularly value, and be persuaded of the consideration with which I remain, Signor Boccherini,
>
> Your most affectionate,
>
> Frederick William, Prince of Prussia[4]

Unlike his contemporaries in France (most notably Jean Louis Duport), Luigi Boccherini did not write any cello technique or method books. However, he made a huge contribution to the solo repertoire, and promoted the cello unabashedly in his hundreds of chamber works. Forty-three sonatas for cello and basso continuo, and twelve cello concertos by Boccherini survive to the present day. At least fifteen of the sonatas have fermatas signaling the performer to improvise a cadenza.[5] This specific feature may have been inspired by contemporary opera arias and recitatives, as well as concerti. Boccherini was not the first to include a cadenza in a sonata; Pietro Locatelli included two short, written-out, cadenzi in the *Adagio* of his Sonata No. 12 for violin and basso continuo, which was published in 1746 and later transcribed for cello and piano by Alfredo Piatti.[6]

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[4] Rothschild, 48.
[5] Frederick Munger Miller III, "Luigi Boccherini: Seventeen Sonatas Attributed to Him" (DMA diss., University of Southern California, 1970), 146–152.
[6] Both cadenzas are played over a bass note held by the accompanying instrument; the first is over a secondary dominant and leads to the dominant, and the second cadenza is played over the dominant, leading to the tonic.

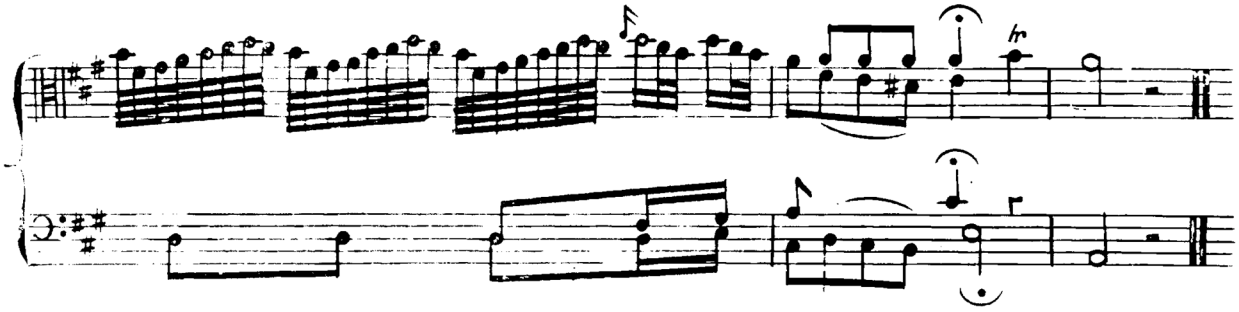
The Sonata in A major is among the six sonatas that Boccherini chose to be published during his lifetime in London, 1771. It contains three movements: the first, *Adagio*, resembles an opera aria, rich in appoggiaturas and ornamentations. The second, *Affetuoso*, is in the character of a minuet, and the third is a virtuosic *Presto*. There are two fermatas in the sonata, denoting the locations of opportunities to insert cadenzas; one is at the end of the *Adagio*, and the other is in the middle of the *Presto*. Many modern-style performances skip both opportunities entirely; all readily available recordings with improvised cadenzas are in period-style. Because the *Presto* itself is so virtuosic and fast, and because the fermata is over a V^6 and not a more cadential harmony, I only played a simple scale as notated by editor and cellist Alfredo Piatti. However, for the *Adagio*, I took the opportunity to create my own cadenza. This decision was supported by Boccherini's use of the I 6/4, the quintessential harmony leading into a Classical concerto cadenza.

The thematic material used in improvised cadenzas is left up to the performer but is generally taken from the movement.[7] In the first published edition (London, 1771), there are no suggestions as to what to play (example 1). In the popularly used edition edited by Piatti, there is only a simple arpeggio (example 2). To prepare for my performance, I identified the main thematic ideas in the movement and experimented with harmonic structure (recalling that a cadenza of this style is in part intended to prolong the harmonic tension) and the reversal of scales (where they ascended in the movement, I tried a descending pattern). Because the registers used in the movement—and indeed in the entire piece—are high, I opted to explore the lower register of the cello. The final performance of my cadenza, although planned out and prepared in part, was indeed improvised in terms of timing and the actual selection of ideas.

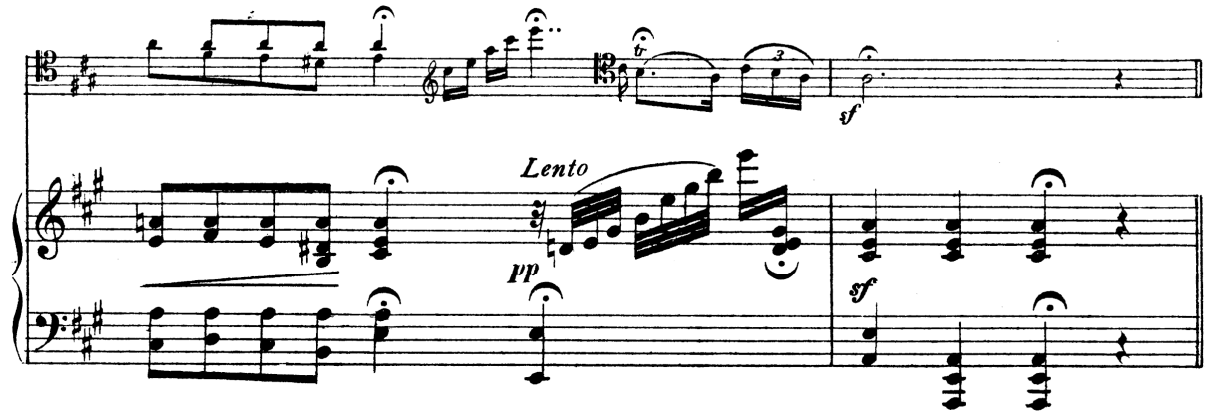
[7] Eva Badura-Skoda, Andrew V. Jones, and William Drabkin, "Cadenza," Grove Music Online, 2001.

It starts first with the coda material and gradually incorporates the first theme with added harmony. The transcription below reflects what I performed on February 11, 2019 (example 3). It stays rather within the style of the work and movement, with flair through the inclusion of double stops and runs.

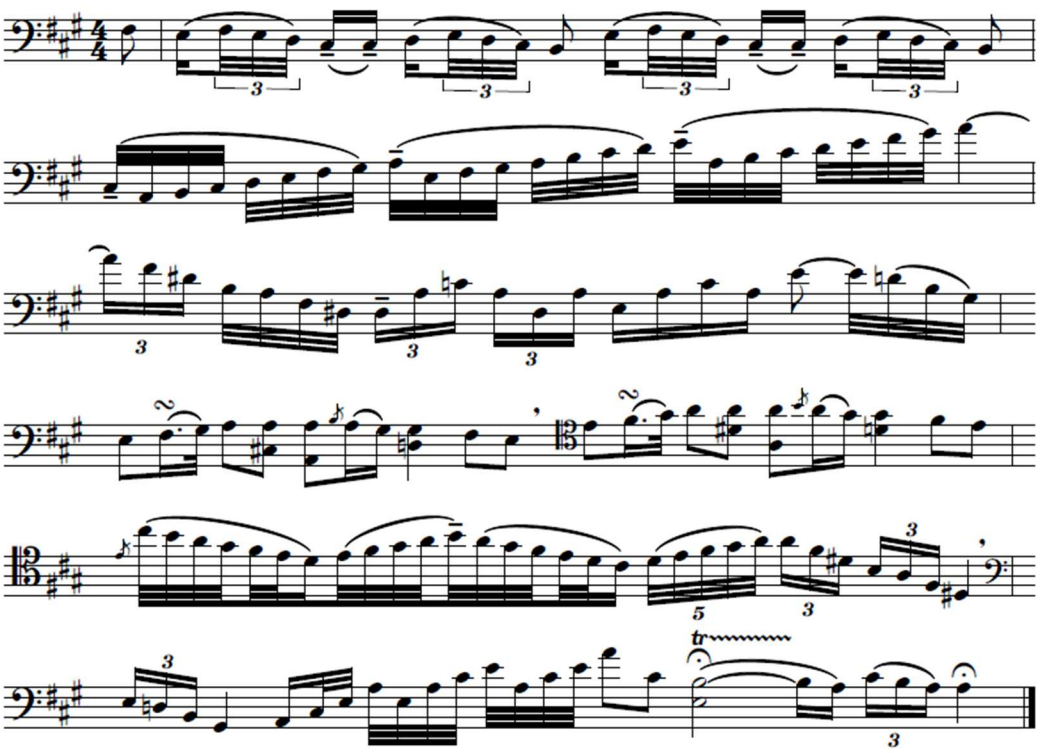
Example 1: Boccherini Sonata in A major, G4, Adagio, mm. 20–22. London 1771 edition, with original clefs. No suggestions for cadenza.



Example 2: Boccherini Sonata in A major, G4, Adagio, mm. 21–22. Edited by Alfredo Piatti. Brief cadenza.



Example 3: Boccherini Sonata in A major, G4, Adagio. Cadenza improvised and performed by the author on February 11, 2019.



Prolongation of Harmonic Tension: Grieg, Rubinstein, Martinů

Anton Rubinstein, Sonata No. 1, Op. 18 (1852)

Considered to be one of the greatest pianists of the 19th century, Anton Rubinstein (1824–1894) was born near Odessa into a Jewish family. His grandfather converted the entire family to Russian Orthodoxy before Anton was five years old, and so he was brought up in the Christian faith.[8] While engaging in a successful solo performance career, Rubinstein founded the St. Petersburg Conservatory in 1862.[9] He received criticism from upper-class citizens for having theory classes taught in Russian as opposed to French (and thus for having the school be "too Russian"). Similarly, he received criticism from the "Russian Five" for teaching German musical traditions.[10] Far more than a composer or teacher, Anton Rubinstein was known for his rousing performances. In 1873, Steinway sponsored an American concert tour, in which Rubinstein performed 215 concerts in 239 days. He received two-hundred dollars per concert plus expenses.[11] Rubinstein said of this tour: "May Heaven preserve us from such slavery! Under these conditions there is no chance for art—one simply grows into an automaton, performing mechanical work; no dignity remains to the artist…"[12]

The Sonata No. 1 for Cello and Piano was written in 1852, when Rubinstein was based in St. Petersburg. Dedicated to Belgian cellist Adrien-François Servais, it exhibits clear Mendolssohnian influence through the harmonies and style. The first movement, *Allegro moderato*, has joyous and songful melodies. The cello cadenza of this sonata takes place just before the recapitulation, after the development of the second theme in F major.

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[8] Joseph Bennett, "Anton Rubinstein," *The Musical Times and Singing Class Circular* 35, no. 622 (1894): 801.
[9] Leonid Gakkel, "Alma Mater," St. Petersburg Conservatory, http://istud.conservatory.ru/node/856 (accessed September 24, 2019).
[10] Anton Rubinstein, *Autobiography*, trans. Aline DeLano (Boston: Little, Brown, and Company, 1903), 107.
[11] Harold Schonberg, *The Great Pianists* (New York: Simon and Schuster Paperbacks, 1963, rev. 1987), 276.
[12] Rubinstein, 115.

A secondary dominant chord acts as a pivot chord to the dominant (A major) and leads into the cadenza. Made up of arpeggiated inversions of the A major seventh chord, the cadenza is dramatically reflective and moves into a lengthy section of ascending and descending arpeggiations, similar to the cadenza of the Mendelssohn Violin Concerto (written in 1844). The piano starts the recapitulation of the opening theme under continued arpeggiations in the cello.

The second movement, *Moderato assai*, features the rhythms of a sicilienne, demonstrating Rubinstein's incorporation of older European styles. The end of the movement has recitative-like passages for the cello. The final movement, *Moderato*, opens with joyous trumpet-like calls in the cello that lead to an ebullient theme that returns throughout the movement.

Edvard Grieg, Sonata for Cello and Piano in A minor, Op. 36 (1883)

Edvard Grieg was born in the Norwegian port of Bergen in 1843. His mother was a brilliant piano teacher, and he quickly showed promise under her instruction. A family friend, famed violinist Ole Bull, advised that Grieg continue his musical education at the Leipzig Conservatory in Germany. Ten years of intense studies in Leipzig sharpened his skills as a composer and pianist. In 1868, his Piano Concerto was an instant success and in 1874 the Norwegian government awarded him an annuity for life.[13] Two years later, his incidental music to Peer Gynt made him famous around the world. Grieg died in 1907 at the age of 64.

In 1863, Grieg befriended fellow Norwegian composer Rikard Nordraak and he fell under a nationalistic spell. After Nordraak died at the age of 24 in 1866, Grieg considered it his duty to pick up the torch and do for Norway what Chopin had done for Poland.

[13] John Horton and Nils Grinde, "Grieg, Edvard," Grove Music Online, 2001.

Creating a distinctive sound for Norway became Grieg's life work and he achieved it magnificently by drawing on his country's folk songs and peasant dances for inspiration. This characteristic sound of Grieg is very much evident in his three violin sonatas and cello sonata.

Composed in the winter of 1882–1883, the Sonata for Cello and Piano in A minor, Op. 36, was dedicated to John Grieg, Edvard's brother. The sonata was premiered in Dresden on October 22, 1883 by Edvard Grieg and German cellist Friedrich Grützmacher, and then performed in Leipzig on October 27 with Julius Klengel (John's former teacher). Later, Piatti, Pablo Casals, and Hugo Becker all included it in their programs.[14]

As in the Rubinstein Sonata and Mendelssohn Violin Concerto, the primary cadenza of Grieg's Sonata takes place after the development of the first movement. It grows out of tremendous harmonic and dynamic tension that is built up in the wrestling voices of the cello and piano. Both instruments reach triple *forte*, the only such place in the work. Having thus marked the climactic point of the movement, and indeed the entire work, the now solo cello descends from a high E-flat to its low register in a tumultuous, unmetered stretch, and settles into rocking arpeggios. These become the background for the piano in a twelve-measure transitory theme that is subsequently passed to the cello, with roles reversed. An additional four-measure transition with octaves in the cello signals the return of the shortened recapitulation (the first twenty-five measures are cut).

The inclusion of the twenty-eight-measure transitional section is like that in Mendelssohn's Violin Concerto cadenza, in which the soloist prepares the return of the first theme in the orchestra with rolling arpeggios; perhaps Grieg's studies in Leipzig inspired him to

[14] Ernst-Günter Heinemann, preface to *Grieg Sonata a-moll Opus 36 und andere Werke* (München: G. Henle, 2005), V.

imitate Mendelssohn here. One may also consider that all three composers (Mendelssohn, Rubinstein, and Grieg) were pianists, and so the feature of arpeggiations of chords in these cadenzas, rather than simply a melodic line, would be similar to how they wrote for the piano in like instances.

The second movement captures a serene mood, using the pastoral key of F major. The concluding pizzicato chords barely finish as Grieg prepares a surprise; a solo cello transition to the third movement. The tonality is vague, gravitating towards the phrygian mode, and gradually settles into the home key of A minor. Unlike the solo cadenza in the first movement, this metered cadenza is not at all flashy, and is marked *tranquillo* and *espressivo*. The theme of the third movement has a folk and dance-like character, bringing some relief to the heretofore accumulated tension. These two cadenzas, although brief, occur at important structural junctures in the sonata's form and deeply enhance its drama.

Bohuslav Martinů, Duo No. 1 for Violin and Cello, H. 157 (1927)

Bohuslav Martinů (1890–1959) grew up in a small town, Polička, where his father worked as cobbler, bell-ringer, and fire-watcher. The younger Martinů took violin lessons twice a week from the age of seven, and in 1906, enrolled in the Prague Conservatory with the help of funds raised by his local community. Martinů was too enthralled by the city and its offerings to regularly attend the school and was ultimately expelled in 1910. He was deeply impressed by the Prague premiere of Debussy's Pelléas et Mélisande in 1908, and the idea of one day living in Paris as a composer started to take root. He finally did move there in 1923, with the help of a small grant from the Ministry of Education, in order to study with Albert Roussel. Paris provided

a great boost for his musical knowledge and experience; he became familiar with jazz, and the music of *Les Six* and Stravinsky, later championing Stravinsky's works in Czechoslovakia.[15]

Over the years, Martinů gradually increased his interest in Czech folk music and culture, and, alongside, grew in his admiration of Dvořák and Smetana.[16] He fled Paris with his wife in 1940 to avoid the German invasion, and took the SS Exeter the following year to the United States.[17] He spent most of the next decade in New York, teaching at the Tanglewood festival (Summer 1942) and at Princeton and the Mannes School of Music.[18] Martinů became a naturalized citizen of the United States, but ultimately returned to Europe in 1956 to teach at the American Academy of Music in Rome. He moved to Switzerland in 1957, and, after battling stomach cancer, died in 1959. He was an extremely prolific composer, writing in almost all genres of instrumental and vocal music and leaving over 400 works.

While Martinů's studies at the Prague Conservatory were not entirely successful (he was transferred from violin to organ, in order to study composition, but was ultimately expelled and cited with "incorrigible negligence"),[19] he did meet fellow violinist Stanislav Novák, with whom he formed a lifelong friendship. The Duo No. 1 for violin and cello, completed on January 26, 1927, was dedicated to Novák and cellist Maurits Frank and premiered by them in Paris on March 17, 1927.[20]

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[15] Bohuslav Martinů, "Bohuslav Martinů," Boston Symphony Orchestra program, Subscription Series, Season 47(1927-1928), Week 6, seq. 20.
[16] Ibid.
[17] F. James Rybka, *Bohuslav Martinů: The Compulsion to Compose* (Lanham, MD: Scarecrow Press: Inc., 2011), 99.
[18] Jan Smaczny and Michael Crump, "Martinů, Bohuslav," Grove Music Online, 2001.
[19] Grant Cook, "Bohuslav Martinů: Duo No. 1 for Violin and Cello, H.157," program notes for Berkeley Symphony Chamber Series, May 6, 2018.
[20] Robert Simon, *Bohuslav Martinů: A Research and Information Guide* (New York: Routledge Music Bibliographies, 2014), 16 and 36.

We know that Martinů himself was a gifted violinist, and Novák was certainly also well-respected.[21] However, the Duo contains such an extensive cello cadenza that one begs to know more about the cellist who premiered the work. Maurits Frank (1892-1959) was a Dutch cellist who studied with Pablo Casals and taught at the Hoch Conservatory in Frankfurt.[22] He played together with Paul Hindemith in the Rebner and Amar Quartets (switching off a couple of times with Hindemith's brother, Rudolf), and premiered Hindemith's Cello Concerto in E-flat, Op. 3, and Webern's Three Little Pieces, Op. 11.

The first movement of the Duo, *Preludium*, opens with a two-measure phrase played by the cello in which the interval of a minor third dominates. The violin tugs and pulls against it with major and minor seconds. Within eight measures, it evolves into full pentatonic harmony. Its primitive but lyrical character is like a sequel to *Sacre du Printemps* by Stravinsky; the characteristic staccato motive used in the middle of "Part I: Adoration of the Earth, Introduction," has the same intervals as the opening of this duo. The raw lyricism continues as the two instruments pass on the thematic material, or sometimes merely its rhythm, while superimposing their independent lines. The harmony, no matter how much it clashes, is smoothed by the continual horizontal unfolding of the melodic narration.

The *Rondo* opens with a neoclassical refrain of unfurling triplets in C major interspersed with a staccato eighth-note motive that reminds us again of Stravinsky. Two lyrical episodes present beautiful folk-inspired tunes. The first episode is based on the same pitches as the opening theme of the Preludium, although the underlying triplets give it a more playful character. The first movement is referenced through short sections of thirds grating against seconds.

[21] Curiously enough, I could not find extensive information on Novák, and the articles Martinů wrote of his friend are restricted to paid subscriptions.
[22] Schott Music, "Maurits Frank," accessed online on September 3, 2019: https://en.schott-music.com/shop/autoren/maurits-frank.

The centerpiece of the Rondo is an elaborate and virtuosic cello cadenza, over three minutes in performance length. It is an outburst and outpouring of emotions, marked *espressivo molto*, set up by a dominant-seventh chord. It covers the span of the instrument through a section of chromatic scales, double-stops, arpeggios and chords, and octaves, finishing with double-stop trills. The material of the cadenza is not related to any previous themes and stands in stark contrast to both movements due to its lack of a time signature. Secondary dominants are explored, but never fully resolved. The violin takes over with its own virtuosic cadenza, accompanied by double-stop trills in the cello, and together the instruments build up the excitement to a frenzy of arpeggiations and cadential chords (I 6/4 and V) that set up a modulation to the relative minor, A minor. The original tempo returns with a dramatic eighth-note motive that had been foreshadowed at the end of the cello cadenza. Martinů uses stretto in the last return of the opposing seconds and thirds to great effect. The concluding refrain in yet another metamorphosis brings the movement to a brilliant end.

Virtuosic and Folk or Ethnic Origins: Popper, Stutschewsky, Tsintsadze

David Popper, Hungarian Rhapsody, Op. 68 (1894)

Born in the Jewish quarters of Prague in 1843, David Popper was well-regarded as a teacher and virtuoso cellist to the end of his life. Together with his wife, pianist Sophie Menter, he went on concert tours throughout Europe; these were plagued by outbursts of professional jealousy when his wife received more audience attention[23] (this eventually led to the dissolution of their marriage in 1886). That same year, the Minister of Education requested that the Budapest Conservatory to add a cello department, and Popper was both invited and convinced by his close friend, Franz Liszt, to take up the teaching position.[24] As was expected from a virtuoso of this time, Popper performed his own works. He composed over a hundred works for cello, including many etudes that continue to be a staple of cello pedagogical repertoire. In spite of his success in teaching and performance, Popper received a great deal of criticism from nationalistic journalists in Budapest who were concerned with the overwhelming German influence on Hungarian music and slandered his name.[25] Perhaps to redeem himself, Popper composed *Hungarian Rhapsody* and premiered it in April 1894.[26] In it, he balanced the lyrical and virtuosic qualities of the cello, and it remains a most beloved performance selection of cellists.

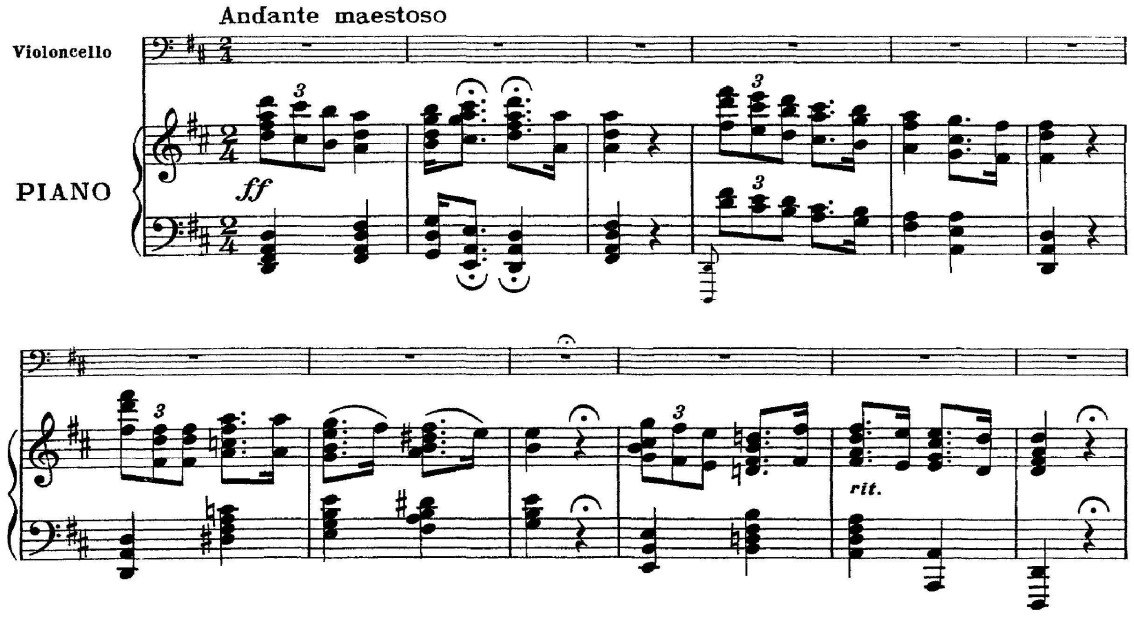
[23] Arthur Friedheim, *Life and Liszt: The Recollections of a Concert Pianist* (Mineola, NY: Dover Publications, Inc, 1961), 92.
[24] Ágnes Gádor and Gábor Szirányi, "History: The Music Academy of Liszt and Erkel," Liszt Academy Website. Accessed September 30, 2019. https://lfze.hu/history/the-music-academy-of-liszt-and-erkel-114457.
[25] The majority of criticism was related to Popper's private life and the care of his daughter. (see Stephen De'ak, *David Popper* (Neptune City, NJ: Paganiniana Publications, Inc, 1980), 206–207.)
[26] De'ak, 206.

The term "rhapsody" originated in Greek, from the Greek word *rhapsōidia* which means "recitation of selections from epic poetry."[27] Its other roots, *rhaptein* (meaning to sew or stitch together), and *aidein* (to sing), are also very appropriate for this work.[28] Composers of German and Bohemian heritage wrote instrumental rhapsodies already in the late 1700s, but it was Franz Liszt who elevated the genre to one of virtuosity with his nineteen Hungarian Rhapsodies for solo piano. Rhapsodies, as Liszt developed them, became virtuosic pieces intended to showcase the performer's abilities and create the impression of improvisation. Therefore, cadenzas such as those that Popper included are appropriate and even expected in the style.

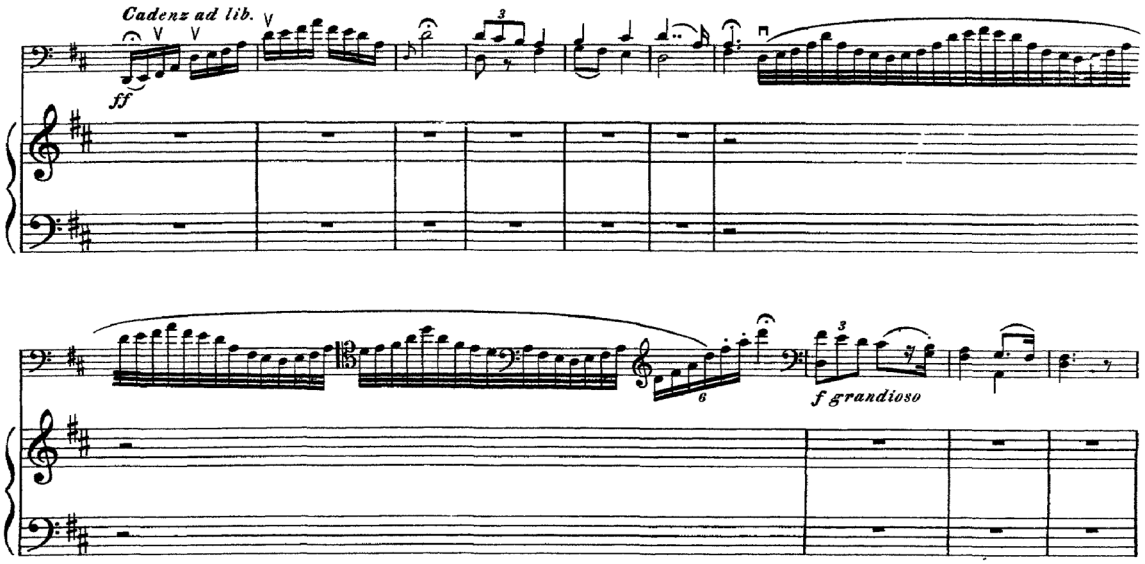
Liszt often followed the form of *verbunkos,* an 18th-century Hungarian dance and form that pairs multiple slow (*lassú*) and fast (*friss*) sections together. The same form of *verbunkos* is used in Popper's *Hungarian Rhapsody*, Op. 68; this piece features sections of contrasting moods and tempi and contains two solo cadenzas that were written by Popper. The piece opens with a rhapsodic utterance by the piano that sets up an unmistakably Hungarian character through use of syncopated snap rhythms (example 4). The cello's entrance constitutes the first cadenza. It starts out very low in the cello's register—this is the only place in the entire work with more than one note on the C string (example 5). It features the thematic material of the piano introduction, with swift arpeggios inserted into the middle.

[27] Merriam-Webster, s.v. "rhapsody," accessed September 16, 2019, https://www.merriam-webster.com/dictionary/rhapsody.
[28] Ibid.

Example 4: Popper Hungarian Rhapsody, mm. 1–12. Piano introduction with Hungarian snap-rhythms.

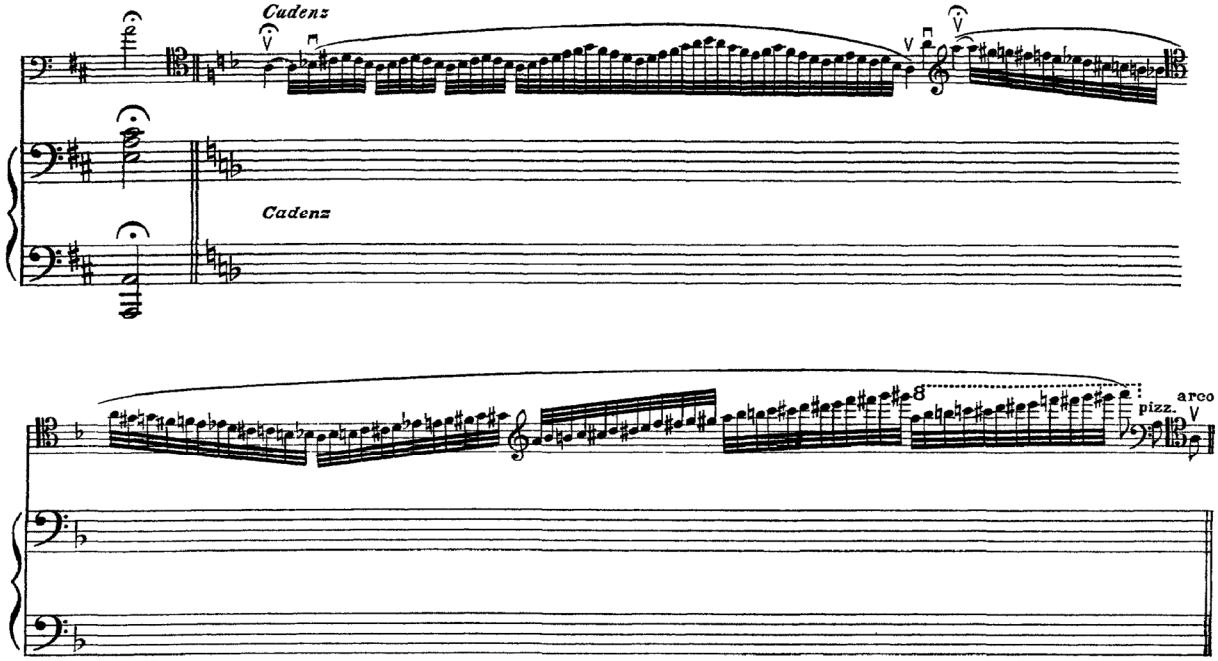


Example 5: Popper Hungarian Rhapsody, mm. 13–22. First cello cadenza.



The second cadenza comes more from the idiom of the improvisatory Gypsy style and serves as a transition into an Andante section (example 6). Neither cadenza is fully metered, which further lends an improvisational impression.

Example 6: Popper Hungarian Rhapsody, m. 49. Second cello cadenza.



Popper was certainly influenced by Liszt's Hungarian Rhapsodies; this is apparent in his adoption of many of the same themes: Allegretto (the fourth section) shares a theme with Liszt's Hungarian Rhapsody No. 12. The Adagio that follows the middle Presto features the melody of a folk song about a duck (*Káka tövén költ a ruca*), used also in Liszt's Rhapsody No. 8. The final Presto shares a theme with Liszt's Rhapsody No. 6.

Neither cadenza follows harmonic tension (tonic, with the cadenza in the same key of D major, and a dominant, with the cadenza immediately in D minor). So, while they do not continue in the tradition of prolonging harmonic tension, both cadenzas use material previously presented and showcase virtuoso techniques that are appropriate to the style, but not otherwise employed in the work.

Joachim Stutschewsky, Three Hebrew Melodies (1933–34)

Ukrainian cellist and composer Joachim Stutschewsky (1891–1982) was born into a musical family with a three-generation tradition of performing klezmer music.[29] As klezmorim, they would have provided entertainment music at weddings and other events. Stutschewsky started learning cello at about age twelve, and six years later gained admission into Julius Klengel's studio at the Leipzig Conservatory.[30] Graduating with honors in 1912, Stutschewsky returned to Russia, but moved back again to Germany within the year to avoid mandatory enlistment into the Russian military, and instead joined a string quartet in Jena, Germany.[31] Caught in the middle of international politics as a Russian national in Germany, he found refuge in Zurich, Switzerland for ten years (1914–1924).[32] During this time, his interest in furthering his knowledge of Jewish folk music increased. In 1924 he moved to Vienna and founded a quartet with violinist Rudolph Kolisch.[33] The quartet was intent on championing music of the Second Viennese School. They rehearsed twice a day and were occasionally coached by Arnold Schoenberg.[34] Stutschewsky ultimately left the quartet in 1927 to focus on his personal compositional style, and organized concerts of Jewish folk and art music under the auspices of his newly founded (1928) Society for the Promotion of Jewish Music.[35] In 1938, shortly before the arrival of German troops to Austria, he emigrated to Palestine via Switzerland.

[29] Racheli Galay and Aron Zelkowicz, "Joachim Stutschewsky: The Thorny Path of a Jewish Musician," liner notes for *Joachim Stutschewsky: Chamber Music*, by Aron Zelkowicz, Luz Manriquez, Jennifer Orchard, Marissa Byers (Toccata Classics TOCC0314, 2016, CD), 2.
[30] Galay, 3.
[31] Galay, 3.
[32] Neil Levin, "Joachim Stutschewsky and His Worlds," program and lecture notes for the YIVO Institute for Jewish Research (New York: Center for Jewish History, May 22, 2018), 1.
[33] First known as the Vienna Quartet, it was later known as the Kolisch Quartet.
[34] Galay, 6.
[35] Levin 4-5, and Galay, 7.

Rooted in Tel Aviv, Stutschewsky worked tirelessly to secure support for the recognition and dissemination of Jewish art music. Here, his compositional style settled; he integrated both Jewish folk-traditions (modes) and more modern, quasi-Second Viennese School harmonic ideas.[36] Stutschewsky wrote and published 385 articles on Jewish folk music and on cello pedagogy.[37] Almost all of his instrumental compositions include cello.[38]

The collection of "Three Hebrew Melodies" was composed in 1933–34, while Stutschewsky was living and working in Vienna. The first movement, titled *Kinah*, is marked *cantando* (singing). A kinah is traditionally an elegy usually sung by professional mourning women, most commonly on Tisha B'Av, a day of lamentation marking the destruction of the Holy Temple in Jerusalem.[39] The piano lends a simple three-measure introduction to the work, ending on open D octaves. When the cello enters, it is alone, and introduces the motive of an ascending perfect fourth that is used throughout the movement. The rhythmic grouping and meter changes in almost every measure lend a sense of improvisation to the cadenza. The piano provides a short transition, using the main motive of the cadenza, into two ascending sequential variations of this main theme. Modal mixture with a C-sharp drone in the piano and a slower tempo lend an ethereal feeling to the middle section. The meter is further changed, using 7/8 and 9/8. A second cadenza finishes the movement. It utilizes the cello's lowest register, with most of it played on the C string. Cello cadenzas frame the movement; although not extremely virtuosic, their melismas are typical of the singing one might hear during a Synagogue service.

[36] Levin, 8.
[37] Galay, 10.
[38] Jehoash Hirshberg, "Stutschewsky, Joachim," Grove Music Online, 2001
[39] Richard Gottheil and Max Schloessinger, "Kinah," Jewish Encyclopedia Online.

The second movement, *Mediation Hassidique*, is in ABA form. In the first A section, the theme contains eighth-notes ornamented by upper mordents which the cello repeats in a higher register, bringing a more pleading character. The B theme is chromatic and searching; it is played first by the cello and later reiterated by the piano. The ornamented eighths return, and the movement finishes with the cello playing two ascending A-Phrygian scales.

The third movement, *Freilachs*, opens with swift and showy cadenzas for both the cello and piano. They are melismatic, with running 32nd notes, and are essentially variations of a theme that is introduced simply in measure 24, marked Allegro moderato. This theme leads into a presentation of a Hassidic melody known popularly as "Hanukkah, O Hanukkah." Both themes are used and expanded upon in multiple double-stop variations of varying speeds. The movement ends *vivace* with the Allegro moderato theme.

Sulkhan Tsintsadze, Five Pieces on Folk Themes for Cello and Piano (1950)

Sulkhan Tsintsadze (1925–1991) began his musical career as the cellist in the Georgian State String Quartet. Tsintsadze quickly expanded his knowledge in the area of composition during studies in Moscow, and soon began accruing awards for his works.[40] In 1950, he composed the *Five Pieces on Folk Themes for Cello and Piano*, which he dedicated to Daniil Shafran, a nationally known cello star who had just moved to Moscow from Leningrad. These pieces capture the essence of folk life and culture from throughout Georgia.

The Georgian title to the first movement, "ურმული," is "Urmuli." *Urmuli* is a genre of song associated with carters—those men who solitarily transport loads on ox-pulled carts.[41]

[40] Leah Dolidze, "Tsintsadze, Sulkhan," Grove Music Online, 2001.
[41] Maka Khardziani, "History of One Song: Urmuli," *The V. Sarajishvili Tbilisi State Conservatoire International Research Center for Traditional Polyphony Bulletin*, no. 14 (June 2013): 24-25.

It is therefore appropriate that the cello begins this movement alone. Minor and melismatic in style, the song expresses the joys and sorrows of life. The presented theme returns several times, with the first and last two iterations marked *ad libitum* ("freely").

The second movement is for cello solo, and to be played entirely pizzicato. The title of the movement, "Chonguri," refers to an instrument from Western Georgia, and in playing pizzicato, the cello is imitating the chonghur. The opening motive is reminiscent of the Khorumi, a Georgian war dance.[42]

In its original folk context, the main melody of movement three is often heard before traditional wrestling matches (ch'idaoba) to excite both the wrestlers and spectators. It might be sung, or played on the *duduki*, a wind instrument. Traditionally, more than one *duduki* will be playing and the ensemble will start by playing a unison note. Advanced players may purposefully play around that pitch, while less advanced players work to find it.[43] In imitation of these, the cello opens this movement alone by playing a D in unison on the A and D strings, and then changing one of the D's to form other intervals (with many minor seconds). Tsintsadze also arranged the melody in 1947 for string quartet (as well as string orchestra) in his "Miniatures."

The fourth movement, *Nana*, is based on "Iavnana," a song from the eastern Georgian region of Kartli-K'akheti. It was traditionally sung by family members to heal children from illnesses such as measles or mumps.[44] Tchaikovsky used a modified version of the melody for the "Arabian Dance" in the Nutcracker ballet. The final movement is an energetic dance that finishes with a playful pizzicato slide.

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[42] See, Ben Wheeler, "Ramazi Davitadze - khorumi, რამაზ დავითაძე - ხორუმი," online video, YouTube, https://www.youtube.com/watch?v=axiC7d7L594.
[43] Nino Bakradze, "A Study of Otar Taktakishvili's Piano Suite: The Influence of the Georgian National Instruments Salamuri, Chonguri, Panduri, Duduki, and Doli," DMA diss. (University of Arizona, 2018), 47-48.
[44] Edisher Garakanidze, *99 Georgian Songs: A Collection of Traditional Folk, Church and Urban Songs from Georgia* (Asheville, NC: Black Mountain Press, 2004), 2 (Iavnana).

Introduction of Material or Transitional: Orr, Kodály

Buxton Orr, A Carmen Fantasy (1985)

Georges Bizet (1838–1875) started his musical career as a piano prodigy, but quickly turned to a focus composing and studied composition at the Paris Conservatoire. In 1857, he won the Prix de Rome, and subsequently lived in Rome for three years.[45] In spite of this great honor, music critics deemed Bizet's works too intellectual, without enough melodies. In 1874, Bizet wrote the opera, *Carmen*. "They make out that I am obscure, complicated, tedious, more fettered by technical skill than lit by inspiration. Well, this time I have written a work that is full of clarity and vivacity, full of colour and melody."[46] Unfortunately, critics again did not agree. "I won't mince words. Your Carmen is a flop, a disaster! It will never play more than twenty times. The music goes on and on. It never stops. There's not even time to applaud. That's not music!" wrote Jean Henri Dupin to the librettist Ludovic Halévy.[47] Bizet never saw the opera build up in appreciation amongst music lovers, for he died of a heart attack during the failing premiere season in 1875. Its popularity happened to pick up rather quickly after Bizet's death, and *Carmen* was produced in many of the major European opera houses.

Many arrangements have been made of the *Carmen* themes for orchestra, four-hand piano, and violin and piano or orchestra (the most famous being by Pablo Sarasate and Franz Waxman). Several have even been written for double bass. British cellist Robert Cohen commissioned Buxton Orr to write *A Carmen Fantasy* for cello and piano, to be premiered at a New York recital in 1985.[48]

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[45] Hugh Macdonald, "Bizet, Georges," Oxford Music Online, 2001.
[46] Winton Dean, *Georges Bizet: His Life and Work* (London: J. M. Dent and Sons, Ltd, 1965), 108-109.
[47] Ninotchka Devorah Bennahum, *Carmen: A Gypsy Geography* (Middletown, Connecticut: Wesleyan University Press, 2013), 60.
[48] Buxton Orr, "Programme Note on *A Carmen Fantasy*," Music Sales Classical Online (http://www.musicsalesclassical.com/composer/work/1165/9889).

Orr and Cohen worked together to come up with an extremely virtuosic work. Melodies from the Aragonaise, Habanera, Flower Song, *Non, tu ne m'aimes pas*, *Chanson boheme*, March of the Toreadors, and Toreador Song are used. Orr retains original keys and presses the cello technique very far, using a variety of articulations, double-stops, and quick runs throughout the piece. The cello alone links sections with the "Fate" motive, which Bizet assigned to the cello section the overture and opera itself. The most prominent solo is placed at the very start of the work, unmetered and centered around a low D.

Zoltán Kodály Duo for Violin and Cello, Op. 7 (1914)

With classmate Béla Bartók, Zoltán Kodály (1882–1967) began touring the Hungarian countryside in 1905, visiting remote villages and recording folk songs on wax cylinders or writing them into notebooks. Together, they published their first collection of folk songs in 1906 and over the next ten years collected more 3,000 additional songs.[49] As a result of their study, their compositions were permeated by the forms and harmonies of folk songs. Kodály taught at the Budapest Academy, where adherence to the late-romantic German school was strong. His colleagues greatly criticized the distinctively Hungarian sound in his compositions. Bartók remained a staunch supporter of his longtime friend, writing, "If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer, Kodály. His work proves his faith in the Hungarian spirit. The obvious explanation is that all Kodály's composing activity is rooted only in Hungarian soil, but the deep inner reason is his unshakable faith and trust in the constructive power and future of his people."[50]

[49] Willard Hertz, "Zoltán Kodály (1882–1967): Duo, Op. 7 for Violin and Cello (1914)," program notes for Sebago-Long Lake Music Festival (August 12, 2008).
[50] László Eősze, Mícheál Houlahan, and Philip Tacka, "Kodály, Zoltán," Grove Music Online, 2001.

The Duo for Violin and Cello, Op. 7, is the first large-scale violin-cello duo to appear after 1900. It was written in the summer of 1914 as Kodály was leaving a vacation resort due to the onset of World War I. Both the developing events and the startling landscape of the surrounding Tyrolean mountains contributed to his vision of the Duo.[51] The Duo's premiere was given by its dedicatees, violinist Imre Waldbauer and cellist Jenő Kerpely, on May 7, 1918, in the Budapest Royal Hall. Critics were divided about its success and that of Kodály's other works on the program:[52]

> Though one critic praised the melodious quality of his slow movements, another reproached him for his scant regard for melody. Some professed to find his music too complex, others accused him of being affectedly primitive. While, in contrast to those who admired "his masterly expression of an atmosphere and savour that were genuinely Hungarian," there were others who attributed the popular intonations of his music to Rumanian influences.[53]

In the first movement, *Allegro serioso, non troppo*, Kodály presents two contrasting themes in the relationship of tonic and dominant. The opening theme has a bold recitative character, and the second theme is a lyrical four-measure phrase with pizzicato accompaniment, followed by an ascending sequence. The middle of the movement serves as a development section based on phrases and motives from both themes. Here, Kodály uses snap rhythms, typical of Hungarian music, and which are used also by Popper in his Hungarian Rhapsody. The section that follows is almost a proper recapitulation; the first theme is disguised in the violin part and is accompanied by fierce arpeggios in the cello. The forward trajectory is halted by a thirteen-measure cello cadenza, set up by a B-flat dominant-seventh chord between the two instruments.

[51] János Breuer, *A Guide to Kodály,* trans. Maria Steiner (Budapest: Corvina Books, 1990), 40.
[52] The concert also featured a premiere of Kodály's Solo Cello Sonata, Op. 8, and his second string quartet, Op. 10.
[53] László Eősze, *Zoltán Kodály: His Life and Work* (Boston: Crescendo Publishing Company, 1962), 21.

Very much in the improvisatory style of Hungarian Gypsy music, it is marked *appassionato* with a section of *accelerando*, and the meters alternate between 3/4 and 4/4. The rhythms vary in grouping and length, with a clear iteration of the Hungarian snap rhythm half-way through the cadenza. The dominant-seventh is never clearly resolved, and the cadenza ends on a low D-flat held under a fermata, finished by a *secco* sixteenth-note C. The lyrical second theme promptly returns, obeying the traditional sonata-form rule of being presented in the same key as the first theme, and brings the movement to a relatively calm close.

The *Adagio* opens with a brooding six-measure cello solo marked *molto espressivo*. Starting high on the G string in *pianissimo*, the snap rhythm in the second measure reaffirms the connection to the Hungarian style. The direction of a tonal descent to a low A is fortified through *sempre crescendo*. A swift *decrescendo* back to *pianissimo* on the held A invites the violin to calmly enter the movement and play its own variation on the opening motive. The middle section of the movement is a virtuosic display of violin recitative with very colorful cello accompaniment that resembles the national folk instrument, the zither, in its tremolos. Frequent syncopation and snap rhythms in the violin and beautiful harmonic and pizzicato effects in the cello part create a rich texture. The theme's return at the end gives this movement a clear ternary form.

A long rhapsodic introduction to the third movement, marked *Maestoso e largamente, ma non troppo lento*, features the violin with all the idioms of Hungarian virtuoso style. The cello joins in short unison pizzicato interludes and provides subtle harmonic support. The following *Presto* features Kodály's very own melody, reminiscent of folk tunes.[54]

[54] Several sources, including program notes for the Seattle Chamber Music Festival, have claimed that Kodály quoted a "well-known" Hungarian children's folk song here. However, not only do they not identify it, but the late Hungarian cellist János Starker confirmed that all melodies are original to Kodály in this work. (see Suzanne Barber

As in Popper's Hungarian Rhapsody, this movement presents several contrasting themes. Kodály employs daring harmonic shifts and brilliant use of effects such as bourdon and pizzicato, and the duo is brought to an exciting close through a build-up of energy with a swift accelerando.

Kodály was very familiar with the intricacies of the violin and cello, as he had played both instruments since he was a young boy.[55] The instruments engage in dialogue, commenting on each other's lines and joining in unison or separating entirely into solo passages at structurally significant points. The two lines are often so independent that, analyzed vertically, they may be perceived as dissonant and clashing. The composer notes, however, that "...if we hear horizontally, the grating dissonance comes to an end at once. At such times sudden dissonances explode like cannon shots, but if they become separated into melodies they unswervingly proceed towards their goal. When two melodies meet, a stress is created that doubles the energy of movement and lends additional emphasis to one melody or to both."[56]

Kodály's words are also applicable to the duo by Martinů. Duos between two single-line instruments are constructed differently from those with a polyphonic instrument. Considering the inherent limit of simultaneous tones possible in the combination of violin and cello, both composers chose to focus on the horizontal plane and melodic lines. In these duos, Kodály and Martinů give equal attention to the violin and cello, rarely relegating one or the other to a simple accompanimental figure.

Veiga, "An Analysis and Comparison of the Duo of Zoltán Kodály and the Sonata of Maurice Ravel for Violin and Violoncello" (DMA dissertation, University of Kentucky, 1998), 14.)

[55] His father, a good amateur violinist, taught him violin. Kodály learned cello on his own. He also learned the piano from his mother.

[56] Zoltán Kodály, *The Selected Writings of Zoltán Kodály,* trans. Lili Halapy and Fred Macnicol (London: Boosey and Hawkes Music Publishers Ltd., 1974), 90.

Inwardly Reflective: Tcherepnin, Paus

Alexander Tcherepnin, Sonata No. 1, Op. 29 (1924)

Alexander Tcherepnin (1899–1977) hailed from a musical family in St. Petersburg. His father, Nikolai, had studied composition with Rimsky-Korsakov and often conducted symphonic and ballet performances.[57] Through his mother's side (the Benois family), Tcherepnin became familiar with Diaghilev and others in the Ballet Russes, as they often met in the Tcherepnin home.[58] In 1921, the family moved to Paris. Tcherepnin continued his piano and compositional studies there, working with Isidor Philipp, head of the Paris Conservatory. His first symphony, written in 1927, caused something of a scandal because the second movement was scored entirely for unpitched percussion.[59] Between 1934 and 1937, Tcherepnin made several extended tours to China and Japan. He noted that composers in those countries did not use traditional folk songs or ideas in their works for Western instruments, and so established competitions and a publishing company to encourage music written in this vein.[60] He taught at DePaul University from 1949 and became an American citizen in 1958.[61]

Despite having a composer for a father, Alexander Tcherepnin did not start organized study of music theory until age 18.[62] He did, however, compose many works before then, and often moved away from traditional harmonies and scales.

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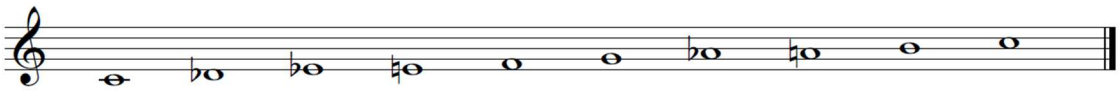
[57] Alexander Tcherepnin, "Alexander Tcherepnin: A Short Autobiography (1964)," *Tempo*, no. 130 (1979): 12.
[58] Ibid.
[59] Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer*, trans. Anna Winestein (Bloomington: Indiana University Press, 2008), 93.
[60] Korabelnikova, 109.
[61] Svetlana Savenko, Enrique Alberto Arias, Christopher Palmer, Barry Schrader, and Joel Chadabe, "Tcherepnin family," Grove Music Online, 2001.
[62] Tcherepnin, 13.

Tcherepnin later identified a nine-step scale that he often used, made up of the repeated intervallic pattern of half-step, whole-step, half-step (example 7). This scale is now usually referred to as the "Tcherepnin scale."

Example 7: Tcherepnin scale



Sonata No. 1 for Cello and Piano was written in 1924 and premiered in Paris in 1925 by French cellist Yves Chardon, with Tcherepnin at the piano.[63] It opens in intense unison for six measures between the cello and both hands of the piano; this is enhanced by a growing amount of *sforzati*. The movement, even in its *tranquillo* sections, is dominated by almost relentless eighth-note motion to the end.

The second movement is uniquely framed by a cadenza, resulting in an ABA form. This is reflected in the movement's title: *Cadenza - Très rythmé et énergique - Cadenza*. The measure lines within the cadenza are dashed, suggesting that the time within each measure is approximate and can be adjusted to the performer's wishes. The mood is searching, and painful; it revolves around F-sharp with much chromatic motion. The piano provides a single comment in the fifth measure. It joins again briefly at *a tempo* in measure 12, just before the cello spins out a sixteenth-note sequence starting on the low C-sharp that is based on the Tcherepnin scale. The middle section of the movement, *Très rythmé et énergique*, revolves around F-natural and is a play between the lows and highs of both instruments, with many notes marked *staccato* or *marcato*. The same opening cadenza returns to close the movement, bringing back that moody F-sharp. This time, the closing sequence from before is replaced by two slowly paced measures

[63] Enrique Alberto Arias, *Alexander Tcherepnin: A Bio-Bibliography* (New York: Greenwood Press, 1989), 64.

played by solo cello. The movement ends on double-stop of A and F-sharp that, despite the D major key signature, more solidly lands in F-sharp minor.

The "Tcherepnin scale" is used throughout the sonata and is presented most purely at the beginning of *Allegretto - Allegro*, the third movement. The third movement also incorporates into its two themes the song of a blackbird that Tcherepnin heard in Monte Carlo, perhaps one of the first instances of such use.[64] It is playful and ebullient, providing some joy after the sorrows of the cadenza.

Marcus Paus, Sonata for Cello and Piano (2009)

Norwegian composer Marcus Paus (b. 1979) has garnered a reputation as a prolific, versatile, and highly-communicative contemporary composer who is a self-described "melodist" and "anarcho-traditionalist."[65] His works revolve around a strong appreciation for the functional use of traditional harmonies and form, combined with his uniquely idiosyncratic contemporary expressive language. His exploration of progressive rock as a teen, and his foray into music for film and television as a young adult, have influenced the rhythmic, melodic, harmonic, dramatic, and textural palette from which he draws in his compositions.[66] His output ranges from solo, chamber, and choral works to concerti and operas.

The five-movement *Sonata for Cello and Piano* could be considered a monumental epic poem, written without any narrative. Commissioned by the composer's close friends Johannes Martens and Joachim Kwetzinsky, this work was intended to enrich the cello literature with its "'Romantic' substance and proportion…. It is designed with a strong focus on internal sense of

[64] Willi Reich, *Alexander Tcherepnin* (Bonn: M.P. Belaieff, 1970), 26.
[65] Marcus Paus, "Background questions on the Cello Sonata," Email to the author, August 4, 2019.
[66] Marcus Paus, "Bio," MarcusPaus.com. Accessed July 30, 2019.

memory."[67] The rich, poignant harmonies create a kaleidoscope of colors and subtle nuances within a melancholic landscape. Within the cyclic structure, there are two lengthier cello cadenzas, as well as several shorter solos.

A somber, pensive, and brooding piano solo introduces the first of three themes in the *Prologue*. This first theme is dark and foreboding, with a reluctant melodic character in the uppermost voice. The cello enters with the second theme, a more urgent response to the initial opening, and the two instruments proceed to take turns exploring both themes. A third theme, introduced by the cello, is wistful, pleading, and decidedly more hopeful in character. The nine-measure cello cadenza in the middle of the movement explores mostly the second theme, immediately resolving the cello's B-natural and the piano's E-flat augmented major seventh chord. It starts *sotto voce* and rises in dynamic and intensity to *con bravura*. The three themes of the movement are then explored with the piano in different combinations, and the movement ends on held chords in the piano and natural harmonics in the cello.

Scherzo I alternates between playful sarcasm and longing sweetness. Opening with a rhythmic motive that is used for much of the movement, the movement explores playful motives and lyrical themes in various combinations of registers and inversions.

Cadenza e Variazioni explores several of the primary themes from the first two movements. It opens with an eleven-measure solo cello cadenza, based on an inversion of the second theme from *Prologue.* Paus includes several clues for the character, marking in words such as "secretively," and "darkly," together with more common commands as *sotto voce*, *con sordino*, and *poco flautando*. The mystery leads to a sarcastic waltz, reminiscent of Shostakovich or Poulenc.

[67] Paus, email.

Scherzo II presents a new texture, energy, and character: frenetic, chaotic, forceful, and perhaps panicked within a markedly accented 3+2 and 2+2+3 framework. Technical effects dominate the movement, opening with Bartok pizzicato and continuing to sections akin to a wailing guitar through the combined use of glissando, wide vibrato, and sul ponticello. A lyrical section marked *L'istesso, drammatico* hearkens back to the third theme of the *Prologue*; the fugue which follows leads into a recapitulation of the opening material.

The forlorn, austere landscape of the *Epilogue* is painted through its stark textural and dynamic contrast with the previous movement. The movement refers back to multiple themes from the first two movements, adding only one new theme that is performed in double harmonics in the cello and is constructed on ascending and descending fifths. A recollection of the opening of the first movement sounds as the last phrases fade into oblivion.

Conclusions

This project brought new works to my attention and gave me the opportunity to examine the roles of solo cello passages in chamber music past and present. It also made me reflect upon how my new knowledge will impact my performance of both works containing cadenzas, and those that do not. For example, while there is no full-blown cadenza in the Schumann Cello Concerto, there are brief passages in which the orchestra either does not play or holds a long note. These are opportunities for freedom of expression, of course while remaining within the structure of given rhythm and pulse. When appropriate, I can also now encourage my duo partners to treat their solos more rhapsodically.

Of the eleven pieces covered through my dissertation, the Sonata in A major by Luigi Boccherini is the only work in which the cadenza's placement and use follows Classical concerto cadenza tradition: it is at the end of the first movement, it is preceded by a I 6/4 chord, it is virtuosic and uses material of the movement, and it prolongs the harmonic tension before resolving from V to I. The later cellist-composers retained the virtuosic function of the cadenza while abandoning its harmonic function of delayed resolution from Classical concerti. The cadenzas in the pieces by David Popper, Sulkhan Tsintsadze, and Joachim Stutschewsky are all placed at the opening of each work and present idiomatic folk or ethnic motives. *Kinah* by Stutschewsky and *Urmuli* by Tsintsadze, in particular, take cues from traditional song genres, while Popper uses the cadenzas to tie into his homage to Hungarian and Gypsy traditions. Clear displays of virtuosity are included throughout these pieces, showcasing an important dichotomy between cellist- and non-cellist composers.

In the *Carmen Fantasy*, Buxton Orr took a cue from Georges Bizet's own recurring use of the Fate motive and dramatically links sections together with it. In the *Duo* by Zoltán Kodály, the first cello solo serves as a transition, or even an interruption, between the recapitulation of the first and second themes. The second solo takes place at the start of the second movement and introduces a motive that is used by both instruments several times thereafter.

Only the sonatas by Edvard Grieg and Anton Rubinstein and the duo by Bohuslav Martinů more closely follow the Classical cadenza tradition of prolonging harmonic tension. However, none of these cadenzas revisit themes of the movement; in fact, Martinů, in his episodic cadenzas of the Rondo, introduces a new motive in the cello cadenza that is used later when both instruments move on to the next episode. Rubinstein and Grieg set up and use their cello cadenzas as emotional peaks to facilitate a stronger return to the theme and recapitulation.

The outliers from all of these are the sonatas by Alexander Tcherepnin and Marcus Paus. Tcherepnin's use of the cadenza creates a ternary form for the movement. Paus reuses themes in his cadenzas, but the placement of each cadenza is untraditional, and he does not explore the concept of using the cadenza to delay harmonic resolution. For him, breaking the dialogue between instruments meant using the cello as an expressive outlet. In my email interview with Paus, I asked what inspired him to include solo lines for the cello in his sonata. He replied, "I'm very fond of solo timbres, both in chamber and orchestral settings. They offer an intimacy and vulnerability that I feel help to further 'humanize' the music. Analogous to monologues or inner thoughts, they provide me with an expressivity otherwise unavailable. Subsequently, it is a texture I employ quite frequently in my music."[68]

I do believe that Paus' answer could very well be applied to all works discussed in this dissertation. Indeed, when the cello speaks alone, it augments the emotional and textural dimension and variety of the work.

[68] Paus, email.

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