

Commissioned Works for Cello

by Composers Christian Asplund and Joseph Hallman Through Analytical Studies

by

Michelle Kesler

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved October 2014 by the
Graduate Supervisory Committee:

Thomas Landschoot, Chair
Robert Spring
Russell Ryan
Ellon Carpenter
Katherine McLin

ARIZONA STATE UNIVERSITY

December 2014

ABSTRACT

The commissioning and recording of music from living composers is a very important tradition in the art of music. The ability to work with living composers gives the performer insight into the music that is far beyond reading the notes on the page. For my research paper, I commissioned two new works for the cello by the composers Joseph Hallman and Christian Asplund, in an effort to continue adding great pieces to the cello repertoire. This paper documents my experiences in finding and working with selected composers. It includes detailed descriptions of the pieces with practice and performance suggestions as well as recordings of the pieces. Commissioning new works often creates many first-hand artistic decisions for the performer as well as many new technical difficulties on the instrument. The two pieces commissioned offer insight into two different instrumentations: the sonata for cello and piano, and a solo cello suite. In this paper I describe various important aspects of these compositions and point out ways to make informed artistic decisions when approaching form, harmony, motive, and extended techniques on the cello. Providing this information on commissioning and collaborating with living composers will help continue this tradition into the future for classical music.

ACKNOWLEDGMENTS

I would like to thank my chair and mentor, Thomas Landschoot, for his musical guidance, support, and friendship. I am also deeply grateful for my committee, Dr. Bob Spring, Dr. Katie McLin, Professor Russel Ryan, and Dr. Ellon Carpenter who helped guide my project, and offered invaluable instruction.

I am deeply in debt to BYU who has been supportive through this entire process. I would like to thank BYU faculty pianist Jeffrey Shumway for his beautiful musicianship on the Hallman sonata, as well as BYU recording engineer Jeff Carter for his recording expertise in both the Hallman and Asplund pieces.

Thank you to my parents who continually offer their love and support in every way possible, and to my amazing husband who has supported me through multiple degrees, many hours of practicing, and attended countless performances.

TABLE OF CONTENTS

| | Page |
|--|------|
| LIST OF FIGURES..... | v |
| CHAPTER | |
| 1 INTRODUCTION | 1 |
| 2 BIOGRAPHICAL SKETCHES | 2 |
| Christian Asplund | 2 |
| Joseph Hallman..... | 3 |
| 3 SOLO SUITE FOR CELLO BY CHRISTIAN ASPLUND | 6 |
| Movement I Alap..... | 7 |
| Movement II Tableau | 17 |
| Movement III Crossing..... | 22 |
| Movement IV Event Horizon | 26 |
| Movement V Interlude..... | 27 |
| Movement VI Chaconne..... | 32 |
| 4 SONATA FOR CELLO AND PIANO BY JOSEPH HALLMAN | 45 |
| Movement I..... | 47 |
| Movement II..... | 62 |
| Movement III | 69 |
| Conclusion | 90 |
| REFERENCES..... | 89 |

APPENDIX

Page

| | | |
|---|---|-----|
| A | INTERVIEW WITH CHRISTIAN ASPLUND | 94 |
| B | ASPLUND, C. SUITE FOR CELLO | 100 |
| C | RECORDINGS OF ASPLUND, C. SUITE FOR CELLO | 124 |
| D | INTERVIEW WITH JOSEPH HALLMAN | 126 |
| E | RECORDINGS OF HALLMAN, J. SONATA FOR CELLO AND PIANO | 131 |

LIST OF FIGURES

| Figure | | Page |
|-------------------------------------|---|------|
| Christian Asplund, Suite for Cello. | | |
| 3.1 | Asplund, C. Suite for Cello, Movement I. “Alap” : Large-scale form diagram | 7 |
| 3.2 | Asplund, C. Suite for Cello, Movement I. “Alap” : Form diagram | 8 |
| 3.3 | Asplund, C. Suite for Cello, Movement I. “Alap” : Motive description diagram | 9 |
| 3.4 | Asplund, C. Suite for Cello, Movement II. “Tableau” : Form diagram..... | 17 |
| 3.5 | Asplund, C. Suite for Cello, Movement II. “Tableau” : Motive description diagram | 18 |
| 3.6 | Asplund, C. Suite for Cello, Movement III. “Crossing” : Form diagram..... | 23 |
| 3.7 | Asplund, C. Suite for Cello, Movement III. “Crossing” : Motive description diagram..... | 23 |
| 3.8 | Asplund, C. Suite for Cello, Movement V. “Interlude” : Form diagram..... | 28 |
| 3.9 | Asplund, C. Suite for Cello, Movement V. “Interlude” : Motive description diagram..... | 28 |
| 3.10 | Asplund, C. Suite for Cello, Movement VI. “Chaconne” : Form diagram..... | 33 |

| Figure | Page |
|---|------|
| 3.11 Asplund, C. Suite for Cello, Movement VI. “Chaconne” : Motive description diagram..... | 33 |
| 3.12 Asplund, C. Suite for Cello, Movement VI. “Chaconne” : Variation description diagram | 33 |

Example

Christian Asplund, Suite for Cello.

Movement I. “Alap”

| | |
|---|----|
| 3.1 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 1-5 | 9 |
| 3.2 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 6-9 | 10 |
| 3.3 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 10-12 | 10 |
| 3.4 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 14-16 | 11 |
| 3.5 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 18-20 | 11 |
| 3.6 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 21-24..... | 12 |
| 3.7 Asplund, C. Suite for Cello, Movement I. “Alap,” Measure 32..... | 12 |

| Figure | Page |
|---|------|
| 3.8 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 39-40..... | 13 |
| 3.9 Asplund, C. Suite for Cello, Movement I. “Alap,” Measures 14-17 | 14 |
| 3.10 J.S. Bach V Prelude Measures 1-2 | 15 |
| 3.11 J.S. Bach IV Prelude Measures 49-52 | 15 |
| Movement II. “Tableau” | |
| 3.12 Asplund, C. Suite for Cello, Movement II. “Tableau,” Measure 1 | 18 |
| 3.13 Asplund, C. Suite for Cello, Movement II. “Tableau,” Measures 100-104..... | 19 |
| 3.14 Asplund, C. Suite for Cello, Movement II. “Tableau,” Measures 141-148..... | 20 |
| 3.15 Asplund, C. Suite for Cello, Movement II. “Tableau,” Measures 115-116..... | 21 |
| 3.16 Asplund, C. Suite for Cello, Movement II. “Tableau,” Measures 141-144..... | 21 |
| 3.17 Asplund, C. Suite for Cello, Movement II. “Tableau,” Measures 165-169..... | 22 |

| Figure | Page |
|---|------|
| Movement III. “Crossing” | |
| 3.18 Asplund, C. Suite for Cello, Movement III. “Crossing,” Measure 23 | 23 |
| 3.19 Asplund, C. Suite for Cello, Movement III. “Crossing,” Measures 45-46..... | 24 |
| 3.20 Asplund, C. Suite for Cello, Movement III. “Crossing,” Measures 41-42 | 24 |
| 3.21 Asplund, C. Suite for Cello, Movement III. “Crossing,” Measures 111-113..... | 25 |
| Movement IV. “Event Horizon” | |
| 3.22 Asplund, C. Suite for Cello, Movement IV. “Event Horizon,” Measures 6-10, and 12 | 26 |
| Movement V. “Interlude” | |
| 3.23 Asplund, C. Suite for Cello, Movement V. “Interlude,” Measures 1-5..... | 29 |
| 3.24 Asplund, C. Suite for Cello, Movement V. “Interlude,” Measures 27-29 | 30 |
| 3.25 Asplund, C. Suite for Cello, Movement V. “Interlude,” Measures 37-41 | 31 |
| 3.26 Asplund, C. Suite for Cello, Movement V. “Interlude,” Measures 51-54..... | 31 |

| Figure | Page |
|---|------|
| 3.27 Asplund, C. Suite for Cello, Movement V. “Interlude,” Measures 73-75..... | 32 |
| 3.28 Asplund, C. Suite for Cello, Movement V. “Interlude,” Measures 80-83..... | 32 |
| Movement VI. “Chaconne” | |
| 3.29 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measures 1-19... .. | 34 |
| 3.30 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measures 71-72... .. | 35 |
| 3.31 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measure 78..... | 35 |
| 3.32 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measures 80-81..... | 36 |
| 3.33 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measures 91, 114, 120..... | 36 |
| 3.34 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measures 104-105..... | 37 |
| 3.35 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measure 112 | 37 |
| 3.36 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measure 114-116 | 38 |

| Figure | Page |
|---|------|
| 3.37 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measure 120..... | 38 |
| 3.38 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measure 122 | 38 |
| 3.39 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 133-135 | 39 |
| 3.40 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 141-143..... | 40 |
| 3.41 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 141-154..... | 40 |
| 3.42 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 21-33 | 41 |
| 3.43 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 160-161..... | 41 |
| 3.44 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 161-163..... | 42 |
| 3.45 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measure 188..... | 42 |
| 3.46 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 202-204..... | 43 |
| 3.47 Asplund, C. Suite for Cello, Movement VI. "Chaconne," Measures 203-205..... | 43 |

| Figure | Page |
|--|------|
| 3.48 Asplund, C. Suite for Cello, Movement VI. “Chaconne,” Measures 238-240..... | 44 |
| Joseph Hallman Sonata for Cello and Piano | |
| 4.1 Hallman, J. Sonata for Cello and Piano. Large-scale form diagram..... | 47 |
| 4.2 Hallman, J. Sonata for Cello and Piano. Motive description diagram..... | 48 |
| 4.3 Hallman, J. Sonata for Cello and Piano. Movement I : Form diagram | 48 |
| 4.4 Hallman, J. Sonata for Cello and Piano. Movement II : Form diagram | 63 |
| 4.5 Hallman, J. Sonata for Cello and Piano. Movement III : Form diagram | 71 |
| Movement I. | |
| 4.1 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 1-3 | 50 |
| 4.2 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 3-4 | 50 |
| 4.3 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 1, 16, 27..... | 52 |
| 4.4 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 4, 7 | 53 |

| Figure | Page |
|---|------|
| 4.5 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 19-23..... | 54 |
| 4.6 Hallman, J. Sonata for Cello and Piano. Movement I, Measure 27-29 | 54 |
| 4.7 Hallman, J. Sonata for Cello and Piano. Movement I, Measure 45-48 | 55 |
| 4.8 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 49-50..... | 56 |
| 4.9 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 57-59 | 57 |
| 4.10 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 64-66 | 58 |
| 4.11. Hallman, J. Sonata for Cello and Piano. Movement I, Measures 71-72, 83-84 | 58 |
| 4.12 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 83-84 | 59 |
| 4.13 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 71-74..... | 60 |
| 4.14 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 93-94..... | 61 |

| Figure | Page |
|--|------|
| 4.15 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 95, 98, 100 | 61 |
| 4.16 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 37, 101-102, 109 | 62 |
| 4.17 Hallman, J. Sonata for Cello and Piano. Movement I, Measures 123, 145 | 62 |
| 4.18 Hallman, J. Sonata for Cello and Piano. Movement I, Measure 139 | 63 |
| Movement II. | |
| 4.19 Hallman, J. Sonata for Cello and Piano. Movement II, Measure 149-176 | 65 |
| 4.20 Hallman, J. Sonata for Cello and Piano. Movement II, Measures 177-179..... | 65 |
| 4.21 Hallman, J. Sonata for Cello and Piano. Movement II, Measures 201-204 | 66 |
| 4.22 Hallman, J. Sonata for Cello and Piano. Movement II, Measures 117-235..... | 67 |
| 4.23 Hallman, J. Sonata for Cello and Piano. Movement II, Measures 241-245..... | 67 |
| 4.24 Hallman, J. Sonata for Cello and Piano. Movement II, Measures 285-286 | 68 |

| Figure | Page |
|--|------|
| 4.25 Hallman, J. Sonata for Cello and Piano. Movement II, Measures 285-291 | 69 |
| 4.26 Hallman, J. Sonata for Cello and Piano. Movement II, Measure 292 | 70 |
| 4.27 Hallman, J. Sonata for Cello and Piano. Movement II, Measures 297-299 | 70 |
| Movement III | |
| 4.28 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 361-366..... | 72 |
| 4.29 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 456-457, 1-2 | 74 |
| 4.30 Hallman, J. Sonata for Cello and Piano. Movement III, Measure 470 | 75 |
| 4.31 Hallman, J. Sonata for Cello and Piano. Movement III, Measure 471..... | 75 |
| 4.32 Hallman, J. Sonata for Cello and Piano. Movement III, Measure 471, 474 | 76 |
| 4.33 Hallman, J. Sonata for Cello and Piano. Movement III, Measure 475 | 77 |
| 4.34 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 474-477..... | 77 |

| Figure | Page |
|--|------|
| 4.35 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 496-497 | 78 |
| 4.36 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 487-489, 492-496 | 79 |
| 4.37 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 497-499 | 80 |
| 4.38 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 517-518 | 81 |
| 4.39 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 519-526 | 82 |
| 4.40 Hallman, J. Sonata for Cello and Piano. Movement III, Measure 520 | 82 |
| 4.41 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 1-6..... | 84 |
| 4.42 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 545-549 | 84 |
| 4.43 Hallman, J. Sonata for Cello and Piano. Movement III, Measure 551 | 85 |
| 4.44 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 241-243, 552-553 | 86 |
| 4.45 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 555, 557 | 87 |

| Figure | Page |
|--|------|
| 4.46 Hallman, J. Sonata for Cello and Piano. Movement III, Measures 2, 580 | 88 |
| 4.47 Hallman, J. Sonata for Cello and Piano. Movement III, Measure 601 | 89 |

CHAPTER 1

INTRODUCTION

Commissioning current pieces is important in the tradition of classical music. The ability to work with living composers gives the performer insight into the music that is far beyond reading notes from a score. Recording these new commissions is just as important as commissioning them and creates an incredibly valuable resource for performers that includes educated artistic interpretations. For my doctoral research, I commissioned two new works for the cello by composers Joseph Hallman and Christian Asplund in an effort to continue adding great pieces to the cello repertoire. This paper provides a brief background of the selected composers, as well as analytical descriptions of the pieces with practice and performance suggestions.

Commissioning new works often creates many first-hand artistic decisions for the performer as well as many new technical difficulties on the instrument. This document addresses the process of making informed artistic decisions when approaching phrasing, bowing, fingerings, articulation, and extended techniques on the cello through detailed studies of the pieces.

The two pieces commissioned offer insight into two different instrumentations: the sonata for cello and piano, and a solo cello suite. This study gives perspective to the interpretive demands of each genre. Providing this information on commissioning, analyzing, performing, and recording pieces by living composers helps this tradition to thrive.

CHAPTER 2

BIOGRAPHICAL SKETCHES

Christian Asplund. For my research I chose two composers who would allow me a connection to the work and interpretation of the music. The first composer, Christian Asplund, teaches composition at Brigham Young University and was born in Calgary, Alberta, Canada and raised in Ontario, Canada. His first instrument is the piano, and considers the viola his second instrument. He first began composing music when he was 10 and had taken piano lessons from his mother for quite a while. He began composing by thinking up melodies in his head, playing by ear, and making up improvised variations to pieces he was learning on the piano. The first piece he composed was a short piano piece that he refers to as “kind of comical, and a little reminiscent of “Chim Chim Cheree,””¹ Early on, Asplund had a wide range of musical influences from classical to punk rock, before he started composing music seriously. After serving his mission for the Church of Jesus Christ of Latter Day Saints, he began seriously composing. He studied at BYU, Mills College, and the University of Washington. Some of his interests are in the combination of text and music as well as improvisation. He has performed with noted composers such as Stuart Dempster, Christian Wolff, and Malcolm Goldstein. He has contributed articles in noted journals such as, *Perspectives of New Music*, *American Music*, and is coauthor of a book on Christian Wolff, published by University of Illinois press. Most recently he was engaged in a project performing the complete works of Thelonious Monk. His music has been described as, toothy, submersive, captivating,

¹ Appendix A. Interview with Christian Asplund.

bewitching, and idiosyncratic.² His diverse musical influences, practical knowledge of string instruments, and his compositional interests in improvisation and modular textures all contribute to his remarkable compositions.

Works for solo cello hold a large portion of the contemporary cello repertoire. Commissioning and recording a solo cello piece not only adds a valuable exploration of the practice and performing techniques applicable to many pieces of this instrumentation, but also adds to the repertoire. For these reasons, I asked Asplund to write a work for solo cello.

Writing for solo cello has not always been as prevalent as it is now in the twentieth and twenty-first centuries. The Bach suites were one of the earliest examples of solo cello repertoire, dating back to pre-1720.³ However, they were not widely performed until after the 1900s when Pablo Casals popularized them by performing them publicly.⁴ The next influential work written for solo cello was Kodaly's immensely difficult solo Sonata op. 8, in 1915. This marks quite a wide gap in works written for this instrumentation. Coincidentally, both the Bach and Kodaly compositions were highly influential on Asplund's writing of his own solo suite. These influences will be examined further within this document, but are most apparent in the final movement titled *Chaconne*.

² Christian Asplund. <<http://christianasplund.me/#bio>>

³ Christoph Wolf, Oxford Music Online, s.v. "J. S. Bach," accessed September 30, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10?qa=cello+&search=search_in_article&button_search.x=0&button_search.y=0&button_search=search#hit_in_article3.

⁴ H. L. Kirk, *Pablo Casals* (Canada: Holt, Rinehardt, and Winston, 1974), 59-64.

Joseph Hallman. The second composer that I chose for a commission, Joseph Hallman, stood out to me because of his exceptional writing for strings. Born and raised in Philadelphia, Hallman has been named as one of the top composers under 40 by NPR. He studied at the Cleveland Institute for Music and now teaches at Drexel University; he serves as composer-in-residence for the Pikes Fall Chamber Music Festival in Jamaica, Vermont. His first instrument was the bassoon, and he began composing as soon as he started playing. He was influenced early on by composers such as Mozart, Stravinsky, Shostakovich, and Ligeti. His first and most influential teacher is George Crumb, who he says, “was totally influential in many different ways, not just musically.”⁵ The first piece he wrote for cello and piano was written for his good friend Alisa Weilerstein. It remains one of his favorite pieces, despite his having lost the score.⁶ Hallman’s love for chamber music has led him to work with many fine groups, such as Avian Ensemble, Chamber Music Now, and Network for New Music. Hallman is known for his generosity, collaboration, and joy for composing.

I familiarized myself with his Cello Sonata no. 1, Concertino for Cello and Chamber Orchestra, and the *St. Petersburg Cello Concerto* (which was written for Alisa Weilerstein, acclaimed cellist and winner of the MacArthur “genius” grant in 2011⁷). He has a very specific understanding of the cello, and creates beautiful colors and textures. His work on the sonata I commissioned was very personal to my playing. By using my performance recordings he was able to cohesively meld his own compositional styles into a piece that matched aspects of my performing. He cites the well-known Franck sonata

⁵ Appendix C. Interview with Joseph Hallman.

⁶ Appendix C. Interview with Joseph Hallman.

⁷ Joseph Hallman. <<http://www.josephhallman.com/bio.html>>

for violin and piano in A major as being an influence on the commissioned sonata, although not consciously⁸.

Working with composers of different backgrounds and style is important for this project to allow discussion of the many techniques that one would encounter when studying contemporary music of varying styles. Both Asplund and Hallman provided two very different pieces that gave unique perspective for my research. By my having chosen two very different composers who wrote works with different instrumentation, I have provided in my research (document, recordings, and edited score) a wealth of information for musicians in terms of analyzing, practicing, and performing new works of varying styles.

⁸ Appendix C. Interview with Joseph Hallman.

CHAPTER 3

SOLO SUITE FOR CELLO BY CHRISTIAN ASPLUND

Overview:

This suite is comprised of six movements wide-ranging in compositional approach, technique, and style. The first movement uses a free form with two main motives re-worked throughout the piece, which adds continuity and balance. The second movement, with three main sections, uses a minimalist approach incorporating additive pitch cycles. The last section of this movement harkens back to the free form of the first movement. The third movement has six sections. Each section holds contrasting characteristics and unfolds a new motive. The fourth movement is exciting in the way it is always changing rhythm, pitch, and dynamics. It is unpredictable with these three variables and keeps the listener interested throughout. The fifth movement is a beautifully crafted movement in five sections. Each section is characterized by the switching of *pizzicato* in foreground/accompaniment, the use of *pizzicato* and *arco* simultaneously, and *arco* by itself. The sixth movement, entitled Chaconne, introduces a beautiful ground bass that is carried through each of the 8 variations. A virtuosic cadenza inserted after variation 7 moves eloquently into the final eight-bar statement before closing the piece on octave D's.

| Movement | Sections | Key areas/orientation | Total measures |
|-------------------|---|---------------------------------------|----------------|
| I. Alap | Intro A B A ¹ | Fm, Gm, Dm, Gm, Fm, Gm, E | 54 |
| II. Tableau | A B C | n/a | 169 |
| III. Crossing | A B A ¹ C D A ² | n/a | 119 |
| IV. Event Horizon | n/a | n/a | 174 |
| V. Interlude | A B C A ¹ D | E-flat, G, C, D, G, F, G-flat, A-flat | 97 |
| VI. Chaconne | Theme 1 2 3 4 5 6 7 8 | E | 255 |

Figure 3.1 Asplund, C. Suite for Cello : Large-scale form diagram.

Movement I. “Alap”

This movement was influenced by the Northern Indian *alap*. This North Indian classical form is the introduction or exposition to a *raga*. I will briefly identify these terms and how their influence can be seen in the movement.

A *raga* is used in Indian classical music and can be roughly translated as “melody type.”⁹ The *raga* takes into account both melody (rhythm) and pitch. Different *raga* are used for different seasons, and sometimes incorporate the same pitches. Because of this, the *alap* is an important predecessor to set distinctions between different *raga*. The exposition, or *alap*, has no meter, pulse, or text.¹⁰

According to the *Sangita Ratnakara*, an important musicological Indian text, there are four stages of an *alap*. The first stage, called *mukha-cala*, translates as pitch-face. The term “face” refers to how the *raga* is recognized. Each stage thereafter develops a

⁹ Harold S. Powers and Richard Widdess, “Theory and practice of classical music: Raga,” Oxford Music Online, http://www.oxfordmusiconline.com.eri.lib.byu.edu/subscriber/article/grove/music/43272pg5?q=music+of+india&search=quick&pos=4&_start=1#firsthit.

¹⁰ Harold S. Powers and Jonathan Katz, “Hindustani traditions from the 17th century to the mid-19th,” Oxford Music Online, http://www.oxfordmusiconline.com.eri.lib.byu.edu/subscriber/article/grove/music/43272pg5?starta=1&hit_id=hit_in_article1&q=alap&search=search_in_article#hit_in_article1.

successively higher pitch area. This process of expanding the melodic range is fundamental in the *alap*.¹¹

In this first movement, one influence of the *alap* is seen in the lack of pulse or meter, marked “free rhythm.” The only rhythmic directions are to play white notes longer (more than 1 second) than black notes (less than 1 second). The white notes represent half notes and whole notes, while the black notes represent quarter, eighth, sixteenth, etc.

Another influence is in the organization of pitch range. The pitch range begins on C2 (open C string) and extends to a B5 (m. 50, close to the end of the fingerboard on the A string) in the final section of the movement. This unfolding of pitch range is often seen in the different stages of the *alap* form.

| | | | | | | | |
|-----------------|---------|---------|---------|----------------|---------|---------|-------|
| Section: | Intro | A | B | A ¹ | | | |
| Mm. | 1-4 | 5-16 | 17-39 | 40-54 | | | |
| Sub Sections | | | 17-24 | | | | |
| | | | 24-35 | | | | |
| | | | 36-39 | | | | |
| Motives | a, b | b, a | b, c, a | b, a | | | |
| Key orientation | F-minor | G-minor | D-minor | G-minor | F-minor | G-minor | E |
| Mm. | 1-23 | 24-29 | 30-40 | 40-43 | 43-46 | 47-48 | 49-54 |

Figure 3.2 Asplund, C. Suite for Cello, Movement I. “Alap” : Form diagram

¹¹ Harold S. Powers and Richard Widdess, “Theory and practice of classical music. Improvisation. B. historical background,” Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43272pg6#S43272.3.3.2.2>.

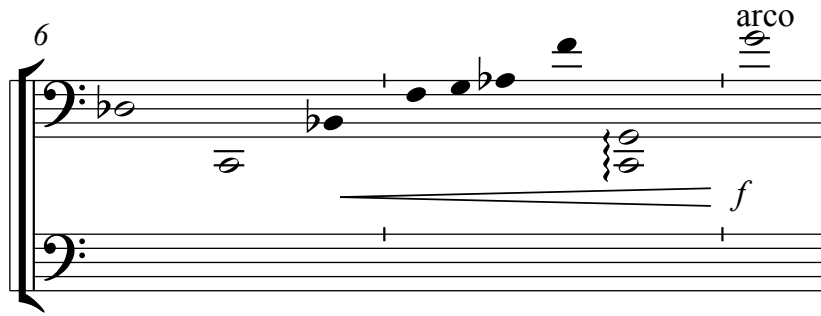
| | | |
|----------------------|---|---|
| Motive descriptions: | | |
| Motive: | a | Neighbor tone motive, a three note motive with the middle tone moving either stepwise up or down. This motive is seen within motive (c). |
| | b | Main motive of the piece. Six note motive that begins with the three intervals of whole step-half step, F –G – A-flat, and then moves differently based on the context. |
| | c | A variant of motive b, but significant enough for separate labeling. Three notes, step-fourth. This motive has both the (a) and (b) motives within. |

Figure 3.3 Asplund, C. Suite for Cello, Movement I “Alap”: Motive description diagram.

Although the *alap* is free rhythmically, this movement can be divided into four sections, as shown in Figure 3.1. In the introduction, shown in Example 3.1, it incorporates the pitches C, E, F, G, A-flat and B-flat, with the C as a kind of drone, giving it the feel of F minor. This introduction also states the first motive labeled (a) in Figures 1 and 2.

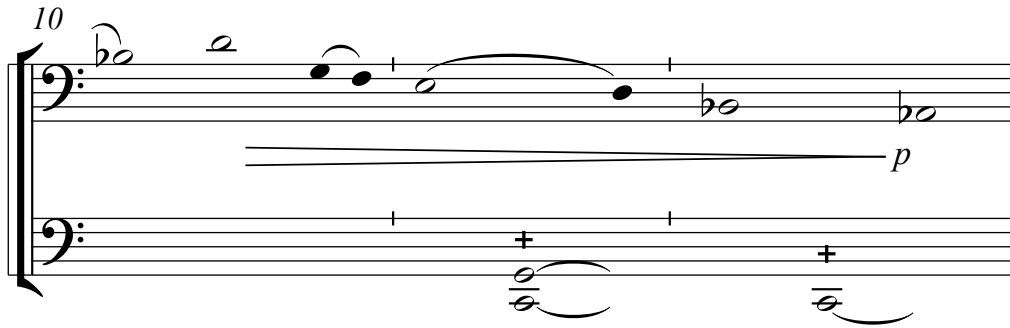
Example 3.1 Asplund, C. Suite for Cello, Movement I. “Alap” : mm. 1-5.

Section A begins after the fermata in m. 4 with motive b and spans through m. 16. The first 6 notes outline the main motive (a) of the movement, F—G—A-flat—D-flat—B-flat. This motive is played twice, the second time leading to a G arrival point in m. 9 as shown in Example 3.2 below.



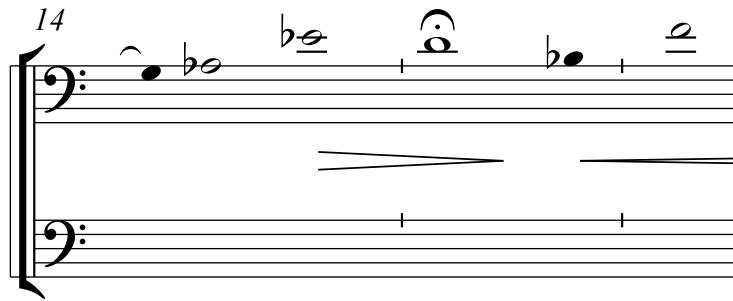
Example 3.2 Asplund, C. Suite for Cello, Movement I. “Alap”: mm. 6-9.

The next five bars in Example 3 are made up of two descending figures that incorporate motive (a) followed by a rising third. The third figure in mm. 10-13 (G—F—E—D—B-flat—A-flat) change the pattern to help close the phrase.



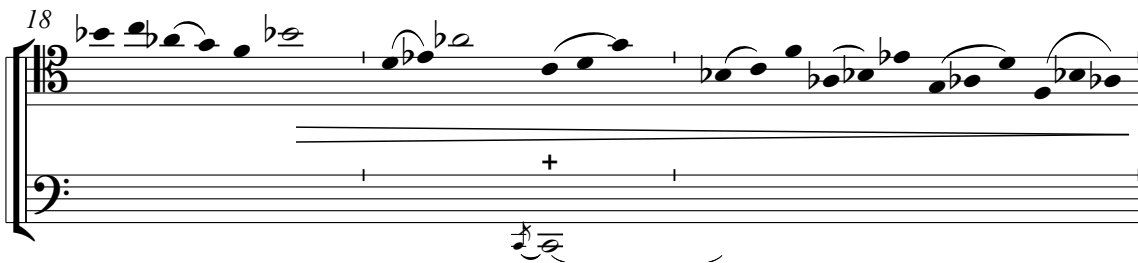
Example 3.3 Asplund, C. Suite for Cello, Movement I. “Alap”: mm. 10-12.

The last four bars of this section, shown in Example 4, bring back motive (b) that moves from the first three notes of the motive (F—G—A-flat) to E-flat—D. After the fermata on D, there is one last gesture of an ascending fifth B-flat—F before we move into the B section.



Example 3.4. Asplund, C. Suite for Cello, Movement I. “Alap” : mm. 14-16.

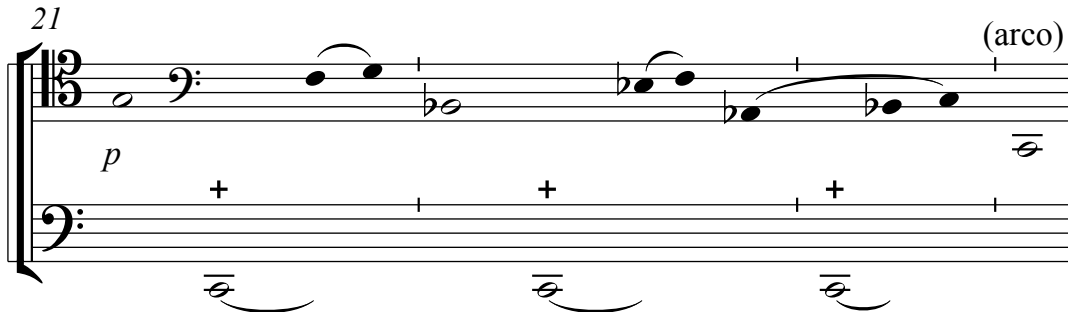
Section B can be broken into three subsections as shown in Figure 3.2. The first of these begins with repeated Gs before the (b) motive is heard on G—A—B-flat. This corresponds to the intervals of the original (b) motive F—G—A-flat. The following three bars in Example 3.5 show motive (c). Motive (c) is a combination of both motives (a) and (b) as it incorporates neighbor tones as well as pitches from motive (b).



Example 3.5 Asplund, C. Suite for Cello, Movement I. “Alap” : mm. 18-20.

The last four bars of the second sub-section, shown in Example 6, descends to open C, but not before interspersing the (b) motive in mm. 21-22 (F—G descending to A-flat). Along with this hidden motive, measures 21-24 sequence an interval pattern of ascending

step—descending sixth. This pattern repeats two more times, the last time descending an octave to open C.



Example 3.6. Asplund, C. Suite for Cello, Movement I. “Alap” : mm. 21-24.

The second sub-section begins also in m. 24 after the open C. It begins with scalar motion interspersing motive (a) as well as motive (b) as seen in Example 3.7.



Example 3.7. Asplund, C. Suite for Cello, Movement I. “Alap” : m. 32.

Measures 34 and 35 introduce motive (a) into a cascading sequence ending this sub-section.

The third sub-section begins here at m. 36 with a one bar interjection on the C string. The following three bars show relevance to our (b) motive without fully returning to the A section.

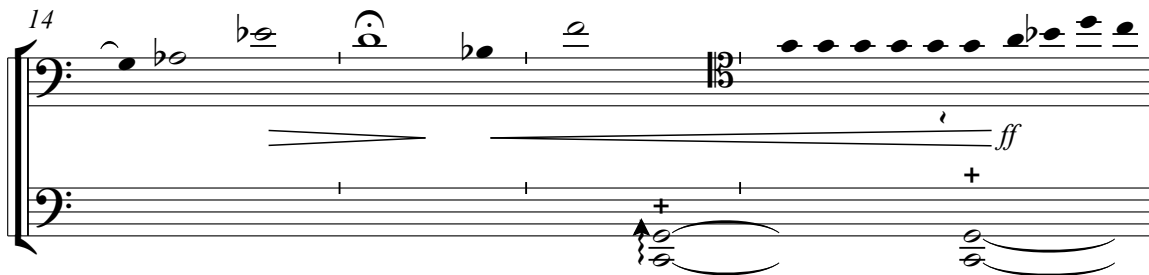
The final A¹ section begins at m. 40 after the fermata on G. Right away we hear the (b) motive three times in a row, the first with the pitches G—A—B-flat shown in Example 3.8.

The image shows a musical score for two staves in bass clef. The first staff (treble clef) contains the melody. Measure 39 starts with a fermata on G4, followed by a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Measure 40 starts with a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The second staff (bass clef) contains a bass line. Measure 39 has a fermata on G2, followed by a bass line: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). Measure 40 has a plus sign (+) above the staff, followed by a bass line: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter). The dynamic marking *mp* is placed between the staves in measure 40.

Example 3.8. Asplund, C. Suite for Cello, Movement 1. “Alap” : mm. 39-40.

After the third statement of motive (b), there is once again a descending figure before the final build to *ff* in m. 49. On the way to this climax there is two more statements of motive (b) and many statements of motive (a) all the way to the end of the movement.

One technical difficulty with this movement is the *pizzicato* drones. Choosing a fingering becomes more important when the coordination of left hand *arco* and *pizzicato* are simultaneous. For example, near the end of measure 14, when playing a G *arco* and *pizzicato* C and G all with the left hand, the performer may find that it is easiest to play G with a shorter finger (fourth/pinky) while using a longer finger (second/middle) to cross over to the C and G strings.



Example 3.9. Asplund, C. Suite for Cello, Movement I. "Alap" : mm. 14-17.

The improvisatory element is of special interest in this movement, but with some determined aspects it is more of a *controlled* improvisation. The notation of "free rhythm" would lead a classically trained musician to play as is typical of a cadenza from a concerto. The focus of this approach is more directional with rubato. In this way it combines a Western classical approach with the free form of the North Indian *alap*.

Similar to the *alap*, Western music has its own tradition of improvisation. Within this cello suite, this movement offers a lot of creativity to the performer in terms of free rhythm. To put this into the context of the existing cello repertoire, I would like to look briefly at two key pieces to compare and contrast.

Some of the most widely known solo cello pieces are the six Suites for unaccompanied cello by Johann Sebastian Bach, BWV. 1007-1012.. These suites date from the period 1717-1723, and come from an improvisatory tradition of the Baroque era. During this time, many composers such as Bach were known for their great improvisation skills. Various pieces from this era were only given chord progressions from which the performer was supposed to improvise melodic lines. The Bach cello suites are completely notated, but there are sections that, in modern performance practice, typically incorporate

an improvisational freedom in terms of rhythm as shown in Examples 3.10 and 3.11 below.



Some other pieces in the cello repertoire that incorporate an element of improvisation are graphically notated pieces by Morton Feldman (*Projection I* [1950], *Intersection 4* [1953], among others), John Cage (*59 ½ seconds for a string player* [1953], also graphically notated), and Krzysztof Penderecki (*Capriccio per Siegfried Palm* [1968]). These pieces were all written in the twentieth century, and differ from previous examples in that the entire piece incorporates an indeterminate aspect or improvisational element. While John Cage's *59 ½* is quite specific on time, because of the graphic notation, pitch is not absolute and is therefore improvised based on somewhat vague instructions. For example, the graph has 4 horizontal *bands*. Based on where a dot or squiggly line is placed (high or low) within that band a higher or lower pitch on that string is denoted. The strings are each marked with their own horizontal *band*. This specific piece is not completely improvised, but will never sound the same between two different performances or players because of the inexact pitch markers in the score. The time in this piece is very specific, but is also very hard to make precise. It is notated with a specific metronome marking per 2 cm on the score. This is visually very difficult to precisely line up 2 cm with a metronome click. In this way, it is also somewhat improvisational in time as well. The graphic notation that Feldman uses has similarities to and differences from that used in John Cage's *59 ½*. Feldman also uses liberty of pitch (only notating high, middle, and low), and has different vertical lines for harmonics, *pizzicato*, and *arco*. Feldman uses boxes that contain 4 beats each and includes a metronome marking. However, like *59 ½*, the length is not precise and is based on the horizontal space assumed by shapes within the boxes. In Penderecki's *Capriccio*, pitch is approximate where notated, with only the general contour of the line shown. Other times

the piece is traditionally notated. The use of improvisation as seen in works of Cage, Feldman, Penderecki, and the cadenzas of Haydn, are all different ways this tradition remains relevant today.

In Asplund’s piece, leaving the rhythm as an improvisatory element while distinctly setting pitch is a very accessible way to bridge the musical traditions of the North Indian *alap*, with both classical and twentieth-century Western composers. This commonality of the improvisational elements makes this movement quite successful.

Movement II. Tableau

The French word *tableau* is defined as a group of motionless models representing a scene. In this sense, even though there are quite a few moving notes, they are motionless in that they are not goal-oriented. The opening section is static in this way. It is not until later sections, within the movement, that there are dynamic differences and arrival points. In all, this movement contains four related sections. The second section (B) breaks up the monotony of A by shifting into a triple meter (6/8). The third section (C) introduces a new scalar idea that incorporates a simultaneous left hand *pizzicato* on the first beat of each measure. The fourth section (D) refers to the first movement with its free rhythm.

| | | | | | |
|--------------|-------|---------|---------|---------|--|
| Sections: | A | B | C | D | |
| Mm. | 1-114 | 115-141 | 141-160 | 160-269 | |
| Subsections: | | 115-127 | 141-152 | | |
| | | 128-131 | 153-158 | | |
| | | 131-135 | 158-160 | | |
| | | 136-141 | | | |
| Motives: | a | b,c | b | d | |
| | | | | | |

Figure 3.4. Asplund, C. Movement II. “Tableau” : Form Diagram.

| | | |
|---------------------|---|---|
| Motive descriptions | | |
| Motive | a | pitch cycle |
| | b | This motive is shown sometimes with consecutive 5ths and other times the 5 th is just prominent throughout the measure. |
| | c | This is a two bar motive using a 5 th -step for bar one, and contracting for the 2 nd bar with 3 rd -step and step-step. |
| | d | minor 7 th prominent interval recalled from mvt. I alap (mm. 4) |

Figure 3.5. Asplund, C. Suite for Cello, Movement II. “Tableau” : Motive diagrams.

The first section of this movement presents a minimalist additive approach, in which a beginning motivic pattern is continually repeated, but with pitches added to the end of the pattern. It begins atonally with a set of eight pitches, A–E–B-flat–A–E-flat–D–G–C.



Example 3.12. Asplund, C. Suite for Cello, Movement II. “Tableau,” m. 1.

This set is repeated twice before one new tone is added. The pattern then changes at bar 17, where the pitch sets repeat after each change. This section is played with slurs that make the bowings reversible from measure to measure. By the end of this section, mm. 100-114, the complete pitch pattern of 38 notes has been reached. To mark its importance, Asplund repeats it three times, instead of the usual two. The 38-note melody includes every chromatic pitch, with enharmonic spellings for three pitches, C#/D-flat, D#/E-flat, and F#/G-flat. (Neither A#, enharmonic to Bb, nor G#, enharmonic to Ab, is included.) Further, only one pitch, G, is not repeated. The other eleven pitches are repeated from two to six times. Almost every interval between the minor second and

major tenth is used, with the exception of the major third, the minor sixth, and the major ninth.



Example 3.13. Asplund, C. Suite for Cello, Movement II, “Tableau,” mm. 100-104

Difficulty in the first section lies in the bowings as well as the additive pitch sets. Not only is left-hand facility important, but also, because one note is added to every other repetition, bowings become “backwards.” This means that in practicing you have to be comfortable playing any phrase with opposite bowings.

The second section begins at m. 115. The eighth-note pulse stays constant, but the slurs create a 6/8 feel (large 2-beat pattern) marking a different idea. Dynamic markings give distinction to this new section. It begins *forte*, but in bar 128 drops down to a *subito piano* with *crescendi*, *sul ponticello*, and slurred articulations. The primary difficulty in this section is the combination of tempo with fifths and string crossings. To navigate through mm. 115-134, it is best to find points of arrival and to incorporate *rubato* to emphasize these points. This helps the left hand organize the frequent jumps in register on the instrument. Similar to the *alap*, this section incorporates drone *pizzicato* starting at m. 141.

This second section is even more virtuosic than the previous in that there are expansive leaps across all registers. An example of this can be seen in m. 123 where an F3 reaches a G5 with just one note in between. Another example of jumping registers can be seen in the passage in mm. 141-148. It begins on an open G3 and by the end of the bar reaches to C#6. This passage leaps around the cello at will and lacks a tonal center, both of which create an enormous difficulty for intonation.

The image shows two staves of musical notation. The top staff is in bass clef and begins at measure 141. It features a series of eighth-note runs with various accidentals, including naturals, flats, and sharps. A forte (f) dynamic marking is present, along with a hairpin crescendo. The bottom staff is in treble clef and begins at measure 145. It continues the melodic complexity with similar eighth-note patterns and frequent accidentals. The notation is dense and technically demanding, illustrating the virtuosic nature of the piece.

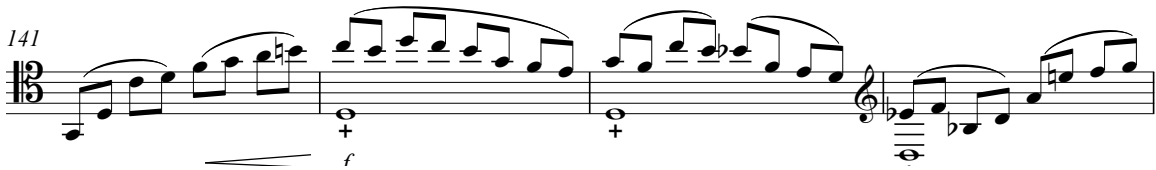
Example 3.14. Asplund, C. Suite for Cello. Movement II, “Tableau,” mm. 141-148.

Formally, the second section contains four related ideas. The first is in mm. 115-127, the second in mm. 128-141, the third 131-135, and the fourth 136-141. This first idea shows a clear predominance of the fifth interval with little stepwise motion. The second idea begins in *piano* dynamic markings and using a sequence of thirds. The third idea is mostly scalar and connects to the fourth idea with a two-bar motive (v) that is repeated with alternate bowings and *sul ponticello*. This motive also highlights the interval of a fifth.



Example 3.15. Asplund, C. Suite for Cello. Movement II, “Tableau,” mm. 115-116.

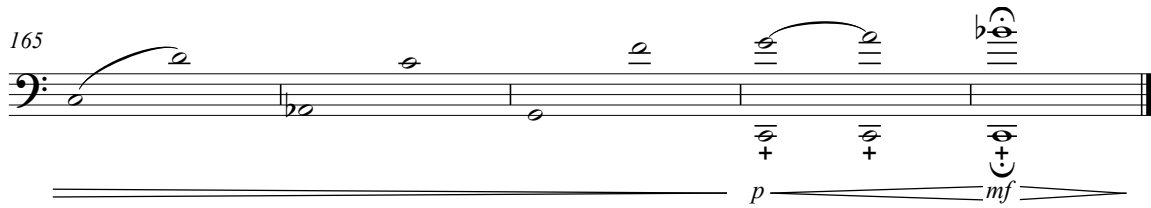
The third section begins at m. 141 with the open G.



Example 3.16. Asplund, C. Suite for Cello. Movement II, “Tableau,” mm. 141-144.

This section is also full of exposed fifths, but includes more scalar motion as in bars 142, 147, and 148. It also incorporates a D or G drone with left hand *pizzicato*; this drone *pizzicato* also draws connections with Movement I.

The fourth section, the shortest, begins at m. 160, marked “free rhythm.” This last section brings in a more melodic element to the movement as well as a link to the *alapp*. At m. 165 the melody has two voices that both are descending lines in similar motion until the final two bars where the top voice ascends and the bottom voice stays on open C *pizzicato*. In the last two bars, both voices are played simultaneously using left hand *pizzicato*. This movement ends on a C (and B-flat) further establishing a connection with the first movement that not only began on C, but incorporated a C drone in mm. 1-24, and had its first fermata on B-flat.



Example 3.17. Asplund, C. Suite for Cello. Movement II, “Tableau,” mm. 165-169.

On a large scale, the movement begins on an “A2” and ends a half step higher in a different octave, on “B-flat4.” This is also reminiscent of the *alap* in that the octave expands from the limited pitch cycles used at the beginning to the expansive range of pitch on the last page (e.g., mm. 141-end).

Looking at the minimalist features of the piece, one can compare them with other well-known pieces in the cello repertoire, including Phillip Glass’s *Cello Concert no. 1* and Steve Reich’s *Cello Counterpoint* for cello and tape. In contrast to both these pieces, “Tableau” is fairly atonal, incorporating many chromatic pitches with no clear tonal center. Both the Glass and Reich pieces use a repetitive modular, but are both more tonal creating a sense of motion based on tonal hierarchy. In Movement IV is very methodical and rhythmically driven rather than tonally.

Movement III. “Crossing”

The third movement consists of 6 sections with three sections of A material, which creates a rondo-like form. The first section (A) is characterized by its accents and strong rhythmic content. The second section (B) is marked by the addition of slurs and consecutive fifths. The third section (A¹) is a return of the opening material. The fourth section (C) introduces triplet eighth notes with a moving bass line as well as two other

prominent motives both utilizing the open D string. The final section of the piece (A²) repeats material from the first section with the addition of double stop sixths adding a richer harmonic texture.

| | | | | | | | |
|-------------------|------|-----------|----------------|--------|-----------|----------------|--|
| Sections: | A | B | A ¹ | C | D | A ² | |
| Mm. | 1-23 | 23-45 | 45-66 | 67-88 | 88-109 | 110-119 | |
| Key areas: | | G-flat, B | | B-flat | F, B-flat | G-minor | |
| Mm. | | 23, 26 | | 67-91 | 92, 104 | 110 | |
| Motives: | a | b, c | a | d | e | a | |

Figure 3.6. Asplund, C. Suite for Cello. Movement III, “Crossing,” : Form diagram.

| | | |
|-----------------------------|---|--|
| Motive descriptions: | a | This main motive is accented with a strong pulse. It begins with a leap, then moves a step followed by a third and another step. |
| | b | This is a slurred eighth note motive with the intervals of step-fifth-fourth-third-third-seventh-sixth |
| | c | This motive repeats six times in a row, changing intervals each time. It begins as a 1 bar motive and then compresses to half a bar, and then finally two notes. |
| | d | This is a three note motive that oscillates between a changing pitch and open D. |
| | e | This is a six note motive that begins on open D and then incorporates the same intervals neighbor tone-ascending step-ascending step |

Figure 3.7. Asplund, C. Suite for Cello. Movement III, “Crossing,” : Motive diagram.

The third movement begins very rhythmically with a strong eighth-note pulse and accents in 4/4 meter. These characteristics, as well as the duple-triple meter switches and contrasting slurred eighth note leaps, mark the two motives of the first section. An example of the slurred eighth note motive is seen in Example 3.18.



Example 3.18. Asplund, C. Suite for Cello. Movement III, “Crossing,” m. 23.

Also in this section we hear a sequential pattern first in mm. 38 and 39, then again in mm. 40 and 41, and also mm. 41-42 (motive c). These repeated patterns signify aural

importance for the impending arrival of the climax. This climax occurs in m. 43 on a high E6, at the edge of the fingerboard. Following this arrival the eighth notes descend back into the first motive of the section, marked with accents and a strong eighth-note pulse. The initial order of the larger intervals is now reversed within each measure: third up, sixth down as seen in Example 3.19.



Example 3.19. Asplund, C. Suite for Cello. Movement III, “Crossing,” mm. 45-46.

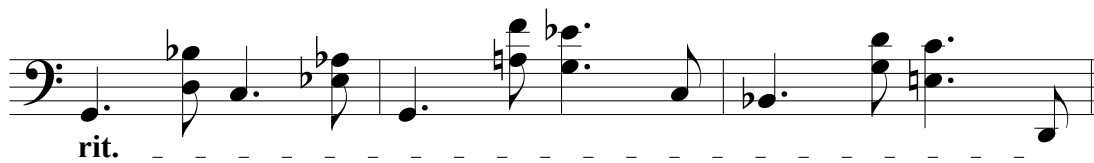
Within this section there are few measures that are repeated in a sequence pattern. Because of this, there is natural importance attached to these figures. When playing these two figures (mm. 38 and 40) the change in the first interval from a major third in m. 38 to a minor sixth in m. 40 helps to build excitement as it climbs in register. The last figure is in the second half of mm. 41-42, and is a four eighth-note pattern that is only repeated twice. At this point the intervals move closer together, returning to a major third and a major second between the eighth-note pairs, and a major second and perfect unison between voices.



Example 3.20. Asplund, C. Suite for Cello. Movement III, “Crossing,” mm. 41-42.

This contraction of intervals and repetitions, as well as the climb in register all add to the climax of this section at m. 43. These sequential figures move goal-oriented towards the climax in m. 43.

The second section of the piece begins at m. 67 after a nine-bar transition. This next section is identified with running triplets until m. 93. From m. 93 to the end is a return of the opening material in reverse order. The slurred eighths return first, followed by the strong eighth note pulse shown with dotted quarter notes at m. 110. Measures 110-119 add double stops to the rhythmic motive from the beginning, providing a richer harmonic texture.



Example 3.21. Asplund, C. Suite for Cello. Movement III, “Crossing,” mm. 111-113.

The piece ends with a *subito piano* on an arpeggiated G major triad. Both the second and third movements have interesting relationships with their starting and ending pitches. The second movement begins on an A and ends on a B-flat, while the third movement begins on a B-flat and ends on a B-natural. While material is quite different within the movements, they both share a semitone progression that takes place in the second movement and continues into the third.

Movement IV. “Event Horizon”

Movement IV was written with the assistance of Matthew Webb who used a computer program with specific parameters from Asplund to generate the piece. Webb wrote a program to randomize the set parameters, then input them into Music XML, which then transferred the script into music that would be compatible to either Sibelius or Finale. After the program randomized the variables, Asplund went through and tweaked measures to his liking.

The specific parameters that were set were rhythmic possibilities, pitch possibilities (C2-A4; each bar can only use 1 pitch, and it has to be different from the previous bar), dynamic possibilities (*ppp-fff*), length (200 measures), and tempo (quarter note=168). The rhythmic possibilities are shown in the example below.

The image displays two lines of musical notation in bass clef. The first line consists of five measures, each with a different time signature and dynamic marking: 7/8 with *fff*, 4/4 with *f*, 3/8 with *pp*, 2/4 with *mp*, and 4/4 with *p*. The notes are quarter notes, and the last measure features a quintuplet. The second line shows a 4/4 measure with a sextuplet of quarter notes and a dynamic marking of *mf*.

Example 3.22. Asplund, C. Suite for Cello. Movement III, “Crossing,” mm. 6-10, 12. Shows different rhythmic possibilities.

The difficulty with this movement is to create precise differences between rhythm and dynamics. Every measure is unique in its combination of pitch, rhythm, and dynamic. Because of this, every change is very sudden and requires the right proportions for the

performer as well (e.g., arm weight, bow speed, contact point). It is interesting to note that for one of the parameters set by the composer, for example dynamic, the performer manipulates three of his/her own parameters to achieve this (e.g., arm weight, bow speed, contact point).

This movement is quite effective in performance because of the constant changing pitch, dynamic, and rhythm. There is a successful balance between length, sound, and volume in this piece. The combination of these aspects keeps an audience and performer attentive.

The articulation of this piece also requires the very specific use of a *detaché* bowing (e.g., on the string, forearm stroke). This poses an issue of endurance for achieving all the dynamic levels throughout the piece. The movement also has a very minimalistic feel because of the limited parameters.

Movement V. “Interlude”

This movement consists of four sections. Section A is characterized by the foreground in the top voice. Section B is characterized by the rhythmic motive (b) that has a steady quarter-note pulse in the lower voice and dotted-eighth rhythm in the upper voice. Section C is characterized by the addition of *arco* in the top voice with the continuance of quarter note pulse in the lower voice. Section D cuts out the second voice and has one *arco* line.

The title of this movement, “Interlude,” has had many different connotations throughout music history. Interludes can be seen in operatic works such as Benjamin Britten’s *Peter Grimes*. In this piece the interludes establish moods and set scenes, which

help propel the plot forward. They are titled, Dawn, Sunday Morning, Moonlight, and Storm. Dawn is after the prologue, and serves as a prelude for the opera. Sunday Morning occurs before act II, Moonlight before act III, and Storm in act III. Similar to that of the operatic interlude, this fifth movement interlude in Asplund’s piece clears the air, or re-sets the stage for the final serious movement, Chaconne.

| | | | | | | | | | | |
|-----------|--------|-------|-------|-------|-------|----------------|-------|------------|--------|--------------|
| Sections: | A | | B | C | | A ¹ | D | | | |
| Mm. | 1-26 | | 27-35 | 36-51 | | 52-65 | 66-97 | | | |
| Keys: | E-flat | G | | C | | D | G | F | G-flat | E--A--A-flat |
| Mm. | 1-12 | 12-41 | | 42-49 | | 50-63 | 64-70 | 70-84 | 85-92 | 93-97 |
| Phrases: | 1-12 | 13-26 | 27-35 | 36-45 | 45-51 | 52-65 | 66-69 | 70-81 | 81-97 | |
| Motives: | a | a, b | c | d | d | e | d | d, f, g, h | h, d | |

Figure 3.8. Asplund, C. Suite for Cello. Movement V, “Interlude” Motive Diagram.

| | | |
|-----------------------------|----------|---|
| Motive descriptions: | a | This is a five-note motive that begins in the accompaniment. The foreground begins after an eighth rest on G3. From here, each time it is stated it moves differently with either neighbor tone, scalar, or skip-step motion. |
| | b | This is a seven-note motive that begins with an eighth rest in the foreground. It is characterized by the rhythm, which between the two parts, has a pizzicato on each eighth count. The dynamics of <i>f</i> to <i>p</i> are also significant to this motive. |
| | c | This is a rhythmically significant motive. The accompaniment plays straight quarter notes, will the foreground plays dotted eighth notes. This creates a syncopation between the two parts. |
| | d | This is a rising fifths motive that is seen throughout the last three sections. |
| | e | This is a three-note motive with the notes G—A—B-flat. It is seen only in section A. |
| | f | This is a 4 note motive that occurs only in section D. It is a combination of motive d, with two added descending (leap) eighth notes. |
| | g | This is a eight-note motive that occurs only in section D. It is made up of eighth notes with the intervals of: fourth-third-fifth-step, between each slurred eighth note pair. |
| | h | This is a two-bar motive occurring only in section D. It is unique because of its collapsing intervals starting with a minor 7 th —step—6 th —6 th —step—5 th —5 th —step—4 th —4 th —step—3 rd . |

Figure 3.9. Asplund, C. Suite for Cello. Movement V, “Interlude” Motive Diagram.

The A section is made up of three phrases that are each easily identified with the drop of the *pizzicato* foreground line. For example, the first phrase is four measures (mm. 1-4) with the fifth measure (m. 5) containing just the accompaniment line transitioning to the second phrase at m. 6. Each of the three phrases follow that same pattern with only the number of transition measures differing.



Example 3.23. Asplund, C. Suite for Cello. Movement V, “Interlude,” mm. 1-5.

Section A uses a guitar fingerpicking approach on the cello. This varies from traditional *pizzicato* on the cello in that you alternate fingers instead of using the same finger. One line accompanies the other while the left hand fingers both. The right hand has to balance melody and accompaniment between alternating fingers for the *pizzicato*. Three fingers need to be used—thumb for the accompaniment, and first and second fingers for the moving melodic line. This enormous amount of coordination, especially balancing the accompaniment with melody between the right-hand fingers, is quite difficult.

I have not encountered this technique, to this extent, in any of the cello repertoire. More typically there are many uses of left hand *pizzicato*, and often there are pieces that use it to transition between *arco* and *pizzicato*. Asplund writes the *arco* and *pizzicato* on two separate lines to distinguish melody from accompaniment. Reading more than one note at once is common, e.g., chords, but reading them on separate lines takes practice.

The B section is eight measures long (mm. 27-34). This is a short contrasting rhythmic section, still only using *pizzicato*. Similar to the previous section, the accompaniment keeps a consistent pulse and only alternates between two notes. The top line in the B section also keeps a steady pulse of dotted eighth notes that lines up on the fourth beat of m. 27 and every third beat thereafter. This section also incorporates a

transitional section seen in mm. 34-35. This is to facilitate a smooth transition for the cellist to pick up the bow to play *arco*.



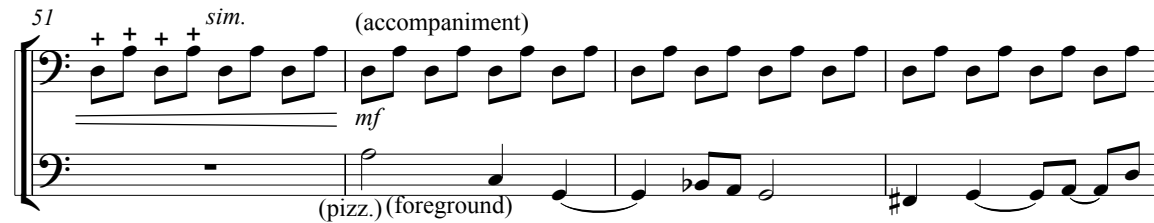
Figure 3.24. Asplund, C. Suite for Cello. Movement V, “Interlude,” mm. 27-29.

Section C begins is from mm. 36-51. It uses a more *conventional* use of *arco/pizzicato* in an *unconventional* way. *Arco*, with left hand *pizzicato*, is seen throughout the repertoire, but as a continuous accompaniment line it is quite unique. Even though the left hand *pizzicato* is all open strings, the moving top line forces you to switch which finger you use for the *pizzicato* depending on which fingers you need to use for the melodic counterpart. Also incorporated in this section is the use of microtones, notated traditionally with a backwards flat and a sharp sign with only one vertical slash. To practice this B-flat4–B# divided into four microtones (between each half step interval), it is easiest to think of the position of your hand. If your hand is perpendicular to the fingerboard for the natural note, then by changing this angle (making it an acute angle towards the B#, or vice versa) one can alter the pitch a microtone. Divide this up into four, and it is quite successful. For lower positions, one would need to compensate for the wider space between tones.



Example 3.25. Asplund, C. Suite for Cello. Movement V, “Interlude,” mm. 37-41.

The A section returns in mm. 52-65, however, the material and accompaniment have changed. The accompaniment is now written out on the top line. This means that the opposite fingers will be playing the *pizzicato* and these fingers will need to emphasize the bottom line as the melody. This gives the thumb the melody with the challenge of playing more prominently. The phrase has a similar ending to the others with a two-bar transition into *arco* for section C.



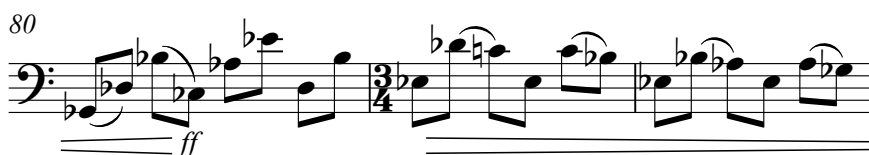
Example 3.26. Asplund, C. Suite for Cello. Movement V, “Interlude,” mm. 51-54

Section C is, mm. 66-97, and is the first section entirely bowed. This section is quite unlike the others not only because of *arco*, but also because it does not have a clear harmonic direction like the previous two sections. It moves towards three climactic arrival points. The first arrival point is at m. 74 with the repeated pattern shown below.



Example 3.27. Asplund, C. Suite for Cello. Movement V, “Interlude,” mm. 73-75

From this high register it descends as well as becoming softer. The next arrival point is at m. 81. This time it is not in the highest register of the cello, but more mid range. This two-bar pattern at mm. 81-82 is repeated with slurred bowing as it gets softer so it can once again build to the last arrival at m. 90.



Example 3.28. Asplund, C. Suite for Cello. Movement V, “Interlude,” mm. 80-83

After the *ff* arrival at m. 90, there is one more, smaller, crescendo in m. 94 before the piece decays away to *niente*.

Movement VI. “Chaconne”

This movement was written with the influence of Bach’s renowned *Chaconne* from his second Partita in D minor for solo violin, BWV 1004. The similarities can be seen in the chordal opening, and the use of ground bass, a form of continuous variation. Each variation begins with an E—G or a variation of this.

| | | | | | | | | | | |
|-----------------------|-------|-------|-------|-------|---------------|---------|---------|---------|---------|-------------|
| Sections: | Theme | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Theme cont. |
| Mm. | 1-19 | 21-37 | 38-55 | 56-90 | 91-141 | 142-161 | 162-175 | 176-207 | 208-247 | 248-255 |
| Sub sections: | | | | | | | | | 208-229 | |
| Cadenza | | | | | | | | | 231-247 | |
| Measure total: | 20 | 17 | 18 | 35 | 51 | 20 | 14 | 32 | 40 | 8 |
| Motives: | | | | a, b | c, d, e, f, g | | | a | | |

Figure 3.10. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” : Form Diagram.

| | | |
|----------------------|---|---|
| Motive Descriptions: | a | This sixteen-note motive has two voices. The upper voice begins in stepwise motion while the lower voice stays on D. Eventually, both voices get within a fifth of each. |
| | b | This sixteen-note motive also has two voices. The lower voice moves stepwise while the upper voice oscillates down a fifth. |
| | c | This motive begins the fourth variation. It is made up of four sixteenth notes, 3 of which are all E’s. The first pitch changes leaving the next three static (octave E’s). |
| | d | This is a four note motive where the first sixteenth note moves while the rest of the figure stays on open fifths |
| | e | This is a variation of the c motive. It is made up of three measures and is characterized by the triplet sixteenth notes. |
| | f | This is another variation of the c motive. This time there are two open fifths (G—D—A) that remain static while the first pitch changes. |
| | g | This motive is similar to the c motive, but now incorporates static motion on the first pitch and stepwise motion in the second and third pitches. |

Figure 3.11. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” : Motive Diagram.

| | | |
|--------------------------------|-------|---|
| Variation descriptions: | | |
| | Theme | The theme incorporates chordal harmonies centered around E. |
| | 1 | This variation incorporates eighth and quarter notes and is broken into two phrases. |
| | 2 | This variation adds sixteenth notes and follows the two phrases seen in variation one. |
| | 3 | This variation adds more scalar passagework and incorporates two motives a, b. |
| | 4 | This variation can be characterized by its patterned sections, expansion of the theme (50 measures), and use of five motives. |
| | 5 | This variation is characterized by the glissandi and addition of double stops. It begins very similarly to variation 1, before it moves in a different direction. |
| | 6 | This variation is characterized by its lighter character and softer dynamics. It incorporates quarter notes, triplets, and eighth notes. |
| | 7 | This variation moves back to scalar sixteenth passages work, and has a section of sixteenth note double stops before it moves abruptly back to slow double stops suggesting the theme and ending on an E major chord. |
| | 8 | This variation begins just like the theme for eleven measures before taking a turn leading us to the cadenza. |
| | Theme | The last eight bars finish the theme from the beginning of the piece. |

Figure 3.12. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” : Variation Description.

Movement VI consists of a theme and eight variations. The opening theme is stated in nineteen measures as shown in Example 3.29.

The image shows three staves of musical notation in 3/4 time. The first staff begins with a rest, followed by a series of chords and notes. Dynamics markings are placed below the staff: *p* (piano) under the first measure, *f* (forte) under the second measure, *mp* (mezzo-piano) under the third measure, and *f* (forte) under the fourth measure. The second staff continues the musical line with notes and rests, starting with a *p* dynamic. The third staff consists of three measures, each containing a single whole note.

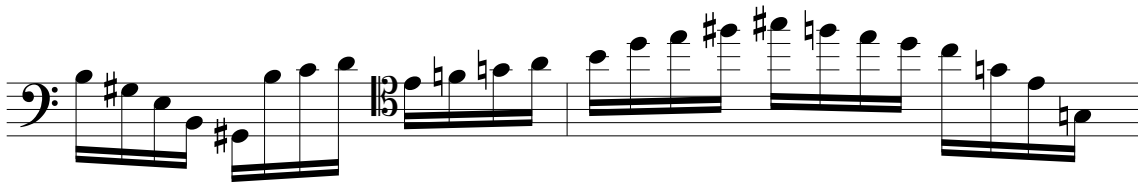
Example 3.29. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 1-19.

The theme is tonally centered around E, moving freely from e minor to E major. There are three phrases that end softly. The first phrase, mm. 1-4, ends on an E major triad, while the second phrase ends on an A open fifth suggesting the subdominant (mm. 8-9). The last phrase builds to an A major (IV chord), and then softly resolves on an E with the seventh, D. This added seventh makes the theme open-ended, leaving room for the variations to continue and reach more resolution.

The first variation is fairly short with only 17 measures (mm. 21-37). It is made up of two phrases. The first phrase is from m. 21 to the downbeat of m. 28 and cadences on an A. The rhythm has picked up, with a mixture of quarter and eighth notes allowing for more motion. The second phrase begins *subito piano* at m. 28 (on the E) responding to the previous phrase in E and continues through m. 37.

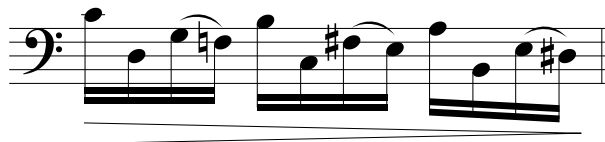
The second variation adds sixteenth notes, while still using quarter and eighth notes. This begins at m. 38, and goes through m. 55 (18 bars). This variation is also broken into two phrases, again, that correspond with the previous variation.

The third variation incorporates a wider use of sixteenth note runs, which begin right away. This variation is quite a bit longer, 35 measures, because of the quicker subdivision (mm. 56-90). The first phrase is 13 measures (mm. 56-68). Scalar sixteenth-note runs that last until m. 77 dominate the second phrase. The highest and most climactic of these passages is the arrival at m. 72. It also stands out because of its chromatic changes from ascending to descending.



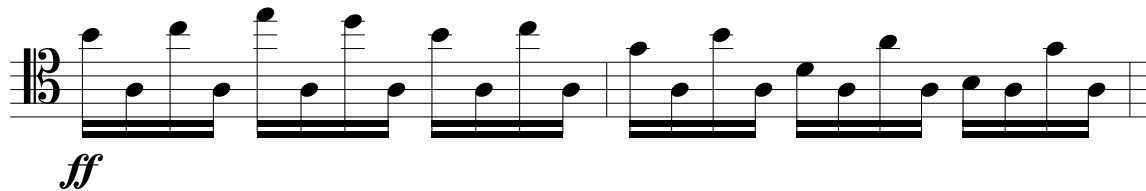
Example 3.30. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 71-72.

Measure 78 begins a new idea with the motion leap, leap, and step within each set of sixteenth notes and in the specific bowing outlined below.



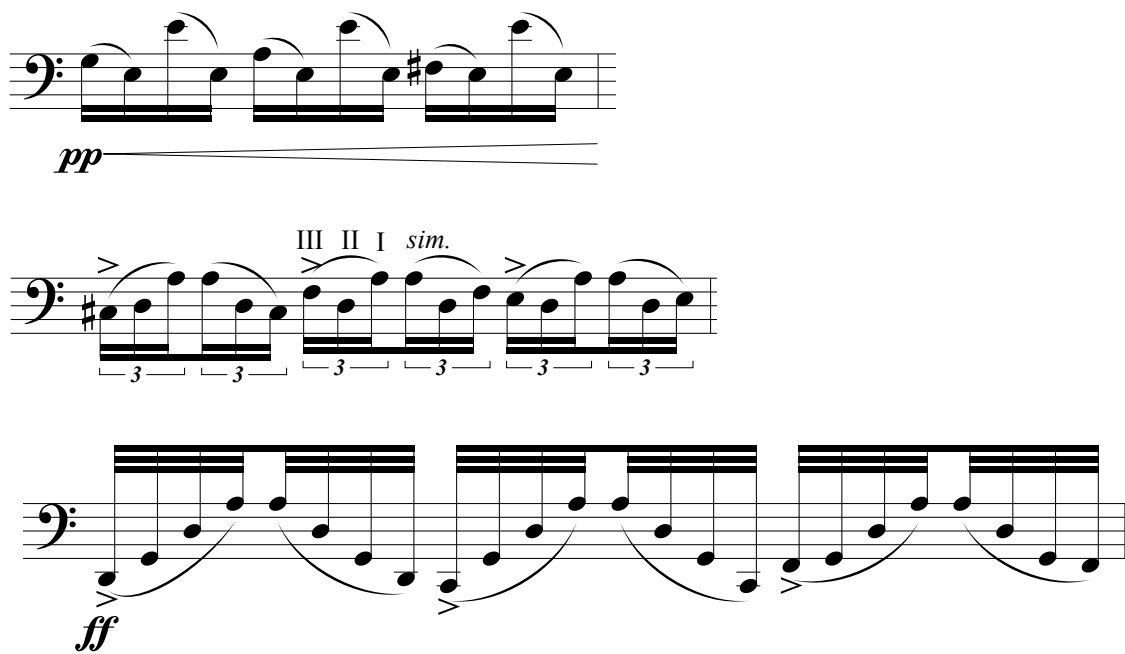
Example 3.31. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” m. 78.

This idea gets more exciting as the leaps expand and the top voice ascends higher, while the lower voice stays on open D. Gradually, the voices come back closer in register arriving at an open C in m. 88. The last bar of this variation gets softer leading straight into the fourth variation.



Example 3.32. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 80-81.

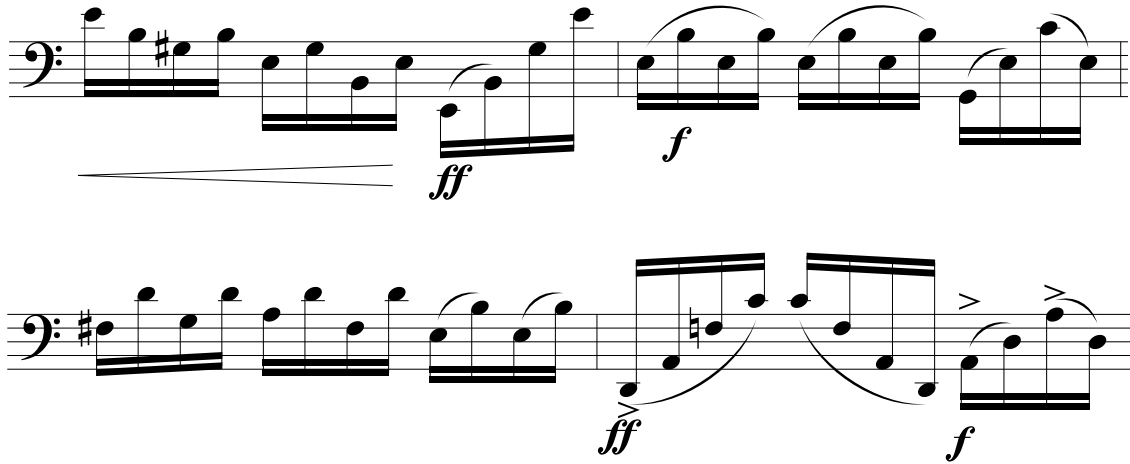
The fourth variation (mm. 91-140) is dominated by sectional rhythmic subdivisions. The three rhythmic subdivision sections are: sixteenth notes, sixteenth triplets, and thirty-second notes as seen in Example 3.33.



Example 3.33. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” m. 91, 114, 120.

Starting from m. 91 there is an emphasis on E with the second, third, and fourth sixteenth notes being octave E's. Throughout this first phrase from mm. 91-113, there are four

arrival points at *ff* or *fff*. The biggest of these arrivals occurs at mm. 104 and 111. These are especially marked with the drop in register to the C string (Example 3.34.)



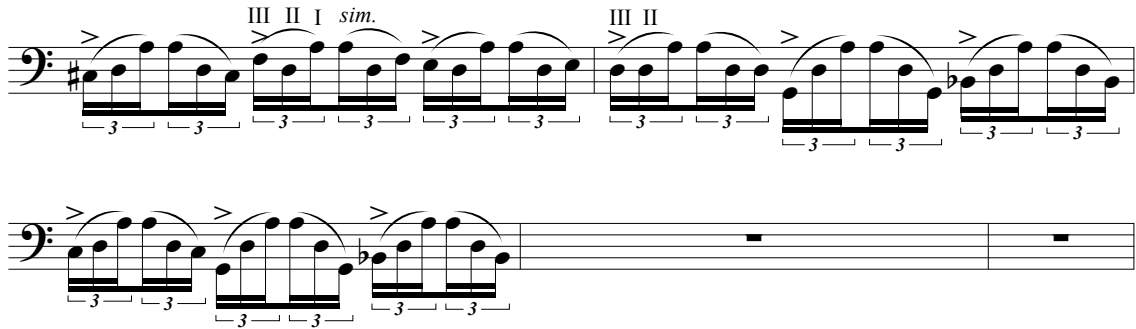
Example 3.34. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 104-105, 110-111.

112-113 is similar to m. 91 and transition us into the next rhythmic subdivision and move to a D pedal (Example 3.35).



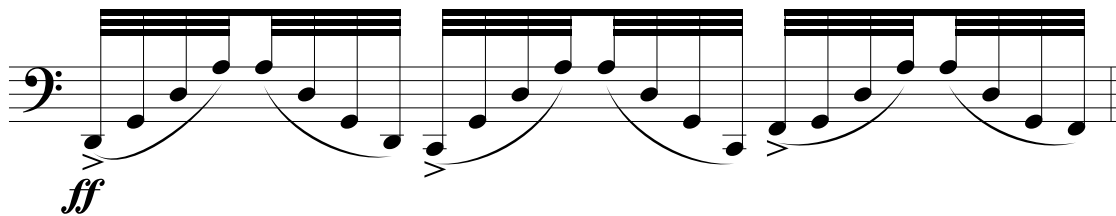
Example 3.35. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” m. 112.

The section from m. 114 to m. 119 is marked with triplet sixteenths and a three-bar phrase that repeats (Example 3.36).



Example 3.36. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 114-116.

The next rhythmic subdivision occurs at m. 120 with thirty-second notes. This is marked *ff* and has accents on the bass of each set. This time the pattern lasts only 1 measure and is repeated once (Example 3.37). The thirty-second notes are short-lived,



Example 3.37. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” m. 120.

before moving back to triplet sixteenths. This time they incorporate a G pedal on the first and last note of each set and leave motion for the middle 4 notes (Example 3.38).



Example 3.38. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” m. 122.

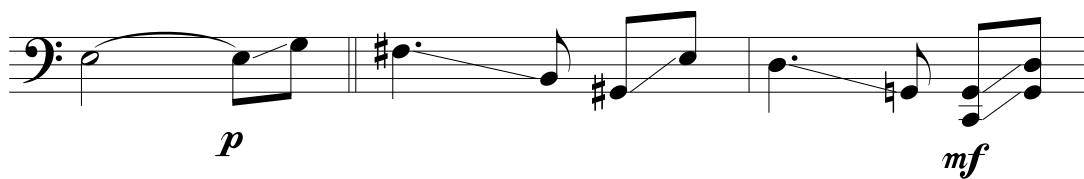
In mm. 122-129 there is a three-bar phrase that is then repeated with a *subito piano* dynamic marking. The pattern changes at m. 130, adding motion in the bass that moves chromatically from D in m. 130 to D# in m. 133. The bass in the last figure of bar 133 moves up a whole step before reaching a climactic two-bar phrase, which is then repeated in *subito piano* markings (Example 3.39).

The image shows a musical score for a cello piece. It consists of two staves. The first staff is in bass clef and contains two phrases of music, each marked with 'ff' and 'fff'. The second staff is in alto clef and contains a single phrase of music marked with 'ff'. Both staves feature complex rhythmic patterns with triplets and chromatic movement in the bass line.

Example 3.39. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 133-135.

There are three bars of transition into the next variation at mm. 138-140, which cadence on an E. These measures are similar to m. 90 in the Chaconne, but also similar to the end of the Interlude. They all oscillate between intervals while getting softer (m. 90 = M2, mm. 138-139 = perfect fifths, m. 158=M2, m. 188=M2, Interlude mm. 94-97 = perfect fifths). They all serve a similar function of transitioning between sections or movements.

The fifth variation spans is 21 measures long (mm. 141-161). This variation adds a *glissandi* and also expands the theme to quarter and eighth note subdivisions.



Example 3.40. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 141-143.

It poses as a nice change in character from the previous variation that was full of note and string crossings. This variation forms three relatable phrases. The first two phrases are similar to variation one’s first two phrases until m. 154, which come as a surprise in *pp* dynamic marking.



Example 3.41. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 141-154.



Example 3.42. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 21-33.

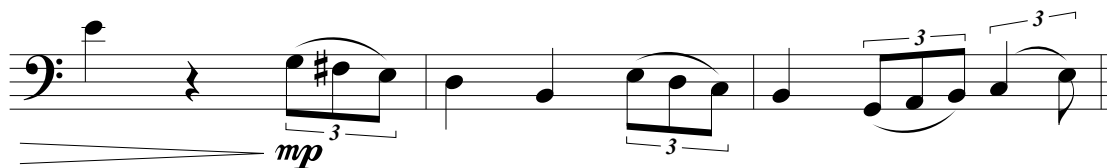
This second phrase ends similarly to the third variation (m. 90) with the E–D oscillations as mentioned previously. The last phrase ends on an E4, marking the first variation to end in this higher register.



Example 3.43. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 160-161.

The last triplet figure transitions into the sixth variation, much like the transition from variation two into variation three (m. 55).

The sixth variation begins in m. 162 and goes only until m. 175 (14 bars) forming the shortest variation of the eight. Both variations five and six are slower in rhythm than the variations that surround them.



Example 3.44. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 161-163.

Variation six is refreshing because of the softer dynamic markings and slower pace. It starts at *mf*, and never moves dynamically higher. This variation is also interesting as it is the only variation to end on the third of the E tonic, G. This lack of closure propels us into the seventh variation at m. 176.

The seventh variation is reminiscent of variation four with its use of sixteenth notes and triplet figures. This variation begins at m. 176 and lasts through m. 207. The first phrase, mm. 176-188, uses only sixteenth notes in mostly scalar motion. The next phrase is identified with the transitional material that oscillates from D to E as seen at the end of variation three and at mm. 158 in variation five.



Example 3.45. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 188.

The next phrase is from mm. 189-207, the end of the variation. This second phrase incorporates sixteenth notes and triplet figures as well as a jump back into slower rhythmic subdivisions at m. 203.



Example 3.46. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 202-204.

This is reminiscent of Britten’s solo cello composition, Cello Suite no. 1, movement VI, *moto perpetuo e canto quarto*. In this movement Britten moves back and forth from the fast motive of movement VI into the theme from the *canto primo*.

While the five bars in mm. 203-207 are not verbatim quotes of the theme, they remind us rhythmically and harmonically (e.g., double stops, as well as emphasis on E) of the opening. This variation reaches some closure harmonically from the b minor chord in m. 203 to the a minor chord in m. 204, and finally to E major in m. 207 with E in both soprano and bass.



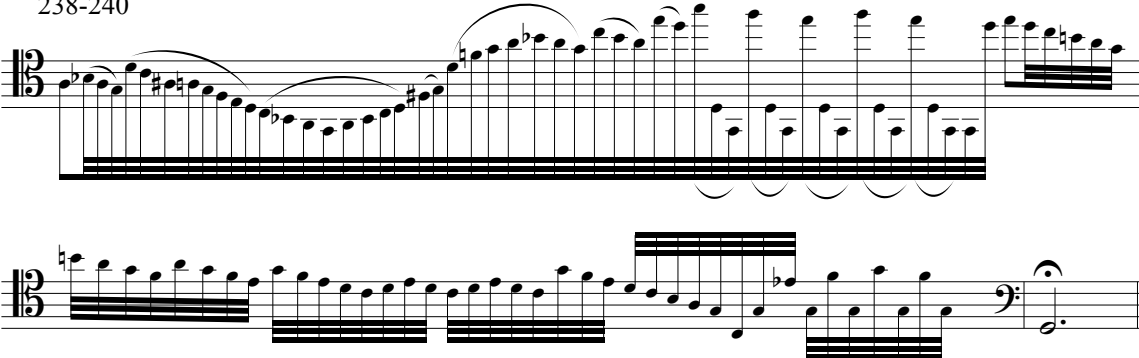
Example 3.47. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 203-205.

Variation eight begins in m. 208 and quotes the theme until m. 219. Here, instead of descending on long drawn-out harmonies as it does in the opening, mm. 11-19, it moves to a g minor chord in m. 220 and then chromatically to a seventh chord on E in m. 229. This variation spans mm. 208-255 and includes a brief cadenza as well as many other characteristics from each of the variations. These include thirty-second note figures

from variation four, the opening theme as stated previously, and the subdued character from variation six in mm. 248 to the end.

The cadenza begins at m. 238 and includes virtuosic playing such as fast scalar runs and string crossing incorporating different bow strokes as shown below.

238-240



The image shows a musical score for cello, measures 238-240. The score is written in bass clef with a key signature of one flat (B-flat). It features two staves. The upper staff contains a melodic line with fast scalar runs, including a prominent sixteenth-note run with a slur and a fermata. The lower staff contains a bass line with fast scalar runs and string crossings, indicated by slurs and ties between notes on different strings. The piece concludes with a final note on the G string.

Example 3.48. Asplund, C. Suite for Cello. Movement VI, “Chaconne,” mm. 238-240. Example of bow strokes.

There is one last surprise arrival point at m. 244 leading to three chords with fermatas. Finally, the last bars from m. 248 go from a *piano* dynamic to a *pianissimo* dynamic, ending the piece on two unison D’s, found on open D and on the G string.

This final variation moves from a tonal center of E and reaches closure in the final two bars with unision D’s. This directly refers to mm. 17-19 where we have the interval of a major seventh of D and E. At the end, the unision D’s resolve that tension. Harmonically, the piece does not outline a typical tonal progression, but in form, it remains true to the theme and variations form.

Another prominent theme and variation piece is Paganini’s *Caprice no. 24*. This piece was written for the violin; however, it was transcribed for cello by cellist Luigi Silva to incorporate the virtuosic technique that cellists, such as Boccherini, had shown

were possible. While Asplund's suite does not make use of all the virtuosity Paganini used (namely, 10ths, unison octaves), he approached his suite in the same way, which is that anything is possible. Passages that exemplify this idea can be seen in many of the movements in terms of register leaps, the use of fifths in high registers, string crossings, chromatic harmonies, left hand *pizzicato*, alternating fingers in *pizzicato* (similar to guitar-style picking), and very specific scaled dynamics (as seen in movement IV). All of these techniques continue to help the cello be the virtuosic instrument that it became in the time of Boccherini.

CHAPTER 4

SONATA FOR CELLO AND PIANO BY JOSEPH HALLMAN

This piece is comprised of three movements, one following the other without pause (*attaca*), which incorporate techniques such as pizzicato, *sul ponticello*, and false harmonics. The first movement has six prominent motives (a-g) but is most characterized by motive (a), the descending motive (b) that follows (a), and motive (d) that is descending with a step—seventh. The (a) motive, with its seven notes that include five half steps, is the main motive not only of the first movement but also of the entire piece, as subsequent motives in all three movements can be shown to be related to it, particularly through the use of the interval of a minor second. Motive (d) is related to motive (a) in the use of this minor second interval.

The second movement begins with *col legno*, and uses this technique with the rhythm eighth rest-two sixteenth notes-two eighth notes as a prominent motive (h) throughout the movement. The second movement is interesting in the way it brings back motives from movement I, such as motives (d) and (c).

The third movement begins after a *ff* climax with descending triplet eighth notes. It has four main sections with many sub-sections. Like movement II, it also recalls motives heard in previous movements. These motives include (a), (b), and (c). The third movement closes with a dream-like section labeled (D) in which motive (m) is heard as a long drawn-out descending melody. This last section of the piece is unique to the rest of the piece in the amount of freedom incorporated into it. The piano part contains boxed notes performed *ad libitum*, while the cello part includes long notes in a higher register than the piano. This allows the cellist the freedom from worrying about sound projection

or the precise lining up of notes with the piano. This offers an enormous amount of freedom for one's own expression.

The cyclical use of motives throughout each movement and the various ways in which the composer utilizes their characteristics provide a strong unifying force in this piece. For example, motive (a) is heard at the beginning of Movement I, both melodically, in the cello, and harmonically, in the piano, and also in Movement III. Performers need to understand such connections, both the more obvious and the more subtle ones, in order to clarify the piece for their audiences, who may be hearing it for the first time. When performing contemporary music, it's important that gestures, or motives, are presented in a way that an audience can recognize if they hear them again later in the movement or within the whole piece. With motive (a), for example, one can help this recognition by taking a breath, and changing tempo and character in m. 455, right before (a) returns in the third movement. This breath helps the listener aurally prepare for something new.

| Movement | Sections | Motives | Total Measures |
|----------|----------------|----------------------|----------------|
| I | A B C AB | a, b, c, d, e, f, g, | 149 |
| II | A B C | c, d, h | 153 |
| III | A B C D | a, b, c, i, j, l, m | 299 |

Figure 4.1. Hallman, J. Sonata for Cello and Piano: Large Form Diagram.

| | | |
|----------------------|---|--|
| Mvt. I, II, III | | |
| Motive descriptions: | a | An ascending tremolo line in the cello followed by 13 th chords in the piano. The second set of eighth notes in the cello have the intervals of a step down—fourth—third |
| | b | A descending eighth note figure that is in response to motive (a) |
| | c | A three-bar motive with the pitches D—C—D—F—A—D. This motive is seen in fragments, as well as variations of this. |
| | d | A descending figure with the intervals half step—seventh with quarter note—eighth—dotted quarter |
| | e | A two-measure motive using the pitches B—A—G—F. The eighth notes move scalar descending and ascending with these pitches. |
| | f | A two-measure motive where the cello has harmonic fifth double stops with a sixteenth-note figure in the piano during rests. Following, there is one bar of descending eighth notes with the intervals of, half step—fourth—half step—half step—third. |
| | g | A two bar motive that is passed between cello and piano. It moves in scalar motion first in eighth notes 6:6, and then eighth notes 5:6 for the second measure. |
| | h | A rhythmic motive with eighth rest—two sixteenth notes—two eighth notes. This is played <i>col legno</i> in the cello while piano plays half note chords. |
| | i | A two bar motive incorporating false harmonics and the rhythm dotted eighth—sixteenth—dotted eighth—sixteenth—quarter—quarter. |
| | j | A three bar motive with the same rhythm in cello and piano of quarter—quarter triplet—quarter triplet—half note trill. |
| | k | A 3 beat syncopated motive with the rhythm, dotted eighth-sixteenth (tied to) an eighth. Essentially, it is four dotted eighth notes. |
| | l | A three bar motive that begins with a quarter note glissando to a dotted quarter—three eighths—quarter. The piano plays a distinct sixteenth-note that is connected with this motive. |
| | m | A six-note motive with the pitches, F—E-flat—B-flat—C—G—F. It descends from F—b-flat, moves up a step to C, then descends to G—F. |

Figure 4.2. Hallman, J. Sonata for Cello and Piano. Motive Diagram.

Movement I

| | | | | | | |
|---------------|---------------------|---------------------|---------------------|-------|-------|--------|
| Mvt. I | | | | | | |
| Sections: | A | B | C | | | AB |
| Mm. | 1-33 | 34-55 | 56-90 | | | 91-149 |
| | | | | | | |
| Sub-sections: | | | | 56-63 | 64-90 | |
| | | | | | | |
| | | | | | | |
| Tempo: | dotted quarter = 52 | dotted quarter = 60 | dotted quarter = 76 | | | |
| | | | | | | |
| Motives: | a, b, c | d, e | f, g | f, | g, | a, d |

Figure 4.3. Hallman, J. Sonata for Cello and Piano. Movement I: Form Diagram.

The first movement, most of which is in 6/8 meter, is broken into several sections, labeled A B C (AB). The first (A), with a tempo marking of a dotted-quarter note equals 52, contains 33 measures (mm. 1-33). This section is characterized by three different

motives (a, b, c). The general texture is of a dialogue between the cello and the piano, with a resulting coming together and smoothing out of sorts that punctuates the end of the section. The most important motive, motive (a), is the combination of seven eighth notes in the cello interchanging with related chords in the piano. These chords change every two bars. The cello's eighth notes point to a concentration on the minor-second interval in a melodic setting that shows up throughout the entire piece. The piano chords in mm. 2-3 utilize the same minor second idea harmonically with five of the seven pitches widely spaced between the two staves: a minor seventh with a tritone from the bass, A—E-flat in the lower staff, and a minor sixth in the upper staff, a major seventh apart. In the cello portion, each pitch is matched a half step away from another pitch in the motive. In the piano chord, the two upper pitches, E-flat and G in the lower staff, are each a minor second away from the pitches in the upper staff, D and F#, respectively. The final note in the cello corresponds to a note from the piano chords until m. 28. This important motive shapes the entire piece. Many of the other motives, including (b), (d), (f), and (h), relate to (a) in the use of the minor second. In order to interpret this piece as a performer, it's important to punctuate these gestures that bring the piece together.

Example 4.1. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 1-3. Motive (a).

Following mm. 1-3, there are two dyads, the first an augmented fifth and the second a major seventh. This is seen in mm. 4, 7, 12, and 13. The first of these dyad's bottom note clashes with the first note in the cello line because they are a minor second apart. This once again points to the prominence of the minor-second interval as in mm. 1-3.

Example 4.2. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 3-4. Motive (b).

From m. 16 until m. 28, the composer interjects measures of rest, as in mm. 4 and 7.

Motive (a) and motive (b) in this section are connected. Motive (a) ascends, sometimes in *tremolo* and *normale*, while motive (b) descends, so that the up-and-down pattern may repeat. Motive (b) is similar to (a) in that each note is paired up with another to form a half step. These are often played together either in the piano, or between piano and cello. For example, as mentioned, the first eighth note of m. 4 has an F# in the cello and an F-natural in the piano in the same register. The main difference between motive (a) and (b) is the descending motion as well as the dyads in m. 4. The *tremolo* figures in mm. 1, 16, and 27 are all ascending and share a descending minor second interval in the second set of eighth notes, i.e., on beat two.

The first system of the musical score consists of two staves. The upper staff is a bass clef with a 6/8 time signature. It features a melodic line with a slur over the first two measures, followed by a quarter rest in the third measure. The lower staff is a grand staff (treble and bass clefs) with a 6/8 time signature. It contains a whole rest in both the treble and bass staves for the first two measures, followed by a whole note chord in the third measure. The dynamic marking *pp* is placed below the first measure of the upper staff and below the bass staff of the lower system.

The second system of the musical score consists of two staves. The upper staff is a bass clef with a 6/8 time signature. It features a melodic line with a slur over the first two measures, followed by a quarter rest in the third measure. The lower staff is a grand staff (treble and bass clefs) with a 6/8 time signature. It contains a whole rest in both the treble and bass staves for the first two measures, followed by a whole note chord in the third measure. A fingering number '5' is written above the first measure of the treble staff. The dynamic marking *pp* is placed below the bass staff of the lower system.

The third system of the musical score consists of two staves. The upper staff is a bass clef with a 6/8 time signature. It features a melodic line with a slur over the first two measures, followed by a quarter rest in the third measure. The lower staff is a grand staff (treble and bass clefs) with a 6/8 time signature. It contains a whole rest in both the treble and bass staves for the first two measures, followed by a whole note chord in the third measure. The dynamic marking *pp* is placed below the first measure of the upper staff and below the bass staff of the lower system.

Example 4.3. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 1-2, 16-17, 27-28.

The minor second interval moves a half step higher in each figure, as shown in the example above (G/F#, A-flat/G, and A/A-flat). It is also interesting to note that the piano chords follow the contour of the cello figures in m. 4 descending, m. 7 ascending, etc.

The image shows a musical score for Cello and Piano. The Cello part (Vc.) is written in treble clef for the first two measures and bass clef for the next two. The Piano part (Pno.) is written in treble clef. The score shows a descending line in the cello and an ascending line in the piano, with chords in the piano mirroring the cello's contour.

Example 4.4. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 4, 7.

Measures 21 and 22 in the cello line are heard later in the piano at m. 28 and 29 with the exact intervals, transposed a perfect fourth higher (perfect fourth in pitch, three octaves higher). This section ends, in mm. 28-33, with a long arch-shaped line punctuated with cluster chords in the piano part alone, no cello.

The image shows a musical score for Example 4.5. It consists of three staves. The top staff is for the cello, featuring a melodic line with a trill marked 'tr' over a dotted quarter note. The middle and bottom staves are for the piano, showing a harmonic accompaniment with chords and some rests.

Example 4.5. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 19-23.

The image shows a musical score for Example 4.6. It consists of three staves. The top staff is for the cello, showing a melodic line with a trill and some rests. The middle and bottom staves are for the piano, showing a harmonic accompaniment with chords and some rests.

Example 4.6. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 27-29.

The second section (B) begins at m. 34 and spans through m. 55. Here, the tempo increases slightly to a dotted-quarter note equals 60, and the register is lower.

Rhythmically it is expanded, therefore making the tempo feel quite similar to (A). As in the previous section, the cello and piano play interchangeably for the first nine measures (mm. 34-42). This time, instead of rests, the cellist sustains notes while the pianist plays *thinned out* chords, which contain four notes instead of five as in m. 2 and following. The cellist's motive (d), descending intervals of a half step followed by a minor seventh, is

sequenced through m. 40. The pitches of this motive (d) are actually three consecutive minor-second intervals, the three opening pitches of motive (a), which can be seen in m. 37, C—B—C#. These are the first notes of the piece in a different order, B—C—C#.

In the next few measures (mm. 41-44), the cello voice moves back up in register as well as moves rhythmically faster on the repeated pitch B4 until measure 45, when it moves to an eleven-bar segment with an extended melodic line over a very active piano part. This eleven-bar line begins with motive (e) in the cello, a step-wise outline of the tritone from B down to F and back in eighth notes. (This tritone is clearly stated in motive [a] between the third and fourth eighth notes.) Although this whole-tone fragment expands by minor seconds to include E and C in varying melodic expressions (mm. 47-50), it returns to its original limitations in succeeding measures and concentrates on the pitches F, B, and A, in that order in a repetitive fashion. It ends abruptly on a perfect fifth A-E in m. 56. This motive (e) in m. 45 has a unique quality because of the use of major seconds, in contrast to the earlier emphasis on the minor second.

The image shows a musical score for measures 45-48. The top staff is for the cello, and the bottom two staves are for the piano. The piano part is marked *mf* and includes chords, arpeggios, and triplets. The cello line is marked *mf* and features a melodic line with a tritone interval (B4 to F4) and a perfect fifth (A4 to E5). A dashed line labeled '8va' indicates an octave shift in the piano part.

Example 4.7. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 45-48.
Motive (e).

In sharp contrast to this fairly “minimal” line in the cello, the piano part in mm. 45-50 mixes duple and triple rhythms between right and left hands with more complex accompanimental patterns, as shown in Example 4.8. This is significant to note, as a performer, that the eighth notes should not always line up. When playing a passage with duple and triple meters, it is always easiest to line up the big beats (1 and 2), so both parts can play expressively.

Example 4.8. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 49-50.

In mm. 51-55 both cello and piano become more repetitive and accelerate into the next section at m. 56.

The next section (C) begins again in a faster tempo (dotted-quarter note equals 76) and in a high register for the cello. This section is broken into two sub-sections (shown in Figure 4.3). In this first sub-section the importance of the minor second stays consistent, as can be seen in motive (f) in Example 4.9. This is apparent in both cello and piano. Similarly to motive (a) the cello notes in mm. 57-59 each have a pair (sometimes a note is part of two pairs, e.g. B-flat. B—B-flat, and B-flat—A) that form a minor second.

It is an interesting motive in the sharp *staccato* articulation that contrasts with previous material. The punctuating cluster chords in the piano also contain only minor seconds, while the bass is moving, oddly enough, by perfect fifths, occasionally matching one of the upper pitches.

The image shows a musical score for a cello and piano. The top staff is the cello line, and the bottom two staves are the piano accompaniment. The piano part consists of a right-hand staff with cluster chords and a left-hand staff with a bass line. The bass line moves by perfect fifths. The piano part is marked with a forte dynamic (f) and a staccato articulation. The score is for measures 57-59 of the first movement of the Sonata for Cello and Piano by John Hallman.

Example 4.9. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 57-59. Motive (f).

The next sub-section of section (C) begins at m. 64, and has rhythmic characteristics and the motive (g) that define this musical idea. The first characteristic is the prominent two sixteenth notes in the piano (on each beat, either in the regular 6/8 meter or a superimposed $\frac{3}{4}$ meter) in mm. 64-77, and again in mm. 83-90.

The image shows a musical score for three staves. The top staff is empty. The middle staff is the piano part, featuring a rhythmic pattern of sixteenth notes with accents. The bottom staff is the cello part, featuring a rhythmic pattern of eighth notes with accents. The key signature has one sharp (F#).

Example 4.10. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 64-66.

The cello line begins in a high register and leaps a minor ninth from G5 to F#3. While the cello line is continuing its melody, the pianist starts a partially chromatic ascending/descending line alternating between six eighth notes in a measure and five eighth notes in a measure (5:6). This motive (g) is then picked up in the cello line at m. 83 while the piano switches to the cellist's part. This is a point of interest when performing to make sure that you are communicating the passing of the motive.

The image shows a musical score for three staves. The top staff is the cello part, showing a melodic line with a fermata. The middle staff is the piano part, featuring a rhythmic pattern of sixteenth notes with accents. The bottom staff is the cello part, featuring a rhythmic pattern of eighth notes with accents. A bracket labeled '5:6' spans the last two measures of the bottom staff. The key signature has one sharp (F#).

Example 4.11. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 71-72, 83-84.

The image shows a musical score for Example 4.12. It consists of three staves. The top staff is for the cello, in bass clef, with a key signature of one sharp (F#) and a 5:6 ratio. It contains an eighth-note motive. The middle staff is for the piano, in treble clef, and the bottom staff is for the piano, in bass clef. The piano part features a quick roulade of sixteenth notes in both hands, with accents (>) under each note. The cello part has a dynamic marking of *mp* and a *pizz.* instruction. The piano part has a dynamic marking of *mp* and a hairpin indicating a crescendo.

Example 4.12. Hallman, J. Sonata for Cello and Piano, Movement I, 83-84.

This eighth-note motive can be broken into measure units of 2+2+4. The first unit ascends and descends, the second unit only ascends, and the third unit is a combination of the first two—moving up for two bars, and then descending and ascending in the last two bars. The piano part subsequently moves higher while simultaneously slowing down due to superimposed rhythmic restrictions. A quick roulade of sixteenth notes in both hands prepares for the switch of the motive (g) to the cello (mm. 84-90), which ends this section.

Example 4.13. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 71-74 (piano lower staff only).

The final section of the first movement (AB) is 58 measures (mm. 91-149). This section is a return to the opening (A) material. Here there are similar textures to the opening where cello and piano are playing at opposite times or one has moving notes while the other sustains. The chords in m. 92 are exactly the same as the chords in m. 2 from the opening. In mm. 93-94, there is a clear passing of material from piano to cello, only inverted.

Example 4.14. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 93-94.

The chords in mm. 95, 98, and 100 are different from the beginning. Measure 95 has the same pitches in the upper staff as mm. 92 only in a different octave and with an added pitch from m. 92 lower staff—A. Measures 98 and 99 continue similarly in the upper staff, but vary from m. 95 in the lower staff. The lower staves of mm. 98 and 100 each have perfect fifths with major seconds in between.

Example 4.15. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 95, 98, 100.

In m. 101 we see a return of the motive (d) from m. 37 (section B) in a lower octave: mm. 109-115 (cello,) mm. 123-124 (piano, without exact intervals, but with the falling and then ascending minor second,) mm 139-140 (piano, jumps up an octave for the C#-D instead of in a lower octave), 145 (piano), and 148 (cello, without exact notes, but following the contour and intervals).

The image shows a musical score for Example 4.16. It consists of two staves. The upper staff is a bass clef staff, likely for cello, containing a melodic line with several measures. The lower staff is a grand staff (treble and bass clefs) for piano accompaniment, which is mostly empty with some rests. The cello line includes a dynamic marking 'arco con sord.' above the final measure.

Example 4.16. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 37 relating to mm. 101-102, 109.

The image shows a musical score for Example 4.17. It consists of two staves. The upper staff is a treble clef staff for piano accompaniment, featuring chords and melodic lines with dynamic markings 'mp' and 'sub. mp'. The lower staff is a bass clef staff for piano accompaniment, featuring a melodic line with a dynamic marking 'mp'.

Example 4.17. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 123, 145 (piano upper staff.)

Measures 107-120 return to the pianist's chordal structure from the opening, with the exact chords in mm. 107-109 as in m. 2 (section A). Measure 139 in the piano is

interesting because while it uses the exact pitches of this motive (d), the second half of the motive jumps up registers instead of continuing lower.



Example 4.18. Hallman, J. Sonata for Cello and Piano, Movement I, mm. 139 (piano upper staff.)

The last four measures of Movement I piano solidify the prevalence of the minor second, with motive (d) in the cello playing pairs of half steps, and the rising half step F#-G in mm. 149 in the lower staff of piano.

Movement II

| | | | | | | | | |
|--------------|---------|---------|---------|---------|---------|---------|---------|---------|
| Mvt. II | | | | | | | | |
| Sections: | A | | | | | B | | |
| Mm. | 150-240 | | | | | 241-302 | | |
| Sub-sections | | 150-176 | 177-200 | 201-209 | 210-240 | | 241-252 | 253-302 |
| Motives: | h, d | h | h | h | d | c | c | c |

Figure 4.4. Hallman, J. Sonata for Cello and Piano. Movement II: Form Diagram.

Movement II, mm. 150-302, incorporates techniques such as false harmonics, *sul ponticello*, and *col legno*. The movement, which begins in 2/4 meter and alternates between 6/8 and 2/4, is divided into two sections A and B, as seen in Figure 4.4. Similar to the first movement, the writing between cello and piano is always balanced. Often one voice is sustaining while the other has moving notes, creating an even texture. Towards the end of the movement both lines become more active, which lends excitement before

the abrupt tempo change at m. 297. Writing in this way keeps motives from sounding over-worked, and creates refreshing simplicity and clarity. This movement is interesting in the prominent use of motive (c) and (d). Motive (c) is seen numerous times and is used at the most climactic moment in mm. 297-299. The false harmonic sections offer beautiful textures that are unique to Movements II and III.

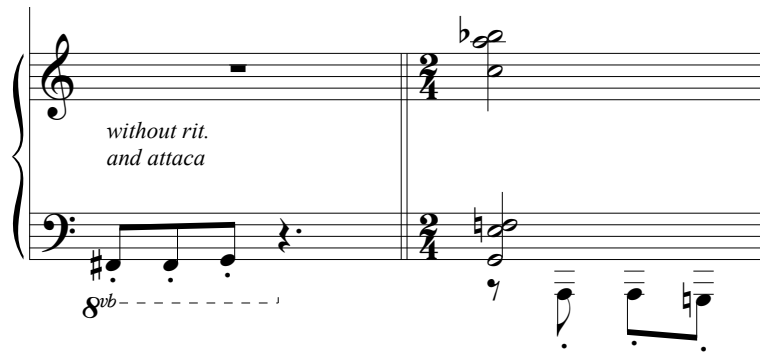
The A section, 91 measures (mm. 150-240), is broken into four sub-sections. The first, mm. 150-176, is characterized by motive (h). There are two musical ideas in the cello, both using *col legno*, and two corresponding musical ideas in the piano. The first idea in the piano that corresponds with motive (h) is a chordal texture, while the second idea is an alternating sixteenth-note passage between upper and lower staves.

The chords in mm. 150-158 in the piano consist of clusters of major and minor seconds. Measures 150 and 157 both use four pitches with three minor seconds and one major second, while measures 152 (second beat), and 154 use three pitches (each have one note doubled) with three major seconds. This focus on the minor second was also seen extensively in the first movement motives from sections A, B, and C.

For the second idea, mm. 159-176, the cello plays an ostinato eighth-note triplet figure while the piano plays a sequence of descending and ascending figures. In this musical idea it is interesting to watch the triplet pulse pass between cello and piano every two measures until m. 169.

At m. 169 the piano line returns to the first idea of cluster chords with three minor seconds and one major second. The last three notes of the idea at m. 176 resemble the last three chromatic eighth notes that end the first movement at m. 149. In the second

movement they are descending and start a half step lower, three octaves higher than at m. 149 in the first movement.



Example 4.19. Hallman, J. Sonata for Cello and Piano. Movement II, mm. 149, 176.

The preceding sub-section, 34 measures (mm. 177-200), incorporates the use of false harmonics. Here the cello sustains a beautiful melodic line while the pianist has an eighth-note pattern emphasizing the pitch A with triadic and half-step patterns in the right hand with a tritone Eb or Eb/D contrast in the left hand.



Example 4.20. Hallman, J. Sonata for Cello and Piano. Movement II, mm. 177-179.

At mm. 188 and 189 we briefly return to the motive (h) heard in Section A in both cello and piano. The cellist plays the rhythmic motive while the piano plays a cluster chord of C, D-flat, D, E-flat, F#, three minor seconds and one major second. At m. 193 the cello switches to an ostinato of slurred moving notes on top of the piano's staccato duple pattern. This section closes with a *molto ritard* before moving more fully into the opening A section material at m. 201.

The third sub-section of A begins in m. 201 with a longer statement of motive (h). This motive lasts until m. 209, nine measures.

The image shows a musical score for measures 201-204. The top staff is for the cello, in bass clef, 2/4 time, with a tempo marking of quarter note = 96 (subito) and playing 'col legno'. The bottom two staves are for the piano, in treble and bass clefs, 2/4 time, with a tempo marking of quarter note = 96 (subito) and playing '8va'. The piano part features a cluster chord in the right hand and a staccato duple pattern in the left hand.

Example 4.21. Hallman, J. Sonata for Cello and Piano. Movement II, 201-204.

The last sub-section of A returns with false harmonics for 31 measures, mm. 210-240. This time it is in duple time signature with triplet figures interspersed within the piano line. This return is more clearly defined at m. 235 in the cello, with the same notes in a higher octave and both measures meeting on the same octave A.

Example 4.22. Hallman, J. Sonata for Cello and Piano. Movement II, mm. 117, 235.

This is then sequenced twice in the cello in m. 237 and m. 239 to close this section.

From m. 241 to the end of this movement (m. 302) is a new section, B, which is broken into two sub-sections. The first section, mm. 241-252, begins with motive (c), seen in the example below, expanded from its rendition in the first movement, followed by four bars of false harmonics. Motive (c) is heard on top of sparse chordal accompaniment in the piano, mm. 241-251, mm. 256-265, mm. 266-281, and mm. 297-302.

Example 4.23. Hallman, J. Sonata for Cello and Piano. Movement II, mm. 241-245.

The second subsection is 50 measures, mm. 253-302, and incorporates a much thicker texture created with many moving notes in both cello and piano. This is found at m. 253, mm. 282-286, and mm. 292-296. Measure 282 begins a chromatic climb in both cello and piano at different rhythmic paces. Here the cello part moves in eighth notes with double stops, while the piano part moves chromatically in sixteenth-notes and then quintuplets and sextuplets.

The image displays a musical score for two staves: Cello (top) and Piano (bottom). The Cello staff begins with a bass clef and a key signature of one flat. It features two measures of eighth-note triplets (marked with a '3') and then a chromatic eighth-note line with double stops. The Piano staff begins with a treble clef and a key signature of one sharp. It features a sextuplet (marked with a '6') in the first measure, followed by another sextuplet, and then a septuplet (marked with a '7') in the final measure. The piano part moves chromatically in sixteenth notes and includes various rhythmic groupings like quintuplets and sextuplets.

Example 4.24. Hallman, J. Sonata for Cello and Piano. Movement II, mm. 285-286.

Throughout this section, there is often a quick interchange between motives as seen in mm. 285-291. The texture jumps quickly from thick to sparse for two bars then right back to the septuplet before moving again to a sparse texture in mm. 290-291.

Example 4.25. Hallman, J. Sonata for Cello and Piano. Movement II, mm. 285-291.

In m. 286 we also see that the cello and the lower staff in the piano play in unison. This is also true of m. 299 with one note exception, the C and C#. The two-bar interjections at mm. 287, 288, 290, and 291 have interesting chords in the piano. All four of these measures have cluster chords in the piano right hand, and then in the left hand alternate between two eighth notes or eighth rest-quarter-eighth note. The left hand contains a semitone as well as one chromatically altered pitch from the right hand's cluster chord.

In m. 292 both cello and piano climb registers, each using different intervals. The cello moves up in sixths, piano right hand in fourths, and piano left hand in fifths. What is interesting about this is the way each scale lines up with another. For example, the cello's top voice lines up with the top voice of the piano's right hand, while the cello's bottom voice lines up with the piano's top voice of the left hand. The pianist's lower voices do not line up, but begin within a half step of each other.

Example 4.26. Hallman, J. Sonata for Cello and Piano. Movement II, m. 292.

Example 4.26. Hallman, J. Sonata for Cello and Piano. Movement II, m. 292.

From m. 293, the cellist descends down from the high register before one last climb from the open D string at m. 286. This measure brings us into the climax of the piece at *ff* in m. 297. Motive (c) from the movement I section A returns in its highest register and slowest tempo before softening and moving *attaca* into Movement III.

Slower and
Broader ♩ = c.46

297

Slower and
Broader ♩ = c.46

ff

Example 4.27. Hallman, J. Sonata for Cello and Piano. Movement II, mm. 297-299.

Movement III

| | | | | | | | | | | | | | | |
|--------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|------------|---------|---------|
| Mvt. III | | | | | | | | | | | | | | |
| Sections: | A | | | | | B | | | | C | | | | D |
| Mm. | 303-407 | | | | | 408-469 | | | | 470-560 | | | | 561-601 |
| | | | | | | | | | | | | | cad. | |
| Sub-sections | | 303-348 | 349-357 | 358-386 | 387-407 | | 408-426 | 427-447 | 448-469 | | 470-499 | 500-549 | 550-560 | |
| Motives | i, j | | | i | j | | c | | j, a | | k | l, I, a, b | c | m |

Figure 4.5. Hallman, J. Sonata for Cello and Piano. Movement III: Form Diagram.

The third and final movement of the piece is 299 measures, mm. 303-601, which makes it the longest of the three movements. This movement, which alternates between 2/4 and 3/4 meter but finally finishes in 4/4 meter, is broken up into four sections, ABCD. The first section A, mm. 303-407, is divided into four sub-sections. The first subsection (mm. 303-348) is characterized mainly by the two sixteenth notes in the lower staff of the piano with glissandi in the cello. The second sub-section encompasses mm. 349-357. This section functions as a transition to mm. 358 where the next sub-section begins with motive (i), a haunting false-harmonic melody in the cello.

The third sub-section begins at m. 358 with the tempo change (quarter note equals 52) and the septuplet sixteenths in the piano. The piano continues this ostinato motive for 29 bars in the right hand, with only the last three of them switching pitch. In the lower staff, the pianist maintains an F pedal until m. 377 where the pedal switches to a G/B-flat minor third. Here the F is moved into the cello line with a major third on F and A. A main motive (i) of this movement can be seen in m. 361 in the cello with the false harmonics in

pp dynamic marking. This is the second false harmonic musical idea of the piece, which relates it to movement II, Section B.

The image displays two systems of musical notation. The first system consists of a cello staff (top) and a piano grand staff (bottom). The cello staff features a melodic line with several notes marked with a fermata. The piano grand staff shows a complex rhythmic accompaniment in the right hand, primarily consisting of eighth notes with a '7' (septuplet) marking. The left hand has a bass line with a triplet of eighth notes. A dashed line labeled '8va' indicates an octave transposition. The second system continues the piano accompaniment, with the right hand maintaining the eighth-note pattern and the left hand playing a series of chords. The key signature has one flat, and the time signature is 3/4.

Example 4.28. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 361-366.

The next sub-section is 20 measures, mm. 387-407. Here, the cello and piano parts occur in rhythmic unison for six bars, followed by a short interjection relating to the previous sub-section at m. 393. This relationship is most apparent with the septuplet motive in the piano upper staff and similarities in the left hand as seen in m. 362. This sub-section bounces between two different tempi of a quarter note equals 60 and a quarter note equals 76.

The first sub-section of Section B, mm. 408-426, also includes a tempo change like the previous section from a quarter note equals 76 to a quarter note equals 60. This section incorporates false harmonics again, quotes motive (c) from Movement II in mm. 408-412, and has an oscillating passage in the cello from open A to A on the D string, with cluster chords in the piano upper staff and a perfect fifth and major second in the piano lower staff.

The second sub-section begins in m. 427. Here the cello plays double stops in the interval of a sixth, while the piano plays clusters of chromatic notes. The texture thins out in mm. 434-435, and the pianist begins alone for two bars slowly adding in more notes to the climactic chord cluster we see at mm. 447. Building the chord in mm. 445-447 is quite effective in the way pitches are added in each measure as the cello plays long sustained tones.

The next sub-section begins in m. 448, which is similar to mm. 387. It is in a slightly faster tempo (a quarter note equals 66, instead of 60), but is similar in rhythm and chord structure. In m. 456 we hear the exact notes from the opening of the piece, m. 1 motive (a). The piano's chords follow suit, matching m. 457 with m. 2.

The image shows a musical score for two systems. The first system consists of a single staff with a treble clef, 6/8 time signature, and a tempo marking of quarter note = 52. It features a series of sixteenth-note chords and a melodic line, with a dynamic marking of *pp*. The second system consists of two staves (treble and bass clefs) with a piano part. It has a tempo marking of quarter note = 52 and a dynamic marking of *pp*. The second system also includes a tempo change to quarter note = 60 and a dynamic marking of *p*.

Example 4.29. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 1-2 relating to mm. 456-457.

This passage from mm. 456-468 acts as a transition, recalling the first movement and creating connections while transitioning us into the next large section of the third movement.

The next section (C), 90 measures (mm. 470-560), can be broken into three sub-sections. The first sub-section has two musical ideas; both are played *ff* with many accents throughout. The first musical idea, mm. 470-479, has a prominent sixteenth-note motive in both cello and piano. It can be broken into four phrases. The first occurs in the first three measures in the cello, with a chromatic oscillation centered around D. Both cello and piano upper staff play this figure a minor second apart.

Example 4.30 shows a musical score for piano and cello. The tempo is marked as ♩=96. The piano part is in the treble clef and the cello part is in the bass clef. Both parts are marked *ff* (fortissimo). The piano part consists of eighth notes with accents, starting on D4 and moving stepwise. The cello part consists of eighth notes with accents, starting on E-flat4 and moving stepwise. There are triplets in the cello part.

Example 4.30. Hallman, J. Sonata for Cello and Piano. Movement III, m. 470.

In m. 471 both piano and cello parts move stepwise, with one conflicting interval between the parts. They both begin a minor second apart as in the first measure, but when the cello part lowers the E-flat on the way down, the piano stays on D-natural.

Example 4.31 shows a musical score for piano and cello. The piano part is in the treble clef and the cello part is in the bass clef. The piano part consists of eighth notes with accents, starting on D4 and moving stepwise. The cello part is mostly silent, with a few notes in the first measure.

Example 4.31. Hallman, J. Sonata for Cello and Piano. Movement III, m. 471

In mm. 472 the cello part switches to eighth notes, while the piano part moves chromatically down from a G, where they meet together on a B-flat.

The next three measures start off similarly, but have slight changes in mm. 474 and 475. Measure 474 moves down a step (C in cello, and B in piano right hand) and moves chromatically for the first set of sixteenths, then jumps a third for the second set and moves a half step first followed by the third.

The image displays a musical score for two instruments: Cello and Piano. The score is divided into two systems, representing measures 471 and 474. The tempo is marked as quarter note = 96. The music is in a key with one sharp (F#) and a common time signature. The Cello part is written in a single staff with a treble clef. The Piano part is written in two staves: the right hand in a treble clef and the left hand in a bass clef. The dynamic marking is *ff* (fortissimo). In measure 471, the Cello plays a sequence of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The Piano right hand plays a chromatic descent: G4, F#4, E4, D4, C4, B3, A3, G3. The Piano left hand plays a triplet of eighth notes: G3, F#3, E3. In measure 474, the Cello plays: C4, B3, A3, G3, F#3, E3, D3, C3. The Piano right hand plays: B3, A3, G3, F#3, E3, D3, C3, B2. The Piano left hand plays a triplet of eighth notes: C3, B2, A2.

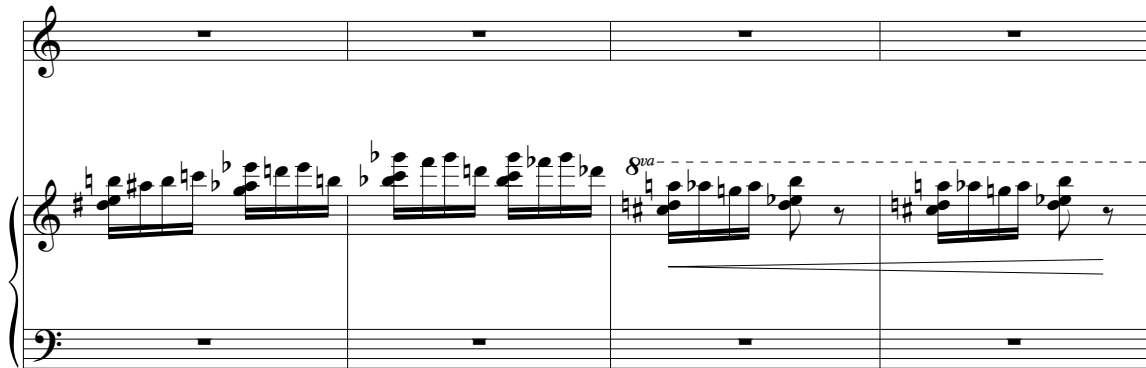
Example 4.32. Hallman, J. Sonata for Cello and Piano. Movement III, m. 471, 474.

In m. 475 the piano plays the motive seen in the second half of m. 474, once more beginning on G-flat a semitone away from the cellist's pitch.



Example 4.33. Hallman, J. Sonata for Cello and Piano. Movement III, m 475.

Looking back at m. 474 in the piano lower staff, one can see in measure 474 a dotted figure that creates syncopation and also anticipates the second musical idea found at m. 480.



Example 4.34. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 474-477 (piano lower staff.)

Measure 480 begins with the second musical idea (motive k) in the piano with the syncopated dotted rhythm. This one-and-a-half-bar motive gets repeated nine times with just a few slight changes. The chord from beat one of m. 483 returns in mm. 495-497,

eventually closing this section. This chord is interesting because it is made up of three perfect fifths, F#-C#-G#-D#, with enharmonic spellings in the piano left hand of E-flat=D# and D-flat=C#.

The image shows a musical score for Example 4.35. It consists of two systems of staves. The top system has a single bass clef staff (cello) with a triplet of eighth notes. The bottom system has a grand staff (piano) with a treble clef staff and a bass clef staff. The piano part features a complex chord structure with enharmonic spellings. The treble staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes. The piano part features a complex chord structure with enharmonic spellings. The treble staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.

Example 4.35. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 496-497.

Measures 487-490 are two-bar repetitions, and mm. 492-495 are another set of a two-bar repetition.

The image displays two systems of musical notation. Each system includes a cello line (bass clef) and a piano accompaniment (treble and bass clefs). The piano part features dense chords and arpeggiated textures. The cello part includes triplet markings and dynamic accents. A dashed line labeled '8va-' indicates an octave transposition for the piano part.

Example 4.36. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 487-489, 492-495.

Measures 492-495 have one slight difference in rhythm occurring in mm. 493 and 495 as shown above. These small changes are enough to keep it relatable, but not predictable and slightly unstable.

This section closes with a gradual thinning of texture (mm. 496-499). This is especially interesting to see in the dense piano chord in m. 496, that drops three notes by

the end of m. 497, and leads to both cello and piano playing single descending notes in unison in mm. 498 and 499.

The image displays a musical score for three staves. The top staff is for the Cello, written in bass clef with a key signature of one sharp (F#). It contains three measures of music, showing a descending line of notes: F#4, E4, D4, and C4. The middle staff is for the Piano, written in treble clef with a key signature of three sharps (F#, C#, G#). It shows a triplet of chords in the first measure, followed by rests in the second and third measures. The bottom staff is for the Piano, written in bass clef with a key signature of one flat (Bb). It shows a descending line of notes: Bb3, Ab3, Gb3, and Fb3, with a fermata over the final note.

Example 4.37. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 497-499.

The next sub-section, 50 measures long (mm. 500-549), starts in *pp* dynamic and continues up to the cadenza. It begins again with an ostinato motive in the piano from mm. 500-508, and mm. 509-518. This section has many aspects relatable to the previous section; for example, the ostinato motive in the piano, rhythmic aspects in the cello line, and exact pitch reference at mm. 507-508, and 517-518 to mm. 498-499 all refer to the previous section.

The exact reference of pitch in mm. 517 and 518 has a similar function of closing the idea/section. Here it closes the first idea and transitions us into the second idea at m. 519.

pizz.

The image shows a musical score for a cello and piano. The top staff is for the cello, marked 'pizz.', and contains four measures of music. The piano part is shown in the bottom two staves. The left hand plays a quintuplet in the first measure, followed by a descending line in the second measure. The right hand plays a melodic line in the first measure and rests in the second measure.

Example 4.38. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 517-518.

Measure 519 begins with a quintuplet in the piano's left hand. This figure is reiterated throughout until m. 533. The opening figure at m. 519 is interesting compared to the closing figure of mm. 517-518. Here at m. 519 this opening gesture is mostly ascending, while the closing gesture of the idea before is descending. Hallman uses the contour of the line to bring out the beginnings and endings of ideas. Also interesting is the piano part's left hand (from mm. 519-533), which brings out the C# and B-flat interval in almost every measure.

Example 4.39. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 519-526. The score is in 4/4 time and features a complex texture. The piano part includes a right-hand section with chords and a left-hand section with a five-note descending scale. The cello part has a melodic line with a triplet. Dynamic markings include *pp*, *mp*, and *pp*. Articulations include slurs, accents, and a *5* (finger number) marking.

Example 4.39. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 519-526.

Measures 520 and 521 have interesting chords that we see repeated throughout until m. 532 in the piano's right hand. Consistent throughout these chords is the minor second G-Ab, while the bottom pitch, initially C, is altered in some of the subsequent chords.

Example 4.40. Hallman, J. Sonata for Cello and Piano. Movement III, m. 520. This excerpt shows three chords in the piano's right hand, each with a triplet of notes. The chords are: C minor (C, Eb, G), C minor (C, Eb, G), and C minor (C, Eb, G). The dynamic marking is *mp*.

Example 4.40. Hallman, J. Sonata for Cello and Piano. Movement III, m. 520.

In the cello, mm. 522-532, there are perfect fifths in a dotted-eighth note—sixteenth note figure that begin as harmonics, and eventually end on E and A. This rhythm is reminiscent of previous material at mm. 373 in the B section, but stays on the same pitch rather than moving.

In m. 534 we see the return of the ostinato piano motive from m. 500 as well as the same material from earlier in mm. 509-516 but in a different octave. This time the last two bars of mm. 517 and 518 are left out and we jump straight into m. 538, which is material from m. 519.

Measures 538-549 close this section and lead into the cadenza. In m. 545 we hear a reference to the opening from movement I in the cello line for four bars (545-549).

♩. = 52

pp

pp

Example 4.41. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 1-6.

mp

mp

mp

Example 4.42. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 545-549.

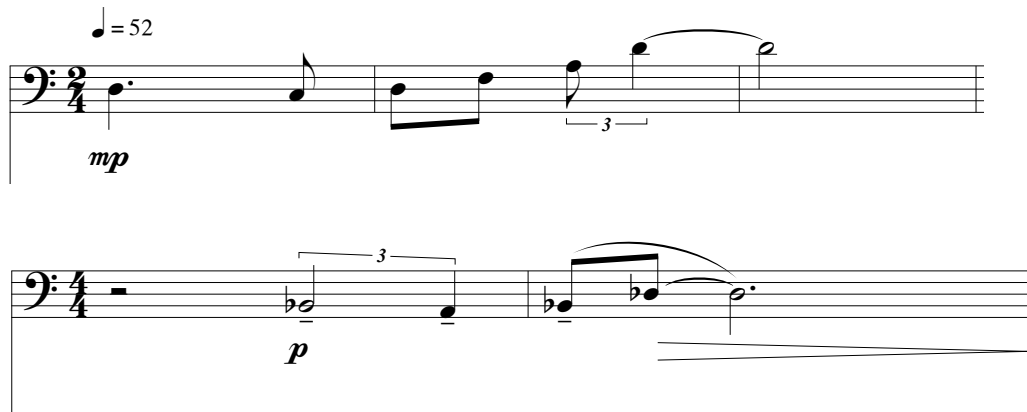
Here it is in a lower octave and there are three added notes in m. 546—E, F, F#—ascending to the F# that picks back up the direct quote. The piano also plays the same pitches in a lower register as the opening with added notes in m. 547.

The cadenza begins after this section closes at m. 550 with free rhythm and specified notes. The cello part ascends from the C string to the A string sequentially with two thirds, three half steps, two thirds, etc. Descending, it adds embellishment to the perfect fifths chords with added chromatic pitches that exaggerate the emphasis on the minor second.

The image shows a musical score for a cello and piano. The top staff is the cello part, written in bass clef. It begins with a G minor triad (G2, Bb2, D3) and proceeds with a sequence of chords and intervals: G-Bb (two thirds), G-Bb-A (three half steps), G-Bb-A-B (two thirds), G-Bb-A-B-C (three half steps), G-Bb-A-B-C-B (two thirds), G-Bb-A-B-C-B-A (three half steps), and G-Bb-A-B-C-B-A-G (augmented fourth). The piano accompaniment consists of two staves (treble and bass clef) with a whole rest on each staff, indicating it is silent during this passage.

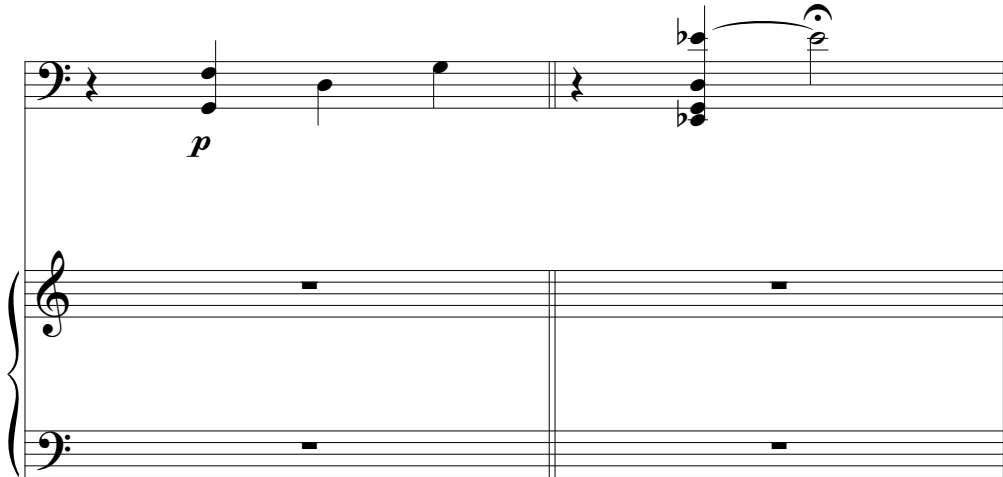
Example 4.43. Hallman, J. Sonata for Cello and Piano. Movement III, m. 551.

From the g minor triad in m. 551, the cello part moves sequentially with two half steps, perfect fourth, three half steps, sixth, three half steps, augmented fourth. When descending it is not as uniform as it was when ascending, but the half steps surrounding the chords create enough cohesion to make it sound sequential. Measures 552-554 recall the motive heard first in movement II at m. 241.



Example 4.44. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 241-243, 552-553.

In the cadenza, this motive remains familiar, though there are changes in intervals and rhythm. As you can see from the above example, the dotted-quarter note and eighth note pattern becomes a half note-quarter note triplet, and the last figure (eighth, quarter triplet, perfect fourth) is left out. This creates a feeling of unease and gives a goal towards resolution. To further this incomplete feeling, the next measure, 554, ends on a B-natural. If m. 553 were to resolve as the motive does in movement II, it would end on a B-flat an octave higher. Measures 555 and 557 also play on the absence of the B-flat, with a seventh chord on G in m. 555 and a seventh chord on E-flat in m. 557, with both missing B-flat (the third of G, and fifth of E-flat).



Example 4.45. Hallman, J. Sonata for Cello and Piano. Movement III, mm. 555, 557

Finally in mm. 559 and 560 we hear a seventh chord on B-flat, but in first inversion (6/5).

The F held from this last chord in m. 560 then jumps two octaves for the final section (D) at m. 561.

This last section is interesting in that the cello is always in a higher register than the piano. The texture of this section is also unique in that it begins with only two voices (piano and cello) until m. 580 with a chord similar to the opening in m. 2, as shown in Example 4.46. Notice the expansion of the tritone A-E-flat from the first pair of chords (Movement I) to the A octave against a minor-minor seventh chord on E-flat in the second pair of chords.

Example 4.46. Hallman, J. Sonata for Cello and Piano. Movement I, m. 2, relating to Movement III, m. 580.

This is quite an effective moment texturally because of the depth in range and number of notes. Measure 581 returns to the two-voice texture for two bars before the cello adds a brief quarter note B-flat. The more definite change in texture begins at m. 586 with the added left hand of the piano part, which continues until the fermata at m. 591. From m. 592 to the end, the right hand of the piano line drops while the left hand continues to get lower and lower eventually ending with the cello's A-flat and the piano's A, two octaves apart.



Example 4.47. Hallman, J. Sonata for Cello and Piano. Movement III, m. 601.

The piano line from mm. 586-600 plays only consonant intervals of perfect fourths and fifths between right and left hand until mm. 601-603 where it switches to major sevenths (A–G#) with an A-flat in the cello adding further dissonance. From m. 586 the cello plays an F, anticipating the third of the D-flat major chord in m. 587, and an E-flat in the second half of the measure anticipating the third in the E-flat major triad in m. 588. In mm. 589-591 the cello plays either the root or third of the chord with piano. The C in the cello line in m. 591 ties into m. 592, which then becomes the root of a seventh chord on C. From here, the cello holds a pedal G until m. 597 where it switches to F and then down to A-flat for the final fermata of the piece. The last three measures solidify the importance of the minor second when the piece ends on G# and A (enharmonically spelled A-flat in the cello).

This piece is interesting in many ways. Hallman’s writing is very condensed and economical. Each melody or harmony is written as simply as possible. He doesn’t rewrite

a melody in multiple keys and sequence it. In this way, his music keeps you interested and searching for connections. The connections of motives are not always apparent at first. However, the piece can be enjoyed simply without analyzing and knowing it intimately. It has been my experience, though, that playing, rehearsing, and studying the piece has only deepened my affection for it, but I do not think it is limited to this understanding. Its brevity, with just over 600 measures, helps make it accessible as well as interesting; its textures between piano and cello, and its use of traditional effects (*sul pont*, *pizzicato*, false harmonics) add a wide range of color. The condensed aspect of the piece shows what a brilliant composer Hallman is in creating such meaning with only the most necessary of material, in this case the various manipulations of the minor second and also the tritone, as expressed in the opening motive. This is a characteristic of a mature composer.

CONCLUSION

Commissioning new pieces from living composers is important to the tradition of classical music. It gives perspective to the process of first-hand artistic decision-making in which many musicians of the past and present have participated and continue to participate. Working with living composers on new compositions provides a wealth of knowledge that cannot be replicated by studying past works. The written descriptions in this document of the commissioned pieces illuminate practice and performance suggestions for approaching newly composed works that push the boundaries of traditional technique. Seeing the process of commissioning, learning, and performing these pieces will help future musicians look past the difficulties of extended technique and will continue the tradition of commissioning great works to add to the repertoire. Both the Hallman and Asplund pieces are exceptional additions into the cello repertoire, and will enrich the musicianship of those who study and perform the works.

REFERENCES

Sources Cited

- Asplund, Chrisitan. "Christian Asplund, composer performer," October 28, 2014.
<http://christianasplund.me/>.
- Boutwell, Brett. 2012. "Morton Feldman's Graphic Notation: Projections and Trajectories." *Journal of the Society for American Music* 6, (4),
http://journals.cambridge.org/abstract_S1752196312000363. Accessed September 30, 2014.
- Hallman, Joseph. "Joseph Hallman, Composer/arranger/producer," October 28, 2014.
<http://www.josephhallman.com/>.
- Kirk, H. L. 1974. *Pablo Casals*. 1st ed., 58-64. Canada: Holt, Rinehardt and Winston.
- Oxford music online "Interlude." The Oxford Dictionary of Music.
http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5179?q=interlude&search=quick&pos=2&_start=1#firsthit. Accessed September 30, 2014
- Powers, Harold S. and Richard Widdess. "Theory and Practice of Classical Music: Raga," Oxford Music Online. Accessed September 30, 2014.
http://www.oxfordmusiconline.com.eri.lib.byu.edu/subscriber/article/grove/music/43272pg5?q=music+of+india&search=quick&pos=4&_start=1#firsthit.¹ Harold S. Powers and Jonathan Katz, "Hindustani traditions from the 17th century to the mid-19th,"
- Whittal, Arnold. "Peter Grimes." Grove Music Online.
http://www.oxfordmusiconline.com/subscriber/article/grove/music/O008087?q=peter+grimes&search=quick&pos=1&_start=1#firsthit.
- Wolf, Christoph. "Johann Sebastian Bach." Oxford Music Online. Accessed September 30, 2014.
http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10?qa=cello+&search=search_in_article&button_search.x=0&button_search.y=0&button_search=search#hit_in_article3

Scores

- Britten, Benjamin. *Three Suites for Cello op. 72*. Faber Music, 1966.

Bach, Johann Sebastian. *Unaccompanied Suites for Cello IV and V, BWV 1010-1011*. G. Henle Verlag, 2000.

Cage, John. *59 1/2 Seconds for a String Player*. Henmar press, 1960.

Penderecki, Krzysztof. *Capriccio per Siegfried Palm*. Schott edition, 1969.

Kodaly, Zoltan. *Sonata for Solo Cello, op. 8*. Universal Edition, 1921.

Interviews

Christian Asplund, interview by Michelle Kesler, November 10, 2014, Appendix A transcript.

Joseph Hallman, interview by Michelle Kesler, November, 12, 2014, Appendix C transcript.

APPENDIX A

INTERVIEW WITH CHRISTIAN ASPLUND

(Michelle Kesler) Where were you born and raised?

(Christian Aslpund) I was born in Calgary, Alberta, Canada and raised in Kingston, Ontario, Canada, from the age of 4.

(MK) What is your primary instrument?

(CA) Piano. Viola is my second instrument.

(MK) When were you first interested in composing music?

(CA) When I was 10 years old. I had already taken piano from my mom for quite awhile, and had always loved music, but one day when I was walking home from school I started noticing that I could always make up tunes in my head, pull them out of the air as it were. I felt like this was a gift. I began improvised a lot from this point on, and began to play by ear and play variations on the piano pieces I was learning.

(MK) What was the first piece you ever composed?

(CA) I composed a short piano piece the same week that I had the above experience when I was 10. It's kind of funny in that it is in a minor key, has a chromatically descending bass line, and is packed with way too many dynamic and tempo markings. Kind of comical. A little reminiscent of "Chim Chim Cheree".

(MK) Who were influential composers for you in these early stages?

(CA) I think mainly the composers of the piano pieces I was playing—a little Bach and minor 18th century composers, Kulau, Clementi etc. Then I had a series of musical

obsessions. At 11 it was Elton John and Barry Manilow, at 13 Gary Wright (of “Dream Weaver”), disco, then I dabbled a bit with punk rock (right at the early stages, Sex Pistols, etc.), heavy metal, and then settled in with prog rock for awhile. I discovered Mozart kind of suddenly when I was around 15. I was, of course, aware of him and the other classical masters, but I didn’t listen to them much on my own. I remember I was in my house by myself and put on Mozart’s 40th symphony in G minor and was completely enchanted. I started hunting down every Mozart recording I could get my hands on. Very shortly after I started listening to a bunch of different classical, jazz, and prog rock music, just about anything I could get my hands on. I became particularly interested in Bartok and Shostakovich, as well as Thelonious Monk, Ornette Coleman and John Coltrane. At about 17 I became interested in reggae, ska, funk, post-punk and new wave. All of these influences were formative, but I wasn’t writing much music. I wrote another piece when I was about 15 for violin and piano. Then a piano sonata when I was 17-18. Then a few short things my freshman year in college. Then I went on a mission and when I got back at the age of 21 I started composing a lot.

(MK) Where did you study composition?

(CA) I got my bachelors from BYU, where I studied with Michael Hicks, David Sargent, and Merrill Bradshaw. Then I moved to New York where I studied privately with Thea Musgrave and Meyer Kupfermann. Then I got my masters at Mills College, where I studied with Alvin Curran, Chris Brown and Wendy Reid. Then I got my doctorate at University of Washington where I studied with John Rahn, Joel Durand, Stuart Dempster and William O. Smith.

(MK) Who were your most influential teachers?

(CA) That's very difficult to say. All of the ones I mentioned above were very influential, kind of evenly.

(MK) Who are influential composers for you currently?

(CA) I have had an extended love affair with the music of Feldman for the last 20 years or so. I am also highly influenced by Machaut, Ives, Tim Berne, Robert Ashley, Messiaen, Anthony Braxton, Evan Parker, and quite a few others. I continue to be influenced by composers I spent more time with earlier in my development, Beethoven, Bach, Mozart, Haydn, Schubert, Schumann (his songs), Cage, Christian Wolff, James Brown, The Meters, Monk, Coltrane, Henry Threadgill, Pauline Oliveros, Hildegard, etc.

(MK) Have you written pieces of this instrumentation (solo cello) before? If so, please elaborate.

(CA) No. I wrote a large-scale multi-movement piece for cello and piano, *Duo for Last Days* in 1994.

(MK) What musical influences inspired the piece?

(CA) The Suite for Cello was influenced mostly by Bach, both his cello suites and the solo violin sonatas and partitas. It was also influenced by Kodaly's cello sonata which I heard played by Janos Starker when I was in high school. It was a transformative experience. Other influences are harder to pinpoint, but I'd say there's a bit of Indian classical music as well as chant and Hildegard in the Alap. The second movement is an additive minimalist piece, certainly inspired by the music of Glass, Rzewski, Andriessen and even Braxton. But the lines themselves probably trace somewhat back to prog rock. Event Horizon is probably influenced by James Tenney and perhaps Larry Polansky. The Interlude is influenced by fingerpicking guitarists, and a recollection of an Eyvind Kang performance in which he played two independent ostinatos on viola. Maybe also a bit of 17th century lute influence. The Chaconne is obviously an homage to Bach, invoking his violin Chaconne.

(MK) Could you say a few words about the piece?

(CA) This was a very fun piece to compose. I love the cello and its beautiful tone and dynamic, timbral and pitch range. As somewhat of a violist, and less of a violinist, I have long been very familiar with the unaccompanied pieces by Bach. They are some of my favorite pieces in the world. I tend to think harmonically and I always loved the way Bach creates the illusion of multi-part harmony through the use of compound melody and multiple stops. He forces the listener to engage and fill in the blanks, harmonically, and connect little strands of melody here and there. I also love the way he gets the cello to ring and resonate throughout its range. So it was fun and interesting for me to take on

this challenge, of writing for a medium that has been dominated by such transcendent repertoire.

It was also a wonderful experience to compose for an extremely talented, enthusiastic and open-minded young cellist! And I ended up with a piece that has some very virtuosic passages, that is technically challenging, but, I hope, rewarding in various ways.

There is a pronounced diversity in the movements of this piece, as with many of my multi-movement pieces. I'm less concerned with overt cyclical connection between movements and more interested in simply how they follow one another in a performance, kind of like in a set list in a jazz or rock performance.

APPENDIX B

CHRISTIAN ASPLUND, SUITE FOR CELLO, SCORE

I. Alap

Christian Asplund (Provo, 2014)

Free Rhythm

(white notes longer (one second or longer), black notes shorter (less than one second))

pizz.
molto espresso e resono

Cello

mp *sim. - let open strings ring*

"Tick" barlines and bar numbers are provided only for convenience/reference, not to indicate any sense of meter or downbeat.

6

arco *(arco sempre)*

f *pizz. sempre*

l.v. sempre

10

p

14

ff

3 2

I. Alap (continued)

18

1 3 2 1

p

21

(arco)

p

25

mf

29

f

32

f

I. Alap (continued)

3

35

Measures 35-38. Treble clef, bass clef. Includes dynamics *p* and *f*, and articulation marks.

39

Measures 39-41. Treble clef, bass clef. Includes dynamics *mp* and a $\frac{3}{8}$ time signature change.

42

Measures 42-45. Treble clef, bass clef. Includes articulation marks and a $\frac{2}{4}$ time signature change.

46

Measures 46-49. Treble clef, bass clef. Includes dynamics *ff* and articulation marks.

50

Measures 50-53. Treble clef, bass clef. Includes articulation marks.

II. Tableau

Fairly fast and aggressive, but solid

Christian Asplund (Provo, 2014)

♩ = c. 168

Violoncello

ff

4

7

10

12

14

16

19

23

II. Tableau (continued)

2

28

32

36

40

44

48

52

56

60

64

The musical score consists of ten staves of music, each starting with a measure number (28, 32, 36, 40, 44, 48, 52, 56, 60, 64). The music is written in bass clef. The time signatures vary throughout the piece, including 4/4, 3/4, 2/4, 3/8, 5/8, and 7/8. The key signature is primarily one flat (B-flat), with some measures featuring a sharp (F#) or a double flat (B-double flat). The notation includes eighth and sixteenth notes, often beamed together, and rests. There are also some triplets and slurs indicated.

II. Tableau (continued)

3

68

72

76

80

84

88

92

96

100

104

II. Tableau (continued)

4

108

Musical notation for measures 108-111. The piece is in a key with one sharp (F#) and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs.

112

Musical notation for measures 112-114. The notation continues with eighth and sixteenth notes, featuring slurs and repeat signs.

115

Musical notation for measures 115-118. This section includes fingerings (4, 2, 1, 3, 0) and a triplet of eighth notes.

119

Musical notation for measures 119-123. This section includes various time signatures (3/8, 2/4, 6/8) and fingerings (3, 1, 2, 2, 3, 3, 2, 3).

124

Musical notation for measures 124-128. The piece is in a key with one flat (Bb) and a 4/4 time signature. It features a dynamic marking of *p* (piano).

129

Musical notation for measures 129-133. The notation continues with eighth and sixteenth notes, including slurs.

134

Musical notation for measures 134-137. This section includes a dynamic marking of *f* (forte) and a *normal* instruction.

138

Musical notation for measures 138-141. This section includes dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte), and the instruction *sul pont.* (sul ponticello).

142

Musical notation for measures 142-145. This section includes a dynamic marking of *f* (forte) and a *+* marking below the staff.

II. Tableau (continued)

146

Musical notation for measures 146-149. Treble clef, key signature of one sharp (F#). Measures 146-149 contain eighth-note patterns with various accidentals. Below the staff are four sets of guitar fretting diagrams, each consisting of a circle with a plus sign and a symbol representing the fretting pattern.

150

Musical notation for measures 150-152. Treble clef, key signature of one sharp (F#). Measures 150-152 contain eighth-note patterns with various accidentals. Below the staff are three sets of guitar fretting diagrams, each consisting of a circle with a plus sign and a symbol representing the fretting pattern.

153 *ff*

Musical notation for measures 153-155. Treble clef, key signature of one sharp (F#). Measure 153 starts with a forte (*ff*) dynamic. Measures 153-155 contain eighth-note patterns with various accidentals. Below the staff are three sets of guitar fretting diagrams, each consisting of a circle with a plus sign and a symbol representing the fretting pattern.

156 *p*

Musical notation for measures 156-158. Bass clef, key signature of one sharp (F#). Measure 156 starts with a piano (*p*) dynamic. Measures 156-158 contain eighth-note patterns with various accidentals. Below the staff are two sets of guitar fretting diagrams, each consisting of a circle with a plus sign and a symbol representing the fretting pattern.

159 Free rhythm *mf*

Musical notation for measures 159-163. Treble clef, key signature of one sharp (F#). Measure 159 is marked "Free rhythm" and *mf*. Measures 159-163 contain half-note and quarter-note patterns with various accidentals. Below the staff are two sets of guitar fretting diagrams, each consisting of a circle with a plus sign and a symbol representing the fretting pattern.

164 *p* *mf*

Musical notation for measures 164-167. Bass clef, key signature of one sharp (F#). Measure 164 starts with a piano (*p*) dynamic. Measures 164-167 contain half-note and quarter-note patterns with various accidentals. Below the staff are three sets of guitar fretting diagrams, each consisting of a circle with a plus sign and a symbol representing the fretting pattern. A dynamic marking *mf* is shown at the end of the system.

III. Crossing

Poco Marcato. ♩ = c. 120 - 144

Cello

f

5

12 *sim.*

18 *p*

23

26

30

34

38

III. Crossing (continued)

2

42 *sim.*

46 *II*

50 *pp*

55 *f* *sim.*

60 *p* *f* *p* *tr*

67 *pp* *p*

70 *mp* *mf*

73 *f*

76 *ff* *mf* *ff*

III. Crossing (continued)

79

83 *mp*

86 *mp* *ff*

89

92

96 *fff*

100 *mp* *ff*

104 *mf*

109 *mp* *p* rit.

115 *f* *sub. p*

IV. Event Horizon

Christian Asplund

Assisted by Matthew Webb

Agressive, Confident, Moving Forward

♩ = c. 168

on the string with plenty of bow throughout

Cello

6

12

17

22

27

34

39

45

50

ff *p* *pp* *mf* *f*

fff *f* *pp* *mp* *p* *5* *ff*

mf *f* *p* *ff* *pp*

ff *fff* *p* *fff* *pp*

p *5* *pp* *mf* *pp* *p*

fff *pp* *f* *6* *p* *fff* *5* *pp* *ppp*

p *5* *f* *6* *mp* *ff* *f*

p *6* *ff* *ppp* *ff* *mp* *5* *fff*

p *ff* *mf* *mp* *6* *pp*

p *pp* *ppp* *f* *p* *mf*

IV. Event Horizon (continued)

2

56 *p* *f* *p* *ff* *fff*

61 *p* *f* *ff* *fff* *ff*

66 *mp* *f* *fff* *pp* *mp* *pp*

72 *mp* *ff* *p* *ppp* *pp* *ff*

78 *p* *pp* *p* *ff* *p* *pp*

84 *f* *ff* *f* *p* *fff* *p*

90 *mf* *p* *pp* *f* *p*

95 *f* *p* *ppp* *pp* *ff* *pp*

101 *fff* *f* *p* *f* *p* *ppp* *pp*

108 *f* *fff* *f* *pp* *fff*

113 *f* *p* *ppp* *ff* *p*

Detailed description: This musical score is for the piece 'IV. Event Horizon (continued)'. It consists of ten staves of music, each starting with a measure number (56, 61, 66, 72, 78, 84, 90, 95, 101, 108, 113). The music is written in bass clef and features a variety of time signatures including 4/4, 2/4, 3/4, 3/8, 7/8, and 5/4. The dynamics range from *ppp* (pianissimo) to *fff* (fortissimo). The score includes numerous slurs and fingering numbers (5 and 6) indicating complex passages. The key signature changes throughout, including one sharp (F#) and one flat (Bb).

IV. Event Horizon (continued)

3

118 *f* *fff* *f* *pp* *p*

123 *pp* *f* *mf* *f* *fff* *f*

129 *ff* *pp* *ppp* *mf* *f* *mp*

135 *p* *ff* *pp* *p* *ff* *pp*

141 *p* *fff* *p* *mp* *mf* *fff*

147 *p* *mp* *pp* *ff* *p*

152 *ff* *p* *pp* *mf* *pp* *ppp*

158 *p* *ff* *f* *pp* *p* *ff*

164 *f* *ff* *fff* *f* *p*

169 *mf* *ppp* *p* *pp* *p* *ppp* rit.

V. Interlude

Christian Asplund (Provo, 2014)

Use open strings whenever possible and let notes ring whenever possible. Use of right thumb, pointer, middle and ring finger are used in the manner of guitar "fingerpicking" in this movement.

With bouyancy. ♩ = 108 - 138

Cello

pizz. (foreground)

f (accompaniment)

pizz. use right thumb.....

6

11 poco rit. a tempo

p mf

16

f ff mp f p

22

f p f p mf p f

27

p ff

V. Interlude (continued)

32 *arco*
pp

Pick up bow
+ + + + *sim. (LH pizz.)*
mp

37 *mp*

f

42

mp

47 *f*

pizz.
1 2 (sim., alternating fingers)
+ + + + +
p
Put bow down

51 *sim.* (accompaniment)
mf

use thumb
(pizz.) (foreground)

55

(III & IV)

V. Interlude (continued)

3

59 *rit.*

63 **A Tempo**

Pick up bow

1 2 + + + + + arco

p *f*

68 *ff* *resono (plenty of overlap)*

0 1 2 3 3

1 2 2

IV

72

1 1 1 1 3-2

II

76 *p*

1 2 3-1

1 3 2

1 1 V V □ 2 X 1 V

80 *ff*

2 1 1 1 1 4

85 *p* *ff*

2 1 2 2 2 4 1

91 *mp* *f*

3 V V V

95 *n.*

V 3 3

VI. Chaconne

Christian Asplund

Majestic, Stately.

$\text{♩} = \text{c. } 84$

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music, each beginning with a measure number. The score includes various dynamic markings and performance instructions:

- Staff 1: *p*, *f*, *mp*, *f*, *p*
- Staff 2: *p*
- Staff 3: *f*
- Staff 4: *>mf sub. p*, *mf*
- Staff 5: *p*
- Staff 6: *mf*, *f*
- Staff 7: *mp*
- Staff 8: *f*, *mp*, *<*, *>*
- Staff 9: *f*, *ff*, *mf*, *ff*, *mf*, *<*, *f*

The score also features several accents (*>*), breath marks (*<*, *>*), and fermatas. Fingerings are indicated by numbers 0-4, and articulation marks like *V* (accents) and *0* (fingerings) are present throughout.

VI. Chaconne (continued)

2

61 *mp* *f*

65 *ff* *f*

68 *p* *f*

70 *ff* II *ff*

73 *mf* *ff* III *mf*

76 *f*

79 *ff* *ff*

82 *f* *p*

85 *f* *p* *f*

88 *ff* *pp*

92 *mf* *p* *mp*

VI. Chaconne (continued)

96 *ossia* *mf* *f*

100 *fff* *p*

103 *ff* *f*

106 *ff* *f* *mf*

109 *p* *ff* *f*

113 *1 0 0* *III II I sim.* *III II*

116 *p*

119 *ff*

121 *molto vibrato*

123 *3*

VI. Chaconne (continued)

4

125

127 *sub. p*

129 *mp*

131 *mf* *f*

133 *ff* *fff*

135 *p*

137

141 During this section, be sure to articulate the pitches before and after the glissandi

148 *p* *mf* *sub. p*

154 *pp* *p*

VI. Chaconne (continued)

160 *f* *mp* 3 4 3 4 1 1 3 3 5

167 3 3 *pp* 1 3 4 1

173 *mf* 3 3 3 *mp* 3 *mf* 0 1 0 *f*

177 1 1 2 2

181 3 1 4 3 1

185 1 2 0 1 4 4 0

189 on the string *ff* 2 3 3 0 2 0 3 0 1 3

192 0 1 0 2 2 3 1 3 2 1

196 3 *V* 0 4 0 2 *V* *V* 1 3 0 3 3 3

200 *V* *V* *V* 4 2 3 3 3 3 3 3 *V* *V*

VI. Chaconne (continued)

6

205 *p* *f* *mp* *mf*

215 *p* *f*

225 *p* *ppp*

235 *p*

238 Cadenza (rubato) *ff*

239 3 0 1 off the string

241 *pp*

243 *sub. f* *mf* *mp*

248 *p* *pp* **molto rit.**

APPENDEIX C

CHRISTIAN ASPLUND, SUITE FOR CELLO, RECORDINGS

MOVEMENT I.



MOVEMENT II.



MOVEMENT III.



MOVEMENT IV.



MOVEMENT V.



MOVEMENT VI.



APPENDEIX D

INTERVIEW WITH JOSEPH HALLMAN

(Michelle Kesler) So, where were you born and raised?

(Joseph Hallman) I was born and raised in Philadelphia Pennsylvania

(MK) What is your primary instrument?

(JH) I was probably most adept at Bassoon, but I played most of the winds and some piano, and I sang a bit.

(MK) When were you first interested in composing music?

(JH) uh, as soon as I started playing an instrument, I started writing. I think as soon as I had sort of acquired the vocabulary to do so, I started writing.

(MK) What was the first you ever composed?

(JH) Uh, it was actually a piece for oboe and string orchestra. um, it was a short piece, probably like 5, no 6 minutes. 2 movements. um, yeah, it was, it was, endearing. (laughs)

(MK) Who were influential composers for you in these early stages?

(JH) uh, so many composers I suppose. uh, I really loved Mozart, I was beginning to love Bach, um I really loved Stravinsky I really loved Shostakovich, um so I would say probably Russian and eastern European composers in general. uh, Ligeti of course. And then I suppose I went to college and I started listening to different stuff. Then it changes.

(MK) Where did you study composition?

(JH) I studied at CIM

(MK) Who were your most influential teachers?

(JH) Uh, well I, my first teacher was George crumb, and I really liked him. He was totally influential in many different ways, not just musically. um, and I think some other influential teachers. I really liked studying, I had a few master classes with John Corigliano, and I really got along with him very well and I felt that he taught me a lot. um, Derek Bermel, I had the chance to meet him this summer and he was really an awesome guy. I learned a lot from him. uh, yeah.

(MK) Who are influential composers for you currently?

(JH) uh, that's an interesting question. Um, I would say, there aren't too many composers who influence me so much anymore. I guess there are a lot of composers, new composers that I sort of hear once or twice who are interesting. I think I find a lot of inspiration from outside of classical music though. um lately anyway. um but I guess classical composers, I would say, I would think of people like, mmm nick muley, or Nathan Lincoln-DeCusatis, uhhh hmmm, I think I mean I think that's probably it.

(MK) have you written piece of this instrumentation before?

(JH) uh yeah, so my first cello sonata was written for my best friend um who's a cellist as well, and it was performed by her and her mother. Her name is Alisa Weilerstein, and her moms name is Vivian Weilerstein. And I was about 20 when I wrote it I believe, and it, uh, I loved the piece. And coincidentally, somehow I've lost the piece. there does not

exist a score. a score does not exist that is for this piece. its so frustrating. there is an audio recording. which is on sound cloud. But, um, I think it is one of my favorite works ever and it could be the performance, uhh yes.

(MK) what musical influences inspired the piece?

(JH) uh, you know, so many. um actually Britten kind of inspired elements of it I think. and not consciously. um, I'm trying to think of other composers who might have had influence on it. uh, hmmm, Messiaen I'm sure. is in there. umm actually one interesting influence is probably the Franck sonata. and this piece is pretty cyclical. And so there is, there is almost a um, I don't know, a similarity in the sort of gestures. And its this piece with, I think that you could look, I think its interesting to sort of look at it that way. um, but I think that it must have influenced, not consciously, but to look back at it, I think it, there are so many similarities in my mind. Maybe that's a good programing as well.

(MK) could you just say a few words about the piece?

(JH) uh, yeah so this is a piece that Michelle commissioned, and we wanted to sort of give uhh both players equal sort of parts, so it wasn't just a solo cello sonata, but more like a cello and piano. I think its still much more cello heavy obviously. um, as I think, I think it suits it. um, and we sort of talked before hand about what kind of techniques she might want. uh, involved and she asked for I think artificial harmonics, some pizzicato and just some color stuff. with bow, uh placement, sul tasto, sul ponticello, that kind of thing. um, and I worked as much of that in as I could, as naturally as I could. And then I

think to great effect. And I recently heard the rehearsal recording and it's really stunning.

The work they've done on it so, I'm glad that its come to life through them.

Thank you Michelle, have a great performance and let's talk soon. Bye.

APPENDIX E

JOSEPH HALLMAN, SONATA FOR CELLO AND PIANO, RECORDINGS

Movement I.



Movement II.



Movement III.