VOICE AND CELLO DUOS: A GUIDE FOR COMPOSERS AND PERFORMERS

by

JUSTIN DAVID DOUGHERTY

(Under the Direction of David Starkweather)

ABSTRACT

The soprano and cello duo is a new and unexplored chamber music instrumentation. Because of the relative youth of the duo, composers and performers are not afforded the same historical and compositional insight into the function of the duo as in the case of traditional chamber music groups. Performers are limited in their programming options while composers have few works to reference when preparing to write a new work for the soprano and cello duo. Composers will find that a review of solo literature does not take into account the possibilities of musical interaction between the voice and cello when paired as a duo. Similarly, duo performers cannot enjoy the same mentorship with experienced performers that more established groups – string quartets, piano trios, etc. – have found with their own teachers and coaches.

In 2010, the Counterpointe Duo (soprano Meredith Mecum and myself, cellist Justin Dougherty) commissioned four composers to write new works for the soprano and cello duo. The examination of four new works for soprano and cello by Dominick

DiOrio, Brian D. Kelly, Steven J. Knell, and Bruce Trinkley in this document and the accompanying recording is intended to act as an aid to composers and performers. The explanations in this guide do not discuss the success in performance of the four works by DiOrio, Kelly, Knell, and Trinkley. Instead, excerpts from the four scores are analyzed to provide information for performers and composers regarding the performance and composition of future works for the soprano and cello duo.

INDEX WORDS: cello, chamber music, composer, commission, duo, music criticism, new music, voice, soprano

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My love and admiration go to Meredith for her work in this project and all the others. To Dominick, Brian, Steve, and Bruce: it was an honor and privilege to perform, record, and write about the brilliant works you composed for the Duo.

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CHAPTER 1

INTRODUCTION

For more than 250 years, composers writing for instrumental chamber music ensembles have favored the string quartet. Though other instrumental ensembles have gained significance over time,[1] none have achieved the success, nor the prominence in compositional catalogues, of the string quartet. Beginning in the nineteenth century, distinguished composers such as Ludwig van Beethoven, Johannes Brahms, and Franz Schubert began writing works for less common chamber music instrumentations.[2] From that point forward, composers frequently made creative additions to standard arrangements to satisfy their compositional needs.

The primary twentieth-century chamber music instrumentation is the *Pierrot* ensemble.[3] With an eclectic instrumentation of flute (doubling piccolo), clarinet (doubling A, E-flat, and bass clarinets), violin, cello, and piano (frequently adding a

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[1] "Cambridge Companions to Music," *Cambridge Companion to the String Quartet*, ed. Robin Stowell (Cambridge: Cambridge University Press, 2003). Examples of primary chamber music ensembles include the piano trio (violin, cello, piano), string trio (violin, viola, cello), piano quartet (violin, viola, cello, piano), woodwind quintet (flute, oboe, clarinet, bassoon, horn), and brass quintet (two trumpets, trombone, horn, and tuba). The origins of the string quartet can be traced to the trio sonata and Alessandro Scarlatti's early 18th century work, "Sonata for four instruments: two violins, viola, and cello without harpsichord."

[2] Brahms' frequent forays into eclectic instrumentation include his Trio in A Minor for clarinet, cello, and piano; Quintet in B Minor for string quartet and clarinet; Trio in E-flat Major for horn, violin, and piano; and Two Songs for alto, viola, and piano. Beethoven's works include the Septet, op. 20 and Trio for piano, clarinet, and cello in B-flat Major, op. 11; and Schubert's varied works include the Quartet for flute, viola, guitar, and cello, D. 96 and The Trout Piano Quintet in A Major, D. 667. Later works with experimental instrumentations include Olivier Messiaen's *Quartet for the end of Time* (clarinet, violin, cello, piano) and the works by Paul Hindemith and Walter Rabl that used the same instrumentation.

[3] Originally named for the ensemble instrumentation needed to perform Arnold Schoenberg's seminal 1912 work, *Pierrot lunaire*.

percussionist and/or vocalist), the *Pierrot* ensemble became the core ensemble for many of the Western classical chamber music compositions of the twentieth and twenty-first centuries.[4] As classical music moves further into the twenty-first century, chamber music groups are becoming diversified, and composers are writing more works for these multifaceted groups.

One such instrumentation is the soprano and cello duo. Because of its relative youth in chamber music, little has been composed for this duo combination. While the string quartet is a staple of composers' catalogues, with extant compositions numbering in the thousands,[5] the number of works for soprano and cello is very few.[6] However, the soprano and cello duo exhibits significant promise in twenty-first century chamber music as composers have begun to realize the benefits of this new instrumentation.

Four works written for soprano and cello were commissioned by the Counterpointe Duo[7] in 2011-12 and performed throughout the United States. These works - by composers Dominick DiOrio, Brian D. Kelly, Steven J. Knell, and Bruce Trinkley - represent four unique compositional approaches to the duo instrumentation with varying textures, colors, and performance techniques required in each work. The recording and

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[4] A number of Pierrot ensembles have gained prominence in the twentieth century, including the Da Capo Chamber Players (which won the Naumberg Award for chamber music in 1976), New York New Music Ensemble, Fires of London, and eighth blackbird. Prominent twentieth century composers including Milton Babbit, Elliott Carter, Morton Feldman, Steve Reich, Gunther Schuller, Joan Tower, and Iannis Xenakis, among many others, have written works for the Pierrot ensemble.

[5] Though it would be nearly impossible to estimate the number of string quartets that have been or are being written, a cursory search for the string quartet instrumentation of two violins, viola, and cello in the IMSLP/Petrucci Music Library finds more than 1,800 results. These results do not include works that have not been published, works that are not in the public domain (such as those written in the last 50-75 years), or works that have yet to be uploaded to the public domain library.

[6] A complete catalogue of all known works for the soprano and cello duo can be found in Appendix A, pg. 54, of this document.

[7] The Counterpointe Duo was formed in 2009 by soprano Meredith Mecum and cellist Justin Dougherty.

examination of these four new works, highlighting advantages and disadvantages of compositional choices made in each work acts as an aid to composers and performers in the future.

Need for the Study

Throughout history chamber music groups have served as convenient vehicles for performance with other musicians. Groups consisting of family members and friends, formed by professional musicians and amateurs alike, have existed in the past and continue to thrive in the twenty first century.[8] Even Beethoven found time to compose and perform with friends, famously dedicating his Quartet in E-flat Major, op. 74 and possibly his Duo for Viola and Cello, "with two eyeglasses obligato," WoO 32, to his friend, amateur cellist Nikolaus Zmeskall von Domanovecz.[9]

Throughout history, many composers found success by eschewing traditional instrumentations in favor of new, experimental groups. Others utilized instruments and players that were readily available to them when they conceived their new instrumentations. Just as Schoenberg spurned common practice with his revolutionary orchestration of *Pierrot lunaire*, Olivier Messiaen made use of instruments that were

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[8] Contemporary examples of groups formed by family members, out of convenience, include the Ying Quartet, artists-in-residence at the Eastman School of Music, which was comprised entirely of siblings until the 2010 season; the Hagen Quartet, formed by a group of siblings in 1981; and the Weilerstein Trio, piano trio-in-residence at the New England Conservatory, a parent-parent-child piano trio that played its first concert when Alisa, the cellist, was only six years of age.

[9] The Op. 74 (*Harp*) and Op. 95 (*Quartetto serioso*) quartets were published together and dedicated to Zmeskall, "from his friend Ludwig van Beethoven." According to Lewis Lockwood, Beethoven spent much time in private chamber music sessions in 1809-10, held at Zmeskall's home. The Duo, WoO 32 has no dedication, however letters from Beethoven (himself a violist) to Zmeskall include, "I am most obliged for the weakness of your eyes," perhaps explaining the title, "With Two Eyeglasses Obligato."

conveniently available to him when he composed *Quartet for the end of Time* in 1941 while a prisoner-of-war in a German camp.

Because of the pioneering efforts of Schoenberg, Messiaen, Beethoven, and Brahms, modern composers have historical examples of masterworks for assorted instrumentations. Unfortunately for composers today, there are not many examples available for soprano and cello duo. While a pair of friends might form a soprano and cello duo out of convenience, they would find few works available to perform and few composers familiar with the instrumentation. Composers, both students and professionals, wishing to write for the duo may require a review of existing literature for solo voice and solo cello to examine the capabilities of each. Such a review does not take into account the possibilities of musical interaction between the two when paired as a duo. Additionally, unlike the vast quantity of chamber music concerts and recordings available to professional and amateur ensembles, there are few permanent duos actively performing and recording the existing repertory for soprano and cello. The exceptions are the American group Diagenesis Duo[10] and recordings made by Patricia Rozario/Steven Isserlis,[11] Eileen Clark/Matt Haimovitz,[12] and Mela Dailey/Scott Kluksdahl.[13]

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[10] Heather Barnes and Jennifer Bewerse, *Diagenesis Duo*, www.diagenesisduo.com.

[11] Isserlis, Steven, "Akhmatova Songs," *Svyati: Steven Isserlis Plays the Music of John Tavener*, Performed by Patricia Rozario, soprano and Steven Isserlis, cello, compact disc. Tavener is the most prolific composer of works for cello and soprano with three known works for the instrumentation. The reasoning is tied to Tavener's relationship with Patricia Rozario and Steven Isserlis, two champions of Tavener's works.

[12] Clark, Eileen, & Haimovitz, Matt, *Lemons Descending*, Performed by Eileen Clark, soprano, and Matt Haimovitz, cello, compact disc.

[13] Dailey, Mela, Kluksdahl, Scott, & Rowley, Rick, *Shelter*, Songs for Soprano and Cello with Piano accompaniment, compact disc. The focus is on works and commissions for soprano and cello with piano accompaniment. Adding piano to the duo of soprano and cello greatly increases the literature for the instrumentation, including original works and arrangements of previous works.

Methodology

This project is intended to act as a guide for performers interested in forming a soprano and cello duo and for composers writing for the ensemble. The guide discusses advantages and disadvantages and other considerations via examples from the scores and recording of the four works by DiOrio, Kelly, Knell, and Trinkley. Excerpts discussed pertain to four aspects of the compositions: 1) texture and timbre, 2) range, 3) rhythm, and 4) considerations for performers. The set of examples includes various selections from each work. The excerpts are examples of successful use of musical considerations pertaining to each compositional technique and discusses how composers and performers can approach each aspect in future works and performances.

Delimitations

In this study, I have examined the four pieces by DiOrio, Kelly, Knell, and Trinkley, but do not address the degree of technical obstacles for performers. While challenging and awkward passages are referenced in the examination of excerpts, technical considerations are subjective, should be addressed by each individual performer, and are not within the scope of this project. There may be similarities[14] that the soprano and cello duo share with other duos (such as violin-cello, soprano-violin, etc.), however I do not address these combinations in detail, and only mentions other instrumentations to provide relevant analogies.

[14] Similarities with other duos include interaction of musical voices, similar combinations of timbres, considerations of balance, and rhythmic interaction. The voice and cello combination is a unique instrumentation with its own considerations.

Finally, and most importantly, I have not discussed the overall viability of the four works by DiOrio, Kelly, Knell, and Trinkley, nor have I addressed differences in compositional style, construction, harmonic language, or historical importance of these works. Rather than resort to music criticism, I only discuss excerpts of music and provide information necessary for composers and performers regarding the composition and performance of future works.

Review of Literature

In conducting my research for this document, I came across few publications with information that directly address the goals of this study. Because of the relative youth of the soprano and cello duo, few recordings have been made and little criticism and research has been published. However, several sources were helpful. Stephanie Adrian's doctoral dissertation[15] provided a comprehensive approach to the criticism of rarely-performed new music from a player's perspective while Richard Aldag's doctoral dissertation[16] explores compositional process in a work for two instruments. The two approaches were married in Igor Scedrov's dissertation[17] which focuses on the compositional process when input and opinions from the performer are considered. As mentioned previously, there are considerably fewer works for soprano and cello than for

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[15] Stephanie McClure Adrian, "The Art Songs of André Previn with Text by Toni Morrison : Honey and Rue and Four Songs for Soprano, Cello and Piano: A Performer's Perspective." (unpublished PhD diss., The Ohio State University, 2001).

[16] Richard Aldag, "Roger Sessions' Duo for Violin and Violoncello: An Edition and an Examination of the Composition Process." (unpublished PhD diss., City University of New York, 1990).

[17] Igor Scedrov, "A Study of the Reciprocal Relationship Between the Composer and the Performer in Selected Works for the Cello by Samuel Barber, Elliott Carter and Charles Wuorinen." (unpublished PhD diss., Temple University, 1994).

other instrumentations. A catalogue of all known works for soprano and cello, both published and unpublished, can be found in the appendix of this document.

Collaborators

For this project I collaborated with my partner in the Counterpointe Duo, soprano Meredith Mecum. Ms. Mecum was awarded Second Place in the New York Lyric Opera Competition, Second Place in the first annual Ades Vocal Competition at Manhattan School of Music, an Encouragement Award from the Gerda Lissner Foundation Competition, and a performance grant from the Solti Foundation.

Ms. Mecum completed her Master of Music degree at Manhattan School of Music in the studio of Joan Patenaude-Yarnell. She received her Bachelor of Musical Arts from The Pennsylvania State University in voice performance and art history. She has participated in such programs as the Opera Theatre and Music Festival of Lucca, the Chautauqua Institution School of Music, Martina Arroyo's Prelude to Performance, Ash Lawn Opera Young Artist Program, and the Victoria J. Mastrobuono Studio Artist Program at Opera New Jersey.

The recording was made at the Dancz Center for New Music at the University of Georgia Hugh Hodgson School of Music, and engineered by Brian D. Kelly.

CHAPTER 2

TEXTURE & TIMBRE

Texture and timbre are important musical traits, but are often confused when beginning to write or analyzing a musical work. The timbre (quality of sound) of various instruments can affect the texture of a work, while the texture of a composition (i.e., combinations of rhythmic constructs, harmony, and melody in monophonic, homophonic, or polyphonic organizations) can affect the timbre.

With only two parts in the soprano and cello duo, it is difficult for composers to create a work with a texture that is more substantial than two musical lines. Though the cello is not a one-note instrument like the voice, it is limited in the number of pitches it can play at a given moment. The voice and cello are unlike the keyboard;[1] the texture of the voice and cello duo is thin. The cello can be called upon to play double stops and chords, but never more than four notes, or more realistically three notes, at any given moment. No matter the compositional decisions, the texture of the voice and cello duo will be naturally less dense than the texture of other chamber music groups (duos, trios, and quartets without voice).

[1] Keyboard instruments, like the piano or harpsichord, can conceivably play up to ten notes at a time while keyboard instruments like the organ can play considerably more pitches in any given moment. The result is a naturally thick texture.

Thick Texture

In the fifth movement of his work *And the barriers had vanished*, "Clifton and a Lad's Love," composer Dominick DiOrio borrows music from the fourth movement of Benjamin Britten's Second Suite for Cello,[2] and layers his own vocal writing upon Britten's music.[3] Britten's complex writing features suspensions and multiple moving lines. Layered within the moving lines is a constant pizzicato "heartbeat" played by the left hand. In the midst of the movement is a second pizzicato section, strummed by the right hand, containing up to four notes per eighth note beat. The moving lines return in a lighter texture but the pizzicato heartbeat continues to the end.

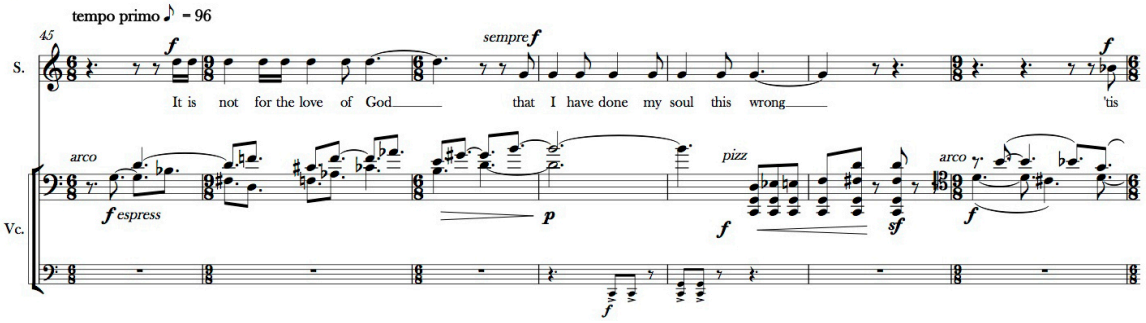

Figure 2.1: "Clifton and a Lad's Love," mm. 45-51
And the barriers had vanished,

The cello's music in this movement is an exact quote from Britten. DiOrio has overlaid a seemingly simple soprano line, one-octave arpeggiation of a G-minor chord, to present the text. Each pitch of the chord is sustained and repeated for the length of a

[2] The excerpted movement is the "Andante lento," movement four, from the Britten's Second Suite for Cello, op. 80.

[3] In his program note, DiOrio explains his compositional choices in "Clifton and a Lad's Love:" "I borrow the entirety of the "Andante lento" from Benjamin Britten's *Second Suite for Cello, op. 80*, so that I may allow the text to draw parallels with Britten's own internal conflicts. As with the Britten, I have recently been fascinated with the layering of new material over older musical material."

phrase of the text. The vocal writing is the antithesis of the cello writing: it is light and simple, while the cello writing is thick and complex.

As a result of DiOrio's multiple layers, the listener is inundated with musical information. Figure 2.1 shows the dense solo writing, including chords and sustained suspensions, which hardly allows for the soprano to be heard clearly. Suspended pitches make it difficult for the listener to decipher the beat. While the voice maintains a single pitch within a phrase, the cello writing is incredibly contrapuntal, presenting different melodic and harmonic motions and textural writing that alternates between *arco* and pizzicato.

Composers wishing to employ a thick texture for the voice and cello duo should consider their method of writing. In this instance, DiOrio has chosen to create the texture almost solely with the cello. Because the string instrument is able to perform more than one note at a time, it is the obvious – and easiest – instrument to write for in this manner. It would have been possible for DiOrio to broaden the texture at times with another line of writing in the cello, but such complex texture has the potential to present too much technical challenge for the cellist.

The single-note writing for the soprano is vitally important here. By maintaining simplicity in the vocal line, DiOrio avoids presenting the listener with even more musical information. Were the voice to arpeggiate the G-minor chord in a melodic pattern instead of reciting one pitch, the additional sound of moving lines could detract from DiOrio's musical intention: Britten's original music is chromatic, but not dissonant, while DiOrio's vocal writing intensifies the dissonance. Instead, the result is a movement that feels as

though it was intentionally composed for the duo, rather than a solo instrument with a later-composed vocal accompaniment.

Duo performers will surely find movements of such textural heft to be quite difficult, and will need to overcome numerous obstacles. For the cellist, navigating complex lines requires careful examination of each measure. In excerpts like Figure 2.1, fingerings and bowings should be chosen carefully to maintain the necessary sustaining quality of the phrases and avoid unnecessary breaks in the texture. It is also necessary to keep from overpowering the vocal line. In Figure 2.1, m. 48, the soprano is marked *forte* while the cello has completed a decrescendo to a *piano* dynamic. If the cellist, playing a double stop in the mid-upper register, attempts to play louder than the indicated dynamic, s/he will almost certainly overpower the singer, who is singing the root of the chord in the middle of the cello pitches. Similarly, the voice should not attempt to force through the cello line when singing music that is less consequential than that being played by the cello. The natural registers of the soprano voice and cello can easily result in a balance between the two lines even at a low dynamic.

The difficulty for the voice in a work with a thick texture lies with hearing and preparing pitches. In each phrase, DiOrio has chosen pitches that are included in that phrase of the cello line. As seen in Figure 2.1, the opening D-natural sung by the voice is heard prior to the vocal entrance when played one octave lower by the cello. More difficulty is presented by cases throughout the movement in which some pitches are sung by the voice prior to the cello playing the same pitch. The thick texture of multiple

harmonic and melodic lines in the cello can make it difficult for the voice to maintain harmonic security through a phrase.

Thin Texture

Bruce Trinkley's *Marsden Hartley Songs* features a texture markedly different from DiOrio's "Clifton and a Lad's Love." Trinkley's writing envisions the voice and cello as separate, though equal, partners presenting individual melodic and harmonic functions, with one always complementing – but not overpowering – the other. The result is a thin texture of traditional first species counterpoint, more reminiscent of baroque writing – specifically the two-voice keyboard works of Bach – than DiOrio's twentieth-century inspiration.

The texture exhibited in *Marsden Hartley Songs* presents different obstacles for composers and performers. Unlike fixed-pitch keyboard instruments, the voice and cello are able to manipulate and bend pitch. The thick texture of DiOrio's "Clifton and a Lad's Love" allows for full chords over multiple octaves. Such thick chords permit slight, if unwanted, variations in pitch without noticeable effect: suspensions in DiOrio's movement result in chains of varied intervals. Throughout *Marsden Hartley Songs*, Trinkley places the voice and cello in close range playing chains of repeated intervals that require constant execution of flawless intonation.

In Figure 2.2, m. 15 is written with the voice and cello moving in similar and contrary motion in tenths, major and minor sixths, and a perfect fifth. While the piano is tuned in fixed, equal temperament, the voice and cello have the ability to manipulate the

pitch to their liking, perhaps choosing to slightly raise or lower pitch to achieve the purest sound. It is the prerogative of the performer to slightly decrease the interval width of a minor third (tenth) or slightly increase the interval width major thirds (tenths). The performers must maintain constant pitch, determined in advance, so that chains of the same interval utilize the same level of just intonation. While the passage employs seemingly simple counterpoint, intonation becomes a significant and primary concern different from intonation issues in works with a thicker texture.

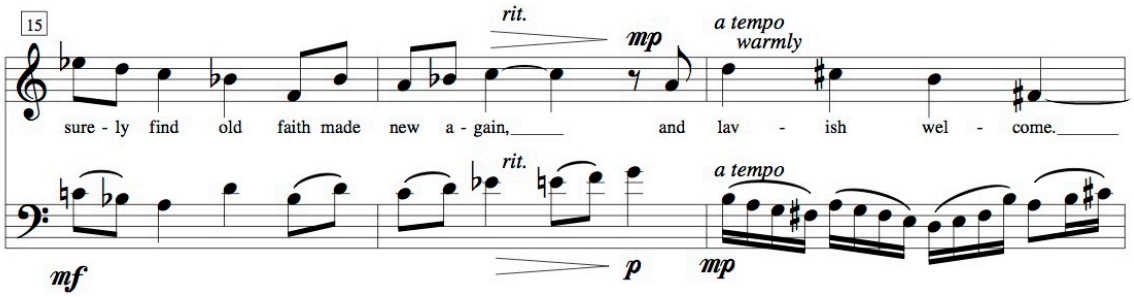

Figure 2.2: "Return of the Native," mm. 15-17.
Marsden Hartley Songs

Writing for voice and cello also brings about questions of balance and prominence of the individual parts. In the hierarchy of blend, it is important for the text to be clear. As the text is always presented by the voice, the voice will always be the line most easily distinguishable by the listener.[4] Following the hierarchy, the duo must consider melody, harmony, and intended function of the texture when determining balance. The thin texture in *Marsden Hartley Songs* makes this both easy to determine yet surprisingly difficult to achieve.

[4] This is not necessarily achieved by volume and will be discussed in further detail in Chapter 5 - Considerations for Performers.

The first hierarchical question is one of melodic importance. The cello restates the opening melody of the movement beginning in m. 17, shown in Figure 2.2. In this measure, the soprano outlines a harmonic motion, descending by step, in thirds with the first of each group of the cello's sixteenth notes. In terms of balance, the melodic line in the cello is certainly the most musically prominent and should be favored in the texture, only slightly more prominently than the text.

While the hierarchy of importance of musical material in this particular measure is obvious (note the relative spacing indicating the importance of the text versus the vocal harmony in Figure 2.3), the hierarchy is slightly more complex in mm. 15-16 of Figure 2.2.

Figure 2.3: Hierarchical importance of individual lines in mm. 17-18 of *Marsden Hartley Songs,* "Return of the Native."

Trinkley's first species contrapuntal writing makes obvious the intentionally thin texture of the movement, but does not necessarily make clear the prominence of each voice. The performers must decide if the contrapuntal writing is envisioned as one musical line or two. Is there prominence at all? Since there is contrary motion from beats two to three, should the cello, moving by leap rather than by step, be more prominent

than the voice, falling only a whole step? While the performers might find the writing initially simplistic, the thin texture presents these numerous questions and obstacles to the performers throughout the work.

When writing with this thin texture in mind, the composer must make obvious his/her intentions: blend of the lines is paramount when writing for any chamber music group, and is even more of a consideration when writing for groups of two instruments. Duos of instruments from the same instrumental family (double reeds, violins, brass, etc.) allow for small compositional "mistakes," as problems with blend can easily be hidden by the similar timbre of the instruments. These inconsistencies are more obvious when the instruments are not of the same family, such as duos for trumpet/cello, oboe/marimba, or voice/violin.

When a composition for voice and cello employs a thin texture that maintains intervals in close proximity, it may indicate melodic and harmonic equality, one blended line. Figure 2.2 shows Trinkley's writing in similar and contrary motion with intervals never exceeding a tenth and as close together as a second. Were Trinkley to have written entirely in similar or parallel motion, with a goal of musical homophony rather than polyphony, this would lead to questions about blending the distinct timbres of the voice and cello. Conversely, writing completely in contrary motion might make it obvious that the voices are independent, begging the question of where to blend, where to bring out the individual line, and which part, if any, to approach melodically. Trinkley's writing is contrapuntal, with both similar/parallel and contrary motions. His technique also allows the performers to think of themselves as soloists within the duo, combining the soprano

and cello in point-counterpoint to create a texture that is distinct from the solo soprano or cello. This texture is more open than a string quartet and, rather than a thick textured symphonic work like DiOrio's, is reminiscent of hymn writing. Both methods of composition envision the same musical goal, although the method of achieving that goal is quite different.

While the composer envisions a specific texture, the performers must consider the clues the composer offers to bring this vision to life. When intervals are closely spaced, as in the Trinkley excerpt, the cellist must be careful not to cover the voice. As mentioned before, since the voice presents the text, the vocal line is always a bit more prominent to the listener than the cello's musical material. This is not to say that the musical material presented by the voice is always the focus of attention.[5] The duo must balance melodic and harmonic importance with presentation of text so as not to obscure either.

This thin texture and contrapuntal method of composition often proves more difficult than thicker textures.[6] It can also serve as a novelty texture to draw attention to a particular moment in the music. Unlike Trinkley, composer Steven Knell utilizes a different texture in his work *Anthemoessa*. Knell's compositional method includes drones and active motion, each line supporting the other, although one does not interfere with melodic and harmonic activity of the other. Within Knell's work, there are only two examples of the voice and cello moving in counterpoint, in the Trinkley model. The example from Movement 2 is striking because of Knell's distinct texture, where the

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[5] See hierarchy chart, Figure 2.3

[6] It is worth mentioning that, on the standard list of orchestral excerpts for any string instrument, music by Mozart is given equal weight and importance as music by Strauss. Despite the two vastly different styles of writing, there are difficulties in Mozart that are not found in Strauss, and vice versa. A thick texture is no easier or more difficult than a thin texture; each presents its own difficulties to the performer.

soprano and cello are not written in first species counterpoint. While the texture feels thick with a constant drone leading to this measure, it opens considerably with the introduction of this counterpoint for three notes.

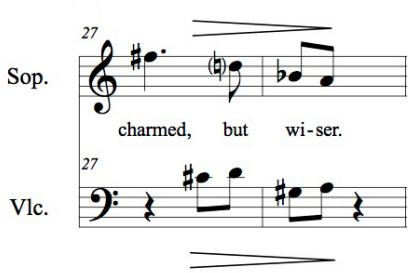

Figure 2.4: Movement 2, mm. 27-28.
Anthemoessa

The use of contrary, contrapuntal motion in this passage is a break from the texture of the work. It alerts the listener to a change in the music for purposes of highlighting important text (in this case, perhaps coincidentally, the word "wiser") while also contrasting with the generally thick texture of the work to this point.

Drones & Independent Solos

The texture of Steven Knell's *Anthemoessa* is thick, but much different than the thick texture of DiOrio's "Clifton and a Lad's Love." Single, large chords and drones in the cello, and chromatic writing over a large range in the voice maintain the thick texture of Knell's work. The most obvious example of this is the opening of the second movement.

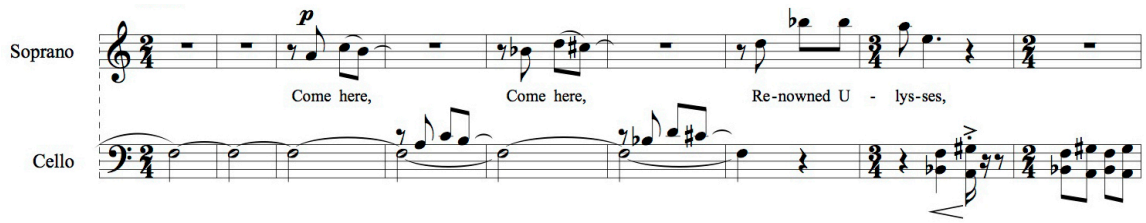

Figure 2.5: Movement 2, mm. 1-9.
Anthemoessa

Anthemoessa is written in four movements, each connected by unbroken drones. The drone at the beginning of the second movement is on F-natural. The soprano enters and sings the three-note motif that represents the "siren song," presented throughout the work. The cello maintains the drone, echoes this motif, and the soprano answers modally, again echoed by the cello. The call-and-response of these independent solos is simple. It is the drone that supplements the texture of the music. The drone subsides after the fourth iteration of the siren song but but is replaced with a dramatic vocal line in the upper register. The independent solos continue, including upper register vocal solos and contrary motion double stops in the cello, followed by another set of drones and solos.

Throughout *Anthemoessa*, Knell eschews normal compositional rules: he frequently does not follow traditional tonal harmonic motions, but rejects them completely, seeking to disorient an audience. The work is cast in one extended phrase, constantly building tension. There is only one functional cadence in the piece, found in the final two measures, and is a single, un-broken melodic arc. By using the instruments independently and adding drones to fill in the empty space between solos, he allows the cello to comment on the vocal solo, stretching ideas and elongating phrases to their uncomfortable conclusion.

The use of drones is not a new compositional technique. Ancient musical traditions used the drone long before western classical composers added pedal points to their works.[7] No matter the instrumentation, composers should be wary when writing drones for stringed instruments, as they should be aware of the performance difficulties involved, and especially when the drone is not an open string. String players are constrained by the size of their hands and moving pitches played simultaneously with a stopped-pitch drone will be difficult if not set within a standard position. In Figure 2.5, Knell writes a drone on F-natural, a stopped pitch. In this instance it is possible to play the indicated moving notes above the drone. The use of open strings greatly increases the likelihood that a drone can be sustained and other stopped pitches played as intended.

Timbre

Unlike many compositional choices of overall texture timbre can change measure-to-measure or beat-to-beat, dependent upon the composer's will and liking. There are different methods of changing the timbre of a piece, which can include a shift in intensity or through the use of extended techniques. In many cases, the terms, "texture," and, "timbre," are seemingly interchangeable. However, unlike the texture of the work, which refers to the method in which all aspects of melody, harmony, and rhythm are combined in a composition, timbre refers specifically to the quality of the sound produced by these combinations. The timbre of a work can be changed in conjunction with changes in texture as well as changes to the quality of sound of the instruments themselves.

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[7] Peter Van Der Merwe, *Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music*, (Bloomington, IN: Indiana University Press, 1989). Origins of the drone are uncertain, but probably became established in local traditions during the origination of musical systems in Asia after 350 BC.

Changes in Timbre Through Shifting Intensity

In the second movement of *And the barriers had vanished*, "And this is of a boy who sat in school," by Dominick DiOrio, the rhythmic motor heard in the opening subsides briefly in m. 130 following a slowing tempo from mm. 100-129. Coming out of this rhythmic motor is a middle section with a significant change in timbre.[8] Until m. 130, the timbre is constant, the sound forceful and pushing. The section shown in Figure 2.6 begins at m. 143 and is certainly slower, less insistent, and much more relaxed. In fact, when compared to the constant eighth notes of the opening 129 measures, these nine measures feel significantly slower. This change in intensity draws attention to the text, in which the subject of the movement has withdrawn from the world, unable to find satisfaction. To compare, the opening rhythmic motor seems to represent the constant unrest of his normal life.

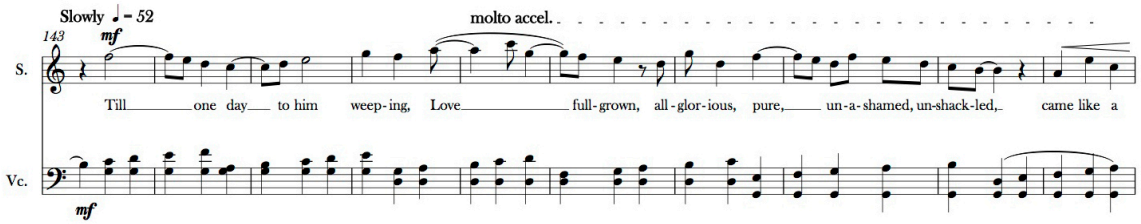

Figure 2.6: "And this is of a boy who sat in school," mm. 143-152
And the barriers had vanished

In Figure 2.6, m. 143, love comes to the movement's subject and DiOrio represents this with a vastly different timbre than the opening half of the movement. The intense push of constant eighth notes has subsided and been replaced by calmer quarter-

[8] While this excerpt is used to show a change in timbre through intensity, it should be noted that the texture is maintained. This is indicative of the difference between texture – a general description of the combination of melodic and harmonic materials that is often maintained throughout a work or movement – and timbre, which may vary despite the texture remaining.

note chords. The voice sings simple rhythms, rising and falling in traditional melodic motion, soaring most prominently on the word "love," a large change from the syncopated rhythms in compound meter heard in the opening of the movement.

This movement is the longest in DiOrio's song cycle, having 264 measures. However, he breaks this extended movement into smaller, manageable sections. The most dramatic lines of text – i.e., those concerned with the subject finding love, and love changing everything – span the central musical section. Relaxed quarter note double stops in the cello harmonize the vocal melody. As a result of this sudden change in intensity, neither the audience, nor the performers feel overwhelmed by the driving rhythms of the first and third sections. This is true despite the length of the movement at nearly 06:30.

Performers may find the energetic rhythms of the opening and closing sections to be tiring to maintain through a movement of this length. Performers should maintain concentration, as this less intense middle section is equally difficult (for reasons such as pitch, tone, etc.) as the opening and closing sections. However, this section is less physically exhausting. Composers should consider the stamina of the performers when writing a movement of this length. Luckily, DiOrio has given the performers an opportunity to regain energy to finish the movement.

Changes in Timbre Through Use of Extended Technique

Like all compositional techniques and instrumentations, the use of various extended techniques affects the timbre of a section of music and creates a new or

different sound world, or quality, from what precedes it. In *Anthemoessa*, Knell makes use of the extended technique of *col legno tratto*, a clear example of using extended techniques to change the timbre and add an effect to the text.

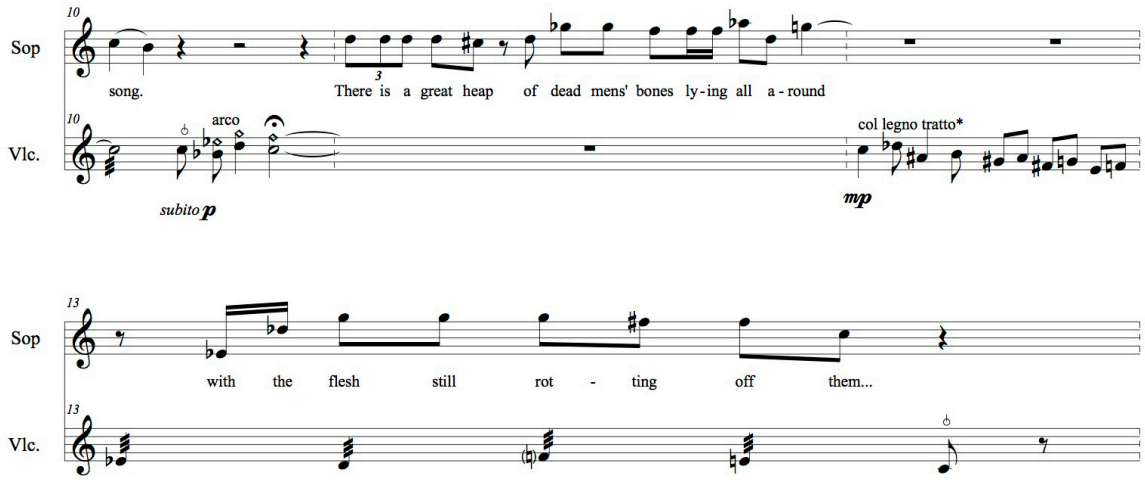

Figure 2.7: Movement 3, mm. 10-13.
Anthemoessa

Col legno tratto – the act of drawing the wood of the bow across the string – creates a light sound with a significant amount of white noise. The stopped pitch can be heard clearly and the combination of pitch and white noise creates an eerie effect. Knell's use of *col legno tratto* is paired with the text "there is a great heap of dead men's bones lying all around, with the flesh still rotting off them." The sound of *col legno tratto*, especially when played tremolo in m. 13, is reminiscent of a xylophone or other wooden pitched percussion instrument, which are sometimes used to represent bones or skeletons in symphonic works.[9] Using a "damaged" bow, one that is not completely smooth but has small deformities, increases the eerie effect of *col legno tratto*.

[9] For example, Camille Saint-Saëns uses the xylophone to represent bones in his works *Danse Macabre* and *The Carnival of the Animals*, movement 12, "Fossils."

In *Anthemoessa*, a damaged bow was used to create Knell's desired effect. By damaging the bow – scraping and creating divots in the wood – the brittle, wooden sound became more pronounced. Composers should be wary of including similar extended techniques in passages that they intend to be played at a loud dynamic level, as it is not possible to play *col legno tratto* loudly. By coupling the *mezzo piano tremolo* of the cello with the higher volume of the soprano in m. 13 Knell has created a sound that is not balanced, a consideration for composers wishing to fully and equally blend the voice and cello. Other uses of extended technique can be found throughout the works on this recording.[10]

With each use of extended technique, the sound world and timbre are altered so as to be very obvious to the listener. Composers should use extended techniques to alter the normal timbre of the composition to create different listener affects. To achieve success with these techniques, performers must be exceptionally demonstrative in their use of extended techniques so as to emphasize intended sound effects. For example, a string player whose *sul ponticello* is not played to the fullest extent will be missing a valuable timbre change intended by the composer. Performers must exaggerate these extended techniques in the same way that they might exaggerate dynamic changes and articulations so as to carry the full effect of the technique to the audience.

[10] Knell uses false harmonics to present the siren song motif at the opening of *Anthemoessa*; Trinkley uses *sul ponticello* to accentuate the appearance of a gruesome topic (in this case, murder and death); DiOrio includes a variation of *Sprechstimme*; Kelly establishes the timbre of his work with the use of extensive natural harmonics.

CHAPTER 3

RANGE & REGISTER

Matters of instrumental and vocal range are important and often overlooked when creating the compositional outline of a new work or preparing for a performance. It is important that composers consider physical possibilities of range when writing for any instrument or voice. Without considering whether a performer is able to comfortably and physically perform notes within a musical range, a composer risks writing a work that is impossible to perform. The upper range of the cello is seemingly infinite while the range of the voice is much more constrained in both upper and lower registers. By ignoring or not considering the range of his/her work or the available range of the performers, the composer may compromise interrelated features of available textures, timbres, and dynamics, as well as the overall drama and performability of a piece of music.

Considerations of wide range between instruments, the use of full range and register, and register exchanges are important compositional tools. Performers should study and be aware of the a composer's decisions of range and register, as these decisions often present clues for the interpretation of a work.

Wide Range Between Voice and Cello

As mentioned in Chapter 2, Steven Knell's *Anthemoessa* utilizes various textures and timbres to create sound profiles that affect an audience. The text of *Anthemoessa* is

dramatic, and Knell seeks to emphasize this drama with various compositional techniques. His use of range is most prominent at the highest point of drama in the text, coinciding with the dramatic peak of the music.

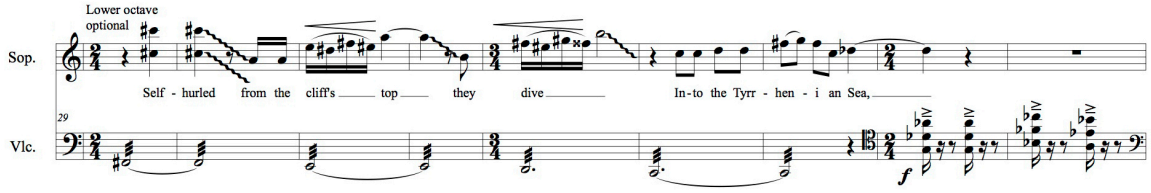

Figure 3.1: Movement Four, mm. 27-35.
Anthemoessa

From mm. 27-35 in Movement Four (Figure 3.1) the text depicts the suicide of the Sirens. In *Alexandra,* the legend of the Sirens holds that, as Odysseus passed without being lured to his death, the Sirens flung themselves into the sea (relevant text in italics):

> And he shall slay the triple daughters of Tethys' son, who imitated the strains of their melodious mother: *self-hurled from the cliff's top they dive* with their wings *into the Tyrrhenian sea,* where the bitter thread spun by the Fates shall draw them.[1]

The music that depicts this dramatic event paints the text. The pitches in the voice are at the top of the range and imitate the siren song motif, each falling to the depths with theatrical glissandi. The cello acts as the foundation of the range, a representation of the sea, maintaining tremolo notes toward the bottom of its register. The notes in m. 31,

[1] *Callimachus, Hymns and Epigrams. Lycophron. Aratus.* , Vol. 129, trans. A.W Mair, G.W. Mair (London: Loeb Classical Library; 2nd edition, 1921).

though not the highest note the soprano sings, represent the largest distance between the two lines, three octaves plus a major sixth.[2]

For composers, the most obvious consideration must address the performability of a range this vast. The composer must take into account whether the pitches s/he writes will be out of the available register of most singers. Knell addresses this obstacle in the score, by offering a lower octave option to a soprano who may find the highest note, C-sharp, to be higher than the limits of her upper register. Conversely, the top of the cellist's register is seemingly infinite, defined only by issues of audibility and tone quality. Performability is more constricted in the lower register, as pitch is constrained by the lowest unstopped string.[3] In Figure 3.1, stretching the range between the voice and cello from four up to five octaves is out of the question, as the cello is at the lowest end of its range while the voice is at its highest.

Performability of range and register is important but is not the only compositional consideration. The composer must recognize that balance and blend will become an issue no matter the dramatic intent. A composer writing in a similar style to Knell may find that a range between the voice and cello smaller than three octaves will result in pitches and text that become more blended, perhaps even muddled. By expanding the range between

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[2] The final pitches of the piece are the broadest in range between the voice and cello, at four octaves.

[3] It is possible to extend the lower register of the cello beyond the unstopped C string, however this requires scordatura tuning which changes both the pitch of the string and tonal, dynamic and expressive quality of the instrument. If a composer is interested in this option, s/he should reference the Sonata, op. 8 by Zoltán Kodály which tunes both the G and C string down one half-step; Trois strophes sur le nom de "Sacher" by Henri Dutilleux which tunes the lower strings from G to F-sharp and C to B-flat; and the solo cello work *Nomos Alpha* by Iannis Xenakis which requires a pure gut C string be tuned a full octave lower than standard.

the parts, the composer ensures that both voice and cello will be heard distinctly, if not completely balanced.

In this excerpt, Knell asks the cello to act as the sustaining bass to the soprano's musical line. The two parts are not intended to blend, but to be independent of each other. This is an extension of the drone with call-and-response texture/timbre prominent throughout *Anthemoessa*, discussed in Chapter 2, though certainly on a more dramatic and higher dynamic level.

It is desirable for performers to consult with the composer on matters of balance as it is important for the performers to be aware of the composer's intentions at various points throughout a work. For example, by calling for *tremolo* in the cello, Knell has guaranteed that the repetitive *tremolo* pitches will be heard just as prominently as the voice in the upper register. Were the *tremolo* pitches to be written sustained half notes, the cellist would be required to work a bit harder to be heard over the soprano. Instead, the constant reactivation of the vibrating string draws the attention of the listener, even subtly, to the cello pitches and texture. The cellist only needs to maintain the speed of the tremolo and the dynamic level.

The voice has no trouble being heard in this arrangement. The largest consideration is one of text. Because the music in Figure 3.1 is the height of tension and drama in *Anthemoessa*, it is imperative that the soprano exaggerate all consonants and clearly articulate chromatic pitches so that the audience is able to understand the text.

Use of Full Range & Register

The second movement of Dominick DiOrio's song cycle *And the barriers had vanished*, "And this is of a boy who sat in school," is written with a thick texture in mind. In the outer sections of the movement (excerpted in Figure 3.2), the cello fills the texture with running eighth notes that stretch a range of nearly three octaves. The range of the voice is also expansive; the excerpt in Figure 3.2 utilizes a vocal range of one octave plus a perfect fourth.

In this movement, the cello range of three octaves plus one whole step, when combined with the vocal range, a distance of two octaves plus one half step, creates an expansive range of four full octaves. This large scope creates a thick texture and works to counteract the "instrumentation problem" of only two musical lines.

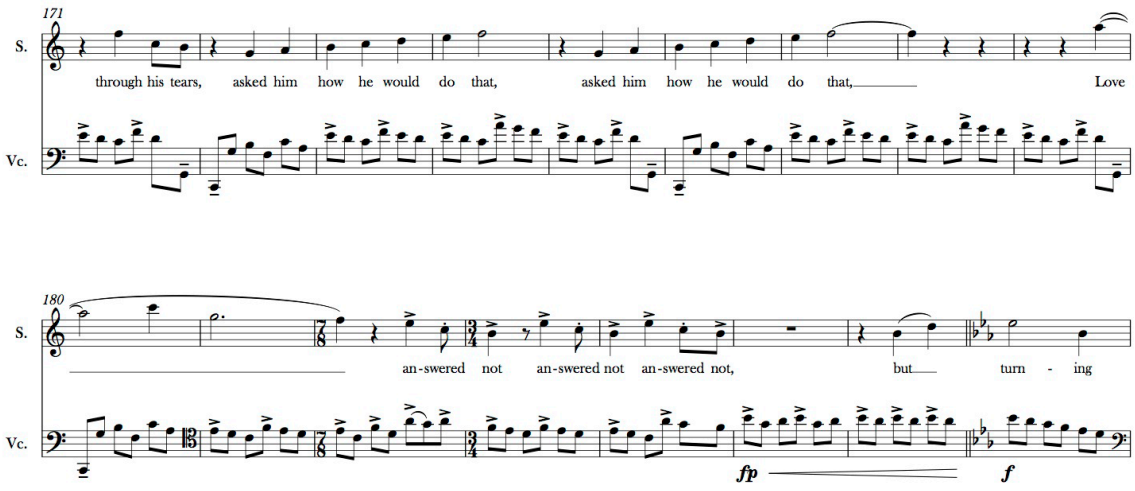

Figure 3.2: "And this is of a boy who sat in school," mm. 171-187.
And the barriers had vanished,

DiOrio's writing allows the instruments to rise and fall within their normal registers. The cellist often plays in the lower positions of the instrument, first through

fourth, with frequent use of open strings. The use of open strings and double stops in this movement allows the instrument to vibrate freely and creates a fuller, more sustained sound. When the open strings and stopped pitches are combined, the result is a full texture that mimics the piano in traditional art song.

The range of the voice is comfortable though expansive, the majority of the pitches falling within the standard soprano tessitura. However, while the cello is actively moving through three octaves, the soprano is seldom required to ascend through the *passaggio*[4] to reach pitches in the upper register, needing to do so only on sustained pitches and often by comfortable steps and small leaps.

Again, all considerations of range must be tempered by the ability of any performer to achieve the desire of the composer. Any composer wishing to write an expansive range for both instruments should consider the degree of difficulty for the performer to execute changes in register and range. Writing a stopped pitch in the lower register of the cello, followed by a stopped pitch in the upper register, followed by yet another in the lower register, all in quick succession, will produce a lack of clean attacks due to insufficient time to move between the pitches.[5] The same is true of vocal motion, as leaping great distances in non-idiomatic intervals requires considerable musical time. Pitch accuracy for "moveable pitch" instruments (including stringed instruments and voices) is a concern even when music moves tonally and by step. Even singers with

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[4] *Passagio* refers the zone in a singer's range above which lies the head voice and below which is the chest voice. Though the *passagio* is not as naturally resonant an area as head or chest voice, the goal of classically trained singers is to achieve a continuity of resonance through the zone.

[5] This is not always a consideration in unaccompanied music as the solo player is able to slightly adjust tempo to achieve the composers' desired result. For an example of quick motion between extreme registers, interested composers should consult Ned Rorem's work for solo cello, *After Reading Shakespeare*, movement one, titled "Lear."

perfect pitch will find that music requiring large leaps outside a pattern or tonal system will result in fatigue, stress, and other issues of accuracy.[6]

For performers, disjunct pitches across a vast range require concentrated and organized preparation. While the vocal writing in Figure 3.2 is tonal and stepwise, mm. 182-184 exhibit some potentially fatiguing writing. The voice moves quickly with the cello, leaping by different intervals. Without a secure grasp of the notes and rhythms the result will be rhythm and pitch inaccuracy and poor ensemble.

The writing for the cello shown in Figure 3.2 requires mechanical motion across all four strings in different positions. The notes themselves are not difficult, as they are often set in easily executable positions. However, the combination of string crossings, position changes, dynamic contrast, and articulation all add to the difficulty. To avoid fatigue and errors in pitch accuracy, detailed preparation might focus on the release of tension and aspects of sound production.[7]

Register Exchange

When writing for soprano and cello there are few register arrangements other than the expected voice in the upper register with cello beneath. The use of natural harmonics

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[6] Composers interested in existing, non-idiomatic writing across a large range should consult works by serialist composers such as Pierre Boulez and Luigi Dallapiccola. In particular, the works of Milton Babbitt, specifically his work *Philomel*, call on the voice to move quickly through pitches a great distance from one another.

[7] This includes but is not limited to: slow practice on individual notes; preparation of shifts with the use of scales; practicing adjacent pitches as two-note chords; trilling between adjacent pitches; the use of open string drones to find precise pitch center; and practicing string crossings with open strings or different rhythms.

elevates the cello to the upper register and is an underused method of generating a sense of serenity.

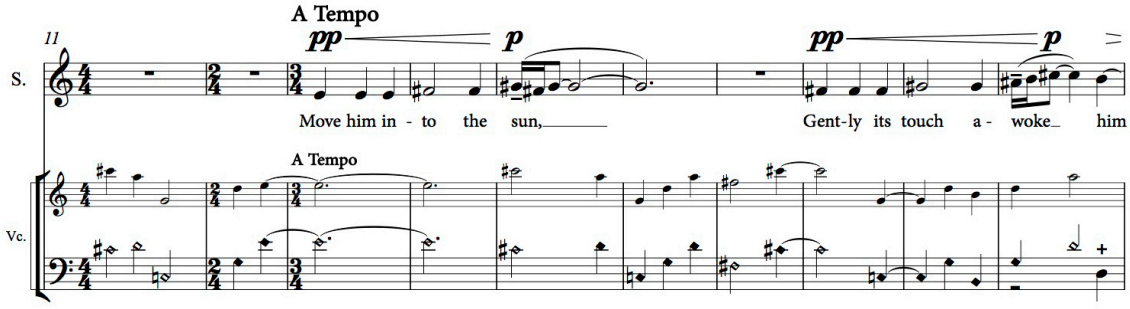

Figure 3.3: *Futility,* mm. 11-20.

Composer Brian Kelly's writing in his work *Futility* creates a paradoxical sense of unsettled tranquility. The writing shown in Figure 3.3 utilizes pitches in the voice and cello which are, at times, an octave plus a perfect fifth apart. Later, in m. 25, the parts are an octave plus a major seventh apart. Rather than the cello providing the bass note the voice takes that role with the cello above.

Kelly marks the harmonics as "floating, *sempre legato*," with a low dynamic level (*piano* to *pianissimo*). The tones are distant, a floating straight tone uninhibited by vibrato. The timbre is still tranquil at the vocal entrance in m. 13, however the unexpected registers of the voice and cello create a sense of unrest.

The use of natural harmonics to exchange registers brings about a different problem than those described in Figures 3.1 and 3.2. Balance is not a problem as the richness of the singer in chest voice is balanced by the higher pitched, straight tone harmonics. Because Kelly indicates that all harmonics are to be performed in second position, there are some pitches that are slightly out of tune, not because of performer

error, but because of the nature of natural harmonics and the division of the string necessary to create the pure tone. Problems of pitch occur at harmonics that divide the string at 1/5 and 1/7 of the string length. Kelly's work begins with a harmonic on E (sounding two octaves higher), played in position at the 1/5 string division on the C string. This pitch naturally sounds fourteen cents flat and is different from the perfect intonation of the E harmonic (played at the 1/3 string position) in mm. 12-14.[8]

If the intention of the composer is to create unrest amidst the tranquility of the pure harmonics, s/he may be interested in using harmonics at 1/5 and 1/7 string length. The natural pitch fluctuation will certainly elicit feelings of unease in the audience. In the case of the opening pitch in *Futility*, there is no other way to play the desired sounding pitch as a natural harmonic. A performer can raise or lower the pitch with varying amounts of bow speed and pressure. While these may assist in "correcting" the natural occurrence of pitch inaccuracy, it may not be able to overcome it entirely. Whether intentional or not, Kelly has created an instance where the issue of pitch is built in and not correctable. The performer must decide the lengths s/he will go to attempt to correct this problem, if there is any desire to correct it at all.[9]

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[8] John M. Geringer, and Michael D. Worthy, "Effects of Tone-Quality Changes on Intonation and Tone-Quality Ratings of High School and College Instrumentalists," *Journal of Research in Music Education*, 47, no. 2 (1999): 135-149, www.jstor.org/stable/3345719 (accessed August 18, 2013). Geringer and Worthy state that the average person with a musical background is able to hear differences in intonation when two pitches reach a distance of ten cents apart. The difference in pitch of the 1/5 string position and 1/3 string position in Kelly is fourteen cents. It stands to reason that the average listener will take note of this difference.

[9] In the accompanying recording, the Counterpointe Duo made no effort to "correct" the pitch of the natural harmonics at the 1/5 string division, instead interpreting the intonation differences as an intentional choice by the composer to call attention to the unrest that is the center of the seemingly innocuous text. Performers who wish to compensate for the pitch intonation might consider brightening the tone of the pitch, done by increasing bow speed and/or adjusting contact point closer to the bridge. The pitch problem may be compensated for, if only slightly, so as to become imperceptible to the audience.

CHAPTER 4

RHYTHM

In any composition, rhythm is a basic and essential element. The twelve tones of the western chromatic scale, when coupled with creative rhythms, create truly infinite compositional possibilities. For a performer, rhythm is one area of interpretation that is closed to debate except at the most subtle level.[1] Rhythm requires mathematical integrity. A composer's rhythmic profile, whether simple, complex, or independent, helps to determine the texture and timbre of a work, and assists performers when interpreting and preparing a work for performance.

Simple Rhythm

A simple rhythmic structure, one where subdivisions and composites are easily understood, is seemingly out of place in the modern compositional oeuvre. Because of the rise of early twentieth century rhythmic structures of Stravinsky and others, with their high degree of complexity and controlled musical structures, one expects that rhythm in twenty-first century music will always be intricate and difficult to comprehend. Composers seem to default to complexity rather than simplicity.

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[1] Certainly there are examples of rhythm that have been outwardly changed by performers. The French Overture is one example where the rhythm that is played by the performers is not the same as the notated rhythm. However, in contemporary performance practice, performers are not given this freedom. A string player is permitted to bend pitch for expressive and musical purposes, but the same player is *not* permitted to bend rhythm, as this would change the nature of the piece as dictated by the composer. Additionally, rhythm should not be confused with time: though rhythm is seemingly altered during a rubato (literally, "stealing time"), it is the time that fluctuates; the rhythmic integrity must persist.

There are benefits to writing with simple rhythmic structure. Simple rhythms allow for an open texture where harmony and tonality are prominent. A simple rhythm of quarter notes (shown in Figure 4.1) emphasizes intervals and pitch rather than motion created by a complex rhythmic pattern.[2] There is also the added benefit of composing a work that will be played as intended each time it is performed. This should not be taken lightly as many contemporary works are put aside by performers because of the overt complexity of the rhythmic structure.

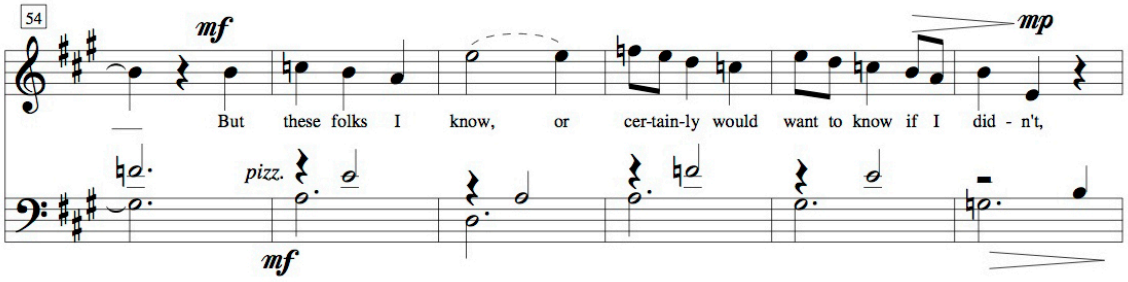

Figure 4.1: "Gay World," mm. 54-59.
Marsden Hartley Songs

The naturally thin texture of the voice and cello duo can be easily manipulated by composers via the utilization of various rhythmic structures. Throughout *Marsden Hartley Songs* Bruce Trinkley employs a simple rhythmic structure. Trinkley's rhytmic style is reminiscent of structures seen in works by J.S. Bach, as well as those found in liturgical hymn song. Hymns by various composers and works by Bach continue to be studied not necessarily for their rhythmic complexity but because of their excellent craftsmanship.

[2] It should be noted that the rhythmic structure of the excerpt from Dominick DiOrio's *And the barriers had vanished* discussed in Chapter 3, Figure 3.2, is rhythmically simple, despite its driving rhythm. It is the range of both lines that creates a thick texture not found in Trinkley, Figure 4.1.

Trinkley's rhythmic structure in Figure 4.1 pairs the voice and cello lines together into one composite rhythm. This technique sets the text clearly, using the music as a vehicle to present the poetry to the audience. In this movement, "Gay World," the combined rhythm of the voice and cello paint the text. According to Trinkley's program note, "Gay World" portrays Hartley's "love of life and companionship," seemingly demonstrated by the composite rhythm created by the two lines.

It stands to reason that a composer who wishes to present his/her text as the primary consideration should write a work that has a simple rhythm, not overshadowed by the complexity of so much of the contemporary musical literature. A composer wishing to present the text of a work in a clear and concise way needn't feel constrained by rhythm. A mixture of complex rhythm in the cello and simple rhythms in the voice still allows the text to reign supreme while creating a thicker texture or different timbre.[3]

For performers, the most obvious difficulty in a work such as Trinkley's is the presentation of text. In the voice and cello duo, it is imperative that the cellist not cover the text without the cello obscuring the singer.[4] Additionally, significant attention should be paid to intonation. Like the simple rhythms of hymns, Trinkley's music requires intervalic motion that is consistent. Performers should decide their preferences during rehearsal and take care to maintain these preferences throughout the work.[5]

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[3] See DiOrio, *And the barriers had vanished,* for examples of complex rhythm in the cello and simple rhythm in the voice. Parts of "And this is of a boy who sat in school," "He asked about the quality," and "Clifton and a Lad's Love," exemplify this technique.

[4] Considerations of balance will be discussed in Chapter 5.

[5] Of course it is always important to be consistent with pitch and intonation. As seen in Figures 2.2 and 4.1,Trinkley's writing not only utilizes simple rhythms, but also strings of similar intervals. Figure 4.1 is composed entirely of major/minor sixths/tenths, perfect fourths, perfect fifths and octaves. The intonation (specifically, width) of each similar interval must be the same to avoid distracting from the work.

Complex Rhythm

Complex rhythms are difficult to write and perform. Composers who compose in a complex rhythmic style tend to write highly organized composite rhythms. The result is a rhythmic texture rich in information for the performers and audience. This abundance of information can be found in music that is both highly organized, such as the works of Pierre Boulez, and completely random, like those of John Cage. Dominick DiOrio's writing is highly organized, although not to the extremes of Boulez.

A complex rhythmic structure is difficult to prepare for performance. There are many concerns when preparing a work that uses an organized, complex structure: a composer wishing to create a composite rhythm between two lines must be vigilant about the organization of rhythms; no matter the complexity of the rhythm, the text must never be obscured by attention to the rhythmic detail; and the blend of rhythms into one rhythmic line must be a priority.[6]

In Figure 4.2, one can see that DiOrio considers this last point. By writing in the brightest registers of the cello and voice, he allows the natural timbre of the voice and cello to blend organically, not forcing this with an overly complex rhythm or crossing of voices. This avoids obscuring one voice with the other while the voice and cello maintain their individual and characteristic tone quality.

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[6] Blend of composite rhythm is much easier with instruments of the same family. Webern string quartets show the extent to which a composer may write composite rhythm while expecting such a blend that the rhythm seems to come from one instrument. For voice and cello rhythms written on changes of syllables will be more obvious to the listener than rhythms drawn over a single syllable.

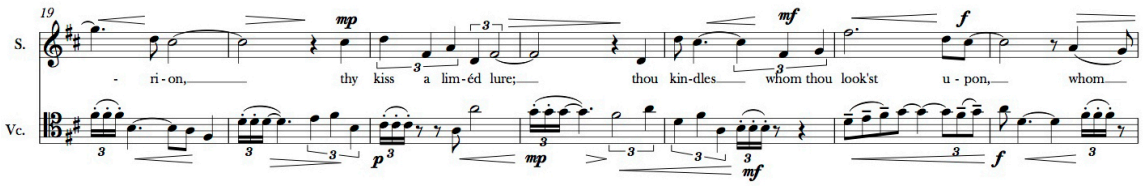

Figure 4.2: "Thine eyes are fire, Timarion," mm. 19-25.
And the barriers had vanished,

DiOrio's blend of the instruments in Figure 4.2 frees the voice and cello to concentrate on other things. The rhythmic complexity throughout the movement is much less idiomatic than the excerpt above. All composers should be wary of falling into the trap of writing complex rhythms that cannot be achieved by human performers. This is especially true when making decisions concerning rhythm. While an electronic device may be able to perform rhythms without error, performers are much less perfect. Human performances will almost always include some amount of rhythmic inaccuracy, perhaps even outright errors.

DiOrio's writing, while complex, does take into consideration the hierarchy of presenting text, melody, and harmony. It is absolutely necessary that the voice be given time to enunciate consonants throughout the vocal line. Errors in enunciation, either due to poor rhythmic writing or mistakes in the performance, may cause the end of a note or rhythm to seem longer than intended. DiOrio takes great care to consider these issues. In Figure 4.2, DiOrio masks the possibility of rhythmic inaccuracy with the overlap of entrances and sustained notes. Take note of m. 20: by offsetting the end of the word, "Timarion" on beat two with the change in pitch in the cello on beat three, DiOrio allows for a small amount of natural rhythmic inaccuracy (in this case, sustaining the C-natural

too long to complete the consonant) that would otherwise be obvious were the voice and cello to cut off at the same time.

In contrast with like-familied instrumentations, such as the violin-cello duo, the soprano-cello duo combines two instruments with inherently more distinct timbres. Because of this, achieving a blended sound can be difficult, especially when rhythms are complex and non-homogenous between the individual lines. Often, the presence of non-unison complex rhythms within a passage denotes a hierarchy of motives, figures, or simply one between the two parts. However, the end result in such passages must still be a clear composite rhythm, and performers should experiment in consultation with the composer to discover how they might blend the individual rhythmic lines to create an overall effect that will be understandable for the audience, if that is indeed the compositional goal.

Independent Rhythm

The simple and complex rhythms found in Trinkley (Figure 4.1) and DiOrio (Figure 4.2), respectively, are both used in Brian Kelly's *Futility*. Kelly uses subdivisions to highlight the different lines, moving between the two parts by slowing and speeding the rhythm.

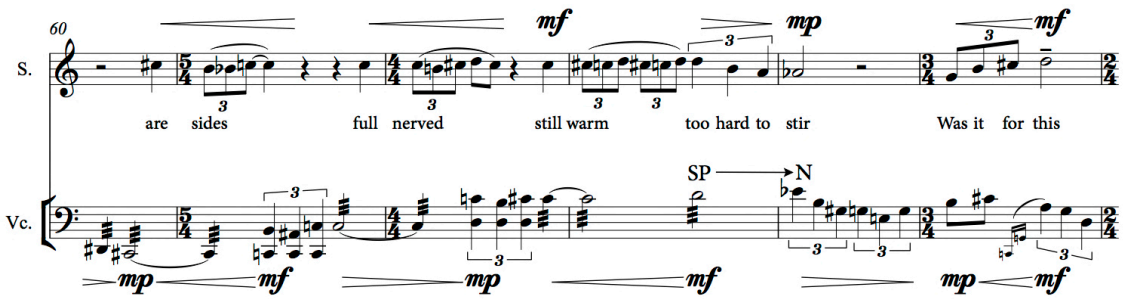

Figure 4.3: *Futility,* mm.. 60-65.

In m. 61 of Figure 4.3, Kelly slows the rhythmic subdivision from beats one through five, following a pattern of rhythmic divisions per beat of [3, 1.5, 1]. This pattern is subsequently repeated, as outlined in Figure 4.4. Beginning in m. 65, the rhythms are finally combined into a complex rhythm, similar to those seen in Figure 4.2, which leads to the offset climaxes in mm. 69-70. Kelly employs a constant rhythmic slow-down over the course of the bar, speeding up that rhythm in the next bar and following the same pattern build up and let down until the climax in mm. 69-70.

Measure #	Beats / Measure	Rhythmic Divisions / Beat
60	3	1, 1, 1
61	5	3, 1.5, 1.5, 1, 1
62	4	3, 2, 1.5, 1
63	4	3, 3, 1.5, 1.5
64	4	1.5, 1.5, 1.5, 1.5

Figure 4.4: Rhythmic divisions per beat in mm. 60-64
in Brian *Futility*.

This gives the feeling of forward motion and coming resolution only to suspend release and rebuild tension at the beginning of each measure. Where the rhythmic drive in Figure 4.1 is constant and the rhythm in Figure 4.2 is varied and ongoing, Kelly uses the rhythm to build tension measure-by-measure. The rhythm is not as complex and through-

composed as DiOrio and not as simple and constant as Trinkley, instead combining the two.

The greatest difficulty of any rhythmic structure is for performers as rhythmic consistency is of the utmost importance. In excerpts like Figure 4.3, performers should attempt to maintain a steady pulse when specified in the music. This includes avoiding unexpected rubato; determining precise placement of grace notes (heard at the climax that follows Figure 4.3); and maintaining consistency when rhythms are exchanged or performed simultaneously.

CHAPTER 5

CONSIDERATIONS FOR PERFORMERS

No matter the work, performers should strive to honor the composer's assumed intensions as reflected in the score. This is not always easy as different works bring about various difficulties that the performers must overcome to achieve a successful performance. These difficulties may include issues of blend, dynamic balance, importance of lines, and pitch. The voice and cello instrumentation requires the performers to approach these difficulties in a manner different from that of a string quartet or other traditional instrumentation.

The Cellist

The cellist must always pay attention to how the cello and vocal lines interact. Text is the most important factor when considering bow speed, contact point, bow pressure, and other means of sound production. If the cellist plays too loudly, the text may be obscured. If the cellist plays too softly, the voice loses support.

Decisions of vibrato use must be made for each note. As in quartet playing, excessive vibrato, either too wide or too fast, distracts from the pitch center and makes the bass unreliable. In Figure 5.1, an excessive amount of vibrato in mm. 12-17 will distort the drone and make it more difficult for the voice to execute the challenging

chromatic motion. In this case, a wide or fast vibrato will hinder blend and should only be used to briefly highlight the changes in the line, such as the move from G to A in m. 14.

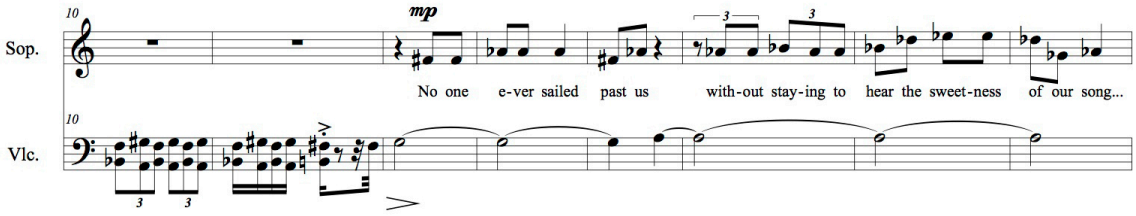

Figure 5.1: Movement Two, mm. 10-17.
Anthemoessa

The cellist's sound must always have a tonal pitch center. A centered sound gives support to the voice and also allows the cello to be heard in any register or dynamic level. When balance becomes an issue, the cellist should consider the following technical manipulations:

1. Adjust bow speed when possible. Slowing the bow, moderately decreasing weight, and moving the contact point toward the fingerboard creates a slightly softer, but still focused sound that is not as overwhelming to the singer. When seeking to increase volume, the opposite technique should be attempted. The sound should always be focused, never fuzzy.
2. Attempt to exaggerate the overtone series when playing lower notes. Allow available sympathetic vibrations to increase volume rather than raising dynamic levels with the bow. For example, the A and D string will ring naturally when D is played on the C string. Those sympathetic vibrations will increase the dynamic of the pitch, eliminating the need for more volume on the stopped pitch.

3. Exaggerate articulation and rhythm. When articulation is exaggerated (shorter staccato, extended decay, more space between legato notes than would happen in solo music), the voice is able to break through the cello sound.

The Singer

Generally, the female voice and cello blend very well. This is different from similar duos such as the female voice and violin. The distinctive timbres of the voice and cello combined with their different ranges allow for a mixing of sound that seems more natural than one would expect from an unusual instrumental combination. The cello provides excellent support for the singer because of the bass quality of the instrument. The voice is able to fit comfortably into this timbre, much as it would in a duo with piano.

Despite this typically comfortable blend, there will be instances where the voice must work to balance the cello. Typically, these are found in areas of extreme registers[1] and instances where pizzicato or extended technique are employed in the cello line.[2] In the first movement, "Return of the Native," of Bruce Trinkley's *Marsden Hartley Songs*, the soprano must be aware of one particular extended technique, the "seagull effect,"

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[1] See Chapter 3, Figure 3.1, discussing issues of a wide range between the instruments.

[2] See Chapter 3, Figure 3.3, discussing the use of natural harmonics. Though Chapter 3 discusses issues of range, it should be noted that natural and false harmonics are often a softer sound than the cello's standard stopped pitches. The singer must be aware of this dynamic and timbre change and make adjustments accordingly. Blend with pizzicato is also difficult, especially because of the naturally low dynamic and automatic decay of the pitch. The singer must be aware of the dynamic of the cello so as not to cover. See the example of Trinkley's *Marsden Hartley Songs,* Chapter 4, Figure 4.1: this is an example of excellent writing where the moving pizzicato and vocal lines are naturally blended.

shown in Figure 5.2.[3] This technique, an example of using an extended technique to emphasize the text, is played as the voice sings the text, "a seagull signs the bond." The singer should make every effort to keep from obscuring the cello.

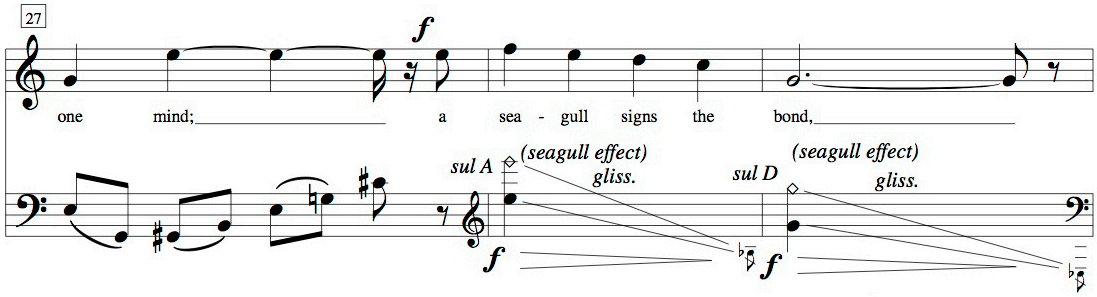

Figure 5.2: "Return of the Native," mm. 27-29.
Marsden Hartley Songs

There are at least three means to correct issues of blend and balance when presented with similar situations:

1. When singing in the lower register, the singer should give more voice or air to create more sound.

2. It is imperative that the text is both heard and understood. To be sure that this happens, the singer should always be sure to make use of active consonants, particularly in the lower register, and to enunciate with clear and pure vowel sounds.

3. When the cellist is playing pizzicato or with an extended technique (see Figure 5.2), the vocalist should be careful not to cover the cello line. If the voice is too loud, the singer should make an effort to lighten the sound, without losing quality, and make consonants more active as an adjustment for the lower dynamic.

[3] The use of the seagull effect, played by the cello, is most famously heard in *Vox Balaenae*, "Archeozoic, [Var. I]," by George Crumb.

The suggestions in this list, while not exhaustive, allow for the singer to control balance when the cellist is unable to assist.

The Duo: Matters of Stage Placement, Balance, and Blend

Positioning on stage is much more of an issue than one might expect for a chamber music duo. The singer and cellist should not stand or sit in a haphazard arrangement; the positioning of instruments and their alignment on stage should be considered by the duo.

Placing chairs and stands in perfect alignment on stage does not account for the sound's point of origin from the cello and singer. The cello sound begins approximately two feet in front of the player's body while the vocal sound begins within the body's resonators. By placing the performers directly next to each other, the sound's point of origin is not equal: the sound from the cello is ahead of the sound from the voice. This effects both balance/blend and rhythmic unity. The duo should experiment with position by moving the cellist toward the back of the stage:

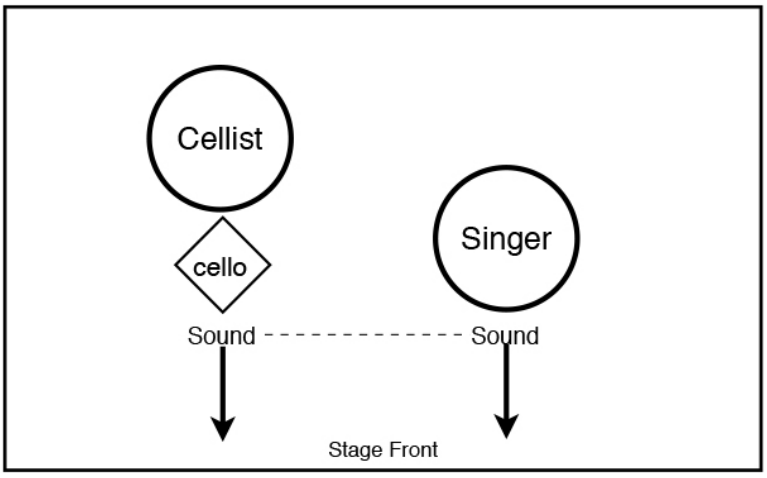

Figure 5.3: Suggested horizontal alignment of voice and cello.

The arrangement in Figure 5.3 places the cello itself in alignment with the soprano's body and guarantees that sounds from both voice and cello will be initiated from the same plane.

After arranging the alignment of the instruments, the duo should consider how they wish for the sound to travel from the stage to the audience. In other chamber music groups such as the string quartet or brass and woodwind quintets, the arrangement of musicians is a traditional semicircle. Positioning the players in a straight line across the stage would not allow for the cohesive blend of sound that is desired. The same is true for the voice and cello duo. Without slightly turning the direction of sound toward the center of the stage, the duo loses the opportunity to immediately blend their sounds.

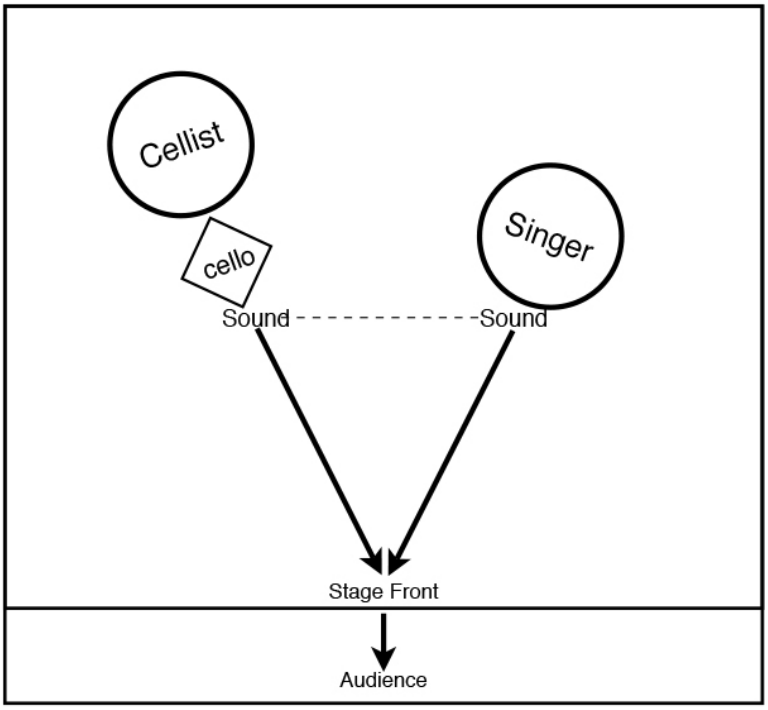

Figure 5.4: Suggested angle of voice and cello to increase blend.

The duo should consider a 'V' arrangement, shown in Figure 5.4. This arrangement mimics that of the string quartet and other chamber music groups.

Combined with the aforementioned horizontal realignment of the voice and cello, this change in angle allows for blend to occur at the front of the stage, rather than in the hall.

The duo should be conscious of the composer's desired blend at different moments throughout a composition. Traditional chamber music blends include the homogenous blend of a string quartet, where each instrument is an integral part of the whole sound, and the soloistic sound of the piano trio, where each of the three instruments provides its own texture to create a large and varied timbre. Both of these blends are found in Dominick DiOrio's *And the barriers had vanished*.

Blend is most difficult when attempting a homogenous sound, as the voice and cello must unify their respective timbres to create the impression of one larger instrument. In Figure 5.5, DiOrio writes rhythm with complex subdivisions in which the voice and cello are moving distinctly from each other. The cello is performing in the same range as the soprano, literally exchanging pitches. Both the range and rhythmic writing illustrate the need for a completely blended sound.

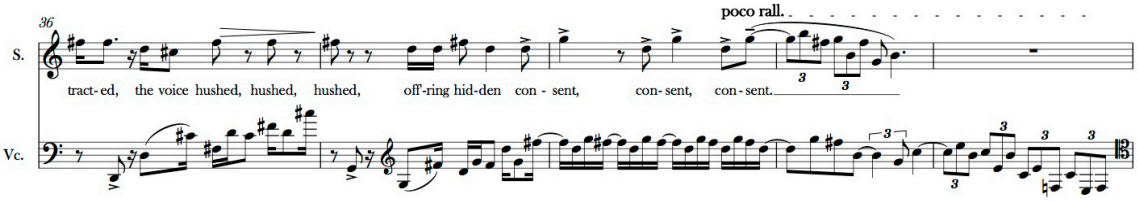

Figure 5.5: "He Asked About the Quality," mm. 36-40.
And the barriers had vanished

Conversely, the final movement of *And the barriers had vanished* (Figure 5.6) is an example of the need for solo instrumental playing, much like the expectation of performers in a piano trio. DiOrio makes this clear, stating in his program note, "the soprano can no longer hold in her glee, but must interrupt the former violoncello solo."

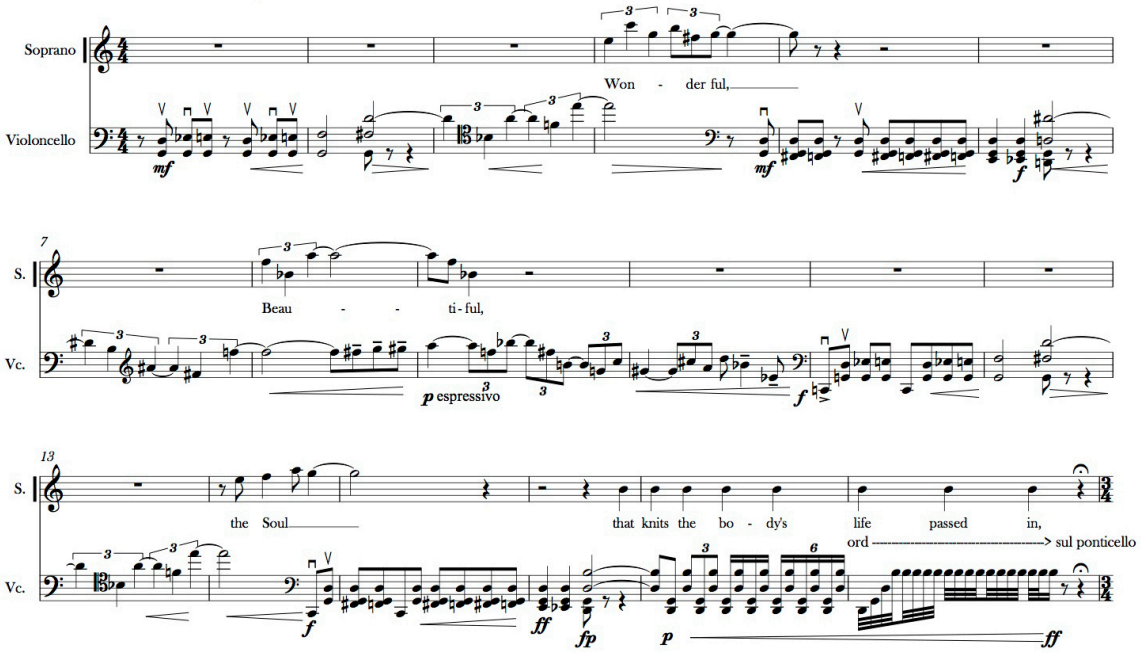

Figure 5.6: "Postlude: And the barriers had vanished," mm. 1-18.
And the barriers had vanished

The cello writing is a return to the music of the Prelude and the soprano line only adds to the cello solo. Each line is important and independent. In an example like this, blend is less of a challenge than in Figure 5.5, although the balance of the two instruments is still a concern.

The climax written by Brian Kelly in *Futility* offers a unique opportunity to consider balance and blend. Kelly's piece utilizes an offset, extended climax beginning in m. 66, rising to the first peak in m. 69, and coming to completion in m. 73 (Figure 5.7).

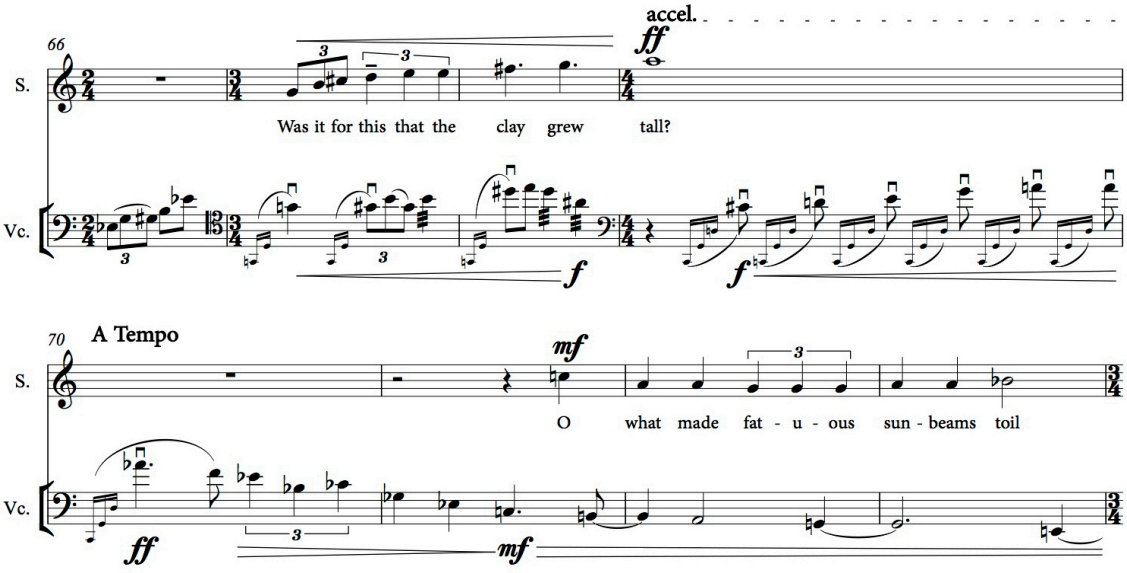

Figure 5.7: *Futility,* mm. 66-73.

The voice reaches its peak at m. 69 and sustains a fortissimo pitch. The cello ascends a pentachord scale to reach its height, an octave below the voice at the end of m. 69, resolving to A-flat in m. 70. It is important that the cello not overpower the voice at the beginning of m. 69 even though the cello has yet to reach its own point of resolution. It is equally important for the singer to sustain her pitch in m. 69 to the downbeat of m. 70, both in length and intensity. Were either the voice or cello to overpower the other, the climax would lose its desired effect. By ignoring balance and blend of sound, the climax is restricted, even stalled, instead of extending to the end of m. 73.

The voice and cello are not afforded the same luxuries of natural blend that are readily available in string quartet playing. Instead, they must take extra care to blend their natural timbres. This must be done by examining each measure of a work to conclude what particular sound is desired by the composer.

CHAPTER 6

SUMMARY AND CONCLUSIONS

A new chamber music instrumentation brings about difficulties for composer and performers. Learning to write for the instrumentation and perform in the duo will certainly raise the question, "Where to begin?" Composers willing to write for voice and cello have few references in the vast classical music literature. Unlike chamber musicians in string quartets and brass and woodwind quintets, performers in voice and cello duos are not afforded the deep historical knowledge gleaned from generations of teachers and performers. Although there are extant works that predate the four commissions by Dominick DiOrio, Brian D. Kelly, Steven Knell, and Bruce Trinkley, no other guides that aid both composers and performers exist.[1]

Contemporary composers wishing to write for the voice and cello duo will find that a review of existing solo literature does not take into account the possibilities of musical interaction between the voice and cello when paired as a duo. Additionally, there are few permanent duos actively performing and recording the existing repertory for soprano and cello. A pair of performers who may be interested in forming a soprano and cello duo out of convenience or musical interest would find few works available to perform and few composers familiar with the instrumentation.

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[1] Dissertations by Stephanie Adrian and Richard Aldag address the composition process of chamber music duos from the point of view of the performers and composer, respectively.

Within this document, I have made reference to four works by DiOrio, Kelly, Knell and Trinkley and excerpts from these works have been discussed in detail. These works have wide-ranging intentions and results. The differences of texture, timbre, range, and rhythmic complexity in each work offer composers a great deal of information not previously available. It is expected that composers and performers will use these examples to develop strategies to expand the repertory and more frequently perform works for the voice and cello duo. Though these examples here are limited to the four compositions by DiOrio, Kelly, Knell, and Trinkley, the information presented with them is intended to provide a firm understanding of the interaction of the voice and cello.

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APPENDIX A

LIST OF EXISTING REPERTORY

Composer	Work Title	Date	Publisher	Length
Agnew, Elaine	Snow-hole	2003	Contemporary Music Centre Ireland	5’
Albers, Fred	Only a year ago	1915	Not Published	
Asheim, Nils Heinrik	Obstfelders natt	1993	Norweigian Music Information Center	9’40”
Bassani, Givanni	Aria di Ferrara	1667	Not Published	
Besser, Jonathan	Duet	1979	Center for New Zealand Music	25’
Birtwistle, Harrison	9 Settings of Lorine Niedecker	2001	Boosey & Hawkes	13’
Boostrom, Alexander	Ozymandias	N/A	Not Published	
Bowater, Helen	Black Rain	1985	Center for New Zealand Music	5’
Brustad, Karsten	Mutasjoner	1996	Norweigian Music Information Center	6’20”
Buchholz, Thomas	Zwijandlmal	N/A	Not Published	
Cardoso, Lindembergue	Negro Preto, onde fizeste teu mundo?	1991	Not Published	
Chardon, Yves	Sonate en chanson, op. 19	1956	Not Published	
Chardon, Yves	14 poems from Cinquains	1961	Not Published	
Clarke, Henry Leland	Four Elements	1962	Not Published	
Coral, Giampaolo	Il canto	1988	Edizioni Curci	
Costa, Maria Helena	Cantocello	1980	Escola de comunicações e artes	
Crutchley, Ian Joseph	Chanson precieux	1993	University of British Columbia	
Cuomo, James	Four Songs (only 1 for sop/vcl)	1997	Not Published	
Dawson, Sarah	3 Psalms	N/A	Not Published	
de Alvear, Maria	3 Studien	N/A	Not Published	
Dillon, James	Time lag zero	1982	Not Published	7’
DiOrio, Dominick	And the barriers had vanished	2011	Not Published	27’

Composer	Work Title	Date	Publisher	Length
Dragstra, Willelm	Cites	1993	Not Published	10’
Dwyer, Benjamin	2 Songs	1995	Contemporary Music Centre Ireland	7’
D’Amico, Matteo	Arlecchinata seconda	1986	Not Published	11’
D’Indy, Vincent	Op. 94, Madrigal	1928	Heugel & Cie	
Edwards, Ross	Maninya I	1992	Universal Editions	11’
Evangelista, Jose	Plue	1974-1983	Editions Salabert	15’
Fedele, Ivan	Paroles Y palabras	2001	Edizioni Suvini Zerboni	4’
Firsova, Elena	Winter Songs	2008	Not Published	
Fitzsimons, Mark	Nine lines for a pagan religion	1992	Not Published	
Fontyn, Jacqueline	Pro & Antiverbs	1997	Perform our Music	12’
Gall, Daniel	The William Blake Collection	2003	ISG Publications	13’
Garcia	Beijoa a ma que me condena	N/A	Not Published	
Glaser, David	Closely by the sky	1996	Association of New Music	14’
Grondahl, Sissel	Op. 7, Scherzo of Seasons	1981	Norweigian Music Information Center	
Gubaidulina, Sofiya	Brief an die Dichterin Rimma Dallos	1985	Not Published	3’
Gumer, Lynn	Six Songs from the Japanese	1995	Not Published	
Hallgrimsson, Magnus	Op. 6, You will hear thunder	1982	Iceland Music Information Centre	
Harbach, Barbara	Cheris--Caress	2004	Vivace Press	
Hauksson, Thornnstein	Psychomachia (Prudentius)	1987	Iceland Music Information Centre	
Hemberg, Eskil	Shall I compare the to a summers day	1997	Not Published	
Hermann, Hugo	Chinesische Suite nach Gedichten aus Hans Bethges ‘Chinesischer Flote’	1938	Breitkopf und Hartel	
Hersh, Sarah	In Praise of Continuous New Dreams of New York City	2011	Not Published	14’
Hofmeyr, Hendrik	Od a la bella desnuda	2002	Not Published	
Hudes, Eric	Divrei kohelet	1981	Not Published	
Hulford, Denise	Duet	1982	Not Published	
Incardona, Fredrico	Frammento su testo di Giacomo Leopardi	N/A	Not Published	
Jackson, Andrew Paul	tan cerca	2012	Not Published	13’
Jagger, Bryony	Time long past, song cycle	1982	Centre for New Zealand Music	4’
Jagger, Bryony	You Tread on My Dreams	1982	Centre for New Zealand Music	16’
Jastrzebska, Anna	De profundis	1988	Edition Reimers	

Composer	Work Title	Date	Publisher	Length
Kallembach, James	Bradstreet Songs	2010	Not Published	45’
Kelly, Brian D.	Futility	2011	Not Published	5’
Kernis, Aaron	Love Scenes	1987	Associated Music Publishers	
Knaifel, Aleksandr	Through the Rainbow of Inovluntary Tears	1988	Not Published	
Knehans, Douglas	Une Seule Femme Endormie	1990	Austrailian Music Centre	
Knell, Steven J.	Anthemoessa	2011	Not Published	10’
Komorous, Rudolf	Cold Mountain Songs	1995	Canadian Music Centre	
Kramer, Lawrence	Bearing the Light	2008	Not Published	13’
Kuhr, Gerd	2 lieder	1981	Music Information Centre Austria	8’
Laitman, Lori	The Love Poems of Marichiko	1997	Bryn Mawr Press	13’
Larson, Anna	Nora	2004	Not Published	18’
Lazcano, Marcelo F.	Alpha Crucis AB	2012	Not Published	
Lombardo, Robert	A War Ballad	1966	American Composers Alliance	
Machajdik, Peter	7 Songs	1998-2000	Music Centre Slovakia	15’
Marshall, Pamela	Sky’s Mirror	1991	Spindrift Music Company	10’
Mateju, Zbynek	The Garden of Love	1985	Czech Music Information Center	11’
Meltzer, Harold	2 Songs from Silas Marner	2000	Urban Scrawl	
Morohashi, Reiko	Abgrand	1993	Japan Federation of Composers	13’
Mucci, John	Flush or Fanus? A Sonnet	1988	American Music Centre	3’30”
Myers, Aaron Jay	Just Lonesome	2011	Not Published	
Nagel	7 Lieder	1992	ENA-Musikverlag	
Neidhofer, Christoph	4 Lieder	1995	Tre Media Edition	7’
Nicolau, Dimitri	Canti d’attesa	N/A	Not Published	
Novak, Jan	Dulces Cantilenae/Song of Songs	1961	Panton	8’
Oliveira, Jocy de	Who Cares if She Cries	2003	Not Published	
Orban, Gyorgy	Duo No. 3	1988	Not Published	
Ordway, Scott Jeremy	Black is the color	2011	M. Edwards	
Partos	Vocalies	1976	Israel Music Institute	
Patterson, Andrea	Sonnet	1980	New Zealand Music Centre	4’
Premo, Evan	in Just-spring	2010	Not Published	

Composer	Work Title	Date	Publisher	Length
Rands, Bernard	Walcott Songs	2004	Hal Leonard	
Roe, Betty Eileen	Madam's Three Callers	1974,1987	Thames Publishing	
Saariaho, Kaija	Jing	1979	Finnish Music Centre	8'
Salkind-Pearl, Mischa	Hands and Lips of Wind	2010	Mesa Arts	
Schaeffer, Boguslaw Julien	Out of Tune	1972	Not Published	
Shields, Alice	Neruda Songs	1993	Not Published	18'
Shmotova, Marina	We Are Angels' Caterpillars	1992	Not Published	
Sim, Yi Hong	Vocalette	2012	Not Published	
Sims, Ezra	2 Encores	1997	Frog Peak Music	
Slowinski, Wladyslaw	Definicje	1989	Not Published	
Smith, Michael Sterling	Three Songs to Remember	2013	Not Published	
Smith, William Overton	5 Songs	1960	MJQ Music	10'
Start, Betsy	Three Songs for Voice and Cello	1986	Not Published	
Strube, Gustav	Christmas Song	1900	Oliver Ditson Company	
Sydeman, William	3 Songs After Emily Dickinson	1970	EC Schirmer	
Taglieti, Stefano	Notturno	2002	Not Published	6'
Tal, Josef	Die Hard, dramatic scene	1987	Israel Music Institute	
Tavener, John	Akhmatova Songs	1993	Chester Music	16'
Tavener, John	The Child Lived	1992	Not Published	
Tavener, John	Lament for Phaedra	1995	Not Published	
Tremain, Ronald	4 Blake Songs	1987	Center for New Zealand Music	8'
Trinkley, Bruce	Marsden Hartley Songs	2011	Not Published	10'
Vir, Param	New Work	2007	Not Published	15'
Vis, Lucas	Music for Cello and Soprano	1972	Stichting Donemus	
Vocilkova, Trtkova	About Myself	1994	Not Published	
Vuori, Harri	Songs of Dreams and Death	1990	Love Music	10'
Wagner, Wolfram	Das Universum	1995	Music Information Centre Austria	3'
Walker, Gwyneth	Songs of the Night Wind	1982	Walker Music Productions	15'
Weber, Ben	4 Songs, op. 40	1953	New Music Edition/Presser	
Weiss, Harald	Soneto de la Dulce Queja (Lorca)	1988	Musicverlag Schott's	

Composer	Work Title	Date	Publisher	Length
Wicks, Christopher	Two Songs	2002	Not Published	
Wilson, James Walter	Runes	1985	Contemporary Music Centre	5’
Wilson, James Walter	The Undesirables	1990	Contemporary Music Centre	7’
Wrochem, Johann	Genshiryokuhatsudensho	1986	Not Published	
Wyttenbach, Jurg	4 Kanzonen, 2 Nonsense Verse, an Epigram, and a Madrigal	1964	Musikverlag Max Heiber	5’
Zelenaia, Margarita	Homage: Suite in 3 Movements	2000	Not Published	

APPENDIX B

DOCUMENTATION OF REPRINT PERMISSION FOR MUSICAL EXAMPLES

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September 1, 2013

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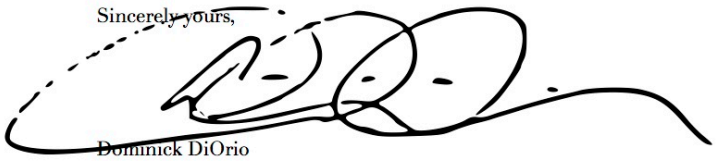

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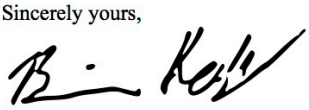

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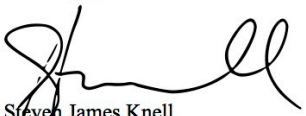

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