

AN EXAMINATION OF BEETHOVEN'S SONATA FOR PIANO AND VIOLONCELLO, OP.  
5 NO. 1, BOCCHERINI'S CONCERTO IN B-FLAT MAJOR FOR CELLO, BACH'S SUITE  
NO. 3 FOR UNACCOMPANIED VIOLONCELLO IN C MAJOR, AND INMAN'S SUITE  
FOR UNACCOMPANIED VIOLONCELLO IN C-SHARP MINOR

by

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B.M., Biola University, 2005

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music  
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KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2008

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## **Abstract**

This document contains an overview of the music performed in my graduate cello recital. Included is biographical information about the composers, historical background, theoretical analysis, stylistic and technical considerations. The recital was given at 5:45 p.m., April 28, 2008, in All Faiths Chapel, Kansas State University with pianist William Wingfield. Program: Sonata in F Major for Piano and Violoncello, Op. 5, No. 1, by Ludwig van Beethoven, Concerto in B-flat Major for Cello and Piano, by Luigi Boccherini, ed. by Friedrich Grützmacher, and Suite No. 3 for Unaccompanied Cello in C major by Johann Sebastian Bach.

Also included is an in-depth look at the Suite for Unaccompanied Cello in C-sharp Minor, which was performed by David Littrell at a recital given at 5:45 p.m., May 6, 2008 in All Faiths Chapel, Kansas State University. This recital featured works by Michael V. Inman. Program: *Short Pieces for Trumpet, Bass and Percussion*, *Elegie for Anyone*, *Matrix I*, and Suite for Unaccompanied Cello in C-sharp Minor.

## Table of Contents

|   |      |
|---|------|
| List of Figures .....   | v    |
| List of Tables .....  | viii |
| Acknowledgements .....  | ix   |
| CHAPTER 1 - Beethoven's Sonata No. 1 for Piano and Cello in F Major ..... | 1    |
| Biographical Information .....  | 1    |
| Theoretical Analysis .....  | 4    |
| First Movement Introduction: Adagio sostenuto .....                       | 4    |
| First Movement Allegro .....  | 5    |
| Second Movement: Rondo: Allegro Vivace .....                              | 8    |
| Stylistic and Technical Considerations .....                              | 11   |
| First Movement: Adagio sostenuto .....                                    | 12   |
| First Movement: Allegro .....   | 13   |
| Second Movement: Rondo: Allegro Vivace .....                              | 16   |
| CHAPTER 2 - Boccherini's Cello Concerto in B-flat Major .....             | 20   |
| Biographical Information .....  | 20   |
| Friedrich Grützmacher and the Concerto .....                              | 23   |
| Theoretical Analysis .....  | 24   |
| First Movement: Allegro Moderato .....                                    | 25   |
| Second Movement: Adagio .....   | 27   |
| Third Movement: Rondo: Allegro .....                                      | 29   |
| Stylistic and Technical Considerations .....                              | 33   |
| First Movement: Allegro Moderato .....                                    | 33   |
| Second Movement: Adagio non troppo .....                                  | 36   |
| Third Movement: Rondo: Allegro .....                                      | 37   |
| CHAPTER 3 - Bach's Suite No. 3 for Unaccompanied Cello in C Major .....   | 39   |
| Biographical Information .....  | 39   |
| The Nature of the Dances .....  | 40   |
| Prelude .....   | 41   |

|   |    |
|---|----|
| Allemande .....   | 41 |
| Courante .....  | 41 |
| Sarabande .....   | 41 |
| Bourrée.....  | 42 |
| Gigue.....  | 42 |
| Theoretical Analysis .....  | 42 |
| Prelude .....   | 42 |
| Allemande .....   | 43 |
| Courante .....  | 45 |
| Sarabande .....   | 46 |
| Bourrées I and II .....   | 47 |
| Gigue.....  | 49 |
| Overall Stylistic and Technical Considerations.....                     | 50 |
| Specific Considerations for Each Movement .....                         | 51 |
| Prelude .....   | 51 |
| Allemande .....   | 52 |
| Courante .....  | 53 |
| Sarabande .....   | 53 |
| Bourrées I and II .....   | 53 |
| Gigue.....  | 54 |
| CHAPTER 4 - Inman's Suite for Unaccompanied Cello in C-sharp Minor..... | 55 |
| Overall Compositional Process.....                                      | 55 |
| Discussion of Specific Movements.....                                   | 56 |
| Prelude .....   | 56 |
| Allemande .....   | 59 |
| Courante .....  | 64 |
| Sarabande .....   | 67 |
| Minuets I & II .....  | 69 |
| Gigue.....  | 72 |
| Bibliography .....  | 75 |
| Appendix A - Program and Concert Information .....                      | 77 |

## List of Figures

|   |    |
|---|----|
| Figure 1.1 Mm. 1-4 .....                            | 12 |
| Figure 1.2 Mm. 17-18 .....                          | 13 |
| Figure 1.3 Cello Statement of First Theme.....      | 13 |
| Figure 1.4 Second Theme, First Phrase .....         | 14 |
| Figure 1.5 Mm. 105-108 .....                        | 14 |
| Figure 1.6 Mm. 253-257 .....                        | 15 |
| Figure 1.7 Mm. 373-376 .....                        | 15 |
| Figure 1.8 First Eight Measures of First Theme..... | 17 |
| Figure 1.9 Mm. 15-18 .....                          | 17 |
| Figure 1.10 Mm. 25-28 .....                         | 17 |
| Figure 1.11 Mm. 145-146 .....                       | 18 |
| Figure 1.12 Mm. 234-246 .....                       | 19 |
| Figure 2.1 Opening Cello Entrance .....             | 33 |
| Figure 2.2 M. 20.....                               | 34 |
| Figure 2.3 Mm. 22-23 .....                          | 34 |
| Figure 2.4 Cello Entrance in Development.....       | 35 |
| Figure 2.5 Mm. 9-10 .....                           | 36 |
| Figure 2.6 Opening Entrance .....                   | 37 |
| Figure 2.7 Second Entrance .....                    | 37 |
| Figure 2.8 Triplet Figure.....                      | 38 |
| Figure 2.9 Ascending Arpeggio Figure .....          | 38 |
| Figure 3.1 Mm. 48 and 49.....                       | 51 |
| Figure 3.2 M. 85.....                               | 52 |
| Figure 3.3 M. 4.....                                | 52 |
| Figure 3.4 Mm. 21-22 .....                          | 52 |
| Figure 3.5 Sequence.....                            | 53 |
| Figure 3.6 Mm. 2-3 .....                            | 53 |

|   |    |
|---|----|
| Figure 3.7 Mm. 22-23 .....                                    | 54 |
| Figure 4.1 Introductory Motive.....                           | 56 |
| Figure 4.2 Arpeggiated Chords.....                            | 56 |
| Figure 4.3 Beginning of Melodic Theme.....                    | 57 |
| Figure 4.4 Mm. 35-37 .....                                    | 57 |
| Figure 4.5 Extended Sequence.....                             | 58 |
| Figure 4.6 Integration.....                                   | 58 |
| Figure 4.7 Final Chords .....                                 | 59 |
| Figure 4.8 M. 1.....  | 59 |
| Figure 4.9 M. 3.....  | 60 |
| Figure 4.10 Syncopated Rhythm Motive .....                    | 60 |
| Figure 4.11 M. 6.....   | 61 |
| Figure 4.12 Mm. 8-10 .....                                    | 61 |
| Figure 4.13 M. 12.....  | 62 |
| Figure 4.14 Accelerating and Upwards Racing Figure.....       | 62 |
| Figure 4.15 Dolce Theme .....                                 | 62 |
| Figure 4.16 Dorian Theme .....                                | 63 |
| Figure 4.17 F-sharp Major and C-sharp Minor Alternating ..... | 63 |
| Figure 4.18 Running Motive.....                               | 64 |
| Figure 4.19 M. 4.....   | 64 |
| Figure 4.20 M. 7.....   | 65 |
| Figure 4.21 Mm. 10-11 .....                                   | 65 |
| Figure 4.22 First Half Ending .....                           | 65 |
| Figure 4.23 Mm. 21-23 .....                                   | 66 |
| Figure 4.24 Measures 28 to 29.....                            | 66 |
| Figure 4.25 Opening Tragic Motive .....                       | 67 |
| Figure 4.26 Second Phrase.....                                | 67 |
| Figure 4.27 Third Phrase.....                                 | 68 |
| Figure 4.28 Trill Figure.....                                 | 68 |
| Figure 4.29 Chord Sequence.....                               | 69 |
| Figure 4.30 Extended Version of M. 11 .....                   | 69 |

|   |    |
|---|----|
| Figure 4.31 Ending Chords .....                       | 69 |
| Figure 4.32 Opening Two Measures.....                 | 70 |
| Figure 4.33 M. 11-15 .....                            | 70 |
| Figure 4.34 Pedal Section and End of First Half ..... | 70 |
| Figure 4.35 Chord Section in the Second Half .....    | 71 |
| Figure 4.36 Final Five Measures .....                 | 71 |
| Figure 4.37 First Phrase .....                        | 72 |
| Figure 4.38 Ending Flourish .....                     | 72 |
| Figure 4.39 Introductory Motive.....                  | 72 |
| Figure 4.40 Gigue Theme .....                         | 73 |
| Figure 4.41 Initial Eighth Note Chord Gesture.....    | 73 |
| Figure 4.42 Eighth Note Chord Progression.....        | 74 |

## List of Tables

|  |    |
|--|----|
| Table 1.1 Cadence Structure of Introduction.....                     | 5  |
| Table 1.2 Cadence Structure of First Theme .....                     | 6  |
| Table 1.3 Cadence Structure of Second Theme.....                     | 7  |
| Table 1.4 Cadence Structure of Closing Theme .....                   | 7  |
| Table 1.5 Overall Structure of Rondo.....                            | 9  |
| Table 2.1 Phrase Structure of Theme I .....                          | 25 |
| Table 2.2 Phrase Structure of Theme II.....                          | 26 |
| Table 2.3 Key Areas of the Development.....                          | 27 |
| Table 2.4 Phrase Structure of First Half .....                       | 28 |
| Table 2.5 Phrase Structure of Second Half.....                       | 29 |
| Table 2.6 Overall Structure of Rondo.....                            | 29 |
| Table 2.7 Structure of Rondo: Measures One Through Seventy-One ..... | 31 |
| Table 2.8 Structure of Rondo: Seventy-One Through Cadenza .....      | 32 |
| Table 3.1 Major Cadential Points: Prelude.....                       | 43 |
| Table 3.2 Allemande: Major Cadential Points of First Half.....       | 44 |
| Table 3.3 Allemande: Major Cadential Points of Second Half .....     | 45 |
| Table 3.4 Courante: Major Cadential Motion.....                      | 46 |
| Table 3.5 Sarabande: Major Cadential Motion.....                     | 47 |
| Table 3.6 Bourrée I: Major Cadential Motion .....                    | 48 |
| Table 3.7 Bourrée II: Major Cadential Motion.....                    | 48 |
| Table 3.8 Gigue: Major Cadential Points of First Half.....           | 49 |
| Table 3.9 Gigue: Major Cadential Points of Second Half .....         | 50 |

## **Acknowledgements**

I wish to acknowledge everyone who has stood by me and supported me all these years, especially my wife, Courtney Inman; my parents, Jerry and Beth Inman; my brother, Jeff Inman; and all my professors.

# CHAPTER 1 - Beethoven's Sonata No. 1 for Piano and Cello in F Major

## Biographical Information

Ludwig van Beethoven is known as a genius, a supreme master of composition and perhaps the greatest symphonist of all time. He was the second child of Johann and Maria Magdalena van Beethoven. Ludwig was born in Bonn on December 16, 1770, and died on March 26, 1827. His work is responsible for a major shift in compositional style, ending the classical period and ushering in the romantic. Under the guidance of his father, Beethoven began receiving basic instruction in piano and violin at a young age, probably around four or five years old. Tobias Friedrich Pfeiffer gave him formal piano training, and Beethoven studied composition with Christian Gottlob Neefe. The autumn of 1783 saw the publication of Beethoven's first significant composition, the three piano sonatas dedicated to the Elector Maximilian Friedrich, WoO 47.<sup>1</sup>

Beethoven traveled to Vienna in 1787, but was forced to return to Bonn after only two weeks because his mother died in July of the same year. Because of his father's alcoholism, Beethoven needed to help support his family.<sup>2</sup> He returned to Bonn and remained there for some time in order to fulfill his obligation.

In 1792, Count Waldstein suggested to Beethoven that he submit some of his work to Haydn. At the invitation of Haydn Beethoven moved to Vienna to begin compositional study with him, with Vienna becoming his home for the remainder of his life. We have records from his study with Haydn, showing strict species counterpoint exercises written in Beethoven's hand with corrections in some places from Haydn. Beethoven enlisted the help of the composer, Johann Schenk, with these assignments. His studies with Haydn lasted for only about a year, and Beethoven would later write about many misgivings that he had with the process. Beethoven had financial troubles during this time, and it was not a period of significant compositional output.<sup>3</sup>

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<sup>1</sup> Joseph Kerman and Alan Tyson, "Beethoven, Ludwig van," The New Grove Dictionary of Music and Musicians, vol. 3 (London: Macmillan, 2001), p. 73.

<sup>2</sup> Nicolas Slonimsky, "Beethoven, Ludwig van," Baker's Biographical Dictionary of Musicians, vol. 1 (New York: Schirmer Books, 2001), p. 261.

<sup>3</sup> Kerman and Tyson, "Beethoven, Ludwig van," New Grove, p. 76.

After Haydn left for London in 1794, Beethoven began compositional studies with Johann Georg Albrechtsberger. There is also evidence that suggests he studied the practice of setting the Italian language to music with Antonio Salieri. Around this time, Beethoven began to become well known in the best of the aristocratic circles in Vienna. His association with Count Waldstein and with Hadyn put him in direct contact with the aristocracy allowing him to perform frequently in the houses and salons of royalty. Prince Lichnowsky subsequently became Beethoven's leading patron.

Beethoven's father died in 1792, and Beethoven became completely responsible for the care of his brothers. They moved to Vienna and were able to support themselves by the end of 1795. The youngest brother, Nikolaus Johann, had arrived from Bonn and found employment in an apothecary's shop. Caspar Carl had been in Vienna since 1794 and supported himself by giving music lessons, which allowed Ludwig to feel free to embark on a concert tour. He traveled first to Prague with Prince Lichnowsky and then traveled to Dresden and Berlin. In Berlin, Beethoven played for Friedrich Wilhelm II, King of Prussia. Beethoven had the opportunity to play with the famed cellist Jean-Louis Duport, and it was for this performance that the cello sonatas, Op. 5, Nos. 1 and 2 were composed.<sup>4</sup>

After returning to Vienna, Beethoven gave a concert in Pressburg (now Bratislava, Slovakia) in November 1796. After this point there is a gap in the records, but it is possible that Beethoven was seriously ill for a time.<sup>5</sup> At any rate, Beethoven returned to Vienna, saw a few of his works published, and in 1800 he premiered his first symphony. Somewhere between 1796 and 1800, Beethoven realized that he was experiencing hearing loss. He had kept this dreadful secret to himself; the first mention of it in his letters is not until 1801.<sup>6</sup>

In October of 1802, Beethoven penned his famous, "Heiligenstadt Testament." He was living outside of Vienna in the village of Heiligenstadt, but his time in the country had not improved his ailing hearing. He found himself in a state of despair. In this letter, which was never sent and found only after his death, Beethoven anguishes over his condition, realizing that his hearing would deteriorate with no hope for improvement. He defended himself from his critics and rejected the notion of suicide, determining that the only course of action he could take was to continue to work and write music, accepting a natural death whenever it came for him.

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<sup>4</sup> Ibid, p. 78.

<sup>5</sup> Ibid, p. 76.

<sup>6</sup> Ibid, p. 80.

Beethoven worked himself out of his depression, and the Symphony No. 3 “Eroica” was premiered in 1803. He continued to live in Vienna and compose. He composed his Fourth Symphony in 1806, and his Fifth and Sixth symphonies were written in 1808. It was also in 1808 that his Op. 69 sonata for piano and cello was finished. It was the third of his five sonatas for piano and cello, and he finished it while spending time at Heiligenstadt. In 1809, Beethoven was able to receive a new contract with the nobility in Vienna, so that he no longer had to worry about his finances. Archduke Rudolph, and the Princes Lobkowitz and Kinsky were his primary benefactors, and he now received an annuity of 4,000 florins.

1813 saw the premiere of his seventh symphony. The symphony was a smashing success, and the second movement had to be heard a second time at the premiere. The symphony received several more performances. The beginning of 1814 saw the premier of his eighth symphony. During the time between 1812 and 1814 he had financial struggles because of the death of Prince Kinsky and the devaluation of Viennese currency because of the war with France. A good portion of his annuity did not reach him during this time. It would not be until the end of 1814 that his secure financial status would be restored. Beethoven was able to put on five concerts of his own financial benefit during this year.<sup>7</sup> The majority of the late payments from his annuity came to him as well. It was around 1815 that his fourth and fifth cello sonatas were finished. The Op. 102, Nos. 1 and 2 sonatas were one of the final compositions of this fertile compositional “middle” period. Unfortunately, a family tragedy soon transpired.

Beethoven’s brother, Caspar Carl, died suddenly in 1815, and Beethoven entered into an ugly court battle for the sole guardianship of his nine-year-old nephew, Karl. Beethoven won custody of Karl in January of 1816 but, unfortunately for Beethoven, by 1818 the boy’s mother had petitioned successfully to win back guardianship. This extended court battle was certainly a struggle for Beethoven, and it contributed to his declining health. By 1818 he was completely deaf and conversation had to be carried on with pen and paper. In 1820, Beethoven would finally win back custody, and the boy’s mother would have her final appeal denied.

Beethoven returned to composing, now that the legal battle was over. His Ninth Symphony, considered by many to be the greatest symphony of all time, was premiered on May 7, 1824. Beethoven conducted the performance, and because he was completely deaf, he had to

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<sup>7</sup> Anne Pimlott Baker, *Beethoven* (Phoenix Mill: Sutton Publishing, 1997) pp. 62-63.

be turned around when the performance was over to accept the thunderous applause. He would go on to spend the final years of his life writing some of his most profound works—the late string quartets. Karl attempted suicide in 1826, throwing Beethoven into despair and precipitating further decline in his health. He would become severely ill by the end of this year and die early in 1827.

## **Theoretical Analysis**

Beethoven's Cello Sonata in F Major, Op. 5, No. 1, has only two movements. The first movement features a lengthy Adagio sostenuto introduction that has so much length and gravity that it almost functions as a slow movement preceding the opening Allegro. The Op. 5, No. 2 sonata follows this same order of movements. Beethoven's later sonatas feature a true three-movement form. The third sonata has a slow movement, albeit short, that leads into the final Allegro. The introduction will be analyzed separately from the remainder of the movement.

### **First Movement Introduction: Adagio sostenuto**

Several items of note occur in the introduction. Beginning in F major, a series of imperfect authentic cadences in F lead to a half cadence in the downbeat of m. 15. The cello and piano are in unison into m. 2, and also from m. 4 into m. 5. The unison effect is dramatic, and the melody soars in the cello part in mm. 7-10 as it continues to unfold. The change of the articulation to staccato that occurs in m. 11-12 provides contrast to the previous phrase. Measure 13 features the first time that an accent does not occur on the downbeat. It is a common trait of Beethoven's music to include accents where the listener does not expect them. The accent occurs on the fourth eighth note of the measure. These offbeat accents are heard in mm. 17-18 as well. Instead of occurring just once, as before, this time they are heard on each offbeat.

The next cadence occurs in F minor; it is an imperfect authentic cadence that occurs on the second beat of m. 18. The F minor cadence heard here constitutes mode mixture. Its use provides a dark change of color. Sequencing from this point leads us to two cadences in the dominant key of C, but does not last long. Indeed, the cadence that occurs on the downbeat of m. 27 sounds like a half cadence in F major instead of an imperfect authentic cadence in C. Measures 29-31 are essentially all one dominant seventh chord that serves to extend the half cadence from the downbeat of m. 29 into m. 32. The introduction ends with a half cadence in m. 34. The next section begins immediately.

**Table 1.1 Cadence Structure of Introduction**

| Measure              | Cadence Function                       | Periodic Structure | Notes                                     |
|----------------------|--|--------------------|---|
| 1-3db                | Imperfect authentic cadence (IAC) in F |                    | Last eighth note of m. 2 implies dominant |
| 4-7db                | IAC in F                               | Contrasting Period |   |
| 7-11db               | IAC in F                               |                    |   |
| 11-15db              | Half cadence (HC) in F                 | Contrasting Period |   |
| 15-18 beat 2         | IAC in F minor                         |                    | Sequencing, mode mixture                  |
| 18-22db              | IAC in C                               | Contrasting Period |   |
| 22-24                | IAC in C                               |                    |   |
| 24-27db              | HC in F                                | Parallel Period    |   |
| 27-29<br>ext ---- 32 | HC                                     |                    | mm. 29-31 extension of half cadence       |

### **First Movement Allegro**

The sonata-allegro form begins at the Allegro with the first theme stated in the piano in mm. 35-48. The cello plays along with the left hand of the piano for the first three measures, providing a crisp addition to the texture with its double-stop staccato intervals. Clear four-measure phrasing is heard from the onset. The first phrase ends with a half cadence, and the second with a much stronger perfect authentic cadence. This cadence features an extension, and the resolution is not heard until the downbeat of m. 49. The cello then enters with a restatement of the jaunty first theme, with both phrases heard clearly in the tonic key of F major. The sequencing that follows in the next phrase serves to lead out of the home key, and the passage reaches an imperfect authentic cadence in B-flat on the downbeat of m. 65. The Allegro continues to modulate in the second phrase and ends up in C major, the key of the dominant. This sets up the second theme. The section beginning in m. 58, immediately after the two-phrase statement of theme in the cello, has the primary purpose of highlighting virtuosic piano technique. The cello part contains only a sustained octave double-stop. Most of the interest in this section is generated by the rapid sixteenth note passages in the piano part. In m. 63 the cello's role expands somewhat, but it is still overshadowed by the complex nature of the piano part.

**Table 1.2 Cadence Structure of First Theme**

| Measure                | Cadence Function                        | Periodic Structure    | Notes                                      |
|------------------------|---|-----------------------|--|
| 35-39db                | HC in F                                 |                       | Piano alone                                |
| 39-44<br>ext ---- 49db | Perfect authentic<br>Cadence (PAC) in F | Contrasting<br>Period |  |
| 49-52                  | HC in F                                 |                       | Cello entrance                             |
| 53-57                  | PAC in F                                | Contrasting<br>Period | Can be viewed as<br>Parallel double period |
| 58-65db                | IAC in B-flat                           |                       | sequencing                                 |
| 65-70db<br>ext --- 72  | IAC in C<br>PAC in C                    | Contrasting<br>Period | Cadential extension                        |

As expected in sonata form, the second theme is in the key of the dominant—in this case C major. Overall, this section is lengthier but can be divided into a few easily recognizable parts. The second theme’s melody is heard in the cello, beginning with the pickup to m. 73. This melody features accents on the second beat of each measure, which gives it a lilting quality. Measure 81 marks the beginning of the second half of the first theme. The accents that put emphasis on the second beat of the measure are retained for the first two bars. Marked *dolce*, the character of this section is lighter in nature. The staccato eighth notes in the cello part serve this purpose.

The second theme is characterized by mode mixture as well as sequential cadencing in D minor. In both sections of this theme, an imperfect authentic cadence in C is followed by an imperfect authentic cadence in D minor. It is, however merely a tonicization. The theme immediately returns to the key of C major and continues.

**Table 1.3 Cadence Structure of Second Theme**

| Measure | Cadence Function | Periodic Structure | Notes  |
|---------|------------------|--------------------|--|
| 73-76   | IAC in C         |                    |  |
| 77-80   | IAC in D minor   | Parallel Period    | Mode mixture. Only a tonicization of D minor             |
| 81-84   | HC in C          |                    |  |
| 85-88db | IAC in C         |                    |  |
| 88-92   | IAC in D minor   | 3 Phrase Period    | One Antecedent phrase followed by two consequent phrases |

The next section is transitional in nature and mainly serves to highlight the virtuosic playing of the pianist. The rapid runs of sixteenth notes that occur here, beginning in m. 93, serve to generate great excitement. They alternate between the cello and piano in each measure until m. 97. The harmonic motion of this transition centers on G, which is the key of the dominant in relation to C major, our current key. Thematic material is not again found until m. 116.

**Table 1.4 Cadence Structure of Closing Theme**

| Measure   | Cadence Function | Periodic Structure | Notes                        |
|-----------|------------------|--------------------|------------------------------|
| 116-121db | IAC in C         |                    |                              |
| 121-125   | HC in C          | Contrasting Period |                              |
| 126-137   | HC in C          |                    | Extension. Heavy on flat VI. |
| 138-143db | PAC in C         | Contrasting Period |                              |
| 143-147db | IAC in C         |                    |                              |
| 147-151db | IAC in C         | Parallel Period    |                              |

This section comprises a closing theme, still in the key of C. The extension located in mm. 127-136 focuses on flat six and then hovers around a center of G, from A-flat to F-sharp. After the cadential resolution on the downbeat of m. 151, the remainder of the material up to the double bar is transitional. Once again the statement of this theme contains accents that are not on the downbeat. The accent comes on the third beat in mm. 117-118, and it occurs on the second beat in m. 119. The cello part takes over the eighth-note rhythm that was found in the piano part,

and the texture is lightened with a staccato articulation. The offbeat accents occur in piano part this time. Rapid sixteenth notes occur in the piano beginning in m. 126, and continue in this fashion from mm. 126-132. The accents move to the fourth beat in m. 133.

The development begins in m. 161 in the key of A major, as indicated by the key signature change. The key signature changes to G minor in m. 178. A pedal point in C with strong upper neighboring note emphasis on D-flat begins in m. 194; this C pedal point is really functioning as a dominant for the home key of F major, because the recapitulation occurs in m. 221. The coda begins in measure 362 by recalling the Adagio tempo of the introduction. A showy *Presto* follows this and the movement ends with one last statement of the main theme.

### **Second Movement: Rondo: Allegro Vivace**

The second and final movement features an exciting rondo in F major, as one would expect to find in the closing movement of a sonata. In a rondo, the first theme recurs after each contrasting section. Because this movement is a traditional seven-part rondo, the opening material will be stated four times. The main purpose of an analysis of a movement like this as it relates to performance is to find the contrasting sections so that the differences between those sections can be brought out in the performance. Each of the sections has a unique character, and it is important to highlight the differences between the different sections of the rondo as they occur. It makes the performance more compelling because a performance in which everything is played in the same character or style is boring. It is important to stress that this idea also applies to the sections where the first theme is repeated. Making changes in the performance of these sections is imperative as well. Dynamics, phrasing and interpretation can be modified when the material recurs for the second, third or fourth time.

**Table 1.5 Overall Structure of Rondo**

| Measures | Section         | Notes   |
|----------|-----------------|---|
| 1-14     | Theme A         | F major   |
| 15-24    | Transition to B | F chords begin functioning as predominants  |
| 24-52db  | Theme B         | C major   |
| 52-65    | Transition to A | At m. 60 theme is heard in the piano, but in an unexpected key (A-flat)             |
| 66-74    | Theme A         | F major   |
| 74-84    | Transition to C | Thematic. Movement to B-flat minor is unexpected                                    |
| 85-116   | Theme C         | B-flat minor.   |
| 117-140  | Transition      | G-flat major initially. Movement back to F  |
| 141-150  | Theme A         | F major. (as expected)  |
| 151-166  | Transition      | Closely related rhythmically to original transition                                 |
| 167-197  | Theme B         | Tonic (F)   |
| 197-234  | Transition      | Similar to previous transition to A. D-flat initially, then movement towards tonic. |
| 235-267  | Theme A         | Tonic. Extended ending into fermata to set up coda.                                 |
| 268-290  | Coda            | Slowing tempo. Adagio, then a short ending based off first motive of Theme A        |

The main theme of the rondo is delightful. Clear four-measure phrasing is heard from the beginning, and an agogic accent occurs on the second beat through Beethoven's use of a quarter note. The articulation is divided in the first two measures; the first half of each measure is staccato, followed by a slurred legato second half. The falling melodic line and the use of quarter note followed by eighth-note rhythm give the melody a lilting quality. This opening motive is readily identifiable and is immediately recognized each time it is heard.

Transitional material is heard in m. 15. A passage featuring two measures of rapid eighth notes is answered by the same figure in the piano, followed by a series of eighth notes, featuring staccato articulation and clearly divided into groups of three. This section drives from mm. 20-24 and pushes us to the entry of the second main thematic idea.

The second thematic idea, "B," is characterized by a strong accent on the last eighth note of each measure. The statement of this theme moves back and forth between the cello and the right hand of the piano every two measures, entering each time on the sixth eighth note of the measure. The piano enters with an extended four-measure version in m. 31, and the cello does

the same in m. 35. The piano part also becomes much more virtuosic in this measure, and rapid sixteenth notes continue as an undercurrent to two more statements from the cello, which enters in mm. 40 and 43. The material becomes transitional in nature in m. 52. Sixteenth notes are still heard, and mm. 52-59 become quite suspenseful as the material consists of what amounts to an ornate, written-out trill. Measure 60 features a false entrance of the original thematic material in the right hand of the piano. This is heard in the “incorrect” key of A-flat major.

The original thematic material returns in m. 66, beginning exactly as before, presented at the same dynamic level and octave in the cello. This statement moves into a thematic transition, which is characterized by an increase in intensity. Strong accents are heard on the third and sixth eighth notes of the measure, beginning in m. 79. The dynamic level becomes louder, increased to *fortissimo* in m. 82. Beethoven moves to the entrance of the third theme with great dramatic intensity.

The “C” theme is heard beginning in m. 86. Because of the form of the rondo, this material will be heard only one time, and Beethoven makes the most of it. The unexpected key of B-flat minor is utilized, and its effect is dark and intense. The melody is in the piano for the first four measures with the cello playing a *pizzicato* accompaniment. In the second phrase, from mm. 89-92, the cello takes over the melody. The next measures are like this as well, with four measures of piano melody followed by four of cello melody. An eight-measure section of cello *pizzicato* accompanies the piano from mm. 101-108. Eight measures of cello melody close the section. Throughout the “C” section, from mm. 86-116, the accents on the first and fourth eighth notes of the measure persist. These accents provide the drive that propels the music forward. The theme is characterized by a dark and aggressive feeling.

The third statement of the original thematic material is heard in m. 141 and is similar to the other statements of the original theme. It is the transition in mm. 117-140 that is noteworthy, being characterized by a two-note interval featuring the interval of a perfect fifth. This interval is shared by the cello and the left hand of the piano and creates a pedal point. Beginning in G-flat in m. 117, it moves to D-flat in m. 123. The movement of the transitional section is of course back to the tonic key of F major. The transition is important because it prominently features a perfect-fifth two-note interval that also dominates the final transition back to the tonic key for the fourth and final statement of the original thematic material.

After the third statement of the original material, which occurs in mm. 141-150, a transition is heard in mm. 151-166. This transition is closely related to the first transition in the rondo, which was heard in mm. 15-24. The rapid sixteenth-note figure featured in the original transition is again heard. This transition serves the same function as well, moving us to a statement of the “B” theme in mm. 167-197, in the tonic. Originally, it was in the key of the dominant.

As stated before, the final transition in the movement, which occurs in mm. 198-234, is similar to the previous transition. This time the chord is D-flat initially. B-flat and G-flat are also heard on our way back to the key of the tonic. After this material is heard, beginning in m. 219, a three note motive is heard that is clearly related to the opening motive of the piece. The opening motive of the rondo moved downward in the interval of a minor third; this motive moves upwards in the same interval. It is stated by the cello and repeated in the piano in each measure. It grows into an exciting arpeggio in m. 225 and a high C is sustained in the cello from m. 229-233. It is Beethoven’s way of announcing clearly to the listener that the statement of the original theme coming up will be the final time this thematic material is heard.

The final statement of the original theme in mm. 235-267 is stated an octave higher this time, but at the even softer dynamic level of *pianissimo*. A virtuosic passage begins in m. 239, featuring rapid sixteenth notes in both instruments, and a difficult passage in octaves in the cello. The dark color of the cello passage that is high on the C and G strings, combined with the rapidity of the notes and the loud dynamic level, create an intense section.

The intensity of this section is relaxed by the coda at m. 268. The tempo slows, the rhythm slows, the dynamic level is now *pianissimo*; and the piece move towards the Adagio at m. 281. After two measures and a fermata; the final, *Tempo primo* statement of the original theme occurs and provides a dramatic and effective conclusion to the rondo.

### **Stylistic and Technical Considerations**

The compositional output of Beethoven is divided into three periods: early, middle and late. The early period contains all music produced up to the year 1802, the middle period runs from 1803 to 1812, and Beethoven’s late period music is anything written after 1813. The Op. 5 No. 1 Sonata in F major of 1796, because it was written so early in Beethoven's lifetime, the performer needs to approach it in the 18<sup>th</sup> century classical style.

It is also important to recognize that the piano has the most important and more virtuosic part in this sonata. It is written for piano and cello, not cello and piano. The cello part needs to be unified with the piano part when both have the same gesture. When both do not have the same gesture, the cello part must be woven into the fabric of what the pianist is doing; the pianist does not accompany the cellist. A look at each movement individually will provide illumination on some specific ideas about what it takes to make a performance of this piece effective.

### First Movement: Adagio sostenuto

The introduction must be looked at separately from the rest of the movement because it is so different from the rest of the movement. Its length and gravity warrant special consideration. The difficulty in the introduction comes not from the notes themselves, but from unification of phrasing and interpretation with the piano. The variety of gestures contained in the introduction must be synchronized with the pianist, especially at the beginning, where the cello and piano are in unison. A look at the first four measures will show an example of this unison writing. Unison passages present a special challenge in regards to intonation. The piano cannot alter its pitch, so each note must be precisely in tune—any error will be immediately audible.

Figure 1.1 Mm. 1-4

The image shows a musical score for the first four measures of the first movement, Adagio sostenuto. The score is in 3/4 time and features a cello part (top staff) and a piano part (bottom staff). The piano part begins with a dynamic marking of 'p' (piano) and includes a fortissimo 'sfz' marking in the second measure. The cello part also begins with a 'p' marking. The two parts are written in unison for the first four measures.

The quiet dynamic level and sparse texture of the introduction create difficulty because everything the cellist plays is exposed. Intonation remains a challenge throughout the entirety of the introduction.

Beethoven's music always demands concentration and attention to detail from the performer because of the extreme, quick changes in dynamics. Dynamics are not the only thing that can surprise a performer of Beethoven; when working with his music it is important to

expect the unexpected. Beethoven does a masterful job of creating an expectation. He sets the listener up with expectations of what will be heard next, and then he deliberately does not fulfill those expectations. This quality is what makes his music so fascinating. Often Beethoven places the accents on off beats or on a different part of the measure other than the downbeat. For instance, the accents in the cello part fall on the offbeats in mm. 17-18.

**Figure 1.2 Mm. 17-18**

### First Movement: Allegro

After the introductory Adagio section, the sonata-allegro form truly begins. Similar to the introduction, the majority of the difficulty with this section of the movement does not lie in the notes themselves but in the other details. The cello states the first theme in mm. 49-57.

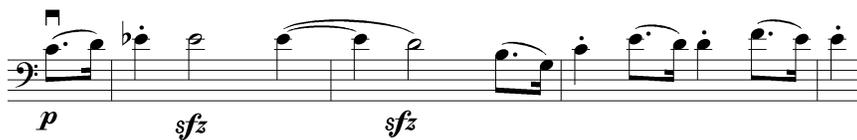
**Figure 1.3 Cello Statement of First Theme**

The theme is initially marked *dolce* and *piano*. It is the opening statement of this theme for the cello, and it is important that the character of the *dolce* marking be captured in the performance. It should not be played too softly, and a full, deep tone should be utilized. The main purpose of the *piano* dynamic level is to leave room for growth, and while an increase in dynamic level is

not marked, the *sforzando* emphasis in mm. 54-55 needs to be supported by an increase in sound production and vibrato. The overall *dolce* character of the passage is maintained and the phrase tapers back down to the downbeat of m. 57.

The second theme is characterized by accents that do not fall on the downbeat of the measure. The first phrase of the second theme, which begins on the last beat of m. 72 and runs through the downbeat of m. 76, illustrates the effect well.

**Figure 1.4 Second Theme, First Phrase**



In particular the cellist must lean heavily on the accents on the middle of the phrase, but also make sure to taper away from the end of the phrase with no false accent. The initial declaration of theme B is more aggressive in nature than the *dolce* first theme. It is however, also at a *piano* dynamic level. This is a contrast to the transition that preceded it. The transition was loud and aggressive, so to provide contrast, the performance must preserve the more quiet nature of the themes. The *dolce* marking even returns and is seen in theme B at m. 81. Theme B does contain moments of stress where *sforzando* accents on beats other than the downbeat are utilized, but these are followed by measures of lighter articulation that cause the overall subdued character of the theme to be retained.

There are some more difficult, rapid runs of sixteenth notes in the cello part that do need to be articulated clearly, e.g., mm. 105-108. The combination of the quick tempo, separate bowing, accents, and tied rhythm can make this passage difficult.

**Figure 1.5 Mm. 105-108**





The cello joins a passage of rapid triplets in the piano in m. 374 and has to continue this line. The passage of the triplets between the piano and cello needs to be seamless; it should sound like one continuous musical line.

Immediately following this section there is a unison trill that must be unified between the two performers. A final statement of the main theme back in the first tempo follows. Successfully switching to the slow tempo, then an extremely fast tempo, and finally back to the original tempo, all while staying together with the piano, is difficult.

### **Second Movement: Rondo: Allegro Vivace**

Overall, this movement can be treacherous for several reasons. The cello part consists of a series of phrases and gestures that serve to augment what the piano is doing. The immediacy of these gestures can make them challenging. One entrance may be intense, and the next subdued; the performer has to be able to switch moods quickly. Beethoven's compositional language is intricate and articulate. He controls every minute detail of the score, and precisely replicating everything it contains is difficult. Ensemble is also difficult at times in this movement because the cello part starts and stops over and over again. The cellist must know the piano part well, because it is the cellist's responsibility to fit into what the piano is doing.

The overall tempo of the movement warrants discussion. The Allegro vivace marking would seem to suggest a fast tempo, and the eighth notes found at the beginning of the movement would certainly seem to allow this; but a slower, more deliberate tempo of around eighth note equals 168 is more appropriate. Numerous passages of rapid sixteenth notes abound in the rondo, and an articulate performance of these passages is of paramount importance. The slower tempo is required to achieve this.

The first theme sets the character of the entire rondo. The three staccato eighth notes that open the theme are followed by an accented quarter note. The staccato articulation of these eighth notes must be accurately performed; executing this correctly will set up the character of the entire movement. Throughout the movement staccato eighth notes are present, and they need to be articulated correctly. The melody hangs slightly on the quarter note and then lilt into the next measure.

**Figure 1.8 First Eight Measures of First Theme**



The cello part is more difficult in this movement than the first, not only for the previously mentioned reasons, but also because the passages contained in the cello part are more technically intricate in general. Some of these passages can be quite demanding technically. The phrase in m. 15, for instance, moves quite quickly. The speed of the notes, bowed separately, require crisp articulation.

**Figure 1.9 Mm. 15-18**



In m. 25 another challenging figure is encountered. This passage requires the cellist to accent the last eighth note of the measure and tie it over to the first eighth note of the next measure without letting the accent affect the rhythm. The tendency is to hold the tie too long. Also, care is required to not accent the true downbeat with the bow or body motion while playing. The attack needs to be at the beginning of the phrase, and the phrase needs to taper off naturally after that point.

**Figure 1.10 Mm. 25-28**



Conspicuously absent from this passage, which occurs at the beginning of the second thematic section, are staccato eighth notes. This passage has a clear lyrical character that

contrasts nicely with the first theme, and it is important to make note of this in performance. The second theme does contain a section with repeated, non-slurred eighth notes in mm. 43-47. The staccato articulation is absent, and this must be reflected in performance for the more lyrical nature of the second theme to be presented accurately. The playing of the eighth notes here should not be as short as the playing of them in the first theme; there should be less space between the notes here.

The third thematic section certainly warrants discussion. Beethoven's use of B-flat minor creates a striking color contrast to the rest of the movement. Rapid sixteenth notes in the piano drive the section forward—indeed, the performance of this section should have a harder edge to it. The *pizzicato* notes in the cello part in mm. 85-88 must be played fairly loudly to compete with the piano part. Their inclusion supplies texture and color to the thematic material carried here in the piano. The cello takes over the melody for the following four measures. Overall, the performance of this section needs to stand out from the rest of movement; it is the only significant section that is in the minor mode, and it is the only time that this set of thematic material is heard. A darker tone, wider vibrato and aggressive playing can be used to make this section stand out.

The transitions that lead us back to the third and fourth statements of the first theme are closely related. The first transition occurs in mm. 117-140, and the second occurs in mm. 198-234. The most striking attribute of these sections is the perfect fifth interval heard in both the left hand of the piano and the cello. The attack of this interval needs to be synchronized perfectly with the pianist.

A difficult section is found in mm. 145-146. The cello has sixteenth notes again; this time slurred. The notes are not simply a scale or arpeggio, which makes the passage more difficult.

**Figure 1.11 Mm. 145-146**



This passage is found in the midst of the third statement of the original thematic material, directly after the restatement of the familiar opening motive. Its inclusion provides a colorful

ornamentation of the material that was present in the first two statements of the first theme. From here the piece moves into familiar transitional material.

The most difficult passages lie at the end of the movement. The main theme is stated for the final time in m. 234. A virtuosic octaves section that goes high on the G and C strings follows the statement of the main theme in a high octave.

**Figure 1.12** Mm. 234-246

The musical score for Figure 1.12, measures 234-246, is presented in three staves. The first staff is in bass clef with a key signature of one flat. It begins with a piano (*pp*) dynamic and a 'V' marking above the first two notes. The second and third staves show a rapid octave passage in the left hand, starting with a 'cresc.' marking and reaching a fortissimo (*ff*) dynamic. The passage ends with a fermata and a final chord.

The octaves passage is easily the most technically challenging of any in the entire sonata. Playing octaves in tune is difficult. It becomes increasingly so considering the speed at which the pitches move here as well as the numerous string crossings. The increased difficulty in octaves sections comes primarily from several sources. First of all, there are two notes played in rapid succession, and both notes must be in tune. Each time the note changes, the entire left hand must move. It must shift the correct position, and the space between both of the fingers playing the two notes must be correct as well. Because the two notes being played are an octave apart from one another – a perfect interval, any discrepancy in intonation between the two pitches will be easily heard.

The movement ends with a gradual slowdown to an Adagio tempo. This section, which begins in m. 268, marks the beginning of the coda. Performance of the coda requires tremendous coordination with the pianist because of the numerous changes in tempo. After a brief fermata, the tempo switches back to the original one, and the cello must play *fortissimo* in the upper register with great articulation. The ending is exhilarating to play, despite the unfortunately voiced final chord.

## CHAPTER 2 - Boccherini's Cello Concerto in B-flat Major

### Biographical Information

Luigi Boccherini (1743-1805) is known as the chief representative of Latin instrumental music during the Viennese Classical period.<sup>8</sup> He was quite prolific as a composer and was also a cellist. Luigi's father, Leopoldo Boccherini, was a double bass player and singer in Italy. Luigi Boccherini studied at the archepiscopal Seminario di S Martino in Lucca, studying cello and singing with Domenico Francesco Vannucci from 1751 to 1753.<sup>9</sup> He was a choirboy in the Luccan churches from age eight to ten, and in 1753 he went to Rome to study with Giovanni Battista Costanzi. Back in Lucca, on August 4, 1756, he made his debut with a cello concerto at age thirteen. Boccherini was already being paid well at this time early in his career.

In 1758 Boccherini had a successful appearance in Vienna as soloist with his father. In Vienna, Boccherini was able to find employment as an orchestral player but found stiff competition as a soloist. He and his father both found employment in the orchestra of the Theatre Allemande in Vienna.<sup>10</sup> Between 1758 and 1764 there are a few surviving records of his solo concerts—only a couple in Vienna and several in Lucca. 1761 is an important year in his life as a composer because several of his first significant compositions were written. All string music, the compositions from 1761 include the trios Op. 1, the quartets Op. 2 and the duets Op. 3. In 1761 he also had a successful solo performance in Florence, Italy, performing his own compositions.<sup>11</sup>

In 1764, after four years of trying unsuccessfully, he was granted a post as cellist in the Capella Palatina of Lucca. In 1766 he attempted to attain an orchestral position at the Teatro Aliberti in Rome, but was unsuccessful. Luigi's father, Leopoldo, passed away in August 1766, and soon after Boccherini traveled with his friend, the violinist Manfredi, to Genoa. Within a year's time, the records show they were in Nice. The pair traveled to Paris next where Boccherini was known as a composer<sup>12</sup> because he had already had his work published in France, specifically his first six string quartets and his first six trios for two violins and cello. Paris would

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<sup>8</sup> Christian Speck, "Boccherini, Luigi," *The New Grove Dictionary of Music and Musicians*, vol. 3 (London: Macmillan, 2001), p 749.

<sup>9</sup> Ibid, p. 750.

<sup>10</sup> Nicolas Slonimsky, "Boccherini, Luigi," *Baker's Biographical Dictionary of Musicians*, vol. 1 (New York: Schirmer Books, 2001), p 372.

<sup>11</sup> Speck, "Boccherini, Luigi," *Grove*, p 750.

<sup>12</sup> Ibid.

continue to be the location where the majority of his compositions would be published.<sup>13</sup> Next on the tour was Madrid, because the pair had been promised posts there by the Spanish ambassador. They were both playing in the orchestra of the *Compagnia dell'opera italiana dei Sittios Reales*, an Italian opera company, by the spring of 1768 in Aranjuez, a smaller town south of Madrid and home of the Palacio Real de Aranjuez, a Spanish royal site. Boccherini was under the patronage of the Crown Prince Carlos, Prince of the Asturias, and his six trios, Op.6 of 1769, were dedicated to Prince Carlos. Boccherini would remain with the company until 1770.

1770 would be an important year for Luigi Boccherini. He married Clementina Pelliccia, second soprano in the opera company, and in November he began serving Don Lu s Antonio Jaime de Borb n in Aranjuez. He was given the title of *compositore e virtuoso di camera* and a salary of 14,000 reales. Boccherini dedicated his Op. 8 quartets to Don Lu s. This position greatly increased Boccherini's activity as a composer. He wrote quintets and sextets for strings and flute and/or oboe, a series of six symphonies, Op. 12; and two six-work series of string quintets. The configuration of these quintets features Don Lu s's string quartet plus Boccherini as the second cellist.<sup>14</sup> His compositions continued to be published in Paris during this time. Don Luis had moved to Las Arenas de San Pedro in the Sierra de Gredos by 1777 because Don Luis had married beneath his station and had been demoted to the status of count by the Spanish court. Boccherini moved with him.<sup>15</sup>

In 1783 Boccherini drew the interest of Crown Prince Friedrich Wilhelm II of Prussia, who was a cellist. Boccherini had sent a couple of pieces to the Crown Prince, and received an enthusiastic reply. Boccherini sent Wilhelm II some of his past works because his contract with Don Luis did not allow him to write original works for anyone else. Boccherini's wife died in 1785, as did his patron, Don Lu s, and two children of the six from his marriage would go on to survive Boccherini. In 1785 Boccherini returned to Madrid and was appointed a member of the *Real Capilla* (Royal House). The death of Don Lu s allowed Boccherini the freedom to write for his new patron. Boccherini was aged forty-two at this time, and he had spent fifteen years under the service of Don Lu s.

Boccherini continued to live near Madrid, but he was now the “compositeur de notre chambre” to Crown Prince Wilhelm II of Prussia, who was crowned king in 1786. Boccherini

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<sup>13</sup> Ibid.

<sup>14</sup> Ibid. pp. 750-751.

<sup>15</sup> Slonimsky, “Boccherini, Luigi,” *Baker’s*, p 372.

made an annual salary of 1000 talers, and he sent his patron a dozen instrumental works per year. Boccherini continued to make an income in Spain as well, composing for Maria Josefa Alfonsa Pimentel, Duchess-Countess of Benavente and Duchess of Osuna, known as a patron of music.<sup>16</sup> The Benavente-Osuna family library contained over one hundred of Boccherini's compositions, so they must have had a high opinion of his work. Boccherini remarried in 1787 at the age of forty-four. He married Maria del Pilar Joaquina Porretti, the daughter of a former first cellist in the *Real Capilla*.

There is little information to be found about Boccherini's life from this point until 1796, because we do not have any evidence that shows where he was living. Some have suggested that he visited Prussia. It would be logical given his commission, but alas, there really is no proof to support this.<sup>17</sup> Boccherini continued to compose for Wilhelm II until the king's death in 1797. Wilhelm II's successor declined to employ him, and his funding from the house of Benavente-Osuna came to an end in 1799. Boccherini sold fifty-eight of his works to the publisher Ignace Pleyel of Paris for 7200 reales, and after the death of Wilhelm II, Boccherini sold another 110 of his works written earlier to the same publisher for 9600 reales. Boccherini's relationship with Pleyel was one of great consternation for the composer. Pleyel was greedy, unreliable, and did not always honor his word, and on more than one occasion, Boccherini entrusted original manuscripts to the publisher and they were lost. The association with Pleyel caused Boccherini much stress and despair according to the composer's own letters.<sup>18</sup> The relationship with this publisher must have contributed greatly to the diminishing of both Boccherini's physical and financial well-being.

In 1800 Boccherini managed to get a new patron. Lucien Bonaparte, French ambassador to Madrid, who supported him until 1802 when he was granted a pension of 3000 francs a year from Joseph Bonaparte. The cellist, Bernhard Romberg, visited Boccherini in 1801, four years before Boccherini's death.<sup>19</sup> He was living modestly and in a state of exhaustion. In 1804 his second wife passed away, and in 1805 Boccherini died of peritoneal tuberculosis.<sup>20</sup>

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<sup>16</sup> Speck, "Boccherini, Luigi," *Grove*, p 752.

<sup>17</sup> Germaine De Rothschild, *Luigi Boccherini: His Life and Work* (London: Oxford University Press, 1965), pp. 61-64.

<sup>18</sup> *Ibid*, pp. 65-69.

<sup>19</sup> *Ibid*, p 752.

<sup>20</sup> *Ibid*, p 753.

## Friedrich Grützmacher and the Concerto

Breitkopf & Härtel published the Concerto in B-flat Major for Cello in 1895. The score stated that Friedrich Grützmacher edited it, but this is misleading. The concerto was originally thought to have been genuine, but was in fact cobbled together from many sources. Grützmacher not only edited, but also significantly recomposed the work by altering both the solo and orchestral parts. Because Grützmacher was so instrumental in the recomposing, presentation and popularization of this work, a brief discussion of his life is of interest.

Friedrich Grützmacher, 1832-1903, was a German cellist and composer. He was known for articulate left hand technique but not necessarily the biggest of sounds or the richest of tones. Grützmacher was not compared favorably in this regard with Kummer.<sup>21</sup> Grützmacher resided in Dresden for the majority of the career and was held in high esteem as a teacher and made many performing tours across Europe and Russia. His editing of the Boccherini concerto, however, is questionable from a stylistic point of view.

Boccherini himself would often recycle material from his sonatas when writing his concertos. The material for the first movement of Boccherini's B-flat Concerto came from an unpublished cello sonata in B-flat.<sup>22</sup> Material for the opening theme in the final movement of the concerto comes from the third movement of the duet for two violins in F, G 57.<sup>23</sup> The manuscripts for the original B-flat concerto by Boccherini have been lost, and unfortunately we now only have Grützmacher's copy of the manuscript. This manuscript is the only surviving source for the work in its concerto form; the manuscript for the sonata does survive. A study of these manuscripts shows where Grützmacher made changes. His hand can be seen in virtually all of the orchestration; it is simply too romantic and full-voiced in nature to be Boccherini's.

Perhaps the most drastic alteration that occurred is that Grützmacher removed and replaced an entire movement of the concerto. The slow movement of the concerto was taken from the Cello Concerto in G Major by Boccherini.<sup>24</sup> This was most likely because Grützmacher wanted the slow movement to be in a minor key. Another reason is that the middle movement of

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<sup>21</sup> Lynda, MacGregor, "Grützmacher, Friedrich," *The New Grove Dictionary of Music and Musicians*, vol. 10 (London: Macmillan, 2001), p 467.

<sup>22</sup> Ibid.

<sup>23</sup> Evgeni Raychev, "The Virtuoso Cellist-Composers from Luigi Boccherini to David Popper: A Review of their Lives and Works" (D.M. dissertation, Florida State University, 2003), pp. 11-12.

<sup>24</sup> Mary-Grace Scott, "Boccherini's B Flat Cello Concerto: A Reappraisal of the Sources," in *Early Music*, vol. 12 No. 3, String Issue (Aug., 1984), p. 355.

the original Boccherini concerto is not substantial. It is undeniable that the slow movement that Grützmacher selected is the stronger movement.

The number of changes made to the first movement are especially staggering. A great amount of the material in the first movement is obviously taken from Grützmacher's copy of Boccherini's version of the concerto, however virtually every passage is altered. In addition, complete passages and sections appear to be completely from the pen of Grützmacher himself. Both of the main themes start similarly to the manuscript version, but after a few measures they have become altered so much so as to be completely different. The development section is completely Grützmacher's. In addition, he wrote a new cadenza.

The third movement is considerably altered as well. The first entrance of the cello is roughly the same as in the original concerto. The second entrance is based on the figure that Boccherini wrote, but Grützmacher has it enter at a lower pitch level and he steps it up in pitch to transition back into a statement of the first theme. Boccherini's original version stays at a constant pitch level. After this point, Grützmacher once again veers completely from Boccherini's version, and whole sections are from the hand of Grützmacher alone. Some of the figures Grützmacher used are visibly based off a motive of Boccherini's, but it is a fairly loose association. A figure may be used in Grützmacher's version, but he goes in completely different directions with it. Of course, a new cadenza for this movement was written as well. With the amount of changes that were made to the entirety of the concerto, it is hard to say that Grützmacher stayed true to the original. In fact, it is impossible to say that. Grützmacher recomposed the work.

### **Theoretical Analysis**

An analytical look at the concerto informs the performance. It is important to know where the major cadences occur, so that the emphasis of the phrasing of the performance can highlight the music in the way that it is actually supposed to function. Of particular importance in this piece is to understand where the arrivals in the home key occur. These moments should be brought forward and played with certainty, while the transitional sections should be performed in a manner that leads to these arrivals.

## First Movement: Allegro Moderato

In the key of B-flat major, the first movement is a fairly typical sonata form, as is to be expected for the first movement of a concerto. There is an introductory phrase that lasts five measures because of cadential extension. It is extended with a dominant pedal that lasts through mm. 4-5. The first theme enters in m. 6 and the phrase structure of the movement can begin to be analyzed. Measures 6-13 can be viewed as a parallel double period with a total of four phrases, each lasting two measures. Each half of the double period is itself a contrasting period. The cadences grow stronger as we move through this section. The strong tonicization of D minor that occurs in m. 11 is of note. As the theme continues, it moves quickly back into B-flat major and again cadences in the home key. The use of D minor in m. 11 creates a dramatic effect. The development of the melody of the first theme ends in m. 13.

**Table 2.1 Phrase Structure of Theme I**

| Measure | Cadence Function | Periodic Structure | Overall Structure      |
|---------|------------------|--------------------|------------------------|
| 6-7     | HC in B-flat     |                    |                        |
| 8-9     | IAC in B-flat    | Contrasting Period |                        |
| 10-11   | IAC in D minor   |                    |                        |
| 12-13   | IAC in B-flat    | Contrasting Period | Parallel Double Period |

Immediately after this section, the first of what will be many immediate modulations in this concerto is seen. In this case the music is suddenly in the key of G minor. Measures 14-17a are a transition that grows out of the last phrase of the first theme. This transition ends with a perfect authentic cadence in F major, and as expected, the concerto modulates to the key of the dominant for the second theme. The fast 32<sup>nd</sup> notes contained in this section constitute an exhilarating conclusion to the first thematic section of the concerto.

The two-measure phrasing continues in the second thematic section. Unlike the first theme, the periods that occur are not linked into any larger structure, and a succession of three contrasting periods is heard. All three of these periods should be looked at as being part of the second theme because they share the F major key area, and they all recur in the same order in the recapitulation.

**Table 2.2 Phrase Structure of Theme II**

| Measure             | Cadence Function             | Periodic Structure | Overall Structure |
|---------------------|------------------------------|--------------------|-------------------|
| 16b-18a             | HC in F                      |                    |                   |
| 18b-20a             | IAC in F                     | Contrasting Period |                   |
| 20b-22a             | IAC in F                     |                    |                   |
| 22b-24              | IAC in F                     | Contrasting Period |                   |
| 25-26a              | PC in F                      |                    |                   |
| 26b-28a<br>----32db | IAC in F<br>ext. to IAC in F | Contrasting Period | N/A               |

The *dolce* and *piano* markings both contribute to the lighter character that is a characteristic of the second theme, at least initially. Beginning with the second half of m. 20, the rhythm of this theme becomes dominated by 32<sup>nd</sup> notes. This is similar to manner in which the first theme develops. The rapid notes give the theme a sense of drive and direction, nevertheless, m. 23 thwarts this with an extended *ritardando* that leads to a fermata. The concerto is taken completely out of tempo here. Measure 25 begins the third period. A trill on a high G for the last two beats of m. 31 concludes the exposition in dramatic fashion.

The development section is characterized by immediate modulations. What follows is a table that lists the major key areas contained within. After a series of rapid modulations the development settles into the key of D minor, and two contrasting thematic sections are heard in cello.

**Table 2.3 Key Areas of the Development**

| Measure | Key Area | Notes  |
|---------|----------|--|
| 32      | F        |  |
| 34      | G        |  |
| 36      | A        |  |
| 40      | D minor  | First Thematic Section – Ends with strong half cadence in D minor at the downbeat of m. 47 |
| 47      | D minor  | 2 <sup>nd</sup> Thematic Section   |
| 54      | B-flat   | Recapitulation begins  |

The first eight measures of the development are introductory in nature. The concerto moves through the keys of F, G and A. The arrival in A functions as the key of the dominant for D minor, which is the ultimate goal of this eight-measure section. New thematic material appears in m. 40 and is memorable and distinct from any other melodic material contained in the concerto. The double-stop passage in the cello features an A harmonic drone and melody that moves in close harmony. The cello part grows into a romantic theme in m. 43; the most lyrical in the concerto. The second thematic section of the development features rolled chords in the cello and a dominant pedal in the left hand of the piano. This section is also in the key of D minor, and at its conclusion an immediate modulation to B-flat major occurs. There is no transition to the recapitulation.

The remainder of the movement is in B-flat major. Both themes are stated in the key of the tonic in the recapitulation. The coda begins in m. 78, and m. 80 begins the cadenza. The final statement begins in m. 81, lasts five measures, and closes out the opening movement.

### **Second Movement: Adagio**

The second movement is in the key of G minor, which is the relative minor of B-flat major. The form of the movement is a simple rounded binary, and the division between the halves is easily seen because the first section repeats. The double bar clearly delineates the form. An introductory phrase of two measures is heard and the theme enters in the third measure.

**Table 2.4 Phrase Structure of First Half**

| Measure  | Cadence Function                | Periodic Structure  | Overall Structure                                 |
|--|---------------------------------|---------------------|---|
| 1-2  | IAC in G minor                  | N/A                 | Introductory Phrase                               |
| 3-4  | IAC in G minor                  |                     |   |
| 5-6  | HC in G minor                   | Contrasting Period  |   |
| 7-8  | HC in B-flat                    |                     |   |
| 9-10   | IAC in B-flat                   |                     |   |
| 11-12 1 <sup>st</sup> time<br>2 <sup>nd</sup> time | IAC in g Minor<br>IAC in B-flat | Three Phrase Period | Two antecedent phrases and one consequent phrase. |

The opening contrasting period is clearly in G minor. The sound of a half cadence in B-flat is heard in m. 8, indicating that the movement has modulated. The second period is in the relative key of B-flat major. The cello enters in m. 3 and beginning with m. 4, the cello part contains the melody. This melody is lyrical in nature, beautiful and memorable; it continues all the way into the first ending with no transitional section. The first ending cadences in G minor, returning to the original key for the repeat of the first half. The second ending cadences in B-flat major in order to continue into the second half, which begins in this key.

The second half of the movement is characterized by instability and tension as it immediately moves away from B-flat in a series of modulations. Three short phrases occur in mm. 13-16 that move up in pitch level in a series of whole steps. This section creates powerful drama and tension as the movement moves from E-flat major to F minor and finally to G minor. A pedal section begins at m. 16 that ends with a strong imperfect authentic cadence in G minor in m. 20. The key of G minor is firmly reestablished at this point. A short cadenza is heard in m. 21 and marks the dramatic climax of the movement. It concludes with an imperfect authentic cadence in m. 23. This cadential action is extended, being heard in each subsequent measure until the piece ends with an extended tonic sequence in mm. 26-27.

**Table 2.5 Phrase Structure of Second Half**

| Measure             | Cadence Function                         | Periodic Structure  | Overall Structure                                 |
|---------------------|--|---------------------|---|
| 13-14a              | IAC in E-flat                            |                     |   |
| 14b-15              | IAC in F minor                           |                     |   |
| 16                  | IAC in G minor                           | Three Phrase Period | Two antecedent phrases and one consequent phrase. |
| 16-18               |  |                     | Tonic pedal section                               |
| 19-20a              | IAC in G minor                           |                     |   |
| 20b-23db<br>-----26 | IAC in G minor<br>ext. to IAC in G minor |                     | N/A   |

### **Third Movement: Rondo: Allegro**

Once again two measures of introduction are heard. From the point of the cello entrance in m. 3, four-measure phrasing is heard, and it is clear the final movement is in the key of B-flat major. The third movement is a seven-part rondo.

**Table 2.6 Overall Structure of Rondo**

| Measures  | Section    | Notes   |
|-----------|------------|---|
| 1-17      | Theme A    |   |
| 18-30     | Theme B    |   |
| 30b3-37   | Theme A    |   |
| 38-121    | Theme C    |   |
| 121b3-129 | Theme A    |   |
| 129-164   | Theme B    | Incorporates material from Theme C beginning in m. 138    |
| 164b3-167 | Theme A    |   |
| 168-180   | Transition | Strongly linked to Theme A. Purpose is to link to Cadenza |
| 181-182   | Cadenza    |   |
| 183-190   | Codetta    |   |

Two phrases with the cello carrying the melody are followed by two phrases of just piano. The structure of these four phrases fits neatly into that of a parallel double period, and harmonically both halves are nearly identical. This bright theme moves directly into the second

thematic section featuring an immediate modulation to the relative key of G minor. The second thematic section is characterized by sequencing, a characteristic of the rondo as a whole. This sequencing is used both as a device to transition between sections as well as a device to provide tension and excitement within sections. The four-measure unit from mm. 19-22 (with pickup) is in the key of G minor. The next four-measure section rises a whole step in pitch level and is clearly in B-flat. The next measure is up a whole step in C, and the following measure is up another whole step in D minor. The final jump upward in this sequence occurs in m. 29 to end the section. The presence of the A-flat in these two measures causes the cadence to sound like a half cadence and the next few measures tonicize E-flat. The use of sequencing in this theme creates drama, tension and excitement.

The next eight measures comprise a parallel period that is essentially identical to mm. 11-18, making it clear that the concerto is back in the key of B-flat major. Measures 30-37 create an effect of security as familiar material is heard. As can be expected, the next section travels away from the home key.

Measure 38 begins the third thematic section, the longest of the Rondo. A parallel double period that is sixteen measures in length is heard first. E-flat is tonicized strongly from the onset of this section. The first phrase ends in a half cadence in E-flat, and this ending is matched by the second phrases similar ending in B-flat in m. 46. E-flat is tonicized again in the third phrase and in the fourth the rondo moves even farther away from B-flat, modulating to D-flat. This motion creates interest. In particular, the D-flat key area provides a color change as it occurs. The next group of phrases continues to move through keys. Measures 56-62 feature an A-flat dominant pedal and several half cadences. The final phrase cadences in D major. The modulation is immediate: m. 70 features a chord that is fully diminished and built on C-sharp. Its function is to pull the music into the key of D major. The following page features a look at what has occurred up to this point.

**Table 2.7 Structure of Rondo: Measures One Through Seventy-One**

| Measure | Cadence Function | Periodic Structure  | Overall Structure                                 |
|---------|------------------|---------------------|---|
| 1-2     |                  |                     | Intro Phrase                                      |
| 3-6     | IAC in B-Flat    |                     |   |
| 7-10    | PAC in B-Flat    | Parallel Period     |   |
| 11-14   | IAC in B-Flat    |                     |   |
| 15-18a  | PAC in B-Flat    | Parallel Period     | Parallel Double Period                            |
| 18b-22  | IAC in G minor   |                     |   |
| 23-26   | IAC in B-Flat    |                     |   |
| 27-30   | HC in E-Flat     | Three Phrase Period | Two antecedent phrases and one consequent phrase. |
| 31-34   | IAC in B-Flat    |                     |   |
| 35-38a  | PAC in B-Flat    | Parallel Period     |   |
| 38-42   | HC in E-Flat     |                     |   |
| 43-46   | HC in B-Flat     | Contrasting Period  |   |
| 47-50   | HC in E-Flat     |                     |   |
| 51-54   | IAC in D-Flat    | Contrasting Period  | Parallel Double Period                            |
| 55-58   | HC in D-Flat     |                     |   |
| 59-62   | HC in D-Flat     |                     |   |
| 63-71db | IAC in D major   | Three Phrase Period | Two antecedent phrases and one consequent phrase. |

These last eight measures (63-71) feature more of the sequencing that is so prevalent in the rondo. This section comes to a rest, but the extensive third thematic section continues. An important motive is stated for the first time beginning in m. 71. This triplet motive will be seen again later. More sequencing occurs at this point. The first four measures are in D major, and the second four are in A minor. The musical line continues to move up a whole step each time, jumping up an additional step for m. 79 and another for m. 80.

Measures 81-84 contain a large upwards-reaching arpeggio that functions as a diminished seventh chord resolving to B-flat on the downbeat of m. 85. The arpeggio slows down and moves into the extreme high range of the cello, providing respite from the continual forward drive of the movement. The section beginning in m. 85 immediately modulates to G minor and prominently features a dominant pedal. This material will be heard again later.

**Table 2.8 Structure of Rondo: Seventy-One Through Cadenza**

| Measure       | Cadence Function | Periodic Structure  | Overall Structure                                   |
|---------------|------------------|---------------------|---|
| 71-74         | IAC in G minor   |                     |   |
| 75-78         | IAC in A minor   |                     |   |
| 79-db85       | IAC in B-flat    | Three Phrase Period | Two antecedent phrases and one consequent phrase.   |
| 85-88         | IAC in G minor   |                     |   |
| 89-92         | IAC in G minor   |                     |   |
| 93-96         | HC in C          | Three Phrase Period | Two antecedent phrases and one consequent phrase.   |
| 97-100        | HC in E-flat     |                     |   |
| 101-104       | HC in B-flat     | Contrasting Period  |   |
| 105-109db     | IAC in E-flat    |                     |   |
| 109-113db     | IAC in G-flat    | Parallel Period     |   |
| 114-117       | HC in G-flat     |                     |   |
| 118-121       | HC in A-flat     |                     |   |
| 122-125       | IAC in B-flat    |                     |   |
| 126-129db     | PAC in B-flat    | Four Phrase Period  | Three antecedent phrases and one consequent phrase. |
| 129-133       | IAC in G minor   |                     |   |
| 134-137       | IAC in B-flat    | Parallel Period     |   |
| 138-141       | IAC in E-flat    |                     |   |
| 142-145       | IAC in F minor   |                     |   |
| 146-db152     | IAC in B-flat    | Three Phrase Period | Two antecedent phrases and one consequent phrase.   |
| 152-155       | IAC in B-flat    |                     |   |
| 156-160db     | IAC in E-flat    |                     |   |
| 160-163       | IAC in E-flat    | Three Phrase Period | Two antecedent phrases and one consequent phrase.   |
| 164-167       | IAC in B-flat    |                     |   |
| 168 ext to180 | HC in B-flat     | Parallel Period     |   |

The third beat of m. 121 marks the second return of the original thematic material. This is immediately preceded by a short sequence based on the main motive of the first theme. Measures 129-133 feature a return of the second thematic section, and this passage parallels the material that was originally found in mm. 18-26. Material from the third thematic section immediately follows. The sequential section based on the triplet motive is heard again, as well as the long,

four-measure arpeggio. The dominant pedal section is also heard again, and the final statement of the first theme immediately follows. A cadenza and codetta close out the movement.

### Stylistic and Technical Considerations

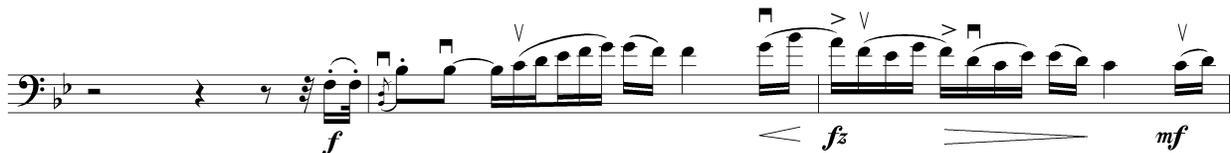
The themes of Boccherini on which this concerto was based were all composed during the high classical period. Even though the work Grützmacher did occurred later, and a lot of his orchestration is in a romantic style; the cello concerto should be performed in a classical style. Because this piece is a concerto, the cello is in control and has the important part. It is accompanied by the orchestra (or piano). This allows some freedoms, but only what is acceptable in the classical style.

The concerto as a whole is technically demanding and difficult to play. It contains a great amount of rhythmically intricate lines that are in a high range to very high range of the cello. Intonation becomes difficult when there are so many notes that occur so high. The sections of the concerto that Grützmacher composed are also a challenge. Most of his contributions to the work take the form of somewhat stereotypical romantic concerto gestures.

### First Movement: Allegro Moderato

The overall tempo of the first movement should not be taken too fast. The tempo marking is only Allegro Moderato. The movement contains many 32<sup>nd</sup> notes in the rococo manner of writing. The first cello entrance features a melody characterized by the ornate rhythmic writing that is common in the music of Boccherini. The line switches back and forth between triple and duple based rhythmic figures.

Figure 2.1 Opening Cello Entrance

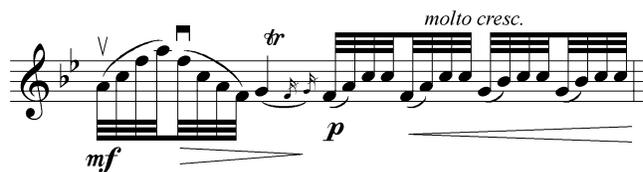


The theme continues in this fashion as the movement progresses. The first theme culminates in a run of 32<sup>nd</sup> notes that progress up to a D above middle C. The tendency in this section is to rush. The notes are fast, but the way they are triple-beamed makes them appear faster than they actually are. The performance of the first theme should be quite extroverted. There are numerous

softer sections later in the work, and the first theme is marked *forte*. A bold performance of the first theme will help contrast the opening statement with the more intimate moments that occur later in the concerto.

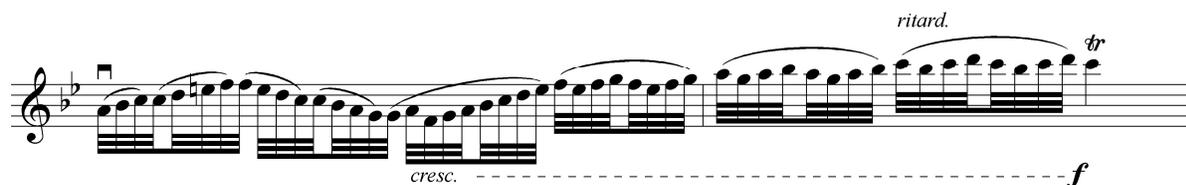
The second theme, which starts in m. 17, stays calm for most of the first two measures. This does not give the cellist much time to create a contrasting mood, but it is imperative to do so. The *dolce* character of this theme provides contrast to the first theme. This theme also contains numerous fast passages in a high range, but through all of this the lighter character of the theme needs to be maintained. Thumb position is utilized and intonation is difficult. Measure 20 contains one of the difficult thumb position moments.

**Figure 2.2 M. 20**



The trill contained in this measure provides a moment of respite before the music surges ahead. Much of the music in this thematic section has this quality. It pulls back only to push forward again to another cadential arrival. In mm. 22-23 the passage moves into the highest range of the cello. Intonation is difficult to maintain, and the contact point of the bow must be kept close to the bridge. The *ritardando* here pulls the forward motion back once again, completely out of tempo.

**Figure 2.3 Mm. 22-23**



In the development Grützmaker introduces new thematic material. There are two distinct sections, and it will be the only time this material is heard. The cello enters with a double-stop figure once the harmonic motion of the orchestration rests in the key of D minor.

## Figure 2.4 Cello Entrance in Development



This section requires delicate and expressive playing, which must be maintained despite the technical difficulty of the passage. An A harmonic in the octave above middle C is maintained while the melody is played on the D string. An extension of a half step is required to play a unison A on both strings, one of the most difficult spots for intonation. The fingers must shift up and the space between the second and third fingers must widen, and this all must occur with the thumb staying in the same place. This section is the most intimate in the movement. A passionate melody grows out of it beginning in the last beat of m. 42, beginning the most romantic section of the first movement. The melody soars in the cello through m. 46. In m. 47 the second section of the development begins with another quieter section. The performance must illustrate the differences between the character of these sections.

The second section features chords rolled over two pitches played high on the G and D strings with a static open A; these pitches are played on the G and D strings and are, in fact, higher than the open A. Precise intonation is required not only with the interval between the two fingers, but also the amount that the hand shifts between chords. In addition, at times the actual interval played between the two fingers is different, so the fingering must change. In this section the cello part is meant to be in the background.

The recapitulation returns, and the bold first theme is heard once again. The return to the familiar key of the tonic, and the mode change from minor back to major both assist in making the section stand out from the development. The second theme is also in B-flat when it returns in the recapitulation. Its lighter character needs to be reflected in the performance; and a softer dynamic level, less intense tone, and less vibrato can all be utilized to assist with this.

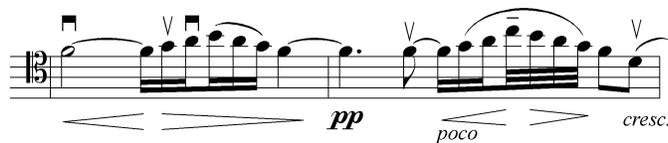
Grützmacher's extended cadenza presents several challenges to the performer. Cadenza playing itself is difficult because of several factors; the most obvious factor being that the soloist is playing alone. No accompaniment exists and mistakes or inaccuracies cannot be hidden. The content of Grützmacher's cadenza is technically difficult. Questions of phrasing, dynamics and pacing present additional areas of concern. Grützmacher's instructions are specific, but faithfully

executing everything in the score is difficult. The cadenza contains numerous chords, which require the performer to get multiple pitches in tune at the same time; also the cadenza uses the complete range of the cello. The fermata that ends the cadenza, and the final chords of the movement require coordination with the piano or orchestra.

### Second Movement: Adagio non troppo

While still featuring the rhythmically intricate writing that is characteristic of Boccherini, the slow movement of the concerto features more lyrical writing as well. This type of writing requires the performer to focus on quality and beauty of tone. There cannot be “dead” notes—that is, notes that lack vibrato or expressiveness. This movement utilizes the high range of the cello, and an example of the lyrical style of this movement is seen in mm. 9-10.

Figure 2.5 Mm. 9-10



The movement opens in G minor, but the second half begins in the key of B-flat major. This provides the performer with a wonderful chance to highlight the contrast between the halves with performance. A parallel can clearly be seen between the openings of each half of the movement. The contour of the melodic line is identical between both openings; the only change is the key. A brighter tone needs to be utilized for the B-flat major opening of the second half.

Measure 21 contains an extended, ornamented fermata where the accompaniment ceases to be heard. This section is enjoyable to play because of the opportunity for freedom of expression it offers. Stretching the length of the fermata is certainly appropriate here. It is at the resolution of this fermata that the movement settles back down into the original key of G minor for the closing of the movement. The final measures feature the challenge of playing high on the G string with a low dynamic level, which creates a dark timbre. The final, dramatic *rallentando* requires coordination with the accompaniment.

### Third Movement: Rondo: Allegro

The character of this movement is light and carefree, however it is even more technically demanding than the first. Numerous difficult passages must be managed, but the overall light character of the movement must shine through. The opening motive is an excellent example of what is to come. It is in a high range, utilizes thumb position, and requires numerous shifts.

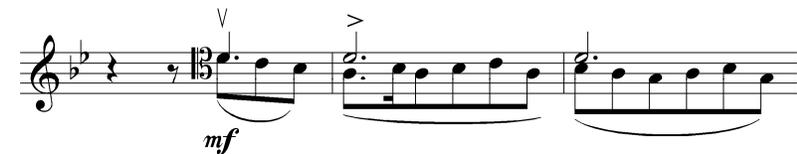
**Figure 2.6 Opening Entrance**



Even though the third movement begins at a high dynamic level, it still must be performed in a classically appropriate manner. Its performance cannot be too intense or romantic. Overall, the movement has a noble character.

The second entrance is difficult, occurring at the beginning of the second thematic section in m. 18. The thumb holds a drone on the A string while the melody is played on the D string. The line climbs, and the entire hand must shift up each time the passage sequences into the next key. The difficulty lies in shifting the correct amount with the whole hand, and keeping the distance between the fingers of the hand correct. As the hand moves up the neck of the cello, the spacing between the fingers must get smaller. Not only must the passage be played in tune, but it must also be played musically.

**Figure 2.7 Second Entrance**



A virtuosic passage is found in m. 71. This occurs at the arrival in D major during the third thematic section. The passage consists of a series of fast triplets in thumb position. After four measures the passage sequences up a whole step to the next key area, and the whole hand must shift up. This pattern continues, each time the entire hand must shift the correct amount,

and the space between the fingers must decrease slightly each time. The string crossings and bowing require coordination.

### Figure 2.8 Triplet Figure



One of the most dramatic passages in the third movement is the large arpeggio that moves into the extreme high range of the cello and slows the forward motion of the movement down. The *ritardando* takes the passage completely out of tempo and makes it stand out from the rest of the movement. It is important for the performance to take the opportunity to rest.

### Figure 2.9 Ascending Arpeggio Figure



Overall, the return of the second thematic section, which begins in m. 129, contains some of the most difficult passages in the piece. Difficult sections from the third thematic section return, and the different passages occur one after another with little or no transitions between them. When the ascending arpeggio figure returns, it once again provides a needed respite from the relentless forward motion. The performance must not rush through these passages.

The ending of the piece is no easier. The cadenza features the same difficulties that are native to cadenza playing in general. Numerous technical sections incorporate material from earlier in the movement. Early in the cadenza, fast arpeggios are featured that go up into the extreme high range of the cello. The ascending arpeggio figure is also once again featured in the cadenza. A section near the end of the cadenza features material from the second entrance, this time heard at a lower pitch level. This material is more difficult than before because the lower pitch level requires a wider space between the fingers of the left hand. The cadenza ends with an exciting trilled chord.

## **CHAPTER 3 - Bach's Suite No. 3 for Unaccompanied Cello in C Major**

### **Biographical Information**

Johann Sebastian Bach is known as the definitive master of the Baroque era. He is often regarded as the greatest composer of all time and was a keyboard virtuoso who was able to improvise entire compositions on the spot. Bach was born in Eisenach in March of 1685 and died in July of 1750. Bach was only 10 at the time he was sent to the Lyceum to study, and he would remain there until the age of fifteen.

In March of 1700, Bach enrolled at the Michaeliskirche in Lüneburg, where he sang for a short time before his voice broke. He was a gifted tenor. Bach continued to stay there and must have been utilized as an instrumentalist. We do not know the exact date of Bach's departure from Lüneburg, but probably he left around Easter in 1702.<sup>25</sup> His next destination would be Arnstadt, where Bach was organist at the Neue Kirche. His relationship with the church here was not altogether good, although he did remain employed there until 1707. Bach's next posting would be at Mühlhausen, but he would spend only a little time there. He married Maria Barbara Bach in October of 1707. In 1708, the Duke of Weimar, Wilhelm Ernst, heard Bach play and offered him a post. The salary was better and Bach's wife was with child, so he accepted.

Bach was at Weimar for some time. He was originally appointed court organist in 1708, and in 1714 was promoted to Konzertmeister as well. He would remain at Weimar until 1717. Most of Bach's organ works were written during this period, and he also had six children during this time. Prince Leopold in Cöthen offered Bach a position early in 1717, but the Duke of Weimar refused to let Bach leave, even keeping him under lock and key at one point. Finally, late in 1717, Bach was able to leave to begin his service in Cöthen for Prince Leopold.

The Cöthen period was Bach's most productive for purely instrumental music. He wrote his famous Brandenburg Concertos, the first book of the Well-Tempered Clavier, and the

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<sup>25</sup> Christoph Wolff, "Bach," The New Grove Dictionary of Music and Musicians, vol. 2 (London: Macmillan, 2001), p 312.

unaccompanied cello and violin suites, sonatas and partitas at Cöthen. Tragedy struck in 1720 when Bach's wife died suddenly while he was away with Prince Leopold. He was not able to be called back to her side in time, and was left to take care of their seven children alone.<sup>26</sup> Bach married twenty-year-old Anna Magdalena Wilcke in December 1721. By 1723, Bach had secured his written permission to leave Cöthen.

Bach moved to Leipzig in 1723 and became Kantor at the Thomasschule. It was the most important post in the city, because he oversaw all the music in the four principal churches of Leipzig. In this post he held sway over the student musicians at the university as well as Leipzig's professional musicians.<sup>27</sup> He wrote a great number of cantatas during this time, and the monumentally important St. Matthew Passion was performed for the first time on Good Friday of 1727. In 1729 Bach was appointed director of the collegium musicum, and this caused changes to his activities in Leipzig. He wrote less sacred music and returned to writing more secular and instrumental music. Bach continued to serve as director until 1737, when he stepped down temporarily during the summer. He would resume his duties in 1739, and would serve until 1741. During this time Bach visited Dresden several times to visit his eldest son.

In 1747, Bach joined the Societät der Musikalischen Wissenschaften, a scholarly organization. Ironically, Bach was compelled to submit a composition in order to join.<sup>28</sup> Bach's overall health and vision suffered considerably during this time. He suffered from a cataract that reduced his vision to the point of near blindness, and the operation to remove it worsened his vision. A cerebral hemorrhage killed him in 1750.<sup>29</sup>

### **The Nature of the Dances**

A brief discussion of the nature of each of the dances contained within Bach's third cello suite follows.

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<sup>26</sup> Nicolas Slonimsky, "Bach, Johann Sebastian," Baker's Biographical Dictionary of Musicians, vol. 1 (New York: Schirmer Books, 2001), p. 163.

<sup>27</sup> Wolff, "Bach," New Grove, p 320.

<sup>28</sup> Slonimsky, "Bach, Johann Sebastian," Baker's, p. 163.

<sup>29</sup> Ibid.

## Prelude

It is important to differentiate the Prelude from the rest of the movements of the Bach suites because it is not a dance. The prelude has existed in a variety of styles, and this even holds true when looking at the music of Bach. The prelude is an introductory type of music that is meant to introduce the key and set the tone for a multi-movement set. Its association with the Baroque suite began with Corelli in Italy. Bach continued this tradition in his cello suites.<sup>30</sup>

## Allemande

The Allemande is the first dance movement in the Baroque suite. Bach chose to add a Prelude in each suite, so the Allemande became the second movement in the cello suites. The Allemande is German in origin, coming from the mid-sixteenth century, is generally in 4/4 time, but always in duple meter and flowing in nature. It became one of the most highly stylized of all Baroque dances.<sup>31</sup>

## Courante

The Courante in the Baroque era exists in two distinct styles: the French and Italian. Both are fast and in triple meter. The Italian *corrente* is faster, with a simpler rhythm and a homophonic texture. The French courante is more rhythmically complex and typically contains hemiola, modal harmonies, and a contrapuntal texture. The origins of the dance are obscure. It is possible that each style had a different source, but both types probably found their origin in the sixteenth century.<sup>32</sup>

## Sarabande

The Sarabande began as a sung dance in Latin America and Spain during the sixteenth century. Indeed, the first literary references to the Sarabande can be traced back to Mexico.<sup>33</sup> The dance features a simple triple rhythm with strong emphasis on and lengthening of the second beat. The Sarabande is a slower tempo dance.

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<sup>30</sup> David Ledbetter, "Prelude" The New Grove Dictionary of Music and Musicians, vol. 20 (London: Macmillan, 2001), p. 292.

<sup>31</sup> Ellis Little, "Allemande" The New Grove Dictionary of Music and Musicians, vol. 1 (London: Macmillan, 2001), p. 394.

<sup>32</sup> Meredith Ellis Little, "Courante" The New Grove Dictionary of Music and Musicians, vol. 6 (London: Macmillan, 2001), pp. 602-603.

<sup>33</sup> Richard Hudson, "Sarabande" The New Grove Dictionary of Music and Musicians, vol. 22 (London: Macmillan, 2001), p. 275.

## **Bourrée**

The Bourrée is a French folk and court dance that became quite popular during the Baroque era. It is not one of the standard dances in the Baroque Suite, but Bach included a pair of Bourrées in the third and fourth cello suites as the optional dances. Duple meter, a moderately fast tempo, and four bar phrases characterize the Bourrée.<sup>34</sup>

## **Gigue**

The Gigue, one of the most popular dances of the Baroque, originated in the British Isles where “Jigs” have been danced there since the fifteenth century. Most seventeenth century Giges are notated in a compound meter and are written in binary form. Two distinct styles of Gigue emerged in the seventeenth century, the Italian and French. The Italian *Giga* is overall much faster but has a slower harmonic rhythm. Often they are in 12/8 time and have a *moto perpetuo* characteristic. The *Giga* features four bar phrasing and homophonic texture. The French gigue is written in 6/4, 3/8 or 6/8 and features irregular phrasing. The texture is imitative and contrapuntal in nature.<sup>35</sup>

## **Theoretical Analysis**

The primary purpose of theoretical analysis as it applies to the performance of Bach is to inform the performer of the major arrivals and resting points that exist in each movement. Often the rhythm of a passage in Bach, specifically the cessation of a sequence of fast notes will highlight the division between sections. Unaccompanied Bach movements typically contain long passages of continuous, quick sixteenth or eighth notes. Analysis helps the performer know when to push through these passages and when to pull back and let the music “breathe.”

## **Prelude**

The nature of this movement makes this type of analysis especially helpful. The Prelude comprises almost entirely sixteenth notes. Charting its major arrival points is critical because it will allow the performer to phrase the music instead of rushing through everything. Measures 3-

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<sup>34</sup> Meredith Ellis Little, “Bourrée,” The New Grove Dictionary of Music and Musicians, vol. 4 (London: Macmillan, 2001), p. 119.

<sup>35</sup> Meredith Ellis Little, “Gigue,” The New Grove Dictionary of Music and Musicians, vol. 9 (London: Macmillan, 2001), p. 849.

86 consist entirely of sixteenth notes, that is, eighty-four measures of material where the rhythm itself gives us no clue as to how it should be divided into phrases. Understanding where the major cadential points lie greatly illuminates the performance. The first arrival occurs after just the first two measures. The first two measures contain an introductory motive.

**Table 3.1 Major Cadential Points: Prelude**

| Measure of Arrival | Cadential Function | Notes   |
|--------------------|--------------------|---|
| 2                  | IAC in C           | Quarter tied to 16 <sup>th</sup> rhythm highlights cadential function         |
| 7                  | IAC in C           | Further affirms home key  |
| 13                 | PAC in G           | Strong. Section of departure begins   |
| 27                 | IAC in C           | Arrival in C weak cadence   |
| 37                 | PAC in C           | Stronger C arrival  |
| 42                 | PAC in C           | Strong affirmation of C   |
| 45                 |                    | Lengthy G pedal section begins  |
| 61                 | IAC in G           | Implied D7 at end of 60 creates feeling of cadential arrival in G             |
| 65                 | IAC in C           | Weak  |
| 71                 | IAC in C           | Somewhat stronger   |
| 77                 | HC in C            | Strong HC Sets Up Final Section   |
| 82<br>----- ext 88 | IAC in C           | Strong and extends to final imperfect authentic cadence in C in 88 at the end |

Knowing where the major cadences occur informs the performer of where the phrasing is to occur.

### **Allemande**

The structure of this and each of the other dances is a clear binary form, that is, each movement is divided by a double bar and each half repeats. What is striking about the Allemande is that the cadential arrivals tend to occur on the third beat of the measure. Strong cadences also tend to occur every other measure. At times, such as in m. 4, the rhythm even slows, making its imperfect authentic cadence even clearer. Unless otherwise indicated, the cadential resolutions in the following table occur on beat three.

**Table 3.2 Allemande: Major Cadential Points of First Half**

| Measure of Arrival | Cadential Function | Notes  |
|--------------------|--------------------|--|
| 1                  | IAC in C           | Weak   |
| 2                  | HC in C            | Strong   |
| M. 3 Beat 4        | HC in C            | Weak   |
| 4                  | IAC in C           | Strong. Rhythm slows                                     |
| 5                  | HC in G            | V of V. Use of Quadruple-stop strengthens G tonicization |
| 6                  | IAC in C           | Brief return   |
| 7                  | HC in G            | Further G tonicization                                   |
| M. 9 Beat 2        | PAC in C           | Strong return to C before sequence                       |
| M. 12 Beat 1       | IAC in G           | Strong cadence. Full modulation                          |

It is important to note the presence of sequencing and how it breaks up the previously established harmonic flow of the piece. During sequencing, the manner of performance should push through to the point of ultimate arrival. The important arrival at the strong cadence in G at m. 12 should also be emphasized. The second half continues on in the manner of the first half, before it begins to travel further afield. The most interesting harmonic motion occurs in mm. 14-16 where E is strongly tonicized. The ultimate function of these measures is to tonicize A. This section should be looked at as a modulation to A major.

**Table 3.3 Allemande: Major Cadential Points of Second Half**

| Measure of Arrival | Cadential Function | Notes                            |
|--------------------|--------------------|----------------------------------|
| M. 13 Beat 4       | IAC in G           | G is still tonic                 |
| 14                 | IAC in E           | Weak vii/V - V motion            |
| 15                 | IAC in E           | Similar motion somewhat stronger |
| 16                 | IAC in E           | Rhythmically Stronger            |
| 17                 | IAC in A           | Strong Feeling of A. Triple-stop |
| 18                 | IAC in A           |                                  |
| M. 19 Beat 4       | IAC in C           | Somewhat weak                    |
| M. 21 Beat 1       | IAC in C           | Stronger this time               |
| M. 22 Beat 1       | IAC in C           | Rhythmically stronger            |
| M. 24 Beat 1       | IAC in C           | Strong. Final cadence            |

### **Courante**

The courante features four-measure phrasing and comprises almost entirely eighth notes. It begins in C for the first eight bars before moving in new directions. D major and E minor are tonicized before C is reestablished. The first of three cadences in G major occurs in m. 29. The first half ends in this key.

The second half immediately moves back to C, cadencing in this key on the downbeat of m. 43, the third measure of the second half. Measures 44-56 are characterized by moving through a rapid succession of keys. The next major cadence point is when the sequence comes strongly to rest in A minor at m. 56. Other keys are tonicized until it arrives back in C at m. 70. A pedal section tonicizes G from mm. 77-82. In m. 82 the courante cadences in C again and the cadence extends to m. 85, the final measure. A chart of the cadences follows. Please note that in this movement all of the cadential resolutions occur on the downbeat of the measure.

**Table 3.4 Courante: Major Cadential Motion**

| Measure of Arrival | Cadential Function | Notes   |
|--------------------|--------------------|---|
| 5                  | IAC in C           |   |
| 8                  | PAC in C           |   |
| 13                 | IAC in D           | Instability   |
| 17                 | IAC in E minor     | Moving through keys   |
| 21                 | HC in C            |   |
| 25                 | IAC in C           |   |
| 29                 | HC in G            | In m. 26 G begins being tonicized   |
| 36                 | HC in G            | Occurs after sequential section   |
| 40                 | IAC in G           | First half ends in G  |
| 43                 | PAC in C           | Immediate strong return to tonic  |
| 56                 | PAC in A minor     | Some stability after rapid tonicization of several keys in previous section |
| 60                 | IAC in F           | Continuing to move through keys   |
| 64                 | IAC in D minor     |   |
| 70                 | IAC in C           | A brief return before pedal that reestablishes G                            |
| 73                 | HC in C            | G pedal occurs after this cadence   |
| 80                 | HC in G            | m. 77 tonicizes G   |
| 85                 | IAC in C           | m. 82 provides tonicization of C before final cadence                       |

### **Sarabande**

Strong cadences typically occur every two measures in this movement. The Sarabande tends to tonicize keys besides the home key of C major. Particularly of note is the movement to D minor in the second half of the Sarabande in m. 13. The melody is beautiful in this section, and m. 16 features a significant arrival and a strong D minor chord. The sarabande moves to the key of the dominant before ending in C.

**Table 3.5 Sarabande: Major Cadential Motion**

| Measure of Arrival | Cadential Function | Notes                        |
|--------------------|--------------------|------------------------------|
| 2                  | IAC in F           |                              |
| M. 5 beat 1        | IAC in C           |                              |
| M. 6 beat 2        | IAC in G           |                              |
| M. 8               | IAC in G           | End of first half            |
| M. 11 beat 1       | IAC in C           | Almost immediately dissolved |
| M. 13 beat 1       | IAC in D           |                              |
| 16                 | IAC in D minor     | Significant arrival          |
| 20                 | IAC in G           |                              |
| 22                 | IAC in C           | Weak                         |
| 24                 | IAC in C           |                              |

### **Bourrées I and II**

Both bourrées strictly follow typical Baroque construction. The first half of each is exactly two phrases long—eight measures—and the second half of each is almost exactly twice the length of the first. The first bourrée has noteworthy occurrences: in m. 5 a miniature sequence occurs before the first half cadences in G.; the second half begins in this key and moves through E and A minor on its way back to the key of the dominant, G; and then finally the home key of C.

**Table 3.6 Bourrée I: Major Cadential Motion**

| Measure of Arrival | Cadential Function | Notes   |
|--------------------|--------------------|---|
| 2                  | HC in C            |   |
| 4                  | IAC in C           | Sequencing section begins that tonicizes G          |
| 8                  | IAC in G           | End first half                                      |
| 10                 | IAC in C           |   |
| M. 12 beat 3       | HC in E            |   |
| 16                 | IAC in A minor     | Slowing rhythm strengthens cadence                  |
| 18                 | IAC in G           | Followed by immediate C tonicization                |
| 20                 | HC in C            |   |
| 24                 | HC in C            | Has strong half cadence sound. Tonic six-four chord |
| 28                 | IAC in C           |   |

The second Bourrée is in the parallel minor key of C minor, which is somewhat unusual. The second half of the second Bourrée features a strong tonicization of the dominant. Half cadences occur in mm. 12 and 14; a stronger imperfect authentic cadence follows in m. 16. The Bourrée does not return back to C minor until m. 21.

**Table 3.7 Bourrée II: Major Cadential Motion**

| Measure of Arrival | Cadential Function | Notes                                      |
|--------------------|--------------------|--|
| 3                  | IAC in C minor     |  |
| 7-8                | IAC in C minor     | End first half                             |
| 12                 | HC in G minor      |  |
| M. 14 beat 4       | HC in G minor      | Sound of a half cadence. Last pitch is a D |
| 16                 | IAC in G minor     |  |
| 18                 | HC in G minor      |  |
| M. 21 beat 1       | IAC in C minor     |  |
| 24                 | IAC in C minor     |  |

## Gigue

After an introductory phrase of four measures, a sequence of three answering phrases occurs. Following this, a lengthy pedal section is the highlight of the movement, lasting from m. 21-31. It begins as a G pedal in m. 21 and switches to a D pedal in m. 24. A strong half cadence in G occurs in m. 32. Measure 33 features a D pedal that resolves into an imperfect authentic cadence in G in m. 41. The final cadence of the first half is also in G.

**Table 3.8 Gigue: Major Cadential Points of First Half**

| Measure of Arrival | Cadential Function | Notes                  |
|--------------------|--------------------|------------------------|
| 3-4                | IAC in C           | Opening phrase         |
| 8                  | HC in C            | Answering phrases      |
| 12                 | HC in D            |                        |
| 16                 | HC in C            |                        |
| 20                 | HC in G            | Lengthy G pedal begins |
| 32                 | HC in G            | D pedal begins         |
| 41                 | IAC in G           |                        |
| 47-48              | IAC in G           | End of first half      |

The second half of the Gigue continues in the key of G major. C major returns in m. 52, but then several other keys are tonicized. The pedal seen in the first half returns in m. 81. It begins as a G pedal and changes to a D pedal after four measures. After an authentic cadence in G in m. 92, a G pedal occurs that takes us back into the home key at m. 101.

**Table 3.9 Gigue: Major Cadential Points of Second Half**

| Measure of Arrival | Cadential Function | Notes   |
|--------------------|--------------------|---|
| 52                 | IAC in C           |   |
| 56                 | IAC in E           |   |
| 60                 | IAC in G           |   |
| 64                 | IAC in F           |   |
| 71                 | IAC in A minor     |   |
| 80                 | HC in C            | Pedal section begins                              |
| 92                 | IAC in G           | G pedal after cadence that returns us to home key |
| 101                | IAC in C           |   |
| 107                | IAC in C           | Strong final cadence                              |

### **Overall Stylistic and Technical Considerations**

The six suites for unaccompanied cello were written around 1720 during Bach's time at Cöthen. It is not known who first played them.<sup>36</sup> The original manuscript is lost, but we do have Anna Magdalena Bach's copy of the original manuscript. The baroque style requires the performer to be expressive, but Bach's cello suites should not be played too romantically. The default bowing style of the baroque is a *détaché* style bowing, which means that the bow is kept on the string with a change of bow direction for each note. This bowing style applies to the sixteenth notes or the notes with the shortest time values; eighth notes should be slightly separated with a *martelé* stroke. The tempo in baroque music should remain constant. A little give and take is allowed for phrasing purposes, but it should always be done tastefully. Audible shifts and slides are discouraged because these are romantic techniques.

It is important for the performance to accurately reflect the characteristics of each of the dances. This is a stylistic issue, but also carries with it some general principles that can apply to each of the movements. It is imperative to remember that these movements do not just represent dances. They *are* dances. The feeling of the steady pulse is preeminent in music of the baroque.

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<sup>36</sup> Peter Williams, [The Life of Bach](#), (Cambridge: Cambridge University Press, 2004), p. 87.

At no point should we lose the feeling of this pulse. The fast notes can swirl about it, and at times perhaps bend the feeling of the pulse, but the feeling must not be broken.

## Specific Considerations for Each Movement

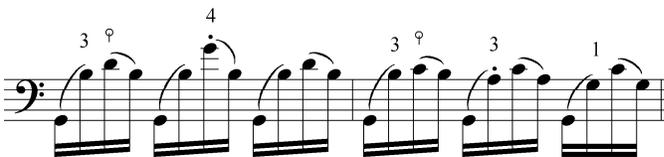
A discussion of the stylistic considerations and specific technical issues presented in each movement of Bach's C Major cello suite follows.

### Prelude

The Prelude is a lengthy movement, despite containing no repeats. The nature of the Prelude allows the performer a little bit more freedom in regards to phrasing than the other Bach movements do; however the performer should not take too much freedom. Because the movement is made up almost entirely of sixteenth notes, the tendency is to rush; and it is also vital to find places to apply some phrasing. The major cadential arrivals highlighted earlier are excellent places for the performer to do this.

The most famous passage from the prelude is the extended pedal section from mm. 44-60. This section requires the cellist to play notes on the A string with the thumb while starting in fourth position. The hand is in normal fourth position on the D string while the thumb plays down a whole step from the first finger on the A string. The thumb moves down a whole step first, then a beat later the rest of the hand follows. Getting this passage perfectly in tune is especially difficult because of the wide space required between the thumb and the rest of the hand. Measures 48-49 contain an excellent example of this section.

**Figure 3.1 Mm. 48 and 49**



Numerous quadruple-stop chords requiring precise intonation are found at the end of the Prelude. M. 85 requires a trill of two notes at the same time.

**Figure 3.2 M. 85**



### **Allemande**

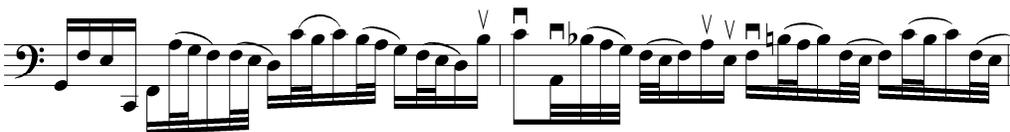
This Allemande is actually much more jaunty than a typical Bach Allemande. This movement features some quick 32<sup>nd</sup> notes.

**Figure 3.3 M. 4**



The tendency to rush needs to be avoided in this movement as well. The clarity of the dance beat must be maintained at all times. Measures 21-22 can be difficult rhythmically, because these two measures contain a sequence of the rhythm of two 32nds followed by a sixteenth. The arrival at the downbeat of m. 22 on an eighth note is a tricky rhythm with the tendency not to hold the eighth note long enough.

**Figure 3.4 Mm. 21-22**



All of these dance movements contain repeats. It is important to stress the necessity of playing the material differently when it is repeated and heard the second time. An exact repeat of the same material, played exactly the same way, is boring. Different points of emphasis, different phrase shapings, and changed dynamic interpretations can be used to provide variety to the performance of the repeated material.

## Courante

This Courante is an Italian *corrente*, featuring a basic rhythm of almost all eighth notes. It can be played at a quick tempo, but clarity should never be sacrificed for speed. The eighth notes should not be played too long, but rather crisp and slightly detached. Once again, in a movement with such a long chain of notes that are all the same time value, it is vital to find some places to apply phrasing.

Figure 3.5 Sequence



beauty of the minor key. It should not be slowed down too much. A performance of the second Bourrée at the tempo of the first can be effective as well because the color change of the minor mode is certainly sufficient to provide contrast. A feeling of relaxation instead of an actual tempo change can also be sufficient.

### **Gigue**

This Gigue features strong counterpoint and the two separate lines should be accentuated through phrasing. The interaction between the two lines needs to be highlighted by the performance. An especially challenging section features rapid string crossings and occurs in both halves of the movement. Measures 23-24 provide a good example of the figure.

**Figure 3.7 Mm. 22-23**



Playing string crossings quickly for an extended amount of time can be tiring. The bow can get confused and tangled up as the right arm becomes fatigued. It is difficult to keep the bow moving in the correct pattern. This particular passage has an additional difficulty. The lower string is played on the beat during the first half of the passage, but in m. 25 it switches so that the upper string is played on the beat. The second half of the passage really confuses the feeling of where the beat is.

## **CHAPTER 4 - Inman's Suite for Unaccompanied Cello in C-sharp Minor**

### **Overall Compositional Process**

Obviously the primary sources of inspiration for the composition of my cello suite are the unaccompanied cello suites of Bach. Baroque music has several characteristics that are present in my composition. Of particular interest was how baroque music in general is constructed, and how to best emulate some of the techniques Bach used in the construction of his cello suites. The cello suite incorporates a more expansive harmonic design while at the same time remaining faithful to the specifics of each dance. The challenge of writing this type of music is to manage to incorporate modern compositional ideas into the dances and still have them be recognizable as modern counterparts of a Baroque dance suite.

Maintained in the suite is the strong sense of rhythm and pulse that music of the baroque era is known for. Counterpoint is also important in baroque music so that, even though only one instrument plays, a strong sense of counterpoint between two moving lines is contained in the music. The importance of counterpoint is reflected in my cello suite. Baroque music is also full of dramatic musical expression, which is something to be valued highly in music in general. The cello suite reflects this belief. Pizzicato was developed as a performance technique during the Baroque era, and is therefore quite present in the suite. At times, it is a central element.

Bach did some things in the construction of his cello suites that are typical of Baroque music in general. Sequences are commonly utilized in Baroque music to create tension and move between key areas. Bach uses this technique frequently in his cello suites, and it is an element of this suite as well. Bach's cello suites contain a lot of double, triple or quadruple stops as rolled chords. The ability of the cello to play multiple pitches opens up a lot of possibilities. Bach utilized this aspect of the instrument frequently and so does this suite. Each of the baroque dances contains unique characteristics and these characteristics are present in each of these recreations.

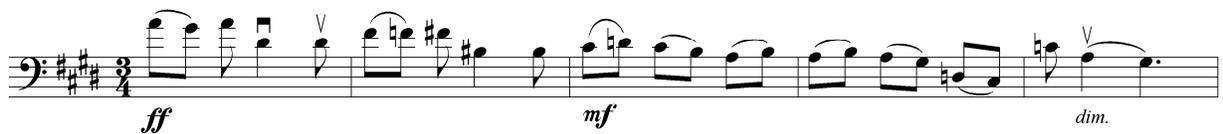
## Discussion of Specific Movements

Let us take a look in depth at each movement individually.

### Prelude

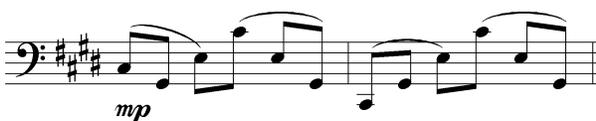
The nature of the Prelude and its place in the Baroque style has already been discussed. The first five measures of my Prelude contain an introductory motive. This motive serves to foreshadow the lyrical second idea that will come later in the movement.

**Figure 4.1** Introductory Motive

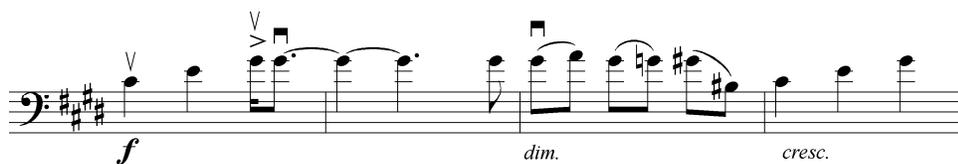


The presence of an introductory motive is somewhat uncharacteristic of Bach's cello suites. Bach tends to begin his preludes by diving into the material at the beginning. Following the opening, a series of arpeggiated chords form the first major section of the prelude. In this section in mm. 6-17, each measure is repeated with the harmony changing every two measures. The first two measures will serve as an example of the makeup of the arpeggiated chords section.

**Figure 4.2** Arpeggiated Chords



**Figure 4.3 Beginning of Melodic Theme**



The use of the sixteenth note and dotted-eighth rhythm in m. 25 fuels the dramatic drive of the theme while the use of the eighth-note rhythm in m. 27 connects the theme with what has been heard previously. This section of the piece lasts until m. 32, with mm. 31-32 moving back down in pitch to the next section.

Measures 33-37 comprise another transitional section. Measure 33 starts out like it is going to be a repeat of the arpeggiated chords that make up the first major section of the piece; however m. 34 continues to climb to a dramatic high note. A sequencing figure is seen in mm. 35-36, and m. 37 contains a dramatic rolled dominant seventh chord. The sequencing figure that is used in this section is important because it is used again later in the Prelude in an extended section.

**Figure 4.4 Mm. 35-37**



The introductory motive is heard again in mm. 38-42. It appears exactly as before with the only difference being m. 42; this measure is altered so that it flows more directly into the next section. Hearing the introductory motive again clearly announces to the listener that the second section of the piece is beginning. Since its inception, the movement was meant to have a traditional “prelude like” first theme that would then be followed up by a dramatic, more melodic and modern, second theme. These two ideas occur separately in the first half of the prelude and are then developed and combined in the second half.

By stating the introductory theme again, the expectation is created with the listener to expect to hear the arpeggiated chords theme that immediately followed it before. Indeed, six measures of arpeggiated chords are heard; they are, however, in an unexpected key, this time starting in F-sharp minor instead of C-sharp minor. In addition, after only five and a half

measures, the passage morphs into an extended sequence that takes us to the first section in which both ideas are combined. The sequence, which runs from mm. 48-53 looks like this:

**Figure 4.5 Extended Sequence**



Starting with m. 54, an integration of the arpeggiated chords with the dramatic theme occurs. This initial statement lasts for six measures, and the combination of the two ideas flows together naturally. The melodic portions directly follow an arpeggio and also manage to incorporate the sixteenth and dotted-eighth rhythm that is the most prominent component of the dramatic theme.

**Figure 4.6 Integration**



The integration of the two ideas continues along in this manner, following the chord progression that was presented in the opening section of the Prelude. This continues until m. 71, where the dramatic melody takes over and is heard exactly as it was originally presented, last time beginning in m. 24. This resurgence of drama is heard *pianissimo*, which occurs suddenly at the initial highest point of the contour of the line on the high G-sharp. The *pianissimo* is chosen for the shock and surprise it provides. This first occurs heading into m. 73. The listener is going to be expecting to hear a *fortissimo* statement because this is the dramatic climax of the piece. The *pianissimo* marking is even more dramatic. The passage crescendos again and the bottom drops out heading into m. 77, repeating the dramatic *pianissimo* effect.

The dramatic melody subsides and flows through arpeggiations that transition into a series of chords. These triple-stop chords conclude the movement, and are reminiscent of the closing of the Prelude in Bach's Second Cello Suite. The prelude ends with a strong cadence in C sharp minor and a quadruple-stop C sharp minor chord.



The second measure is rhythmically the same as the first as it moves to the dominant. The third measure contains the second instance of the sixth scale degree directly falling to the fifth scale degree. This time it occurs in the beginning of the measure.

**Figure 4.9 M. 3**



The fourth measure contains a distinct, syncopated rhythmic motive that, while occurring only three times in total in the Allemande, is vitally important for a couple reasons.

**Figure 4.10 Syncopated Rhythm Motive**



First of all, the motive generates a great deal of rhythmic interest for the Allemande by contrasting with the majority of the composition. In keeping with the traditional character of the Allemande, this one comprises primarily flowing sixteenth notes. The syncopated rhythm used here is unusual for an allemande, but it does not appear so many times as to completely disrupt the flowing nature that is essential in an Allemande. The syncopated rhythm motive is also important because it is a motive that marks the end of major sections of the work. The motive appears in m. 4, but also at the end of the first half of the Allemande and at the end of the second half. That it is used at the end of both halves helps to unify the Allemande.

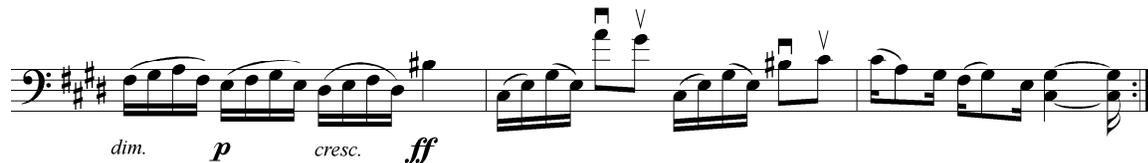
The second half of m. 5 contains another instance of the relationship between the sixth and fifth scale degrees being highlighted. In m. 6, this relationship is brought to the forefront even more forcefully due to the rhythm used. The second half of the measure contains eighth notes, slowing down the rhythm and making relationship easily audible.

**Figure 4.11 M. 6**



Highlighting the relationship between the sixth and fifth scale degree is the main thing that the first half of the Allemande accomplishes. Measures 7-8 provide material that is more typical of an Allemande. The entirety of m. 7 and the first three beats of m. 8 are all sixteenth notes. These two measures comprise a flowing figure that sounds as if it could have come straight from Bach. Nevertheless, some surprise is generated when the last beat of m. 8 leaps up to a B-sharp leading tone. Measure 9 highlights once again the sixth scale degree falling to the fifth scale degree on the second beat. Both the rhythm and the leap to a higher octave serve to make this figure's importance readily apparent.

**Figure 4.12 Mm. 8-10**



As stated earlier, the first half of the Allemande ends with the syncopated motive. The first half is only ten measures long, but a lot happens in these ten measures.

The second half of the Allemande is sixteen measures long, and it contains a few additional new elements. Measure 11 contains the same figure as m. 8, but this time it does have some changes. First of all, it is heard one octave lower. The prominent pitch in the fourth beat is still the leading tone B-sharp, but this time it is heard at the beginning and end of a sixteenth-note arpeggio.

Measure 12 contains more flowing sixteenth notes that are in the character of the Allemande. At this point the key of C-sharp minor is still clearly heard – this puts the listener at ease. This passage also contains the sixth scale degree falling to fifth scale degree idea an additional time. This action occurs during the second beat of the measure.

**Figure 4.13 M. 12**



The A-natural eighth note at the end of the measure is also an important effect because it has a longer duration than the other notes in the measure and that it falls down a diminished fifth to D-sharp on the downbeat of the next measure creates a somewhat cadential effect. The dissonance of the tritone interval increases the tension, setting up what is to come in the next two measures.

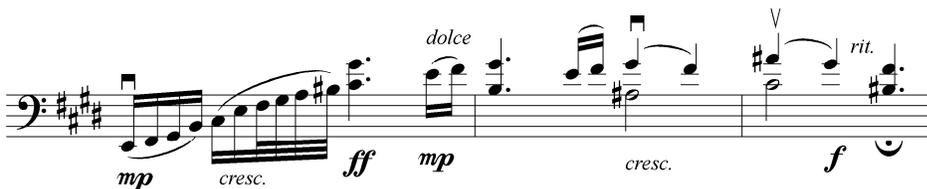
Measures 13-14 contain an intense, accelerating, upwards racing figure that increases in dynamic level as it rises. This figure ends with a dramatic chord each time it occurs. The two short sequences end with a C-sharp minor chord on the third beat of m. 14. The content of the fourth beat of m. 14 clarifies that this is indeed a C-sharp minor chord and reaffirms that the music is still in the key of C-sharp minor. The content of m. 13 exists to obfuscate the key center temporarily.

**Figure 4.14 Accelerating and Upwards Racing Figure**



This figure moves directly to a touching moment. The *dolce* theme that follows is only heard this one time. The *dolce* theme begins with the second half of m. 14 and continues through the majority of m. 16.

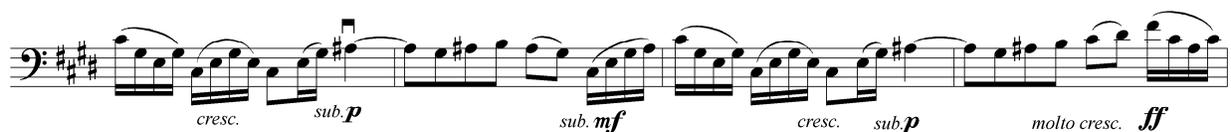
**Figure 4.15 Dolce Theme**



This theme was so beautiful that its inclusion in the movement could not be resisted. The double stops create a lovely effect. It is uncharacteristic of an Allemande, but it is merely a brief interruption of the flow of the dance. I believe that its presence can be forgiven because it is a clear and effective gesture that brings a great deal of beauty and interest to the second half of the movement.

After the *dolce* theme occurs, m. 17 serves to reestablish both the key of C-sharp minor and some more traditional Allemande style writing. This measure also contains the switch to the Dorian mode. This change is a shock when it occurs because the switch to the Dorian mode is immediate and with no transition. Measures 17-19 both contain an arrival at the raised sixth scale degree on the fourth beat of the measure. This fourth beat is marked with a *subito piano* in both cases for dramatic effect. Both measures are identical to one another.

**Figure 4.16 Dorian Theme**



Measure 20 climbs up in pitch with a large exhilarating crescendo into alternating F-sharp major six and C-sharp minor six-four arpeggios. The F-sharp major chord sounds as though it fits naturally, and it grows out of the Dorian mode.

**Figure 4.17 F-sharp Major and C-sharp Minor Alternating**



Measures 22-24 are an exact repeat of the first three full measures of the piece. The next measure features a restatement of the previous measure an octave higher. This occurs *fortissimo* and is the climax of the piece. The octave jump serves to heighten the dramatic level of the piece's ending. The syncopated rhythm figure is heard once again in the final measure.

## Courante

From its inception, this Courante was meant to be a “running dance.” It was always meant to be the highest energy movement in this cello suite. The harmonic content of the music in this movement is the least traditional of any of the movements. Neighboring motion and non-functional harmony abound in this Courante.

The first measure contains the most important motive in the entire piece. It provides the energy that drives the whole movement forward.

**Figure 4.18 Running Motive**



The third beat contains a C-natural. The line naturally spins back and forth from the C-sharp down to the C-natural and back. The only difference between the first two measures is the third beat. In the second measure it descends, and if the F-sharp is considered a passing tone then it can be looked at as an F major chord. This is a non-related key and the chord motion contains non-functional harmony. Measure 3 is the same as the first. The next measure’s first beat is also the same, but then it has an eighth note figure that descends, sounding somewhat like an F centered chord.

**Figure 4.19 M. 4**



The passage that begins in m. 5 and runs through the first beat of m. 6 contains a transition to an arrival that occurs on the second beat of m. 6. This arrival is in E major. Measure 7 contains another important motive that is immediately repeated.

**Figure 4.20 M. 7**



This motive also features a predominantly sixteenth note based rhythm, and it drives forward with great energy. The use of the eighth note at the end of the measure creates rhythmic interest by breaking up the runs of sixteenth notes. The motion stops for just an instant at the end of mm. 7-8 and then begins again, an idea that is developed further in mm. 10-11.

**Figure 4.21 Mm. 10-11**



The use of this eighth-note rhythm creates a dance like effect. This motive is vital because it is related to much of what occurs in the second half of the Courante.

Quarter notes occur for the first time in m. 13. The downbeat of m. 14 contains a strong G-sharp chord and the resolution of a half cadence. Four beats of eighth notes take us briefly back to C-sharp minor before a statement of the opening, running motive adjusted to fit into the E major key area occurs. This motive pushes us to the end of the first half.

**Figure 4.22 First Half Ending**



The second half of the Courante is traditional in the sense that it moves away from what was established as the norm in the first half and then returns to the original material at the end of the movement. Quick shifts through keys characterize the material that moves away from the material of the first half. Measures 19-20 have a strong feeling of A major, but the following two measures start in D-sharp and fall to an open D string *left hand pizzicato*. Measure 23 features a series of belligerent, *pizzicato* tritones.

**Figure 4.23 Mm. 21-23**



The use of eighth notes here was set up by mm. 10-11 in the first half of the movement. The use of the tritones and the eighth-note rhythm makes this measure more deliberate. The phrase grinds to a halt, but after a moment's rest, the action begins again.

Measures 24-27 feature a series of dissonant runs of all sixteenth notes similar to the opening of the Courante. These runs are centered around a D-natural pitch area, but fall to two *left hand pizzicato* C-natural chords in the last beat of m. 27. The rhythmic structure created in this measure is repeated in the next three measures. Measure 28 is an exact repeat of 27, and mm. 29-30 are identical to each other. Dynamics are used to create an echo effect between these measures. Measures 28-29 will serve as an example of this section.

**Figure 4.24 Measures 28 to 29**



Measures 31-32 feature the rhythm first introduced in m. 7. In these two measures a dissonant, ascending line is featured; first beginning on G-sharp in m. 31 and then beginning on A-natural and reaching much higher in m. 32. These two gestures function as “questions.” Mm. 33-34 provide three short, descending, “answers.” These gestures serve to transition back to C-sharp minor and a statement identical to the opening two measures of the Courante. The only difference is that in mm. 35-36 the statement of the running motive is heard one octave lower.

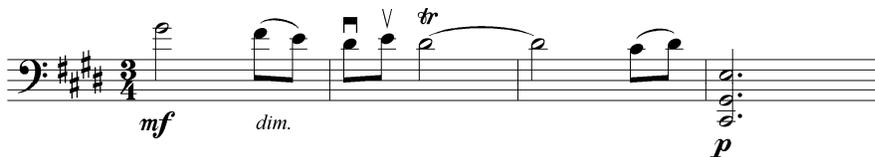
The relationship between the C-sharp and C-natural in this motive is made more immediate in m. 26, alternating back and forth every beat. This signals that the end of the piece is near. Measures 39-40 contain a run of all sixteenth notes that descends from the opening C-sharp down to the low A on the cello twice before ascending to a D-sharp one step above the opening note. The Courante ends in E major, with mm. 41-42 featuring the same running motive moved into E major. The movement ends with a *pizzicato* E chord.

## Sarabande

This Sarabande is rhythmically simple because the most important element of this movement is the melodic line. The emphasis on the second beat, a traditional element of the Sarabande, can be heard clearly at times in this Sarabande. The dance is lyrical in nature but still dance-like. Harmonically, the most important element is that it begins in the key of C-sharp minor, but during the first half it begins to cadence in E major. The second half shares this basic harmonic construction as well. It settles into the key of C-sharp minor, but eventually ends up cadencing in E major. The movement ends in this key.

The movement is emotionally powerful from the beginning. The first four measures comprise the first phrase.

**Figure 4.25 Opening Tragic Motive**



The nature of this line makes it immediately clear to the audience that this will be a dramatic movement. It is put into the strongest range of the cello, and the trill and dark chord in measure four accentuate the drama. The line has an immediate emotional identity.

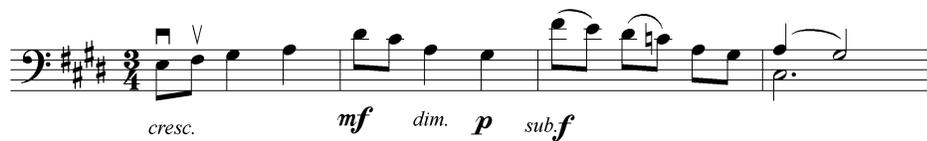
The second four-measure phrase is similar to the first. It starts on the same high G-sharp pitch, but the rhythm and contour are slightly different. The next three measures, however, are rhythmically identical. The contour of these three measures is also similar. The fact that the second measure is a little higher in pitch level increases the tension. The line descends down to the same dark chord in the fourth measure of this phrase.

**Figure 4.26 Second Phrase**



At this point the Sarabande is firmly entrenched in the key of C-sharp minor. Two similar phrases can be effective in the building of dramatic tension, but a third similar phrase is tedious. At this point an alternative direction was needed. The next two measures are in a much lower range and have a simple contour. The rhythm from m. 5 is used for both of these measures. They are almost boring in their construction, which is deliberate because it sets the listener up for the dramatic jump up to F-sharp and a much more harmonically interesting descending line that leads to the final cadence in C-sharp minor in this half of the Sarabande.

**Figure 4.27 Third Phrase**



This cadence in C-sharp is weak, and the two measures that follow it contain a much stronger cadence in E major. The last two beats of m. 14 contain the strong E chord. Measures 15-18 contain two, two-measure phrases that serve to strengthen the feeling of E major. The last three measures of the first half, mm. 19-21, contain another strong cadence in E major.

The trill figure from the first two phrases of the Sarabande returns in m. 19.

**Figure 4.28 Trill Figure**



This important unifies the beginning and end of the first half, despite the two different key areas. The two eighths notes followed by a half-note rhythm is the single most important rhythmic idea in the entire movement and is used continuously. It is important to note that this rhythm puts a strong emphasis on the second beat of the measure, as is characteristic of a Sarabande.

Measure 22 begins the second half with the same two eighths followed by a half rhythm. This lasts for two measures and occurs before two measures of mundane content similar to mm. 9-10. After the mundane content of mm. 24 and 25, the familiar rhythmic motive returns for two measures. A measure of eighth notes climbs to a high G-sharp trill in m. 28, which sounds as

though it could be a return to the tragic motive featured at the beginning of the Sarabande. This dramatic spot is marked *fortissimo*. Measure 30 moves into a sequence of chords, which bring the Sarabande back to the key of C-sharp minor.

**Figure 4.29 Chord Sequence**



Measures 36-37 are an exact repeat of mm. 9-10. This sets the listener up for mm. 38-40, which constitute an extended version of m. 11. Besides the increased length, the other major difference is that m. 40, the end of the phrase, ends on the dominant.

**Figure 4.30 Extended Version of M. 11**



Measure 41 is exactly the same as m. 15. Measures 43-46 contain an extended version of the flowing eighth-notes idea that we first heard in m. 11 and again in m. 28. This transitional passage is quite significant because it takes the Sarabande back to E major. Everything that follows from this moment on strengthens E major and brings the Sarabande to a close. Measures 52-57 contain a series of chords, all in E major, serving to bring the movement to a restful close.

**Figure 4.31 Ending Chords**



## Minuets I & II

The first minuet travels quite far afield from the traditional minuet style at times. It is also longer than a typical Bach minuet, because each half contains three major sections. The first is

the minuet theme. Of the three ideas it is the most traditional in nature; however, the dotted rhythm that is featured in its first measure is unusual for a minuet. The rhythm of the second measure is more typical. Here is a look at the first two measures:

**Figure 4.32 Opening Two Measures**



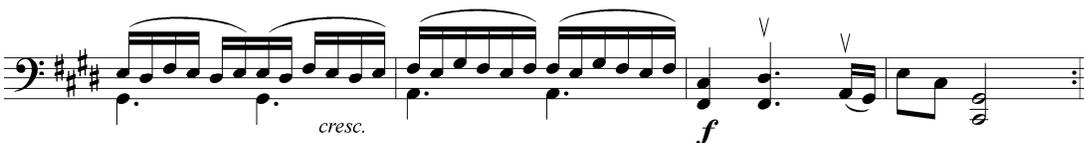
The extra energy and interest generated by the dotted rhythm are enough to justify its existence in the minuet. The minuet theme continues to move forward in the key of C-sharp minor; the entirety of the first half is in this key. The second section runs from mm. 11-15 and contains a series of two note intervals that alternate between quarter notes and half notes.

**Figure 4.33 M. 11-15**



The nature of these intervals provides a sense of tension that was not before present in the movement. The intervals move directly into the third section, which contains sixteenth notes moving in a pattern over dotted quarter notes. Measures 17-18 are really in 6/8 time, but the notated meter is kept the same.

**Figure 4.34 Pedal Section and End of First Half**

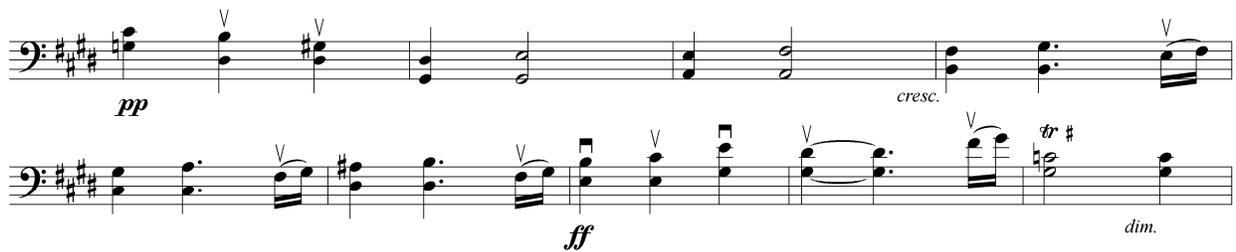


The pedal of mm. 17-18 leads directly into the ending motive. This motive is seen at the end of both halves of Minuet I, and uses the same rhythm that was first seen in mm. 2-3. The inclusion of this rhythm in the ending unifies the work because an idea from the first section reasserts itself here.

The second half of the Minuet I is slightly longer than the first half, and contains further development and lengthening of the sections from the first half. Harmonically, the second half immediately shifts to the dominant, being heard a fourth lower. This statement lasts for six measures, mm. 21-26. The statement of this theme in the first half lasted ten measures. This idea will be heard an additional time between the second and third sections.

The Chord section lasts nine measures in the second half, as opposed to five measures before. It is rhythmically much more complex this time, taking on aspects of the first theme. Here is a look at it in its entirety:

**Figure 4.35 Chord Section in the Second Half**



The use of dynamics and the incorporation of rhythmic aspects from the minuet section magnify the tension that was created in the original chord section. The minuet theme is heard again, immediately after this section, in m. 36. Measures 36-37, both based off of m. 7, lead to the opening two measures being stated twice in a row, with only a change of octave. A rhythmically simplified version of the drone section is heard in mm. 42-43.

**Figure 4.36 Final Five Measures**



At this point the dramatic intensity is winding down and a slower rhythm that is more similar to the minuet section is used. The ending motive is heard again and brings Minuet I to a close.

Minuet II is in many ways Minuet I's opposite. First of all, the entire minuet is played *pizzicato* instead of *arco*. In addition, the second minuet is much shorter in length, and it adheres strictly to traditional baroque form. The entire second minuet is in E major, and the style of writing is simple. Like traditional baroque music it is based mainly on triads, and few dynamic

markings are utilized. The first half fits nicely into two four-measure phrases. A look at the first phrase shows an example of what this simplified style of writing is like.

**Figure 4.37 First Phrase**



The second half of Minuet II continues in the same fashion and does not depart from the original key area. The harmony focuses chiefly on the relationship between dominant and tonic. The last four bars feature an exciting *pizzicato* sixteenth note flourish!

**Figure 4.38 Ending Flourish**



The all-*pizzicato* nature of Minuet II is a breath of fresh air in in the surrounding complexity of the other movements.

## Gigue

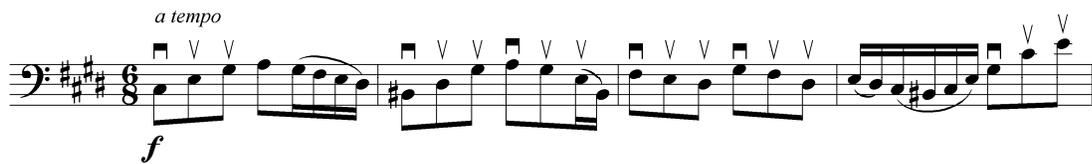
The Gigue features a less traditional introductory motive followed by a more traditional Gigue theme. The first measure of the Gigue contains the first statement of the introductory motive and utilizes a more complex harmonic makeup.

**Figure 4.39 Introductory Motive**



The gigue does not really “begin” until the second measure, and the exciting energy of Bach's giges is captured. Here are the first four measures of the gigue theme.

**Figure 4.40 Gigue Theme**

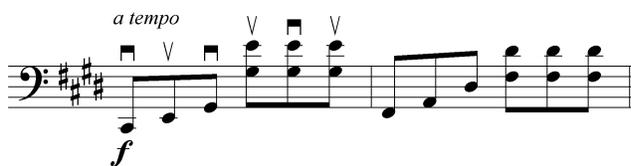


The down, up, up hooked bowing is used to give the motive a jaunty effect. The runs of sixteenth notes fuel the excitement. Their tendency to fall on the last beat or two of the measure, gives the gigue a feeling of rushing ahead to the next measure.

Measures 6-7 conclude the first statement of the gigue theme. The strong chords followed by three eighth notes in mm. 6-7 push into a convincing cadence at m. 8. This measure features a run of sixteenth notes, moving up into an extended version of the introductory motive seen in the first measure of the Gigue.

Measure 10 starts out like the gigue theme before—just one octave lower in pitch. Instead of continuing on and stating the theme again, this measure moves towards drawing the first half to the close. The second group of three eighth notes in m. 10 repeats the same two-note chord. This same gesture also occurs in m. 11 and is important because it will be developed in the second half of the Gigue.

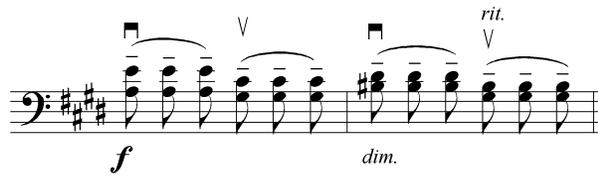
**Figure 4.41 Initial Eighth Note Chord Gesture**



Three groups of six running sixteenth notes move to an exciting chord at the end of m. 13. This gesture occurs again leading to another chord in m. 15. Six sixteenth notes at the beginning of m. 16 then give way to the main eighth note motive of the gigue theme. At the end of the first half the Gigue is still in C-sharp minor.

The second half begins with a sequence of three runs downward that are each two beats in duration. They lead to the resolution of a half cadence in the first half of m. 20. Another sequence, higher in pitch, leads to an authentic cadence. Measures 25-26 contain a progression based on the eighth note chord gesture that was seen in the first half of the Gigue.

**Figure 4.42 Eighth Note Chord Progression**



The transition back to the original theme takes the form of this rhythmic gesture. Beginning in m. 27, a statement of the original Gigue theme immediately follows. This statement is heard up one octave in pitch and is laid out the same, measure per measure. Measures 33-35 end the movement with a final C-sharp minor flourish.

The suite for unaccompanied cello in C-sharp minor is the second suite for cello I have written. I intend to write six, all patterned after Bach's contribution to the cello repertoire. It means a great deal to be able to create music for my instrument.

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## Appendix A - Program and Concert Information

Graduate Recital Series

**Michael Inman,**  
*cello*  
**William Wingfield,**  
*Piano*

Sonata for Piano and Cello in F Major Op. 5 No. 1  
Adagio sostenuto - Allegro  
Rondo: Allegro vivace

Ludwig van Beethoven  
(1770-1827)

Cello Concerto in Bb Major  
Allegro moderato  
Adagio non troppo  
Rondo: Allegro

Luigi Boccherini  
(1743-1805)

*Intermission*

Suite No. 3 for Unaccompanied Cello in C Major  
Prelude  
Allemande  
Courante  
Sarabande  
Minuets I & II  
Gigue

Johann Sebastian Bach  
(1685-1750)

All Faiths Chapel Auditorium  
April 28, 2008  
5:45 P.M.

Graduate Recital Series

**Compositions  
of  
Michael V. Inman**

Short Pieces for Trumpet, Bass & Percussion

Michael V. Inman  
(1981)

- I: Introduction
- II: Allegro Agitato
- III: Fugue
- IV: March
- V: Finale

Dean Linton, Johnny Welch, Kelsie Yarbrough,  
Brad Regier, Betsy Voigt & Jamie Shores, percussion  
Phil Ward, trumpet  
James Rutherford, bass

Elegie for Anyone

Michael V. Inman

Justin Harbaugh, clarinet

Matrix I

Michael V. Inman

Sarah Anderson, piano

Suite No. 2 for Unaccompanied Cello in C# Minor

Michael V. Inman

- Prelude
- Allemande
- Courante
- Sarabande
- Minuets I & II
- Gigue

David Littrell, cello

All Faiths Chapel Auditorium  
May 6, 2008  
5:45 P.M.