



SCHOOL OF MUSIC

Presents

Emily Torkelson, violoncello
Alexia Wixom, violin

Saturday, May 4, 2024

2:00pm

Van Cliburn Concert Hall at TCU

Program

Eight Pieces for Violin and Cello

Reinhold Glière
(1875-1956)

Prelude

Gavotte

Berceuse

Canzonetta

Intermezzo

Impromptu

Scherzo

Etude

Two Pieces for Viola (or Violin) and Cello

Rebecca Clarke
(1886-1979)

Lullaby

Grotesque

Three Dances in the Old Style

Lera Auerbach
(b. 1973)

Andantino Scherzando

Andante

Andante

Passacaglia

G. Handel, J. Halvorsen
(1685-1759, 1864-1935)

This recital is given in partial fulfillment of the requirements for
Departmental Honors in Music. Emily Torkelson is a student of Dr. Juliette Herlin and
Alexia Wixom is a student of Dr. Elisabeth Adkins.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Emily's Program Notes

Eight Pieces for Violin and Cello, Op. 39 by R. Glière

An often-overlooked figure in today's classical music world, Reinhold Glière (1875-1956) was a highly successful Russian composer in his own day, winning competitions and receiving awards throughout his career. His music is highly inspired by the Romanticism of his youth; in fact, one of his teachers was the successful and incredibly Romantic Anton Arensky¹, a contemporary of Tchaikovsky. Despite these ties back to an era that had all but disappeared, Glière's own work never sounds stale or uninteresting, with lush harmonies and charming melodies taking the listener on a journey in as little as a few measures of music. Glière would eventually become the teacher of a young Sergei Prokofiev,² another master of vibrant, sumptuous melodies and harmonies.

Although Glière wrote in many genres, from operas and symphonies down to the much more intimate works, he gave special attention to pairs of players, lavishing special attention on cellists. Alongside these eight pieces for violin and cello, he wrote ten duets for two cellos, a ballade for cello and piano, twelve album leaves for cello and piano, and twelve duets for two violins. Of these works, the eight pieces for violin and cello are the earliest, dating back to 1909 and thus prior to the fall of the Russian empire and the ensuing tumult.³

¹ Joanne Talbot, "Glière: Complete Duets with Cello: Eight Duets for violin and cello op.39, Ballade for cello and piano op.4, Ten Duets for two cellos op.53, Twelve Album Leaves for cello and piano op.51," *The Strad*, December 4, 2013, <https://www.thestrad.com/gliere-complete-duets-with-cello-eight-duets-for-violin-and-cello-op39-ballade-for-cello-and-piano-op4-ten-duets-for-two-cellos-op53-twelve-album-leaves-for-cello-and-piano-op51/2627.article>.

² "Obscure Music Monday: Glière's 8 Pieces for Violin and Cello," Performers Edition, accessed March 30, 2024, <https://www.performersedition.com/content/obscure-music-monday-glieres-8-pieces-for-violin-and-cello/>.

³ Audrey Chen, "Program Notes," Newburgh Chamber Music, accessed March 30, 2024, <https://www.newburghchambermusic.org/copy-of-live-concert-stream-2>.

While other works in our program will certainly seem more daring and inventive, these eight pieces are a phenomenal place to dip our toes into the world of duo playing, as it were. Ever the traditionalist, Glière primarily keeps his melodies in the violin, reserving the cello for basslines. Frequently in these eight pieces, the cello spends much of its time outlining the chord progressions the violin plays over. Such clearly delineated roles are not always easy to find in chamber music, and it is a hearkening to much earlier times, when the violin was the primary solo instrument and cello used almost exclusively in Baroque basso continuo—one of the two instruments that would make up the basslines of any piece.

The eight pieces that make up this work are all short and sweet, with an extra emphasis on both those elements. Each movement is three minutes or shorter, and the melodies remain charming and playful without ever wandering into the saccharine. We begin, aptly enough, with a prelude, in which a pleasant (but highly chromatic) melody passes off between the pair—first in the cello, then the violin—as the accompanying instrument plays double stops to fill out the texture and give us a sense of the harmonic changes, some of which are slow to appear, instead treating the listener to the gently intensifying G pedal in the double stops. The second movement is a gavotte—a Baroque dance with a rustic feeling and, in this version, a playful quality. Glière adds interest in the form of ornaments throughout, and inserts a “Musette” B section of a more lyrical quality to go alongside the bouncy, playful gavotte. Next, Glière gives us a delicate, airy berceuse, a lullaby played *con sordino* (with a mute) on both instruments. The berceuse is the first movement in which the violin is relegated to melody the whole time, and the cello likewise relegated to the accompaniment. The fourth movement, a canzonetta (a movement styled after singing), introduces more complex collaborative moments,

especially in the rhythmic elements. Despite this, the melody remains simple, light, and strikingly beautiful.

The second half of the eight pieces becomes gradually more difficult in various ways. The intermezzo features some of Glière's more daring harmonic adventures and challenging accompanimental figures while also departing from the simple, airy melodies of the previous two movements. The sixth movement, an impromptu, has extremely quick transitions between its long lines and more soaring melody and the chromatic accompanimental figures. The next movement, a scherzo, demonstrates Glière's late-Romantic harmonic tendencies by playing the main motives in as many distantly related keys as we can find. This penultimate movement is triumphant and bold, and feels a little like the proper finale of the piece. The actual final movement, titled "Etude" (meaning "study") is a little less like eating dessert after a meal and more like eating a little post-dessert snack. The etude is the most seemingly virtuosic, but it is ultimately lighthearted and silly, giving the audience a treat at the end of the more heartfelt and delicate prior movements.

Although these eight pieces seem remarkably simple in comparison to some of the other pieces on our program, it is through light, simple pieces like these that we can begin to learn how to work together in such an intimate setting as a duo. In more complex pieces, it is easy to become complacent in simply learning our own individual parts and playing them at the same time, rather than telling a cohesive story as one unit. The simplicity of these pieces forces us as performers and collaborators to really think about the most fundamental aspects of our collaboration, such as tuning, vibrato, and bow speed. It is through these simple pieces that we find our group sound, which is the most

important aspect of any sort of chamber collaboration, from a duo to a full-fledged orchestra.

Two Pieces for Viola (or Violin) and Cello by Rebecca Clarke

Continuing in our theme of overlooked composers, the next work on our program is the *Two Pieces for Viola (or Violin) and Cello* by the British-American composer Rebecca Clarke (1886-1979). Clarke was an immensely talented violist and composer with support early on from her family to support her childhood inclinations towards music; unfortunately, she would not see widespread success despite her composition awards, accolades, and recognitions. Her family withdrew her from music lessons as a teenager following her teacher's attempted proposal to her, and she abandoned music entirely for many years to become a nanny.⁴ Of the nearly one hundred pieces she wrote, only a few were published in her own lifetime, and it is through the dedication of a few devotees that any of the others have seen the light of day.⁵ Despite these many obstacles Clarke had to overcome in order to pursue music, she remained passionately fond of composing and performing, making ends meet as a violist for a time and winning first prize in a competition for her viola sonata.⁶ Clearly inspired by the sounds of classical music she heard growing up, Clarke's music sounds like an expansive amalgamation of German Romanticism and French Impressionism, with her own personal touches often leaning towards a more pastoral sound.

⁴ "Her Life," The Rebecca Clarke Society, accessed March 24, 2024, <https://www.rebeccaclarke.org/her-life/>.

⁵ "Rebecca Clarke," The Rebecca Clarke Society, accessed March 24, 2024, <https://www.rebeccaclarke.org/>.

⁶ Nelson, Trevor, "Composer Biography," Music by Women, accessed March 24, 2024, <https://www.musicbywomen.org/composer/rebecca-clarke/>.

Clarke's duo is divided into two movements: the first titled "Lullaby," and the second titled "Grotesque." The lullaby is simple and sweet, reminiscent of the berceuse or canzonetta of the Glière before, with the cello and violin trading the melody and open accompanimental figures. Unlike Glière, Clarke utilizes extended techniques in both movements throughout, indicating moments for harmonics, left hand pizzicato, and more interplay and exchange between the two voices. In the lullaby, the cello takes the simultaneous role of melody and accompaniment in a tender lullaby accompanied by the cellist's own left hand pizzicato. Meanwhile, the violinist has double stops that are more challenging to tune than those found in the Glière, with thirds and fourths making appearances throughout. The second movement, the "grotesque," is a faster, wilder movement, filled with dramatic color changes. This movement has some humor in it, coupled with a folksy charm that makes it undeniably entertaining both to play and to hear.

In collaboration, the two movements are tricky in aspects of timing and showmanship. Clarke has many moments in both with tempo changes—ritardandos, tenutos, and even fermatas placed over the measure lines—all of which serve to give both movements a much more elastic sense of tempo. In pieces like these, making these dramatic changes part of the music rather than some sort of gimmick can be challenging—and finding ways to incorporate the silences that some of these bring can be even more challenging. In this step of the collaborative process, the Clarke duo demands both a constant dialogue between the two performers and requires us to continue to breathe together and lead together, acting as one cohesive unit rather than two separate musicians.

Three Dances in the Old Style, Op. 54 by Lera Auerbach

As the only living composer on our program, I have chosen to insert Lera Auerbach's (b. 1973) personal biography as found on her website: "A renaissance artist for modern times, Lera Auerbach is a widely recognized conductor, pianist, and composer. She is also an award-winning poet and an exhibited visual artist. All of her work is interconnected as part of a cohesive and comprehensive artistic worldview.

"Lera Auerbach has become one of today's most sought-after and exciting creative voices. Her performances and music are featured in the world's leading stages – from Vienna's Musikverein and London's Royal Albert Hall to New York's Carnegie Hall and Washington D.C.'s Kennedy Center.

"Auerbach's exquisitely crafted, emotional, and boldly imaginative music reached global audiences. Orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, National Symphony, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden, and Vienna's ORF Radio-Symphonieorchester, among many others. Auerbach's works for orchestra are performed by the world's leading conductors, including Manfred Honeck, Christoph Eschenbach, Alan Gilbert, Neeme Järvi, Vladimir Jurowski, Charles Dutoit, Andris Nelsons, Osmo Vänskä, Hannu Lintu, and Marin Alsop, to mention only a few.

"During the 22-23 season, Lera Auerbach performed concerts with Hilary Hahn at Wigmore Hall in London and Boulez Saal in Berlin. She also conducted Tchaikovsky's *5th Symphony* with Enescu Philharmonic in the subscription series, as well as played and conducted Mozart's *Piano Concerto K466*.

"Other recent season highlights also included WienModern's 3.5-hour production of *Demons & Angels* with Auerbach as conductor. Washington D.C.'s National Symphony premiered her 4th Symphony "*ARCTICA*" – a work commissioned by the

National Geographic Society. Also, her *Concerto for Violoncello and Orchestra “Diary of a Madman”* commissioned by the Munich Philharmonic, Chicago Symphony, Borusan Istanbul Philharmonic Orchestra, and Royal Stockholm Philharmonic Orchestra, received its global premieres with cellist Gautier Capuçon.

“Her 4th Violin Concerto *“NYx: Fractured Dreams”* was commissioned and premiered by the New York Philharmonic with Alan Gilbert and Leonidas Kavakos, and the Vienna Radio Symphony Orchestra premiered her symphonic poem *Eve’s Lament* with Marin Alsop. In 2022, the Nuremberg State Philharmonic presented the world premiere of *Symphony No. 5 “Paradise Lost”* conducted by Joana Mallwitz, and her *Symphony No. 6 ‘Vessels of Light,’* a commission of Yad Vashem – The World Holocaust Remembrance Center, was unveiled in Lithuania as part of the city’s Cultural Capital of Europe celebrations and received its American premiere at Carnegie Hall on April 19, 2023.

“Amare at the Hague will present a two-week Auerbach Festival in October 2023, including all aspects of her artistic offerings, conducting, piano performance, composition, poetry, and visual art.

“Her music is championed and recorded by today’s most prominent classical performers, including violinists Gidon Kremer, Leonidas Kavakos, Daniel Hope, Hilary Hahn, Vadim Gluzman, Vadim Repin, Julian Rachlin; cellists Alisa Weilerstein, Gautier Capuçon, Alban Gerhardt, David Finckel; violists Kim Kashkashian, Nobuko Imai, and Lawrence Power, and many others.

“Auerbach is equally prolific in literature and the visual arts. She incorporates these forms into her professional creative process, often simultaneously expressing ideas visually, in words, and through music. She has published three books of poetry in

Russian, and her first English-language book, *Excess of Being* – in which she explores the rare form of aphorisms. Her next book, an illustrated work for children, *A is for Oboe*, published by Penguin Random House, won Audiofile Best Audiobook 2022. She is the recipient of the 2021 Marsh Hawk Press – Robert Creely Memorial Award for her English poetry manuscript “Morning Music.

“Auerbach has been drawing and painting all her life as part of her creative process. Her visual art is exhibited regularly, included in private collections, and represented by leading galleries.

“Lera Auerbach holds multiple degrees from the Juilliard School in New York and the Hannover University of Music, Drama, and Media in Germany. Her teachers include Milton Babbitt, Rosalyn Tureck, Joseph Kalichstein, and Einar Steen-Nøkleberg. The World Economic Forum in Davos, Switzerland, selected her in 2007 as a Young Global Leader, and since 2014, she has served as a Cultural Leader. Boosey and Hawkes / Sikorski publish her music, and recordings are available on ECM, Deutsche Grammophon, Nonesuch, Sony Classical, Alpha Classics, BIS, Cedille, and many other labels.”⁷

Auerbach has an extensive musical output, including two operas, fifteen ballets, six symphonies, and near countless other works for many different instrumentations, from solo to orchestral. Her three dances in the old style, written in 2000, are elegant and charming, showing a sense of both style and humor throughout the short movements. Throughout, elements like glissandi, trills, flautando, false harmonics, sul ponticello, and other techniques are employed to create a wide range of colors and contrasts, from an

⁷ “Biography,” Lera Auerbach, updated 2024, accessed April 4, 2024, <https://lerauerbach.com/biography/>.

intimate warmth to a more eerie feeling. Auerbach's three dances feel like a natural sequel to Clarke's two pieces; both works are short, both use similar extended techniques, and both require more precision in the collaboration between the two performers. The sweet, the warm, the serious, the creepy, and the funny all live side-by-side in these pieces, and switching characters to create a compelling narrative can be deceptively challenging in some of the off-kilter interplay between the two voices.

Passacaglia, Op. 20, No. 2 by G.F. Handel and J. Halvorsen

In a fitting end to our collaborative recital, we turn at last to a product of a collaboration spanning both countries and centuries: the famous *Passacaglia* by German-British Baroque composer George Frideric Handel (1685-1759) and Norwegian Romantic violinist-composer Johan Halvorsen (1864-1935). This spirit of collaboration and transformation is at the heart of what we do in the world of performance, and in our recital, we can show this in a beautifully apt way by further transforming Halvorsen's reimagining of Handel's work into a different instrumentation than Halvorsen's original vision.

Originally part of a harpsichord suite by George Frideric Handel, Johan Halvorsen's reimagining of this *Passacaglia* has turned it into one of the most popular and enduring works in the duo repertoire.⁸ Halvorsen originally scored the work for violin and viola, but it is most commonly performed on violin and cello, with the lower register of the cello providing a stronger bass than the viola. However, its popularity as a chamber work has seen the work arranged for other duo combinations, including two violins, two cellos, and violin and double bass, among others.

⁸ Lillian Matchett, "Inside the Music: Halvorsen's *Passacaglia*," Colburn School, accessed March 28, 2024, <https://www.colburnschool.edu/inside-music-halvorsens-passacaglia/>.

At its heart, the passacaglia as a genre is a set of variations, held together by an ostinato pattern in the bass, known as ground bass.⁹ In the Handel-Halvorsen Passacaglia, the cello asserts the ostinato pattern in the beginning, then joins the violin in a virtuosic back and forth that showcases a wide range of different techniques, including pizzicato, ponticello, double stops, spiccato, and saltando. While neither voice outright restates the ostinato, that ground bass pattern is easily identifiable throughout all of the variations, creating a satisfying cohesion over the course of the piece. The passacaglia builds on itself, finding different textures in the different techniques, employing different tempi and even double stops for a lush, full texture. Finally, the passacaglia reaches a moment of ultimate drama in a *con fuoco* variation that extends the harmonic progression through sixteenth notes and double stops. In our interpretation of this work, my colleague and I choose to further heighten the drama of this work in a rare deviation from the composer's directions, starting the *con fuoco* at a much slower, more stately tempo, then accelerating and becoming progressively wilder as the piece builds to its final cadence. Finally, in what could sound a little like a musical joke to our modern ears, the piece ends on a Picardy third, substituting the dark sounds of G minor that we have heard throughout the whole piece with a bright, open, and triumphant G major chord.

One of the most difficult aspects of the Handel-Halvorsen *Passacaglia* is the virtuosity the piece demands of both performers. The extended techniques, difficult runs of notes, and the complete change of character at the drop of a hat all work together to create something that is both physically tiring to play and incredibly exhilarating. The physical demands are also supplemented by the collaborative demands this sort of piece requires: to truly play this passacaglia well, the performers must be so in sync as to be

⁹ Kai Christiansen, "Passacaglia (After Handel)," Earsense, accessed March 28, 2024, <https://www.earsense.org/chamber-music/Johan-Halvorsen-Passacaglia/>.

one person. It is, then, appropriate to end our recital program with such a piece, one that demonstrates our individual skill on our instruments and our ability to not just play together, but to breathe, move, and tell a story in the most wonderful sort of harmony.

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Alexia's Program Notes

Violin and Cello Duets: A Brief Overview

String duets are a rather interesting beast when it comes to the interplay between the strings and the genre of music that is being performed. Typically, baroque and classical composers have an advantage when working with two string instruments because they are used to creating assuming bass lines with predictable chord progressions. On the other hand, modern works typically need one of the instruments, or both, to provide more harmonic structure than the other because of unpredictability of their chord progressions. In order to achieve a fuller harmonic structure, composers typically write in double-stops or 4-note chords to fill the empty space in the musical progressions.

String duets, especially violin and cello duets, tend to utilize double stops to fill out the relatively thin texture. Glière, Auerbach, Clarke, and Handel-Halvorsen all compose completely different styles of music and most important of all, are composing in completely different time lines. However, they all utilize double-stops and 4-note chords at the climax of their pieces, or simply to solidify their harmonic progressions in the piece.

The roles of the two instruments depend solely on the ideas of their composers. Both the violin and cello are typically used as melodic instruments in other musical settings – such as orchestra- with the cello doubling up as a bass instrument as well.

Without the use of a keyboard instrument, the natural tendency for string duets is to lack texture and fullness. Both the violin and cello are directed by their scores to utilize specific techniques that create the illusion of fullness and add character that is not achievable with a simple keyboard. Typical techniques involve spiccato, ricochet, sul

ponticello, harmonics, tremolo, sul tasto, double stops, arco, pizzicato, and the simple use of chords. Furthermore, strings also utilize grace notes, glissandos, and other embellishments to create that fullness in texture. It is not uncommon for string duets to fill-in, apply, or completely disregard harmonies underneath their melodic lines. Many string duet compositions are taken from piano parts and later orchestrated for the violin and cello, violin and viola, and so on. Many composers also have previous knowledge or performance experience with the piano and are simply trying to alter the composition in a way that better suits the string pairing. If a composer desires a string duet to be fuller, then an element of technical ability comes in with the musicians performing the piece. There then becomes more of an art quality to the piece, with the musicians needing to become more virtuosic in order to appropriately perform what is demanded from them from the repertoire. The less demanding of the duet composition, the less material the musicians will be given, which usually results in the lack of harmonic analysis on the theory side of things. When there is less material that is comprehensible, there is less harmonic analysis available to the musicians performing the piece.

One of the reasons string duets are written is because keyboards are heavy and hard to transport. String duets were traditionally performed together to pass the time and play among friends. It was over time that the duets made it to the concert scenes. Furthermore, many duets were written for pedagogical reasons and situations where one part was typically easier than the other so a student and teacher could perform the piece together.

The Program: History and Analysis

Reinhold Glière: 8 Pieces for Violin and Cello (1909)

Reinhold Glière was a Soviet composer, of German and Polish descent, who was noted for his works incorporating elements of the folk music of several eastern Soviet republics. Glière was the son of a musician and maker of wind instruments. He attended the Moscow Conservatory – where he studied violin, composition, and music theory with such notable composers as Sergey Tanyeyev, Anton Arensky, and Mikhail Ippolitov-Ivanov – and graduated in 1900. After teaching for a while in Moscow, he studied conducting in Berlin from 1905 to 1907, first appearing in Russia as a conductor in 1908, the same year his tone poem *Sireny* (“The Sirens”) was enthusiastically received. Glière taught at the Kiev Conservatory and was appointed director in 1914. He returned to Moscow in 1920, taught at the conservatory there, and became involved in studying folk music, traveling widely to collect material. The opera *Shakhsenem* (first performed 1934) resulted from his study of the national music of Azerbaijan, and Uzbek elements appear in the opera *Gyulsara* (1936).

Glière achieved a high status in the Soviet musical world after the Russian Revolution, largely because of his interest in national styles. He organized workers’ concerts and directed committees of the Moscow Union of Composers and Union of Soviet Composers.

At the end of the 20th century, Glière music was principally performed in countries formerly of the Soviet Union. Although he was highly respected by many, his often politically motivated works were criticized by others for lack of depth and originality. Nevertheless, his influence on younger Soviet composers was profound. Among his pupils were Sergey Prokofiev, Nikkolay Myaskovsky, and Aram Khachaturian.

As Reinhold Glière was a student of Arensky and Taneyev, it's little wonder that he was steeped in Russian Romanticism. His study with Taneyev reinforced a strong skill in counterpoint – the very reason why his duos are so artfully constructed. If we're being picky, the Op. 39 set for violin and cello allows the violin to dominate melodically, with the cello often consigned to a harmonic role, albeit sumptuously rich with plentiful double-stops. There's a glimpse of stardom for the lower instrument in the final Etude, but the violin here somewhat smothers this limelight. That apart, the ensemble and characterization in this clear recording really makes it exude great passion and commitment.

Glière wrote *Eight Pieces for Violin and Cello, Op. 39* just after returning from Berlin and dedicated the piece to Boris Kaliushno. The piece itself is rather pastoral and comforting. Showcasing the peasant routes of dance songs in the form of folksongs and improvisations. There is something nefarious, or anticipatory, about the opening section, which is clearly the intent of this “Prelude.” The “Prelude” starts off mysteriously with the violin coming in on pulsating eighth notes while the cello plays a haunting melody which the violin repeats.

The “Gavotte” is a light-hearted dance in A major that could easily have been written during the Baroque Era. The change to A minor in the middle third draws inspiration from a time even more ancient, as the double stop writing is reminiscent of the Renaissance hurdy gurdy. This movement is prim and proper sounding, as if right out of the Baroque or Classical eras. This feeling also applies to the “Berceuse.”

There is a timeless, melancholy quality to the” Berceuse.” Also known as the *lullaby*, this cradle song's melody is shouldered exclusively by the violin and set against an undulating cello accompaniment. While the cello plays an ostinato of sorts, the violin plays a sweet, peaceful melody above.

Despite the Italianized title, the “Canzonetta” draws on the Russian Romantic tradition of his musical forefathers and is pure heart-on-the-sleeve indulgence. This movement is similar to the previous movement where the violin part is deeply passionate, and intense.

The “Intermezzo” is short and waltz-like in character and brings to mind a scene in which a heroine can’t find her footing and is constantly questioning her place in the world.

The “Impromptu” is angst-ridden and tortured (especially in the middle section where the mode switches to B-flat minor). It is an intense, somber work, as if in memoriam.

The “Scherzo” movement is mostly joyful (particularly when compared to the previous) and contains a slew of double stops and lots of hemiola figures.

Perhaps giving us a glimpse into this work’s original motivating, the final movement, titled “Etude,” is a fitting, virtuosic, and ultimately gentle ending to this musical gem. Both instruments are incredibly fast sixteenth notes throughout the piece before ending of a quiet and cheeky set of pizzicatos.

Glière enjoyed a large profile during his lifetime in the Soviet Union, especially following the Russian Revolution in 1917. He was a soviet composer of Polish and German descent, Glière upheld the Russian romantic tradition, incorporating nationalist and folk elements into his works – much to the favor of the Soviet regime. Glière wrote his 8 pieces for violin and cello fairly early on in his career, prior to the tumult of the revolution that led composers like Rachmaninoff and Stravinsky to flee the country. The duets are a set of miniatures, each with their own charming characters. Of the eight, the opening Prelude is serious yet yearning, the Gavotte stately yet dancing, and the Berceuse lulling and sweet.

The movements are labeled *Prelude, Gavotte and Musette, Cradle Song, Canzonetta, Intermezzo, Impromptu, Scherzo, and Etude* and none of the movements last more than three minutes. Throughout the movements, the violin and cello spend most of their time trading the melodic lines with the occasional movement focusing on one particular instrument rather than the other. As one instrument performs the melody, the other performs an accompaniment figure underneath to provide harmonic progression and fullness.

Lera Auerbach: Three Dances in The Old Style, Op. 54 (2000)

Lera Auerbach was born in the Russian city of Chelyabinsk on the border of Siberia, Russian-American Composer, concert pianist, poet and visual artist Lera Auerbach has become one of today's most sought after and exciting creative voices. She has published more than 100 works for orchestra, opera and ballet, as well as choral and chamber music.

Lera Auerbach's intelligent and emotional style has connected her to audiences around the world and her work is championed by today's leading performers, including violinists Gidon Kremer, Leonidas Kavakosm, etc.

Auerbach is equally prolific in literature and the visual arts, especially painting and sculpture. She incorporates these forms into her professional creative process, simultaneously expressing ideas visually, in words, and through music. Her paintings are often exhibited at performances of her musical work and have been reproduced in magazines, CDs and books.

Auerbach's *Three Dances in the Old Style, Op. 54*, is a piece with three short movements. The names of the movements are *Andantino scherzando, Andante*, and *Andante*. Together they total up to about 4 minutes long.

Rebecca Clarke: Two Pieces for Viola (or Violin) and Cello (2002)

Rebecca Clarke was born in Harrow, Middlesex of an American father and a German mother. However, she spent much of her adult life in the United States, claiming both English and American citizenship. Chamber music was encouraged in the family and she started playing violin at the age of eight. She entered the Royal Academy of Music in 1902 until she became Stanford's first female pupil at the Royal College of Music.

To support her studies, she began an active career on the viola, and in 1912 she became the first woman ever to be hired in a professional orchestra, playing the Queen's Hall Orchestra. From 1919-1924, she toured extensively around the world, primarily to Hawaii and the British Colonies, after which she settled in London where she became well known as a chamber music performer.

With the onset on World War II, she moved to the United States where she redevoted herself to composing while she supported herself by working as a nanny. During this time, she reacquainted herself with James Friskin, a member of the Julliard School of Music piano faculty, whom she has met as a student at the RCM. They married in 1944.

The majority of her music has never been published and remains the property of her estate. The Lullaby and Grotesque for Viola and Cello show her English musical influences and her Romantic and early 20th century style. Clarke's duo is in two contrasted movements and was originally written as a concert piece for the composer to play with the English cellist, May Mukle.

Rebecca Clarke played violin with her composition teacher, Sir Charles Stanford, urged her to shive over to the viola because then she would be "right in the middle of the

sound, and can tell how it's all done." The viola became the basis of Clarke's world-wide career as a soloist and as a partner in chamber music with many of the greatest artists of the early 20th-century, including Schnabel, Casals, Thibaud, Rubinstein, Grainger, Hess, and Szell. Clarke was a founding member of the English Ensemble, the London-based all-female chamber group that performed an adventurous repertoire of classic and contemporary music throughout the British Isles and Europe from 1926 through 1939. She is now widely recognized as one of the viola's greatest exponents, both as player and a composer.

Clarke gave 1918 as the date of composition for *Two Pieces for Violin and Cello* when she helped catalog her works in 1977. She must have written the piece very quickly as she performed them on February 13th of that year as a joint recital with the cellist May Mukle at the Aeodium Hall, New York, at which *Morpheus* was premiered. The program distinguished *Morpheus* and a piece by Eugène Goossens as first performers but simply lists the *Two Pieces* under their individual titles "Lullaby" and "Grotesque" with a parenthetical "Ms." After each, suggesting that they had been performed previously. Clarke and Mukle were close friends who collaborated musically though much of their careers, and in the years around 1918 they were giving concerts and recitals, together and separately, at a dizzying rate. At the same time, Clarke could have written the *Two Pieces* and that she and Mukle could have performed them (more than once, even) in the six weeks before their Aeolian Hall Recital, there is no known documentation for a date of 1918, and common sense suggests that composition may at least have begun earlier.

The original version for viola and cello was in the repertoire of the English Ensemble from 1926 through 1939. Clarke made an arrangement for violin and cello in the summer of 1928 and, according to her diary, heard two friends play it through on

September 6 of that year. OUP contracted to publish the set, along with the song “The Cherry-Blossom Wand,” in August 1929. Clarke and Mukle played through final proofs on January 14, 1930, and the pieces were issued later that year as separate publications under an overall title.

There is no known manuscript of the pieces in either version, and Clarke’s own copies of the original publications have no annotations. The present edition differs from the original publications principally in the notation of harmonics and fingerings. The original publications did not distinguish between harmonic markings and fingerings and did not reproduce harmonic markings in the recapitulation in mm. 47-61 of “Grotesque.” The present edition clarifies both points. The viola harmonics in m. 37 of “Lullaby” and m. 16 of “Grotesque” have been renotated to provide a better hand-position for what follows. The clef-change in m. 39 of “Lullaby” has been placed correctly at the beginning of the measure. A few small discrepancies in articulation between repeated sections have been silently resolved.

Handel-Halvorsen: Passacaglia (1894)

The Passacaglia with its attribution to both Handel and Halvorsen is a famous virtuoso piece for violin and cello (or violin and viola). The piece was published by Norwegian composer Johan Halvorsen in 1894 and it was based on the final movement from the harpsichord suite in G minor (HWV 432) published by German composer Georg Frideric Handel in 1720.

Handel Composed numerous harpsichord suites comprising dance movements, sometime concluding with the traditional Baroque passacaglia, a term originally

referencing a Spanish “street dance,” though the earliest examples are Italian. It’s a composition in the style of Baroque-flavored pastiches that became, briefly, very popular towards the ends of the 19th century. The noticeable feature of the passacaglia is its usage of short, resolved chord progressions repeated over and over as a continuous harmonic bedrock. The repeated chord progressions serve as a series of improvisations or inventive variations. Numerous Baroque composers wrote such variation movements for harpsichord, organ, violin or ensemble using the nearly interchangeable terms passacaglia, or chaconne, with several celebrated examples from French and German composers, especially J.S. Bach.

Johan Halvorsen was a key figure in Norwegian music during the late 19th and early 20th centuries. He established himself as a multi-talented professional, excelling as a concertmaster, conductor of theater orchestra, and composer of incidental music, symphonies, and chamber music in Norway and across Europe.

Halvorsen was a celebrated violinist, conductor and composer who is remembered today primarily for his brilliant “extrapolation” of Handel’s passacaglia for daring ensemble of two stringed instruments. The “theme” is a brief four-measure sequence of eight chords with a characteristic dotted rhythm generating a series of thrilling variations in a tour de force of musical invention. The spare resources of violin and cello require numerous double and triple stops, multi-note chords on each instrument to create a full four-part harmony. Some of the variations take an alternate approach using swift melody lines that create a linear harmonic effect over time. The result is scintillating dialog for two players frequently expanding to four and five simultaneous parts. The piece showcases a propensity for virtuosic display.

Handel’s Harpsichord was a Baroque giant with a total of 12 variations comprising the work. Although Handel’s original work contained 15 variations,

Halvorsen drew heavily on his own prodigious expertise as a violinist and extended the Baroque work in total length, breadth, and flair. The piece is technically challenging for both performers, showing off a wide range of techniques, tempos, colors, and atmosphere.

Passacaglia opens with the cellist courageously stating the four-measure ground bass while the violinist introduces the melody in a series of powerful double stops. This opening statement is followed by a series of variations that feature melodies in both the violin and cello in a wide range of contrasting moods and styles, while using techniques such as pizzicato, ponticello, spiccato, and legato bow strokes. Halvorsen's Passacaglia lasts several minutes longer than the inspiring work, as each variation elaborates extensively on the main theme, showing off every angle of the two instruments.

The penultimate variations are the most virtuosic for both musicians, featuring thrillingly dramatic scales spanning the extreme low and high registers of each instrument. The final variation is a series of double-stop sixteenth notes that charge all the way to the finish line in breathtaking culmination. Unlike the somber conclusion of the Handel movement, Halvorsen calls for a Picardy thirds – a bold G Major chord closing the piece in triumph.

The Handel-Halvorsen Passacaglia is a general favorite and well deserved of its popularity. The balance and ensemble, the beautiful finish, and the extraordinary sonority, places it in a class by itself.

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