

Cello Suite 1



J.S. Bach

Johann Sebastian Bach (1685-1750) was a German composer and musician. Admired as an outstanding harpsichordist and organist, Bach is now regarded as one of the most prolific composers of all time. Mastery of counterpoint, harmonic and motivic organisation, use of rhythm, forms and textures enriched the German style.¹ Bach's compositions include both sacred and secular works including concertos, cantatas, Passions, oratorios, motets, hymns and chorales. He wrote extensively for keyboard and solo instruments such as the cello.²

Bach's six suites for unaccompanied cello are some of the most recognizable compositions ever written. It is believed these were written whilst he served as Kapellmeister in Köthen (1717-23).³ Debates between scholars have discussed whether Bach wrote these works, as no autograph manuscripts currently exist.⁴ However, a hand-written edition by Anna Magdelana, Bach's second wife, produces a presumably authentic secondary source.⁵ Existing scores do not provide tempo markings, articulations, bowing or dynamics, presenting various interpretation problems for performers.

Verano Porteno

arranged by Pius Cheung

A. Piazzolla

Astor Piazzolla (b.1921) was an Argentine tango composer and bandeonist. Piazzolla's classical influence began in 1933 when receiving lessons from Hungarian pianist Bela Wilda, a student of Rachmaninoff.⁶ In August, he entered his composition *Buenos Aires Symphony* for the Fabian Sevitzky Award. The controversy of including two bandoneons with a traditional symphony orchestra caused fights between audience members.⁷ In spite of this, a grant from the French government was awarded for him to study in Paris at the Fontainebleau conservatory. Continuing to create new works, he was director and bandoneon player for several ensembles from 1946 to 1989. Piazzolla's compositions were distinctly different to the traditional tango, combining Western musical elements to create a new style termed *nuevo tango*.⁸ His works included elements of jazz with extended harmonies and dissonance, use of counterpoint and extended compositional forms.

Originating from Spanish Baroque music, the passacaglia technique can be heard throughout *Verano Porteno*. Counterpoint is sometimes fugal, however more often this allows each performer to assert their voice. Pius Cheung separates these by using parallel octaves for one voice and a single line for the other.⁹ The use of improvisation is taken from jazz in concept, using a wide vocabulary of scales and rhythms whilst remaining within the parameters of the tango sound-world.

¹ Kemal Ebcioglu, 'An Expert System for Harmonising chorales in the style of J.S. Bach', *The Journal of Logic Programming*, 8 (1990), 145-185.

² David Schulenberg, *The Keyboard Music of J.S. Bach* (Hoboken: Taylor and Francis, 1013).

³ Allen Winold, *Bach Cello Suites, Volumes 1 & 2, Analyses and Explorations* (n.p.: Indiana University Press, 2007).

⁴ Peter Williams, *J.S. Bach A Life in Music* (Cambridge: Cambridge University Press, 2012).

⁵ Marianne Dumas, 'History and Manuscripts of the Cello Suites', J.S. Bach Cello Suites Online (2021) <<https://www.jsbachcellosuites.com/score.html>> [accessed 10 August 2021].

⁶ Lin-San Chou, 'Analysis of and Performance Suggestions for Astor Piazzolla's Piano Solo Work, Three Preludes: Leijia's Game, Flora's Game, Sunny's Game' (unpublished doctoral thesis, University of Ohio, 2010).

⁷ Maria Azzi, 'Le Grand Tango' (New York: Oxford University Press, 2000).

⁸ I-Ching Tsai, 'The Evolution of Tango and Astor Piazzolla's Nuevo Tango' (unpublished doctoral thesis, University of Claremont, 2005).

⁹ Pius Cheung, 'Pius Cheung Music', Pius Cheung Online (2021), <<http://piuscheung.com/shop/>> [accessed 12 August 2021].

One Study

J. Psathas

John Psathas is one of New Zealand's most popular composers. Psathas achieved his bachelor's degree at Victoria University, before studying composition with Jacqueline Fontyn in Belgium.¹⁰ Returning to New Zealand, he took up residency at Victoria University, lecturing in music and continuing to fulfil a busy schedule of commissions. Psathas' work has included collaborations with many eminent conductors, composers, solo artists and orchestras world-wide. His compositions are truly eclectic, including an album with rock band 'System of a Down' to National Brass Band Championship piece 'Saxon for Brass Band'. Major works have received awards, including the 'SOUNZ Contemporary Award' in 2002 and 2004, the New Zealand Artist Laureate Awards in 2003 and best classical album in the 2007 'New Zealand Music Awards'.

Psathas composed the solo *One Study One Summary* in 2005, after working on several large-scale works.¹¹ Pedro Carneiro commissioned and performed the premier at the Rhythm Sticks Festival in London (2005).¹² *One Study* is written for Marimba and Tape, displaying motoric, reflective and atmospheric textures throughout. The digital audio part provides an expressive platform, using electronic sounds and beats to enhance the percussionist's performance. Pedro Carneiro commissioned and premiered the performance with the junk percussion on a table behind the marimba.¹³ A purpose build frame was built for my performance, increasing resonance of the instruments and enhancing the visual performance.

A Little Prayer

E. Glennie

Dame Evelyn Glennie is a Scottish soloist who has brought an appreciation of percussion to audiences throughout the world. Glennie performs over 100 concerts a year with a wide variety of orchestras and contemporary musicians along with master classes in schools and universities. Despite being profoundly deaf since the age of 12, her ability to perform is not inhibited. Through her books and TED talk, Glennie discusses how she feels music and shares her mission of "Teaching the world to truly listen".

Composed at the age of 13, *A little Prayer* for solo marimba, has been arranged for various instruments, including an arrangement for Black Dyke Band by Robert Childs. Evelyn herself said "As a child I would never have believed that such a short and simple piece of music, would come to grow this much".

¹⁰ John Psathas, 'John Psathas Biography', John Psathas Online (2021), < <https://www.johnpsathas.com/biography> > [accessed 10 August 2021].

¹¹ John Psathas, *One Study One Summary*' (Wellington: Promethian Editions, 2008).

¹² Pedro Canerio, 'Solo Percussionist Pedro Carneiro', Pedro Carneiro Online (2021), < <https://pedrocarneiro.com> > [accessed 10 August 2021].

¹³ Pedro Carneiro, "'One Study' – John Psathas, Pedro Carneiro", online video recording, YouTube, 13 May 2010, < <https://www.youtube.com/watch?v=2RC0qjMn21E> > [accessed 10 August 2021].

L'Art de Toucher le Clavecin

Preludes 1, 6 & 8

F. Couperin

François Couperin (1668-1733) was a French composer, organist and harpsichordist. He was taught music by Charles Couperin (his father) followed by Jacques-Denis Thomelin, one of four royal organists'. In 1693, he was appointed at Louis XIV's court, the king declaring him the most experienced of those he auditioned.¹⁴ This put him in touch with the aristocracy and some of the finest composers of the day.¹⁵ *Pieces de Clavecin*, the first volume of four harpsichord works, was published in 1713 after obtaining a 20-year royal publishing privilege.¹⁶ In 1716, other collections of keyboard and chamber music followed. Couperin was appointed as 'ordinaire de la musique de la chambre du roi pour le Clavecin' in 1717. Despite his health declining from the 1720s, Couperin continued to publish music, including his *Pièces de violes* in 1728 and the fourth volume of his harpsichord pieces in 1730.

L'Art de Toucher le Clavecin, first published in 1716 and revised in 1717, is one of the most important and well-known music publications for harpsichord.¹⁷ Ornamentation in Baroque Harpsichord music was generally left to the discretion of the performer. Couperin wrote four volumes of harpsichord music, with over 230 individual pieces, where ornamentation is notably detailed. The ornamentation symbols he used were later adopted by Johann Sebastian Bach, Brahms and Ravel. Copies of both published versions exist, but there are no known autograph copies.¹⁸ The book contained an Allemande and eight Preludes, supported with suggestions for fingerings, touch, ornamentation and other features of keyboard music. Louis Couperin, François Couperin's uncle, is usually credited as the first composer to write unmeasured preludes in 1650.¹⁹ *L'Art de Toucher le Clavecin*, whilst measured for teaching purposes, was one of the last books to include unmeasured preludes.²⁰

Etude in E Minor

P. Cheung

Pius Cheung is a Chinese-Canadian percussionist, composer and educator. His music education began at an early age, eventually following an academic path and achieving his Bachelor of Music and Artist Diploma, before gaining his Doctorate from the Michigan University.²¹ Performance was a key part of his life, with his first solo debut as marimbist at the age of 10. Continuing to perform with various youth ensembles, he eventually made his first European solo debut in the Great Hall of Moscow in 1998. Cheung's career has seen him perform, give master classes and judge competitions all over the world. Since 2011 he has also been Associate Professor and Chair of the Percussion Area at the University of Oregon. Cheung is also known for his unique style of playing the marimba sitting down, as he finds this position most comfortable. As a composer, Pius Cheung won First Prize in the Classical Marimba League's 2007 Composition Competition and has continued to compose with a unique style throughout his career.

Dedicated to Edward Aldwell (Cheung's theory/Bach teacher) his etude is one of his early works. Through this short and simply structured etude, a large contrast of dynamics and use of rubato provide many dramatic moments. Written after Cheung studied Vladimir Horowitz pianistic style, this piece brings various complex techniques to the marimba.

¹⁴ David Tunley, 'François Couperin and "The Perfection of Music"' (Abingdon: Ashgate, 2004), p. 2.

¹⁵ Paul Brunold, 'François Couperin' (Michigan: The Lyrebird Press, 1949), p. 4.

¹⁶ François Couperin, *Pieces de Clavecin Premier Livre* (n.p.: n. pub., 1713).

¹⁷ Massimo Salcito, 'François Couperin's *L'Art de Toucher le Clavecin* (1716-1717)', *Journal of the International Association of Music Libraries, Archives and Documentation Centres*, 64.1 (2017), p. 70.

¹⁸ Paul Brunold, *François Couperin* (Michigan: The Lyrebird Press, 1949).

¹⁹ R Bryan, Simms, Craig Wright, *Music in Western Civilization Volume 2* (Boston: Schirmer Cengage Learning, 2010).

²⁰ Colin Tilney, *The Art of the unmeasured prelude: Commentary* (London: Schott, 1991).

²¹ Pius Cheung, 'Pius Cheung Music', Pius Cheung Online (2021), <<http://piuscheung.com/shop/>> [accessed 12 August 2021].

Attraction

(Short Version)

E. Séjourné

Emmanuel Séjourné (b.1961), is a French composer and percussionist. Beginning his studies at the Conservatoire de Strasbourg, learning percussion with Jean Batigne developed his passion for contemporary and improvised music.²² By 1984 Séjourné had become the head of the conservatory percussion department and received his *Certificat d'Aptitude* in 1991. He has now produced six volumes of mallet percussion method books and regularly gives master classes in major music academies in Europe, Asia and North America.

Séjourné's eclectic works are written for various ensembles including orchestras, chamber ensembles and solo works. His concertos for percussion and orchestra has attracted international attention. His concerto for Vibraphone and String Orchestra received praise from the *Luxembourger Wort*, writing 'The concerto provides living proof of the tremendous growth of the percussion and the emergence of the process of creation in contemporary music'.²³

Over the Rainbow

arranged by Robert Oetomo

H. Arlen

Robert Oetomo is an Indonesian-born Australian percussionist, composer and educator. Percussion studies began late at the age of 18, when he began his Bachelor of Music (Composition), moving university after just a year to the Sydney Conservatorium of Music, achieving his Bachelor of Music (Performance) in 2010.²⁴ Oetomo then moved to Germany to study at Staatliche Hochschule für Musik und Darstellende Kunst Mannheim, receiving his Master of Music with distinction in 2014. Solo artist Oetomo has presented masterclasses and performed in numerous festivals and universities around the world, receiving numerous prestigious awards from the Australian Percussion Eisteddfod, the Percussive Arts Society in Italy and many others. Passionately developing percussion repertoire, his compositions have been performed all over the world, including commissioned works for the Australian Marimba Competition and Aurora Music Festival in Sydney, Australia.

Over the Rainbow is a beautiful and dramatic arrangement taken from the cinema classic 'The Wizard of Oz', originally sang by Judy Garland.²⁵ Oetomo combines improvisatory gestures with jazz harmonies across the 5-octave range to produce this truly expressive classic. Complex runs of 9-13 notes are enhanced with use of rubato whilst maintaining the simplicity of the melody and harmony of the original song.

²² Emmanuel Séjourné, 'Biography', Emmanuel Séjourné Online, < <http://www.emmanuelsejourne.com/biography/>> [accessed 11 August 2021].

²³ Emmanuel Séjourné, 'Press', Emmanuel Séjourné Online, < <http://www.emmanuelsejourne.com/biography/>> [accessed 11 August 2021].

²⁴ Robert Oetomo, 'Biography', Robert Oetomo Online, <<http://robertoetomo.synthasite.com/biography.php>> [accessed 15 August 2021].

²⁵ Judy Garland, *Somewhere Over the Rainbow - The Wizard of Oz (1/8) Movie CLIP (1939) HD*, Online Video Recording, YouTube, 27 May 2011, <<https://www.youtube.com/watch?v=PSZxmZmBfnU>> [accessed 15 August 2021].