This dissertation explores chamber duo works in which the cello has one or more significant solo passages. Works studied are sonatas for cello and piano by Luigi Boccherini (1771), Anton Rubinstein (1855), Edvard Grieg (1883), Alexander Tcherepnin (1924), and Marcus Paus (2009); show pieces by David Popper (Hungarian Rhapsody, 1894), Sulkhan Tsintsadze (Five Pieces on Folk Themes for Cello and Piano, 1950), Joachim Stutschewsky (Three Hebrew Melodies, 1934), and Buxton Orr (A Carmen Fantasy, 1985); and two duos with violin by Zoltán Kodály (1914) and Bohuslav Martinů (1927). Short biographical notes are provided on each composer and cadenzas are analyzed for their role and placement in each respective composition. Works have been organized according to the following categories: improvised cadenzas, cadenzas that prolong harmonic tension, virtuosic cadenzas based on folk and ethnic traditions, cadenzas providing an introduction or transition, and reflective cadenzas. In the conclusions, it is noted that post-Classical era composers place the cadenzas in a variety of locations, including at the opening of the work, before the recapitulation, and between themes of the recapitulation. Some composers use the cello alone for transitions or to introduce material at the beginning of the piece or movement. Few of the cadenzas include previously stated themes, and most cadenzas discussed in this paper wholly abandon the traditional function of delay. In all of these, the inclusion of a cello cadenza augments the emotional and textural dimension and variety.
Courante Cello Suite No 6 in D Major BWV 1012. 04:08. Duo for Violin and Cello, Mov 2 (Zoltan Kodaly). 00:33. Duo for Violin and Cello, Mov 3 (Zoltan Kodaly). 00:34. Duo for Violin and Cello, Mov 1 (Zoltan Kodaly). 00:33. Session 11 - Laura Melnicoff - Listening to Your Inner Voice. Convince Us: New Music Edition feat Jasmine Daq | Episode 20. 17:00. The cello writing throughout is bold, daring, and absolutely terrifying, but Hoffman handles it here with a supremely deft hand. The second movement opens with strident wind arpeggios that give way to one of the loudest breakneck tuttis even constructed, temporarily leaving behind the idea of "orchestra vs. soloist" and absolutely burying the cello in the dirt. The music romps along in triple-time over a treacherous landscape where athletic exchanges are periodically and suddenly interrupted by a series of fermati, as the orchestra and cello try to dominate and out-do each other. A chamber concerto, the ensemble is relatively small with only flute, harp, percussion and strings; it also exists in a version for Erhu, a traditional chinese instrument similar to the cello.