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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Six New and Recent Works for Solo Cello in Recording and Discussion

A dissertation submitted in partial satisfaction of the  
requirements for the degree Doctor of Musical Arts

in

Contemporary Music Performance

by

Ashley Melynda Walters

Committee in charge:

Professor Charles Curtis, Chair  
Professor Anthony Davis  
Professor John Fonville  
Professor Allyson Green  
Professor Rand Steiger

2013



The Dissertation of Ashley Melynda Walters is approved, and is acceptable in quality and form for publication on microfilm and electronically:

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Chair

University of California, San Diego

2013

## TABLE OF CONTENTS

|  |      |
|--|------|
| Signature Page .....   | iii  |
| Table of Contents .....  | iv   |
| List of Examples .....   | v    |
| Acknowledgements .....   | viii |
| Vita.....  | ix   |
| Abstract of the Dissertation .....   | x    |
| Introduction.....  | 1    |
| Chapter 1 <i>Plainsound-Litany</i> by Wolfgang von Schweinitz .....                                | 3    |
| Chapter 2 <i>Another Secular Calvinist Creed</i> by Andrew McIntosh .....                          | 11   |
| Chapter 3 <i>Sweet Bay Magnolia with Berry Clusters</i> by Wadada Leo Smith .....                  | 19   |
| Chapter 4 <i>For Stephanie (on our wedding day) and another anxiety</i> by<br>Nicholas Deyoe ..... | 31   |
| Conclusion .....   | 60   |
| Works Cited .....  | 65   |
| Recordings on file at Mandeville Special Collections Library                                       |      |

## LIST OF EXAMPLES

|             |   |    |
|-------------|---|----|
| Example 1:  | Wolfgang von Schweinitz, <i>Plainsound-Litany</i> , mm. 1-2.....                  | 5  |
| Example 2:  | Wolfgang von Schweinitz, <i>Plainsound-Litany</i> , mm. 4-5.....                  | 5  |
| Example 3:  | Wolfgang von Schweinitz, <i>Plainsound-Litany</i> , mm. 7-8.....                  | 6  |
| Example 4:  | Wolfgang von Schweinitz, <i>Plainsound-Litany</i> , mm. 10-25.....                | 7  |
| Example 5:  | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 1.....     | 21 |
| Example 6:  | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 12.....    | 22 |
| Example 7:  | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 1.....     | 22 |
| Example 8:  | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 1.....     | 23 |
| Example 9:  | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 8-9.....   | 24 |
| Example 10: | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 10.....    | 25 |
| Example 11: | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 11.....    | 25 |
| Example 12: | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 16-17..... | 26 |
| Example 13: | Wadada Leo Smith, <i>Sweet Bay Magnolia with Berry Clusters</i> , Line 15.....    | 27 |
| Example 14: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 1-5.....          | 33 |
| Example 15: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 5-10.....         | 34 |
| Example 16: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 10-13.....        | 34 |

|             |  |    |
|-------------|--|----|
| Example 17: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 13-16..... | 35 |
| Example 18: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 16-21..... | 36 |
| Example 19: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 21-25..... | 36 |
| Example 20: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 25-28..... | 37 |
| Example 21: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 28-31..... | 38 |
| Example 22: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 31-36..... | 38 |
| Example 23: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 36-40..... | 38 |
| Example 24: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 40-43..... | 39 |
| Example 25: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 43-46..... | 39 |
| Example 26: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 46-49..... | 39 |
| Example 27: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 49-53..... | 40 |
| Example 28: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 53-56..... | 41 |
| Example 29: | Nicholas Deyoe, <i>For Stephanie (on our wedding day)</i> , mm. 56-60..... | 41 |
| Example 30: | Nicholas Deyoe, <i>another anxiety</i> , mm. 28-30. ....                   | 46 |
| Example 31: | Nicholas Deyoe, <i>another anxiety</i> , mm. 36-38. ....                   | 46 |
| Example 32: | Nicholas Deyoe, <i>another anxiety</i> , mm. 43-45. ....                   | 47 |
| Example 33: | Nicholas Deyoe, <i>another anxiety</i> , mm. 48. ....                      | 48 |

|  |    |
|--|----|
| Example 34: Nicholas Deyoe, <i>another anxiety</i> , mm. 53-54. ....   | 48 |
| Example 35: Nicholas Deyoe, <i>another anxiety</i> , mm. 64-69. ....   | 49 |
| Example 36: Nicholas Deyoe, <i>another anxiety</i> , mm. 73-91. ....   | 50 |
| Example 37: Nicholas Deyoe, <i>another anxiety</i> , mm. 112-127. .... | 51 |
| Example 38: Nicholas Deyoe, <i>another anxiety</i> , mm. 127-129. .... | 52 |
| Example 39: Nicholas Deyoe, <i>another anxiety</i> , mm. 191-192. .... | 52 |
| Example 40: Nicholas Deyoe, <i>another anxiety</i> , mm. 146-160. .... | 53 |
| Example 41: Nicholas Deyoe, <i>another anxiety</i> , mm. 158-160. .... | 54 |
| Example 42: Nicholas Deyoe, <i>another anxiety</i> , mm. 162-173. .... | 55 |



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ABSTRACT OF THE DISSERTATION

Six New and Recent Works for Solo Cello in Recording and Discussion

by

Ashley Melynda Walters

Doctor of Musical Arts in Contemporary Music Performance

University of California, San Diego, 2013

Professor Charles Curtis, Chair

The focus of this dissertation project was on the learning, performance, and recording of six works for solo cello: *Sequenza XIV* by Luciano Berio, *Plainsound-Litany* by Wolfgang von Schweinitz, *Another Secular Calvinist Creed* by Andrew McIntosh, *Sweet Bay Magnolia with Berry Clusters* by Wadada Leo Smith, *For*

*Stephanie (on our wedding day)* by Nicholas Deyoe, and *another anxiety* by Nicholas Deyoe. The following writing serves as a supporting document to this project, concentrating on the collaborations between the author and Schweinitz, McIntosh, Smith, and Deyoe. This paper will address the variations in the collaborative process with each composer, commenting on how the dedication of the piece to the author affected the inspiration for writing the piece and the notation, where relevant. In addition, the influence of the collaborative process on the author's interpretation of each piece will be discussed. Finally, where applicable, these aspects and their influence on the listening experience will be addressed.

## INTRODUCTION

In contrast with a sculptor, who can control his piece from creation to the final version viewed by the public, a composer requires a performer in order to reach his audience. A composer's finished product, the score, relies on the conventions of music notation to transmit information to the performer, therefore depending on external interpretation by another to yield the final product. The notation of the piece, the compositional process of the composer, the style of the music, and the composer's background are some of the factors that influence how the piece will evolve and how the performer will engage with the score.

Six works for solo cello will be examined in this paper: *Plainsound-Litany* by Wolfgang von Schweinitz, *Another Secular Calvinist Creed* by Andrew McIntosh, *Sweet Bay Magnolia with Berry Clusters* by Wadada Leo Smith, *For Stephanie (on our Wedding Day)* and *another anxiety* by Nicholas Deyoe, and to a lesser extent, *Sequenza XIV* by Luciano Berio. These works have been selected for discussion because of my concentrated work on the learning, performing, and recording of each piece.

Although it will not be discussed in detail later in this paper, Berio's *Sequenza XIV* serves as an inspiring model of composer-performer collaboration. Written for Rohan de Saram in 2002, the piece contains elements of rhythmic cycles of the Kandyan drumming that Saram taught to Berio. This piece serves as an artifact of the meaningful musical relationship of this composer and performer, showing the possibility of a composer's work to reflect the voice of the dedicatee. My involvement with Deyoe, McIntosh, Smith, and Schweinitz predates the recording project. Four of

the pieces were written for me: both works by Deyoe, the McIntosh, and the Smith, whereas the Berio and Schweinitz were written for other cellists. In this paper I will discuss to what extent (if any) each of these pieces was written specifically for me, focusing on both abstract and concrete examples of how this influenced the final composition. I will also discuss the methods of interaction and collaboration between each composer and me, focusing on how the collaborative process influenced my own interpretation of the work. Finally, I will investigate how these variations in the composer's inspiration for each piece, the final piece itself, and my interpretation of each piece shape the listening experience for the audience.

## CHAPTER 1

### *PLAINSOUND-LITANY* BY WOLFGANG VON SCHWEINITZ

Composed in 2004, *Plainsound-Litany* was neither written for nor premiered by me. As a result, my engagement with the score began years after Schweinitz finished the piece and my role was not as collaborator but as interpreter. My desire to learn *Plainsound-Litany* stemmed from my appreciation of Schweinitz's music, the knowledge that he enjoyed working with performers and my own interest in exploring a solo cello work written in just intonation. I began learning this piece in 2009, being only the fourth cellist to embark on this process. The piece uses a unique style of notation that functions as an aide to the learning process for the performer, a guide to phrasing, and as a framework for the creation of a concentrated, shared ritual of listening for the performer and audience. Additionally, the notation demonstrates Schweinitz's extensive engagement with the work's technical challenges, providing the performer with the affirmation that these challenges are not insurmountable. Although Schweinitz refers to this piece as a mere catalog of intervals, my experience with his enthusiasm for the musicality of the piece demonstrates to me that his appreciation of its beauty goes far beyond such a simple objective. *Plainsound-Litany* is a work that embraces science and beauty, tradition and innovation.

Schweinitz's detailed notation for portraying pitch information provides the performer a complete and practical method for achieving precise and accurately tuned intervals. He includes both rational notation and Helmholtz-Ellis accidentals. The two describe the same sound (interval) but do so in different ways. The rational notation

appeals to the scientific and factual approach for learning and performing these intervals, while the Helmholtz-Ellis accidentals appeal to the tradition of conventional notation, potentially providing the performer who is new to this type of tuning a means to find comfort in learning these new sounds. For me, the presence of both the fingered and sounding pitches on the staff ensured that I was achieving the correct partials during the learning process. (Schweinitz's supplied fingerings, however, were the one addition to the score that I did not find necessary and often did not use.)

Schweinitz also indicates the resultant tones produced by a given interval, which appear in the score as notes within parentheses. Seeing the resultant tones is important for the performer during the learning process because the presence or absence of that tone is one indication of successful intonation. These resultant tones are an example of the complexity of sound found in *Plainsound-Litany* and once obtained, the performer seeks to maintain them throughout performance.

For me, the learning process and the development of my interpretation of this piece was aided by four things: my collaboration with Schweinitz, discovering a personal approach to identifying the intervals, acknowledging the path and progression of the intervals, and embracing the expressive elements of the piece. Meeting with Schweinitz assuaged my doubts about the feasibility of a successful live performance of such a demanding piece. Our first meeting lasted approximately 4 ½ hours. We talked at length about the intervals in the piece and by the time I left, we had reviewed every one in *Plainsound-Litany*. The most astounding part of this meeting was learning that Schweinitz had obtained a cello solely for the purpose of writing this



piece and had tested every interval for playability. My fear of the difficulty of this piece subsided with every interval that Wolfgang (slowly) found on the cello and held for me to study. In addition, that Schweinitz, who is not a cellist, could play the piece in its entirety showed me the seriousness and professionalism of Schweinitz's approach to music making.

There is a practical application (and also great joy) to hearing the intervals that Schweinitz writes as sounds that embody characters or characteristics. For me, studying and developing these characteristics during the learning process bestowed another litmus test for determining their accuracy. In measures one and two, for example, the  $3/1$  hums a strong low G and sounds like an organ.



**Example 1:** Wolfgang von Schweinitz, *Plainsound-Litany*, mm. 1-2.

The  $3/2$  in measure four also sounds like an organ, but a muted one, with the low G present but wheezing.



**Example 2:** Wolfgang von Schweinitz, *Plainsound-Litany*, mm. 4-5.

Another  $3/2$  is found in measure eight but here, I hear not the interval itself but a “sunrise.”



**Example 3:** Wolfgang von Schweinitz, *Plainsound-Litany*, mm. 7-8.

All of these intervals are a  $3/2$ , however, the character of each is unique and complex. These characteristics are very personal and another performer might identify with very different aspects of the sound. As one who has invested a lot of time in learning and performing this piece, I think this method of studying and learning the intervals is extremely beneficial. Once a clear image is created for each interval, it is hard to forget that image. And therefore, it is hard to not be confident with the intonation of a given interval if that vignette is in fact created when the interval is played.

The journey through the succession of intervals is possible for the performer to navigate with confidence because the use of natural harmonics provides a physical and aural guide for the performer. When playing a natural harmonic, there is an inherent correctness in the placement of the pitch; if the finger is correctly placed on the harmonic node, the harmonic will speak properly. The harmonics that function as a guide in *Plainsound-Litany* are lower partial harmonics, making them reliable. Once found, the harmonics prevent the ears and fingers from becoming confused and lost through the progression of intervals. For example, the eighth note of the piece, in bar ten, is already preparing the ear and the fingers for the  $2/1$  in measure sixteen.

The image shows a musical score for two staves. The top staff begins at measure 10 and contains several measures with intervals of 3/2, 5/3, 5/3, 3/2, 2/1, and 5/2. It includes fingerings (1, 2, 4, 0, 2, 4) and a 'sempre non vibrato' instruction. The bottom staff begins at measure 20 and contains measures with intervals of 5/4, 5/2, 5/4, 5/4, 6/5, and 5/4. It includes fingerings (1, 4, 0, 1, 4, 1, 4) and dynamic markings 'pp' and 'cresc.'. The word 'sonore' is written at the end of the bottom staff.

**Example 4:** Wolfgang von Schweinitz, *Plainsound-Litany*, mm. 10-25.

The ear is prepared for the next six bars as this note reappears in different configurations. And in bar sixteen, the ear is confident with the placement of this harmonic and the finger playing the stopped note immediately finds its place, using the natural harmonic as the reference. Correctly placing the first pitch in measure sixteen, which we first heard in measure ten, allows the succession of the following eight intervals (2/1, 5/2, 5/4, 5/2, 5/4, 5/4, 6/5, 5/4) to be (relatively) easy and seamless. Similar progressions continue throughout the duration of the piece; the use of natural harmonics functions as a trail of bread crumbs – showing the way for both the hand and the ear.

Embracing the expressive elements of *Plainsound-Litany* was also monumental in the unfolding of my interpretation. Although it is notated in a scientific manner, Schweinitz envisions the intervals of the piece being played with musicality and beauty of phrasing. The use of standard notation for rhythm and dynamics, along with musical indications such as *sonore* and *dulce* provided me with familiar musical parameters that allowed me to feel comfortable taking on the work's challenging tuning. As a performer, I appreciate new and innovative notation, but in this case the familiarity of the notation Schweinitz uses to express elements of musicality,

facilitated the learning process by removing the necessity to learn both a new tuning method and an entirely new notation. For me, the method of familiarizing myself with the microtonal intervals included: working with Schweintz, discovering the characters of each interval in the piece, relying on the natural harmonics as a physical and aural guide, and adopting an expressive interpretation.

For the cellist, the performance rituals for the piece begin before the cellist takes the stage. The necessity for this reflects the essence of *Plainsound-Litany*, which is the invitation to the audience to embrace the unique qualities of each interval in the piece. For seventeen minutes, the performer engages with the score on stage. However, the detailed and intimate listening required to perform this piece begins long before the first measure, with tuning the strings off stage. Because of inharmonicity, the tendency of string harmonics to vibrate at frequencies that are not whole multiples of the fundamental, compromises must be made in order to find the best tuning for the largest number of intervals. Achieving this tuning can be arduous but it effectively prepares the performer for the piece; to be successfully prepared to perform *Plainsound-Litany*, it is not the hands that must be warm, but the ears.

The essence of *Plainsound-Litany* is to hear the complexity, novelty, and beauty within the sounds of the intervals and the acoustical phenomena of their tone colors and resultant tones. The performer's goal is to engage the audience in a state of concentrated listening by “demonstrating” the listening process. In this piece, the art of performance is introverted and responsive, thereby giving the audience the opportunity to share in the process as an active listener. A successful performance of

this piece is achieved when the audience engages with the performer, who is engaging with the score, with the idea that the audience is afforded the opportunity to listen intently, if they are witnessing careful listening on the part of the performer. As Schweinitz says, the piece is “like looking through the telescope with the ear.” (Walters, Schweinitz Interview)

Wolfgang von Schweinitz’s *Plainsound-Litany* provides both the performer and the listener with a unique opportunity. The performer is faced with difficult tuning challenges while still being expected to provide a musically satisfying interpretation. What Schweinitz considers a catalog of intervals certainly does not look that way on paper, sound like that in performance or feel like that to the performer. Schweinitz has developed a notation that both provides detailed information for the performer to be able to study and learn the intervals, and allows her to identify with Schweinitz’s musical sensibilities. It is particularly Schweinitz’s use of elements of traditional staff notation that preserves his composerly voice in what could be seen as an academic study of intervals. His notational methods for expressing the musical aspects of the piece, including detailed dynamics, phrasing, and *tempo* markings, allow the performer to internalize his musical aspirations for the piece. His notation, then, requires the performer to be concentrated on listening and achieving successful intonation while still focusing on the piece as a musical endeavor. When the performer assumes this role, the audience is given the opportunity to also hear the complexity and beauty of each sound. At the end of the piece the ears of the performer are full of colors, sounds, and characters. The goal is for the audience to connect with the

performer and the sounds of the piece, and for the “transmission of thoughts and feelings” (Walters, Schweinitz Interview) to reach each member of the audience. According to Schweinitz, this transmission is the “miracle about what music making is about.” (Walters, Schweinitz Interview)

## CHAPTER 2

### *ANOTHER SECULAR CALVINIST CREED* BY ANDREW MCINTOSH

Composer Andrew McIntosh and I have been friends since 2004 and we have played in a string quartet and collaborated on numerous projects since 2006. His solo cello piece *Another Secular Calvinist Creed*, written for and dedicated to me, reflects our long term friendship as it is written for specific traits that he believes I, as a performer, possess. There was no collaboration during McIntosh's writing stage; his knowledge of my cello skills eliminated the necessity of this type of collaborative model for this piece. This cello solo coexists with a viola version of the same piece, *A Secular Calvinist Creed*. The two pieces are identical except that the cello version sounds an octave lower than the viola *Creed*. My role as interpreter of the cello piece therefore, required a unique engagement with the score, compared with the other pieces being discussed. For me, it did not suffice to only consider the version written for me and my instrument. Instead both the original score and the companion piece were considered. McIntosh's familiarity with performance because of his violin/viola career has shaped his voice as a composer. Particularly when writing for strings, McIntosh is sensitive to the needs of the performer and aware of how to produce physical scores that will please them.

In 2011 Andrew McIntosh wrote *A Secular Calvinist Creed* for our friend and fellow Formalist Quartet member, Mark Menzies, and just weeks later produced the score for *Another Secular Calvinist Creed*, written for me. McIntosh discusses the conception of the two pieces and the dedication of the cello piece to me:

I have been wanting to write a cello piece for you for a long time, but somehow the piece never manifested until this project came along. The piece was specifically commissioned for a violist (Mark Menzies), so I couldn't exactly write the original for cello. As I was writing it [the viola version], though, and experimenting with the tunings, it was in the back of my mind that what I was writing would lend itself very well to the cello (and possibly even better!). Thus, I wrote the cello version only a few weeks after completing the viola version. In fact, I wrote the cello version while I was at the festival in Austria hearing the premiere of the viola version. ... When writing the viola version for Mark, your cello version was already in the back of my mind and I had the sound of Oscar [my cello] in my ear. It was definitely written very specifically for you. ... There are aspects of music making that I know you to be exceptional at that lend themselves very well to this piece. For instance, dedication to making performances crafted and compelling through careful and thoughtful practice, producing a tone that resonates fully with the bow rather than with the left hand, an expertise in playing difficult harmonics, an incredible work ethic, and a wonderful enthusiasm for playing in different tunings (and having a cello that is remarkably content to go back and forth between them). (Walters. "Creed Questions.")

McIntosh's intent to write this piece for me influenced the actual notation and score abstractly. Although there are no specific moments in the notation that can be traced to any specific collaborative moment between us, McIntosh drew on aspects of my playing and personality as a point of departure while composing the piece. It is conceivable that the creation and the techniques used in both the viola version and the cello version were the result of a complex web of conscious (and unconscious) ideas about the skills and styles of both Menzies and me. One of these ideas that McIntosh confesses did affect the notation was my experience with playing harmonics (something that Menzies also has a lot of experience with). He says, "for most cellists I probably would not have been as extreme as I was in this piece and maybe limited it to the 7th or maybe 8th partial, but I knew that Ashley was very good at harmonics and that she would be able to do it." (Walters. "Creed Questions.")



Once I began to learn the piece, I became aware that having heard the viola version played by both the composer and by Menzies was greatly influencing my own interpretation; it was something I knew I had to reconcile for the sake of translating the work to the cello and discovering my own voice within the piece. The most intriguing aspect of the piece is the resonance created by the scordatura's resultant 31-note scale of natural harmonics. Given the nature of the cello's natural harmonics, particularly those in lower ranges, the resonance of each note can overlap with the next note or several notes, eventually creating a cloud of cello resonance. The result is a fascinating and varied pulsation as the resonances overlap and collide with one another. This thick resonance is considerably more present on the cello than on the viola. McIntosh describes the difference in his own words:

Also, the two versions of the piece have different emotional characters to them. The differences are much greater than simply playing it up or down an octave, or at a different tempo. Much of the most interesting material in the structure happens in the middle of the scale, already relatively high in the register of each instrument (such as the most unusual melodic patterns and the most subtle changes when the order is disrupted). I often think of register in comparison to the human voice, with sounds in the middle of the vocal register being much more clearly perceived and sounds that are at either end of the vocal register having some sort of heightened quality to them, whether it be an intense, strained, celestial, visceral, ethereal, or any other quality. Thus, the viola piece has the core of the material in a relatively high overall register so the perception is less clear and the overall impact of the piece is that it is perhaps lighter, more cerebral, or more 'heavenly'. The cello version instead has the low end of the material at the very bottom of the human vocal register and the core of the music placed solidly in the middle. The perception of the cello piece is that it is much more organic, visceral, human, and "earthy". Also, the disorienting nature of the melodic steps is more readily perceived in the cello version. This is due not only to the register, but also to the fact that the acoustical beatings are much slower and easier to feel given the longer resonance of the cello. In the viola version I think more of the focus in

listening goes to the structure of the piece and overall development, while in the cello version I find myself focusing more on the sounds themselves and getting lost in the flow of the music as a whole. In making both versions of the piece I was interested in how the exact same material could produce such very different perceptions. (Walters. “Creed Questions.”)

Discovering these differences for myself was crucial in the creation of an interpretation that was well suited to my instrument. I determined that the additional resonance created by the cello required an adjustment to the overall tempo of the piece. The given metronome marking is eighth-note equals 110. This brisk tempo works well on the viola because the resonance dissipates on that instrument more quickly. For the cello, however, a slower tempo accentuates the fullness and mystique of the resonance. In my performances, I now use a tempo of approximately eighth-note equals 80. However, if the space I am performing in is a dry acoustic, I perform the piece at a quicker tempo than if the acoustic is more resonant.

For the listener, the experience of the two pieces is notably different, particularly because the difference in tempo can extend the duration of the cello version by two to three minutes. In addition to the difference in resonance, the clarity of each harmonic is more pronounced on the viola. These differences place the emphasis of a viola performance more on the succession of pitches, while the cello version emphasizes the collision and resonance of neighboring pitches. In this way, the viola version encourages a type of “horizontal” listening, and the cello version, “vertical.”

Another aspect of interpretation when performing *Another Secular Calvinist Creed* is deciphering and integrating the composer’s direction “Dynamic and tempo

should be rather steady throughout the piece” into the interpretation and performance. (McIntosh, 2) When examining the score, the time signature of 31/8 and the regularity of the constant eighth-note rhythm would seem to imply that the pulse must be strict throughout the piece. But McIntosh introduces the possibility of some *rubato* when he introduces the word “rather” in his direction about dynamics and tempo. And while our first discussions of the piece resulted in McIntosh emphasizing the importance of the quick tempo and a constant pulse and dynamic, (reflecting *his* interpretation when performing the viola version), I was able, through my interpretation, to convince him that the slower tempo and some slight *rubato* could also be appealing.

My interpretation of this piece continues to shift between two interpretive approaches. The first places importance on the consistency of pulse, rhythm, tempo, and dynamic, forgoing any attempt to slow if a harmonic fails to speak. Sacrificed in this strict rhythmic approach is the accuracy of the harmonics. The alternate approach is to give precedence to the successful sounding of each of the harmonics, meaning that time is flexible and there are subtle dynamic shifts as each harmonic is played with the bow speed, pressure, and contact point that allow that note to sound its best. With this approach, timbral shifts are common as the focus is on each harmonic as a unique timbre and sound. Both approaches are interesting to me. My experience with this piece is that my priorities constantly shift. I may value rhythmic consistency at one performance and the next performance I value the accuracy of the harmonics.

The possibility of alternating between these approaches survives because of McIntosh’s invitation to explore both through our collaboration. McIntosh, a

performer himself, sees the benefit in embracing the voice of the performer. If McIntosh did not place importance on the expression of the performer's perspective, my interpretation of the cello *Creed* would likely sound more similar to the viola (and his) version. Instead, the cello version of the same piece exists in its own right, not merely as a transposition of the viola piece but as a translation to the voice of the cello.

Andrew McIntosh "the composer" will always be affected, when writing music, by Andrew McIntosh "the performer;" the two personae are inseparable. His intimate knowledge of the workings of a string instrument and our steady collaborations over the past seven years have resulted in a score of *Another Secular Calvinist Creed* which is clear and easy to read; I have no complaints about the notation. *Another Secular Calvinist Creed* is notated on two staves. The top staff shows the sounding pitches and the bottom staff represents the fingered pitches. Roman numerals above the notes on the bottom staff indicate the string that the pitches are to be played on. (I = the highest string.) The numbers below the notes indicate the partial that is to be played on the given string. 1 = the fundamental or the open string. All numbers above 1 indicate a natural harmonic. The 9<sup>th</sup> partial harmonics are indicated with two nodes, both of which are to be played with harmonic pressure. This method yields greater success with the harmonics speaking, something that McIntosh's own playing experience has taught him.

*Another Secular Calvinist Creed* is a truly virtuosic piece for the performer, requiring astute concentration and precise physical accuracy. As the partials increase

in number, the nodes, which will correctly create that partial, become increasingly smaller and closer together, making it difficult to accurately execute each harmonic. In addition, another difference between the viola *Creed* and the cello *Creed* is that the increased string length of the cello compared to the viola makes the physical execution of the piece more acrobatic. The hand of the cellist must rapidly move from note to note, presenting a visual aspect to the piece that is not as apparent in the viola version. While these left hand gymnastics do not affect my interpretation of the piece, they do distinguish it from the viola version and potentially affect the audience's perception of the piece.

McIntosh sees some element of failure and inaccuracy (harmonics failing to speak, for example) as an essential element of the piece and yet he strives for accuracy in his own performances and has praised me for accuracy in mine. Despite great concentration, moving through these scales will result in occasional harmonics with blemishes. This does not weaken the audience's experience; it merely illustrates the work that has gone into learning the piece and the demands it places on the performer when playing it. McIntosh discusses the aspect of failure and by doing so demonstrates yet again how his experience as a performer has shaped this piece:

You'll notice that the A-string only goes up to the 6th partial as well, since it's harder to execute very high natural harmonics on the A-string (and since I don't like the way they sound as much anyway). ...I intentionally pushed the limit beyond what I considered practical. First of all, the higher I allowed the harmonics to go, the more interesting my scale of ascending pitches got. More importantly, the piece (like many of my recent pieces) has an embedded element of celebrating the beauty of human imperfection. That is related to the title of the work, since human depravity is a core belief in Calvinism. I wanted to create a piece which would be more or less impossible to present in a concert

with complete accuracy, ease, and coolness - something that would certainly be achievable if I had limited the piece to the 6th or 7th partial. Instead, it is important that there is an organic nature, a risk, and a fragility to the sound, produced by the performer virtuosically leaping up and down the instrument to produce the obscenely difficult, yet fantastically beautiful, sonorities in which it is immediately obvious if there is a mistake. If the fragile and human element was missing from the work then it would quickly become boring. It is this aspect more than any other that makes the piece engaging to listen to and to watch. Thus, I tried to strike a balance between reasonable facility on the instrument and pushing the boundaries of practicality a bit. (Walters. "Creed Questions.")

My performance of *Another Secular Calvinist Creed* will always be influenced by the existence of *A Secular Calvinist Creed*, particularly because the composer himself performs the piece. However, the existence of the viola version and the composer's concrete interpretative ideas when he performs the piece, do not result in the necessity for the cello version to embrace the exact same qualities. Instead, McIntosh, a successful performer in his own right, supports the performer in finding an interpretation that suits the player and her specific instrument.

## CHAPTER 3

### *SWEET BAY MAGNOLIA WITH BERRY CLUSTERS* BY WADADA LEO SMITH

Wadada Leo Smith is a modern day, Southern born, Renaissance man. He is a trumpet player, an improviser, a composer, and an educator. His own methods of music making, particularly his connection to improvisation, shape his compositional voice and notational system. His notation straddles the realms of fully notated music and improvisation. Collaborations with Smith reveal that he values “performance” over fidelity to the score, which affects both the performance and interpretive experience for the player. The role of the performer is to internalize Smith’s notation and musical style, allowing them to serve as a vehicle for finding one’s own voice within the piece and during performance.

*Sweet Bay Magnolia with Berry Clusters* is Smith’s first piece for a solo stringed instrument and the dedication to me influenced Smith’s composition. In a phone interview Smith told me that he has two distinct memories of hearing me play: one was a rehearsal at CalArts and the second was a performance in Venice, California. In both instances, I was playing with my string quartet, the Formalist Quartet. It was then he thought to he would write me a solo piece, years prior to my actually asking for one. Smith said about writing the piece, “I wrote it because of your ability to play the cello. I knew it would be kind of a hard piece but that you could master it.” He wrote the piece based on my “ability to express the emotional and psychological properties of music in additional to the technical [aspects].” He also said that he “wrote it directly for me” and that the “focus was essentially on how you play

and how you are.” Finally he talked about the inclusion of the improvisational section (which will be discussed in detail below) in the piece, “I had no hesitation to put improvisation in the piece because I knew it was something that you could make really beautiful.” (Walters, Smith Interview) It is these factors in conjunction with Smith’s own musical style that contributed to the notation and creation of his solo cello work.

*Sweet Bay Magnolia with Berry Clusters* incorporates both traditional notation and improvisatory notational elements, the result of Smith himself being an improviser, performer, and composer. I believe that it is particularly his improvisation background that has shaped his compositional philosophy and has yielded the notation that appears in the cello solo. As an improvising musician, Smith’s focus in performance is on projecting his voice as an artist and his sentiments in the moment. A score is not required for him to do this; the necessity for one only arises when his music is being played by someone other than himself. The notation that he has developed serves as a way for the music that he hears to be communicated to the audience through other people. His scores act more as a means for achieving a certain type of performance – one that is honest and somewhat spontaneous.

The specifics of the notation used in *Sweet Bay Magnolia with Berry Clusters* demonstrate Smith’s emphasis on the spontaneous quality of performance and preserving the voice of the performer. The notation that he has created provides flexibility in performance allowing the performer to react and create spontaneously, if she chooses.



The notational components that can be shaped by the performer in rehearsal and in the performance of *Sweet Bay Magnolia* include: tempo, rhythm, repeat schemes, and guided improvisation. Tempo is never defined in relation to a metronome marking. Indications of time are given only with adjectives such as: *Fast*, *Medium Fast*, *Slow: Majestic*, *Free*, and *Fast/Free*. These words make the music's relation to time less about specific pulse and more about time as a color. The performer must define the difference, for example, between *Slow: Majestic* and *Slow* and evaluating time like this contributes to the evolution of the character for each section. Considering tempo in this way also presents the possibility of spontaneously altering the pacing of a given section in performance, therefore altering the timing of the entire piece.

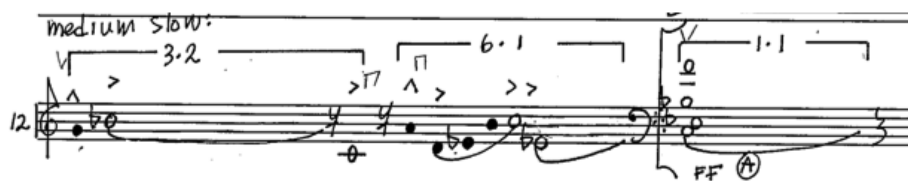
Smith uses two rhythmic compositional styles; sometimes he uses standard Western rhythmic notation (or at least the idea of using notes of a specific duration) and other times he uses spatial notation. Standard rhythmic notation can be found in the opening gesture shown below.



**Example 5:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 1.

For me, performing these gestures requires choosing a pulse and maintaining that pulse throughout the pattern. Passages without beams indicate spatial notation; notes that are close together are played in more rapid succession than notes that are

spaced further apart. Furthermore, open note heads indicate “longer” notes and black note heads indicate “shorter” ones. Line 12 demonstrates this rhythmic notation:



**Example 6:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 12.

While a template of pacing is provided, Smith does not prescribe exact note durations. Even with the rhythmic notation that functions in relation to a pulse, the flexibility Smith allows with tempi choices smears any expectations (on the part of the composer) about the duration of a specific note or section (or for the piece in its entirety).

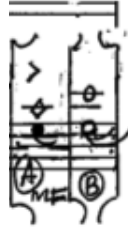
The performer’s relation to time is dependent on another factor: how they engage with the repeated passages of the piece. Repetition is common in Smith’s music and is prevalent in *Sweet Bay Magnolia*. Smith has designed his own repeat system. Some repeat schemes are partnered with a guide to navigate the player through the gesture as shown below in the opening gesture on line 1.



**Example 7:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 1.

The three segments are assigned a letter, A, B or C. Using the guide, the repeat scheme is: A, B, C, A, A, B, B, A, B, C. Some repeated gestures are not presented

with an accompanying schematic and the player must determine the repeat pattern based on the orientation of brackets.



**Example 8:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 1.

Brackets that face each other require a repeat. Therefore, this gesture above, which appears on one line 1, would be played A, B, B, A, B. The presence of the repeated material allows the performer to take the same material and change and evolve it through the repetition process, something that Smith appreciates. Although repeat schemes are unequivocally notated and should be considered to be an important element of form, a spontaneous expressive idea could trump the prescribed structure, according to Smith.

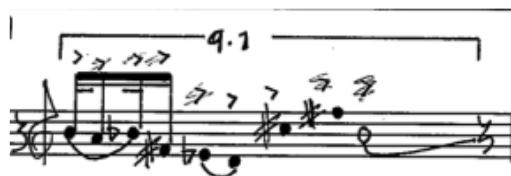
The following passage of *Sweet Bay Magnolia with Berry Clusters* is the section of the piece that demands a real immediacy with the score and results in the most varied interpretation from performance to performance.

**Example 9:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 8-9.

The long arrow over the entire line beginning with a circle and smaller arrow at the left is the indication that this is an improvised section. A rhythmic scheme and notes are provided, but these serve only as a loose guide for material to be explored. It is the performer's choice to determine how much of the given material is used in the improvisation. (The evolution of my interpretation of this material is discussed in more detail below.)

My experience with Smith is that the collaborative model concentrates on developing an interpretation after the piece is fully composed. *Sweet Bay Magnolia with Berry Clusters* for solo cello was composed between December 12<sup>th</sup> 2012, and January 15<sup>th</sup> 2013. During his composition process, Smith and I had no interaction. The collaboration began only after I had received the music and cultivated my own interpretation. We met once before I premiered the piece and again the day of the recording session, at which he was present. At our first meeting, Smith listened with the score laid out on his desk but with his eyes closed. They opened occasionally as he would check the score and when what he was hearing matched it, he would hum “uh-

huh.” After playing the piece in its entirety, Smith had two comments. First, he expressed a conundrum. When editing the score, he envisioned that the C# and F# from the following passage on line 10, would be changed to *pizzicato*.



**Example 10:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 10.

However, after hearing my interpretation, in which I played these two notes loudly and emphatically, he decided they should remain *arco*. He was still interested in inserting some *pizzicato* in this area of the piece. I suggested that the G# and the B, on the following gesture on line 11, could be played *pizzicato* on the repeat only. He heartily agreed and I have played it this way ever since.



**Example 11:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 11.

The second interpretive discussion that transpired during this meeting was in regards to the final line of the piece, shown here:

**Example 12:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 16-17.

Smith's original score did not include the final two sounds (the D and the Octave). He did not want to make a decision about their inclusion in the piece until he heard me play it in context with the line before. Once he did, these final two notes were added to the score permanently.

In the recording studio with Smith, my interpretation of *Sweet Bay Magnolia* was developed further. Prior to tracking, Smith expressed his excitement for collaborating in this context, "this is where the magic really happens," he exclaimed. The most dramatic alteration of my original interpretation transpired while we collaborated during tracking of the improvisatory section described earlier. In my early versions of improvisation, I relied heavily on the pitch and rhythmic material Smith provided, drawing from my roots not as an improviser but as a cellist who reads music and strives to be accurate when doing so. My "improvisation" was more of a flirtation with the possibility of adding repeats to small gestures within a bigger phrase and varying the dynamics, speed, and color of the written material. During the recording session and after hearing my tame improvisation Smith said, "in this part you are running away from home...and you don't care." This drastically altered my

approach to this section resulting in a wild (for me) improvisation that strays greatly from the notes and rhythms that Smith provides in the score. The assurance from Smith that this passage was meant as an improvisation that could take on a very different voice (truly my own) than the rest of the piece, allowed me to engage with the score in a new way. I no longer looked at the score itself and instead used the experience of the music I had already played prior to this moment to shape my feelings and ultimately my sounds during the improvisation. After I adopted this new approach, two separate improvisations were tracked and are drastically different, both of which Smith liked. (Ultimately, the first improvisation was chosen to be included in the version on the CD). Now, during rehearsal and performance, when I reach this moment in the score I expect the unexpected.

During the recording session Smith also asked me to experiment with pacing for line 15, shown below. He asked me to elongate the section and make the notes more broad. He did not dictate a formula for how to do so, he appealed to my musical sensibilities to achieve this.

**Example 13:** Wadada Leo Smith, *Sweet Bay Magnolia with Berry Clusters*, Line 15.

The collaborative experience with Wadada Leo Smith can vary from piece to piece. In addition to the cello solo, I have also performed his five string quartets, and

*Ten Freedom Summers*, a three-night performance series based on the civil rights movement. With all of these experiences I have drawn the conclusion that, for Smith, trusting his performers is a requirement for working with them (or writing for them). When choosing musicians to perform alongside him in a group, Smith searches for performers who have “the potential for understanding different kinds of musical language.” He wants musicians to play his music “who have a little bit of courage and don't mind exploring themselves along with me. My performers are like laboratories where they investigate themselves and kind of root out for themselves how they fit into the ensemble with the information they get from me and how they use the information they come up with on their own.” (Horton, 10)

An experience in Brazil while touring *Ten Freedom Summers*, confirmed Smith's trust in me as an interpreter of his music. His fifth string quartet, which he considers, “his Beethoven 5,” originally began with a four and a half minute violin solo. A few weeks before we left for South America, Smith called me, “I've changed that violin solo to a cello solo for you to play. From here on out it will be cello.” When I received the music I telephoned Smith again to discuss the solo. While a few bass clefs were added into the already existing material, much of the solo remained in treble clef, suiting the violin range more appropriately than the cello range. I asked Smith if I could transpose some of the high material down one or two octaves to suit the range of the cello. He gave me full creative license to develop the solo. When night two of our *Ten Freedom Summers* series approached, the fifth string quartet was scheduled to be performed. At dress rehearsal, I asked Smith if he would like to hear



the solo, which he had never heard me play. (He had never even heard it played on cello.) He declined with a smile, “I trust you. It will be beautiful;” he praised me after the performance for my interpretation. This experience did not directly impact my interpretation of *Sweet Bay Magnolia* but indirectly it did by demonstrating that Smith places great importance on performances that are committed and developed.

Wadada Leo Smith’s notation exists as a vehicle for translating his performance and musical style. Smith places greater importance on the performance itself than on strict adherence to the notation. While his scores are fully notated (with possibly the exception of the improvisation section mentioned previously), it is my experience that he rarely expresses displeasure with an interpretation which strays from that score during performance. In this way, he views the score itself as a method for communicating a type of performance - one that is honest, spontaneous, and committed. The danger of this notation is that Smith’s careful editing during the compositional process could be erased. If a performer chooses to repeat a gesture three additional times, the original structure prescribed by Smith no longer exists. That being said, if it is done with full commitment, Smith reacts enthusiastically because he responds well to performers taking risks with interpretation. He says, “You have to have some kind of courage to make art.” (Walters, Smith Interview) This presents an interesting result for the audience experiencing Smith’s music. First, the performance of a score by Wadada Leo Smith will never be identical from performance to performance. Smith himself says “you can’t reproduce an interpretation.” (Walters, Smith Interview) In addition, the performance of a score by Wadada Leo Smith will

never be identical from performer to performer. As a result, *Sweet Bay Magnolia with Berry Cluster*'s dedication to me will only reflect me as a player when I am the one performing the piece. After all, Smith's music and notation is really about giving the performer the opportunity to express their own voice, or as Smith calls it: one's "personal signature." (Walters, Smith Interview)

## CHAPTER 4

### *FOR STEPHANIE (ON OUR WEDDING DAY) AND ANOTHER ANXIETY* BY NICHOLAS DEYOE

Throughout my career as a performer of contemporary music, I have been inspired by the paragons of interpretation; the famous collaborative relationships between Shostakovich and Rostropovich, Luciano Berio and Kathy Berberian, and Kaija Saariaho and Anssi Karttunen, among others. And while our names do not carry the same fame, I can add Nicholas Deyoe and myself to this list of collaborators. Uncorrupted by individual egos, our collaborative process is based upon trust, vulnerability, and honesty and the results benefit us tremendously. Our collaborations during the entire composition process yield works (and specific notation) that are the direct result of our working relationship. Deyoe's scores serve as artifacts of our working method and the evolution each piece undergoes as we develop it together. Even beyond this, my sound is the sound that Deyoe has internalized as being "cello" and he writes for that specific sound. The pieces that Deyoe writes for solo cello (and even those where cello is part of a larger ensemble) will always sound to a large extent like me and how I play the instrument. His works are highly notated, and because that notation is often the direct result of our collaborations and my ideas about phrasing and technical execution, my voice will prevail in every performance, even when I am not the one performing.

Nicholas Deyoe has written two solo cello pieces for me, *For Stephanie (on our wedding day)* and *another anxiety*. Deyoe and I first met as graduate students at the University of California, San Diego in 2007, when I performed his piece *fifteen*

*players*. Once we discovered we were neighbors, a friendship between Deyoe, his soon-to-be wife Stephanie Aston, and I formed quickly. That year, Aston and Deyoe were engaged to be married. Without his bride's knowledge, Deyoe began composing *For Stephanie (on our wedding day)* in 2009 to be played at their wedding ceremony. While Deyoe was composing this piece, I was in Virginia, testing the possibilities of our very first collaboration. (*fifteen players* had already been composed prior to my arrival at UCSD.) But the distance had little negative affect on our discussions about the piece. Deyoe and I arranged phone calls to discuss techniques for the piece and the possibilities of *scordatura*, etc. Once I arrived back in California, Deyoe and I met several times to discuss the piece so that I could play it for him and receive feedback. We began to shape the piece, adding details to gestures, taking time with phrasing, adding *fermatas*, and deleting rests. It quickly became evident that I trusted Deyoe as a composer and he trusted me as a performer. We were able to speak freely about the music and make suggestions to and for each other. The process was delightful and, with our growing friendship, I sensed that this partnership would likely result in numerous other collaborations.

The physical score that I possess, from my performance at the Deyoe/Aston wedding in September 2009, is an irreplaceable document showing the many subtle changes to the piece that Deyoe and I conceived through our collaboration. Initially, Deyoe presented me with two scores: one with both the fingered pitches and the sounding pitches, and one with only the fingered pitches. The latter, used here for the examples, was used for performance to prevent the necessity of page turns. The former

was used during the learning process to ensure that, given the *scordatura* of F#, G, C, Ab, I was always fingering notes that resulted in the correct sounding pitches. Deyoe and I discussed the best format for the score prior to my receiving a part. He presented me with scores that would make the process of learning and performing the piece as simple as possible. I greatly appreciated this gesture and my trust for his professionalism and dedication to composition grew as a result.

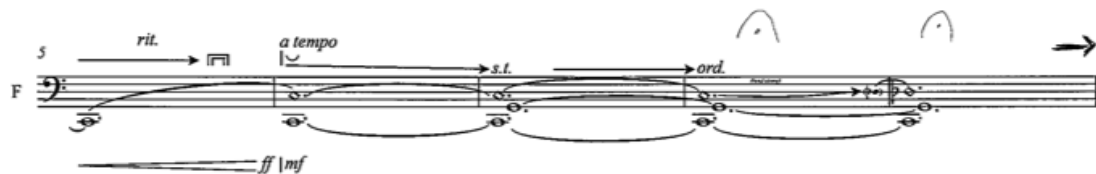
Every line of music in *For Stephanie (on our wedding day)* contains evidence of the work that went into developing the piece together as composer and performer. Changes indicated in the score are the result of many meetings of playing and replaying phrases to cultivate the perfect phrasing. The result may not seem perfect to another cellist, but is ideal for me as the performer and therefore also acceptable to the composer.

The image shows a musical score for a bass clef instrument in 12/8 time, marked '♩ = 69, Dancing'. The score consists of two staves. The upper staff contains the main melodic line with various annotations: a wavy line above bar 3, a pointed fermata above bar 4, and a 'rattle ok' annotation above bar 5. The lower staff is labeled 'fingerings' and contains a 'scordatura' section. The score is by Nicholas DEYOE. Dynamics include *f*, *p*, and *mf*. Performance instructions include 'm.s.t.' (more staccato) and 'ord.' (order).

**Example 14:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 1-5.

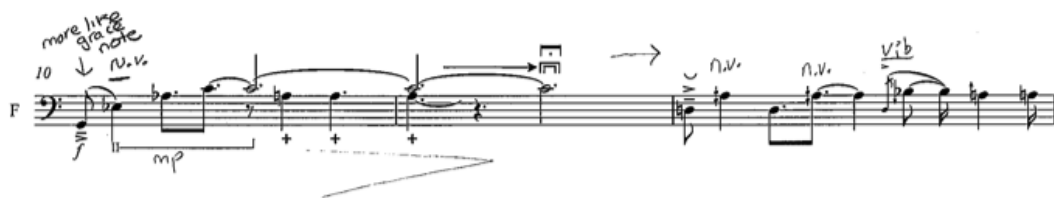
The waved line over bar three and the pointed *fermata*, (I borrow the *fermata* system used by Luigi Nono), indicate that this initial gesture does not have to unfold with precise rhythmic accuracy. Instead, I am free to stretch time so that the left hand G *pizzicato* is audible. (Hereafter, I will refer to pitches as fingered pitches rather than sounding pitches). My handwritten text above this measure, “rattle ok” refers to the quality of the sound during the transition from the loud left-hand *pizzicato* C in bar

four to the *arco* C that enters after it. Here, placing the bow onto the C string after playing the *forte pizzicato* on the same string prevents a clean articulation on the C string. It is also possible that if the string is plucked with enough force, the plucked string will rattle against the fingerboard as it vibrates. For me, this rattle was something I had tried to prevent. However, for Deyoe, this rattle was the result of the power of the gesture, making it a welcomed sound. The only option to prevent such a rattle was to strike the *pizzicato* with less force, which we both agreed inhibited the momentum of the passage.



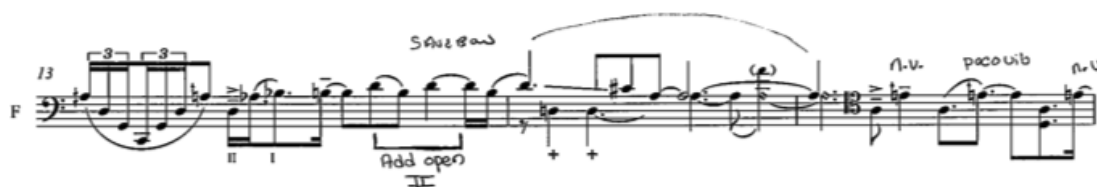
**Example 15:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 5-10.

Two *fermatas* appear over this line and an arrow appears at the end. The *fermatas* were added to allow me, during performance, to suspend time and enjoy the changing beats created by the double stops. The extra time allows me to shape the beating and, therefore, the transition into the next phrase/line. Before meeting with Deyoe, I did not expand time in these two bars, and I inserted a short rest at the end of the line before moving onto the next phrase. Once we added the *fermatas*, the necessity of the pause was eliminated, indicated in the score by the arrow.



**Example 16:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 10-13.

Line three is the first time melodic content is introduced in this piece. Because of this, Deyoe and I carefully prescribed how the *vibrato* would shape the phrase, adding both *non-vibrato* and *vibrato* indications throughout. In addition, we altered the dynamic scheme at the beginning of the line to allow the left-hand *pizzicati* to be heard. Finessing these transitions meant changing the downbeat in measure 10 from a full eighth-note to a quick gesture, making the bar feel like it was in 11/8 with a G grace note. In my original interpretation, I had inserted a rest following the *fermata* in bar 11. In the final interpretation, the eighth-note at the beginning of measure 12 emerges out of the crunched sound without a pause, which was ultimately more desirable.



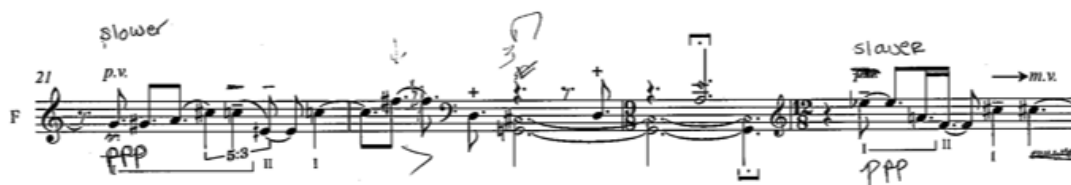
**Example 17:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 13-16.

During our initial meeting, Deyoe expressed dissatisfaction with the writing at the end of measure 13. After some experimentation, we discovered that adding an open D for the last five eighth-note beats of the bar created a nice dissonance between the sounding C# (fingered D) and the open D, thereby making the *pizzicato* D's that are introduced in the following bar more satisfying. In order to create rhythmic clarity in measure 14, we also added a slur over the entire bar. Finally, we added gradations of *vibrato*, carefully distinguishing between *non-vibrato* and *poco vibrato*.



**Example 18:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 16-21.

The character of line five was developed through additions of dynamics and articulations. Realizing that the phrase, starting in measure 18, had the possibility of being less aggressive and softer than the previous sections, the accent in measure 18 was discarded. In addition, we inserted soft dynamics, the *piano* with a *diminuendo*, in measures 18 and 19 to maintain this subdued sound. There was much discussion about the articulation and sound of the grace notes and the E in measure 19. When played *staccato*, as Deyoe initially indicated, they became too isolated from the surrounding textures. Instead, approaching the grace notes and the articulation on the E with a *flautando* sound and bow speed enabled the “wispy” quality that Deyoe desired.



**Example 19:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 21-25.

The most drastic changes made to the piece during the collaborative process are found in the *tempo* shift that begins in measure 21. When this section was played at the originally marked *tempo* of quarter note = 69, the pacing of the section seemed lacking to Deyoe. We developed a character that was more similar to the new character in measures 18, 19, and 20. The *tempo* was slowed to approximately dotted quarter = 40, making the presence of a clear pulse no longer an important element.



The *tempo* slowed further (but only slightly) in measure 23. To accentuate the new *tempo* and mood, we added new dynamics, the entire line being played *ppp* with a light, delicate sound at the tip of the bow. The tied F#, lowered slightly, was revised to resolve down to an F natural. A *diminuendo*, fading into the sound of the left-hand *pizzicato*, was also added.



**Example 20:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 25-28.

Given the new *tempo* implemented in the previous line, a problem arose in the pacing of the transition between measures 26 and 27, making this one of the most difficult moments to reconcile in the piece. The slower *tempo* made the rest seem unreasonably long and even shortening it made the new section seem too disjointed from the previous one. This was not a section that was revised in one meeting; it took several sessions, many approaches, and practicing various possibilities to find a successful way to link these phrases. The eventual solution was to insert a quarter-rest after the G quarter-sharp, which now had an added *fermata*. From there, the D in bar 27 enters quietly with a gentle *sul tasto* articulation and a *fermata* was also added to this note. The phrase begins to accelerate after the *glissando* in the 5:3 gesture until the original *tempo* of dotted quarter = 69 is reestablished.

**Example 21:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 28-31.

Small changes were adopted in line 8. Deyoe asked me to connect the G# to the A quarter-sharp in measure 29, something that I had to concentrate on doing given the position and string change. In addition, we further defined the *m.v.* (*molto vibrato*) indication found in measure 30 to result in a fast yet wide *vibrato*.

**Example 22:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 31-36.

The only edit made to the score in line 9 is the addition of a short *fermata* (barely visible here) in measure 34 to provide time, if needed, for the left-hand *pizzicato* A to speak.

**Example 23:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 36-40.

On Deyoe's initial hearing of the piece, he requested that measure 36 move forward in *tempo* slightly with a feeling of wildness. After practicing this (slight) *tempo* shift I played for him again. This time, he requested that this measure be played as quickly as possible and as wildly as possible, with harsh accents. These changes

brought added significance to this previously understated section and resulted in stronger contrast with the surrounding sections.



**Example 24:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 40-43.

Line 11 had only a subtle change; the accents in measure 42 were to be played with a clear articulation but not a “punchy” accent.



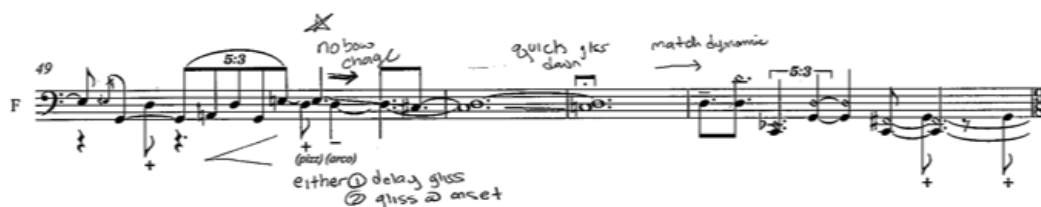
**Example 25:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 43-46.

Given the loud dynamic of line 12, it is possible that the D drone can overwhelm the melodic line. To prevent this, we experimented with bow placement, discovering that a contact point near the bridge resulted in improved balance. The *tenuto* marking over the final double-stop in measure 44 is to remind me to hold the note long enough for both notes to be perceived and to allow for an elegant ending to this section. The *caesura* at the end of the line indicates a clear break, or pause of unspecified duration, between the phrase ending in measure 44 and the new one beginning in measure 45.



**Example 26:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 46-49.

The interest in measure 46 is not the *glissando* itself but the changing rates of beating caused by this *glissando*. As the notes approach a unison, the beating slows. The slower beating was more appealing to both Deyoe and me than the fast beating. The “Hold Here” marking, near the latter half of the *glissando*, indicates to move slower through this portion of the measure, allowing the slow beating to be clearly defined. The arrival at the unison, then, is merely an “afterthought” as Deyoe remarked. Like other similar moments found earlier in the piece, time is allowed to be flexible and a quiet, *piano* dynamic was added at the end of line 13 to allow for the left hand *pizzicato* to be heard. In addition, the *vibrato* marking in measure 48 was changed to *non-vibrato*, meaning that the entire section from measure 45 until the end would be played *non-vibrato*.



**Example 27:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 49-53.

Line 14, particularly the gesture from the end of measure 49 through measure 51, presented multiple options for phrasing. In my original interpretation, all of the *glissandi* were even; in other words, each *glissandi* was paced so that it could move through the duration of the *glissando* without a change in speed. After working with Deyoe, however, it was determined that none of the *glissandi* should be played in this manner. There were two options for the timing of the *glissando* in measure 49. The first was to “delay (the) gliss.” meaning that the *glissando* would start late and accelerate very quickly. The second option was to “gliss. @ (at) onset” meaning that

the *glissando* would begin immediately but slow down towards the end of the given duration. Eventually, we chose the former. This is then mimicked on a larger scale in the next *glissando* that spans measures 50 and 51. Here, the *glissando* is again delayed and a quick *glissando* at the end of the *fermata* finishes this section and elides into the next, which begins at measure 52. Because the two phrases are linked, their dynamics must be matched.



**Example 28:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 53-56.

Only one small edit was made in line 15 adding a slight *ritardando* in measure 54, at the beginning of the phrase.



**Example 29:** Nicholas Deyoe, *For Stephanie (on our wedding day)*, mm. 56-60.

Much care was taken with the pacing of line 16, which ends the piece. The final phrase of the piece begins in the last measure of the previous line. Deyoe and I inserted breaths between the two chords in measure 57 and after the chord in measure 59. While the exact duration of these rests cannot be calculated, we did develop a flow that suits the end of the piece. In addition, the dynamics of the first *pizzicato* in measure 60 should match the dynamic of the *arco* chords that came before it.

All of these changes to Deyoe's score were not made because there were flaws with the piece that Deyoe wrote. Instead, these changes were the result of two people fully committed to creating a carefully crafted piece of music with the utmost attention to detail. Varied possibilities were explored for every moment of the piece and details were added to allow the piece to be as convincing as possible. The edits and changes that were made to the score, as explained above, were neither distinctly mine nor Deyoe's. Instead, these changes evolved because of our interaction, experimentation, and dedication to the piece.

The collaborative process between Nicholas Deyoe and me on a given piece begins before Deyoe puts pen to paper and continues long after the first performance. Phone calls, emails, video messages, and text messages are exchanged as we discuss everything from timbral possibilities to extended techniques, bowing to page turns. With every piece that I have performed from Deyoe since *fifteen players*, which now includes two cello solos, two string quartets, a piece for chamber orchestra, and a cello quintet, I have seen material and often entire drafts prior to receiving a finalized score. Deyoe's ideal is to write specific pieces for specific performers. Describing his compositional process of writing for his close collaborators, such as Brian Archinal, his wife Stephanie Aston or The Formalist Quartet, Deyoe says, "I don't filter anything out of my language. First off, you all get drafts from me much earlier than anyone else ever does. These are the relationships that I trust for honest feedback." (Walters. "Deyoe Question 1") With every piece that Deyoe has written that involves cello, even when I will not be the cellist performing the piece, I have tested passages for

playability, conferred on the best ways to enter cues into parts, approved font size, and explored sonic possibilities for a given passage. I love being a part of this process. For me, this is an ideal model for the development of new works and has long been a driving force behind my research and performance of repertoire by living composers. When working with Deyoe, I am assured that my voice and the voice of my cello playing are heard and incorporated into the music.

While *For Stephanie* was altered to incorporate my playing style, abilities, and sound, *another anxiety* was based upon my voice from its conception. Deyoe says, “I feel like I have learned your sound to the point that it has become what I imagine as “cello,” even when I’m not writing for you. The pieces that are for you are entirely imagined out of your sound as a cellist and what I perceive to be your strengths.” (Walters. “Deyoe”) Despite four years elapsing between Deyoe’s two cello works, the process and working relationship between Deyoe and me for *another anxiety* was remarkably similar to the process we used with *For Stephanie*. While Deyoe’s approach to the composition may have been altered due to his familiarity with my playing and abilities, my role as interpreter remained the same: to assist in the refinement, clarification, and enhancement of the music’s expression.

I asked Deyoe to write *another anxiety* in November 2012 so that it could be part of a recording project of works for solo cello. Being a performer primarily concerned with contemporary music, I was excited by the possibility of commissioning new works to complete the album. One of the composers I commissioned was Deyoe (for a second piece) asking him specifically for a piece that

could demonstrate quick, aggressive, and energetic material: aspects of music that Deyoe is particularly adept at displaying in his compositions. Deyoe explains his early inspiration for the composition:

Perhaps the biggest part of the story, though, of why *another anxiety* is what it is goes back to you and me remembering different versions of the conversation about what you wanted the piece to be like. I think my imagination had been colored by what my life was like in the months preceding that conversation. I hadn't really been composing, or even listening to much classical music (and almost no new music). I was playing LOTS of guitar and listening to LOTS of metal. So "shredding" was clearly ALL OVER my subconscious. What I remember was you asking for loud/aggressive/fast/flashy though you may not have said all of those things...regardless, somehow that is what my mind heard, which instantly called up the saturation of metal in my imagination at that point. So, I instantly had an idea of this piece just going crazy all over the fingerboard. Probably the most difficult piece I've ever written, and probably not something I would have written if it wasn't what I thought you had wanted. (Walters. "Deyoe Question 1")

Once Deyoe agreed to write the piece, we both immediately assumed our collaborative roles. He composed material, sent it via email (I was again in Virginia for the early stages of this collaboration), and I tested the possibilities and sent him the result. I made eleven video clips during my time in Virginia of excerpts of the material that Deyoe sent to me so that he could hear how some of these gestures worked on the cello. I provided feedback about which aspects of the piece I found successful or problematic. Once I was back in California and the piece was under my fingers, I began playing portions for Deyoe as I finished learning them. While my role during our working process did not change, my feelings and reactions to the role had shifted since our early collaboration on *For Stephanie*.

When working on *For Stephanie*, Deyoe and I were still defining what it meant for us to work together as composer and performer. We were certainly honest and



open with each other but I was, at times, hesitant to make suggestions that would result in major changes to the music, always deferring to Deyoe. I never questioned Deyoe's respect for my opinions but I also did not want my role as interpreter to overstep his role as composer. When we began the process for *another anxiety*, however, Deyoe and I were much closer, both musically and personally, and I was more familiar with his music. This closeness allowed me to be bold in my interpretation, feeling I had earned the right to take risks with the interpretation, even if it meant making some major changes to Deyoe's score. I modified the score and practiced it with my revisions before playing it for Deyoe. This process worked well and resulted in positive changes to the piece. Some aspects of the score changed because of my vision of the music that Deyoe had written, and some changed because Deyoe made suggestions after hearing my interpretation. While more aspects of the score were changed in *For Stephanie*, I feel like more of my voice and personal interpretation is found in the way that I perform *another anxiety*.

Similar to our collaboration on *For Stephanie*, Deyoe's and my collaboration resulted in changes to both my interpretation of the piece and to the notation of the score. The first large section of *another anxiety* that I ever played for Deyoe was measures 10 through 30. (Deyoe never heard the opening ten bars of the piece until the afternoon of the premiere on March 1<sup>st</sup> because they were, for me, the most challenging of the piece.) He responded positively to the pitch, rhythm, and speed but encouraged me to play even softer. His encouragement and suggestion resulted in the opening section sounding like an Allegro movement on fast-forward. Without this

suggestion, I would not have been so extreme with the dynamics and *sul tasto* notation and would never have truly captured the essence of this section.

**Example 30:** Nicholas Deyoe, *another anxiety*, mm. 28-30.

At our initial meeting, Deyoe and I also discussed measures 28 and 29. We both agreed that 20-30 seconds was too long for this passage. Instead of Deyoe dictating how this measure should unfold he said that I was free to move in and out of the various bow pressures and chords as I chose to. My role was to take this outline of material and make it interesting. Ultimately, I varied the bow pressure during performance, allowing the overpressure to grow and dissipate naturally.

Throughout our meetings several more changes were made to the score.

**Example 31:** Nicholas Deyoe, *another anxiety*, mm. 36-38.

While the *diminuendo* in bar 37 is written evenly, meaning that the sound should decrease steadily, we discovered that this meant that the left hand tapping gesture was covered by the sound of the *arco*. To compensate for this we determined that the *diminuendo* should happen exponentially, with a quick drop in sound initially and then a gradual decrease in sound during the remainder of the gesture.

The image shows a musical score for a cello, measures 43-45. Measure 43 starts with a fermata and is annotated with 'wide erratic vibrato' and 'sub senza vib.'. An arrow labeled '(intensity)' points from measure 43 to measure 44. Measure 44 is annotated with '(robust transition)'. Measure 45 is in 4/4 time and contains a triplet. Dynamics are marked as fff, fff, ff, mp, and pp. A Roman numeral IV is written below the staff.

**Example 32:** Nicholas Deyoe, *another anxiety*, mm. 43-45.

Measures 43 and 44 present material that has no pulse and focuses on the quality and timbre of the sound. Because of this, I explained that measure 43 might take more time than allotted to develop the bow pressure, dynamic, and *vibrato*. Deyoe agreed and we added a *fermata* over the bar. This is not, however, meant to be a *fermata* that suspends time; it is merely to allow for more time, if needed. The gesture in measure 44 is one that Deyoe and I developed together in person as my interpretation of the gesture was far from what Deyoe was envisioning. The gesture was inspired by a guitar technique “commonly referred to as a dimebag squeal (after Dimebag Darrell from Pantera/Damage Plan). He wasn't the first one to make use of this sound, but he used it a lot and really made it popular.” Deyoe says, “...it isn't really that I'm trying to get the cello to sound like Dime, but rather, it is a cello-like gesture that is inspired by Dime.” (Walters. “More.”) His explanation of the technique, and the video we watched together demonstrating the technique, allowed me to capture the spirit of this gesture and measure. Without this personal interaction, I am not sure that any interpretation that I conceived of would have correctly expressed Deyoe's intentions in this bar. Another point of discussion came at the transition between measures 44 and 45. Deyoe questioned my connected, full, and “Romantic” bow stroke saying that it seemed out of place. But I saw this bow stroke as something different from anything that had come before and a more full version of the same

stroke that would appear in the section beginning in measure 146, making it an important introduction to this less aggressive stroke and sound. My conviction convinced Deyoe to leave the bow stroke as it was and instead to focus on the transition between bars 44 and 45. After multiple experiments of how to link the bow stroke I preferred with the previous material, Deyoe suggested that the transition be “noisy.” In other words, I would not mask the movement of the bow from the C and G strings to the A string but instead would slide the bow across all the strings in order to dirty the sound. It was a solution that we both agreed worked well.



**Example 33:** Nicholas Deyoe, *another anxiety*, mm. 48.



**Example 34:** Nicholas Deyoe, *another anxiety*, mm. 53-54.

In both of these examples, I lobbied for more time, if needed, so that the sound would dictate when the gesture ended as opposed to a pulse. Deyoe agreed that this was acceptable in both circumstances.

The image displays two staves of musical notation. The top staff is in treble clef and contains a sequence of notes with various performance markings above them, including a fermata and a circled square symbol. The bottom staff is in bass clef and starts with the number '67'. It contains a sequence of notes with performance markings such as 'LONG', 'fff post.', and '(no pause)'. A large bracket spans across both staves, indicating a continuous phrase.

**Example 35:** Nicholas Deyoe, *another anxiety*, mm. 64-69.

The above section was another where Deyoe was not convinced by the timing he prescribed and allowed me to determine the pacing of the changes in bow pressure and of the phrase as a whole. My approach to this material in performance is similar to my approach to the material in measures 28 and 29. I allow the sound and the changes in harmony to evolve and I allow them the time to do so, meaning that in both of these passages the duration will change from one performance to the next as this moment is slightly improvisatory.

73 [AS FAST AS POSSIBLE. ALWAYS PUSHING FORWARD]

Transition to and from harmonic pressure during gliss

76

79 vary bow pressure ad lib.

82 (vary bow pressure ad lib.) [Maintain intensity] VERY slight accel.

87 [maintain intensity through silence]

**Example 36:** Nicholas Deyoe, *another anxiety*, mm. 73-91.

The material in measures 73-87 was of a significantly longer duration in the first draft. After hearing me play it, Deyoe felt that this section was too long. Instead of immediately making the changes, he asked my opinion, including me in the composition process trusting my opinion about the score and the pacing.

The image shows a musical score for a piece by Nicholas Deyoe, measures 112-127. The score is written in bass clef with a 3/8 time signature. It includes various musical notations such as triplets, slurs, and dynamic markings. Handwritten annotations are present throughout the score.

**Example 37:** Nicholas Deyoe, *another anxiety*, mm. 112-127.

A new section and character begins at measure 112. There are three short introductory bars and then a waltz appears. For me, it was difficult to achieve this waltz character. I felt that the double stops on the third sixteenth note of bars 115 and 116 were at odds with the typical waltz where the emphasis in the bar falls on beat one. I explained my conundrum with phrasing to Deyoe and we spent a session working on ways to capture the mood. He noticed that my *tempo* in this section was too slow. Already, things were more convincing. And, in a later meeting, we examined dynamic possibilities for this section. The dynamic was then changed to *ppp*, in order to mimic the bow stroke, sound, and color of the opening of the piece. Although it does not strictly adhere to the classical conventions of a waltz, I believe these changes established the lightness and character of a waltz that is unique to our collaborative efforts.

**Example 38:** Nicholas Deyoe, *another anxiety*, mm. 127-129.

While it is rare for Deyoe to change pitches once he has completed a final score, measure 128 is such an example. The four chords in measures 127 and 128 are meant to be “reckless” and the minor 6<sup>th</sup> at the end of measure 127 was too pure an interval for this wild section. Deyoe asked me to experiment with any and all intervals against the open D. When I played a B quarter sharp against the D he exclaimed, “I like that one!” and so the Bb was changed.

**Example 39:** Nicholas Deyoe, *another anxiety*, mm. 191-192.

A slight oversight in dynamic variation occurred early in the process of learning measures 191 and 192. In this example, I missed the sudden dynamic shift and played the entire passage *ppp* instead of inserting the *sub ff*. When I pointed this out to Deyoe after working on the piece for several weeks, he asked to hear the passage with the printed dynamic. He immediately responded that he preferred my dynamic version better. When learning the passage, my musical instinct was to



maintain the fragile character of this passage and ending, leading me to overlook the dynamics. Deyoe thought my instinct was correct and the loud dynamic was erased from the score entirely.

146  $\text{♩} = 52$  *subtle vib.* *senza vib.* *cantabile*  
*ppp* *> pp* *mf*

149 *quasi pont.* *play any arhythmic on 2nd string* *ppp* *poco*

153 *pizz* *arco tasto* *quasi pont.* *p* *smear in under pizz resonance*

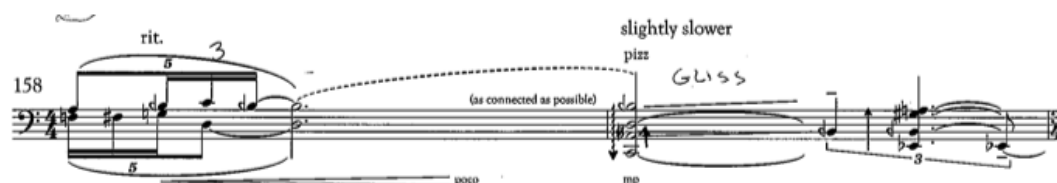
155 *[graceful]* *sub* *ppp*

158 *rit.* *3* *slightly slower* *pizz* *Gloss* *(as connected as possible)* *poco* *mp*

**Example 40:** Nicholas Deyoe, *another anxiety*, mm. 146-160.

The boldest suggestion I made to the composer during the process of working on this piece was in regards to the *tempo* of the section that begins in measure 146 and ends in 156. This section is marked at quarter note = 104. When I came to this section during practice I thought the *tempo* was significantly too fast. This section could feel expansive and lush but the quick *tempo* would make this impossible and would

remove the possibility of distinguishing between the varied rhythmic gestures and the grace notes. In addition in measure 154, the movement of the two lines against each other would be lost. I devised an interpretation that I thought suited the elegance of the notation, finding a *tempo* that contrasted from the brutal and reckless nature of the music that preceded it. When Deyoe arrived at my house to hear this section of his piece (I played each section for him as I learned it), I warned him that I had altered the *tempo*. Deyoe reacted positively to this new *tempo*, being excited about the character it projected and not minding that I had changed the *tempo* from quarter note = 104 to half the *tempo*, quarter note = 52. Deyoe responded that my experience with his music made him trust my interpretation of it, even if it meant making alterations as significant as this one.



**Example 41:** Nicholas Deyoe, *another anxiety*, mm. 158-160.

Measure 159, as written, presents a difficult chord for the hand to reach. The B quarter flat in measure 158 is played with the first finger so that no shift is needed between it and the C natural in that quintuplet. That means that the first finger is still on the B quarter flat in the following measure on the *pizzicato* chord. The Ab in that chord, then, is not easily reached by any other finger. Therefore, I changed the A flat to an A slightly raised in order to maintain a complex harmony but also so that the second finger could easily reach this note and the entire hand could then perform the upward *glissando*. This fingering also set the hand up for the chord that occurs later in

the bar. I practiced the chord this way and then told Deyoe of the change I had made and why I had made it. He was not bothered by the change and encouraged me to alter notes when needed, if a gesture or chord was composed in a way that made it either uncomfortable or awkward to play. Again, it is very trusting of a composer to allow the performer to make these types of changes to his music.

The musical score consists of four staves of music for cello. The first staff (measures 162-170) begins with a tempo marking of  $\text{♩} = 78$  and a performance instruction of "graceful". It features a series of chords and melodic lines with triplets and sixteenth notes. The second staff (measures 171-173) includes instructions like "pizz" (pizzicato) and "arco" (arco), along with a "bend string" instruction. The score is annotated with various dynamics such as *sub. ff*, *mf*, *p*, and *pp*, and includes detailed fingerings and bowings.

**Example 42:** Nicholas Deyoe, *another anxiety*, mm. 162-173.

Many of the subtle changes made to this cello solo concern dynamics and this is also true of this section. The section's dynamic was changed from *mp/mf* to *ppp*, connecting this section to the passages that came before (the beginning and measures 112-125).

The transition into the final section of the piece occurs at the end of measure 173 on the (slightly high) C natural. For the end of the piece, a higher range is used than is found anywhere else and the gestures become more elongated and also change timbrely. *Col legno tratto*, various gradations of *vibrato* and the quiet dynamic make the section feel like a whisper, free of time. Because of these subtle and gentle gestures and my desire to emphasize their unique sounds and colors, I allowed the *tempo* to be flexible. Deyoe concurred with the freedom I took with time in this section. He left the timing to me to shape and develop. During the premiere performance of *another anxiety* I felt measures 186 through 188 were excessively long and difficult to phrase. The changes in *vibrato* were interesting but not enough to propel the passage forward, and not enough to justify the pacing change. I was thrilled when Deyoe sent me a message a couple of days after the performance asking if I would mind if he eliminated the three measures entirely. We were, as we almost always are, in complete agreement as to how the music should unfold. All of the above examples demonstrate my significant role in shaping the character and notation of Nicholas Deyoe's *another anxiety*.

Four years elapsed between the composition of *For Stephanie (on our wedding day)* and *another anxiety*. While the model of honesty that we used to collaborate did not change, Deyoe's compositional approach to the pieces was different. In order to understand Deyoe's perspective on our collaboration and his compositional approach for each piece I asked him the following question: "What aspects of the piece and/or specific moments did you write because I was the person you were writing for? How

might this piece be different if it were written for a different cellist or a cellist you do not know?" Deyoe explained his approach to *For Stephanie* and our working process:

A lot of this piece's development had much more to do with our collaborations after it was written than before. A lot of this had to do with the fact that the piece was written really quickly and while keeping it all a secret from Stephanie. The thing that did really drive me while working on the piece was one session that we had at your place where we settled on what the tuning would be. Once we had the tuning, you improvised a little bit, which is something I can still hear in my imagination. I think your purpose was mostly to give me an idea of that drastic change in timbre on the individual strings. This is the first instance I can remember of having the sound of Ashley/Oscar [my cello] play a large role in my sonic imagination. So, while on the one hand, everything written in this piece was about the material as it could exist in that tuning, I was making most of my decisions based on my memory of you improvising in that tuning, and how Oscar responded to gestures completely differently. Revisiting this piece for your second recital and then for the recording session did a lot more for me to intimately get to know your sound. (Walters. "Deyoe Question 1")

Deyoe explains the difference in his inspiration and process for *another anxiety*.

*another anxiety* was to make a piece that gave you the opportunity to go nuts and show off how badass you truly are. That was accomplished. I wanted to find the boundary that would offer a good challenge without being unreasonable in difficulty (not sure I quite found that balance). Anyway, the whole piece is "Ashley" in my mind. Looking back through the score now, I can't really point to any specific instances (other than the overpressure) that would have been different if I had written it for a different cellist. Because, honestly, the whole thing would have been different. If I had written it at all (for someone else) it would have been much easier, and probably with less detail. I used to think that I gave more detail in scores to people who I haven't worked with before (as a safety precaution) leaving freedom for those who know my language. I'm not sure if this is true anymore. I'm realizing now that I give the most detail to those who truly understand it and can achieve it in a musical way. So, in summation... All of *another anxiety* is about what you sound like when playing Oscar, but a lot of it is also about your personality and your approach to music in general. (Walters. "Deyoe Question 1")

Deyoe also explains some of the specific gestures in the piece that were developed because of our relationship and because I was the cellist *another anxiety* was written for:

There are a couple of really fundamental things in this piece that are in this piece 100% because of you:

**1) Bow pressure:** I first started experimenting with gradations of bow pressure in *fl/vln*. At that point, it was just the double and triple brackets without any additional direction. Usually there would be transitions between them. Things stayed like this until I started working on the big quartet. Once again, in your condo, you helped me understand how much variety exists in the overpressure world. This when I started adding bow speed/placement directions (*quasi pont*, extremely slow bow, etc). That is a tracing of my history of exploring overpressure and how it has been substantially informed by my work with you and with important additions from Mac [Andrew McIntosh] (and also from Mark [Menzies]). After finishing the Ashley/Mac duo [a cello/viola duo from 2011 yet to be premiered], I backed off on the arrowed overpressure gradations again, and tried to rely entirely on the double and triple brackets with text directions. I think a lot of this was a result of my fear of seeming overly fussy to other performers and also my suspicion that it wouldn't do any good anyway. *Another anxiety* is the first piece for me to use all overpressure variants again (and they popped up, in some degree, to the fl,vn,vc,perc quartet I wrote right after *another anxiety*). This degree of bow pressure complexity is something that I tend only to write in pieces that you will premiere. I have never successfully gotten another cellist to find the sounds that you can find...even with great effort and time sometimes. So all of the overpressure uses in *another anxiety* are 100% there because of you. I think this is the biggest contribution you have made to my language, not only relating to cello music, but in how I think about all strings (and honestly, it is making its way into how I think about brass music.)

**2) Idiotic Microtonal Variants.** The whole opening of the piece came out of the day that I came to Highland Park [where I live in Los Angeles] and you were playing chromatic scales for me and I was learning how huge a half step is in first position. The opening was already going to be basically what it is now, but this session inspired me to go even further. I liked the idea of the hand being, mostly, in one spot with really tiny contractions and expansions of the hand slowly twisting the material. This is also the part that I feel the worst about, because the idea of the execution seemed so simple in my head, but I

failed to think about the complication of actually learning the "patterns" and memorizing the new physical spacings, etc. What is even worse is that I LOVE the resulting sound of it. Those first few lines are probably my favorite part of the piece. I will probably try to scale myself back a bit when trying to achieve similar textures in the future, though. I'd been using smaller variations of pitch like this since around 2009, but this is the first piece where I started to use such small gradations in such fast passage work. That was crazy. (Walters. "Deyoe Question 1")

With Nicholas Deyoe, it has been an honor to develop and animate his music in this special paradigm. Our collaborative process both when working on *For Stephanie* and *another anxiety* relies on trust and honesty. As a result, the scores that were developed during this process are not only dedicated to me but are written for me (and my cello) wholly. Prior to Deyoe placing notes on the page, he envisions my cello sound and he then writes pieces that emphasize and articulate my abilities and strengths as a cellist. Deyoe says, "... your role in interpreting my music goes considerably further than being honest with critiques and sharing cello specific info... It is truly those things in combination with your uncommon ability to go beyond "realization" of my scores that shaped my style of composing." (Walters. "Deyoe Question 1") Deyoe's music is highly composed. He is thorough with all notational indications including: pitch, rhythm, dynamics, articulations, tempi, and characters. Many of these details, as they appear in the score, are a direct translation of my interpretive ideas discovered both through the collaborative process but also as the result of my individual interpretation. Their presence in the score ensures that my voice will always sound in performance, and can exist despite who is performing the piece.

## CONCLUSION

My associations with Nicholas Deyoe, Andrew McIntosh, Wadada Leo Smith, and Wolfgang von Schweinitz all yielded different experiences and collaborative working models. Working with Deyoe, who includes me in the composition process by presenting sections of the score as he completes them, demonstrates the most interwoven collaborative model between composer and performer of those discussed here. With both McIntosh and Smith, the collaboration was limited to developing an interpretation only once the piece was fully realized. Similarly, the collaborative creation of an interpretation with Schweinitz transpired only after the piece was written, for which there was no alternative collaborative model possible given that *Plainsound-Litany* was written for another cellist. There are differing degrees to which the dedication of the pieces to me by Deyoe, McIntosh and Smith influenced the score and piece itself. Deyoe's work, *another anxiety*, was conceived entirely for me and this is demonstrated through specific aspects of his notation. His detailed use of precise and differing bow pressure indications and his extensive use of "idiotic microtonal variants" are two aspects of the notation in his work that were the direct result of our collaborations. In addition, because of our extensive collaborative history, Deyoe is able to construct my sound in his mind and as he writes. Hearing my cello sound is part of his compositional inspiration and something he draws upon even when writing for other cellists. McIntosh also composed his piece hearing my cello sound in his psyche. He drew on my ability to create a resonant sound through the bow, which was influential, given that the entirety of the piece is devoid of the possibility of any left-hand expression. (*Another Secular Calvinist Creed* is comprised



of only two types of notes, open strings and natural harmonics. With both of these, some elements of interpretation and options for expression are removed including: choosing timbres by varying string choice, varying shifts, and vibrato.) In addition, he drew on aspects of my personality, including my dedication to careful and studied score development, as inspiration for his cello solo. He also acknowledges that difficulty of the piece (the inclusion of the 9<sup>th</sup> partial in the scale) was maintained (and the boundaries of difficulty pushed) because of his awareness of my experience with harmonics. Wadada Leo Smith also drew on abstract ideas of my personality and of me as a cellist when composing his cello solo and clarifies that this is not a piece for solo cello but a piece specifically for me. The inclusion of the improvised material, and his belief that I could use produce something “beautiful” with it, were a direct result of our previous collaborations.

For me, the collaborative experience with each composer influenced and affected my interpretation of their piece. Working with Deyoe directly impacted the interpretation of *For Stephanie* because we developed the expression, characters, *tempi*, and articulations of the piece together. “My” interpretation is actually “our” interpretation because it is a result of a merging of ideas decided upon through experimentation in person. My interpretation for *another anxiety*, however, is truly my own. The extensive collaborations between Deyoe and me prior to my performance of *another anxiety* and his affirmation that I was an authority on the interpretation of his music, granted me the opportunity to make bold choices with my interpretation; fermatas were added, *tempi* were slowed dramatically, and articulations were altered.

Earlier in this paper, I discussed my two interpretive approaches for *Another Secular Calvinist Creed* by Andrew McIntosh: one emphasizes maintaining a steady pulse and the other allows time to be flexible, prioritizing the successful sounding of each harmonic. These two different interpretations emerged and exist because of my experiences working with McIntosh. In our early meetings and discussions about the piece he stressed the importance of the given metronome marking and maintaining that pulse throughout. However, he embraced my interpretation as well, which involved slowing the tempo, allowing the cello version of this piece to exist in its own right and not as a mere transposition of the viola version. This collaboration and the development of these two interpretive approaches demonstrate McIntosh's sensitivities to maintaining the performer's voice through their own performance of his work. Like McIntosh, Wadada Leo Smith is not only a composer but also a performer and this shapes the priorities he places on music making and how he interacts with collaborators. Smith also expressed, during our collaboration, the importance of me finding my own version of *Sweet Bay Magnolia*. He expressed that it is the "responsibility" of the performer to use the material as an outline for determining the shape and character of the entire piece. It was important for me to recognize Smith's intention as it ignited my curiosity about the potential variations in interpretation that were possible during performance. Smith stresses that his scores must be "reconstructed" in every performance, which is something that I now aim to achieve. A concrete example of how my interpretation was (and is) influenced by our collaboration is shown in my interpretation of the improvisatory section found on line

8. My first approach to this material was to subtly change textures, dynamics, and repeats, while still adhering to the pitches and rhythms Smith devised. However, after working with Smith, I gained a new understanding of the possibilities of this section: a true improvisation is welcomed and I, as the performer, am ultimately the one who can dictate all of the elements (including duration) of this passage. Working with Wolfgang von Schweinitz imbedded in me the core principles of his piece. The essence of *Plainsound-Litany* is the invitation to the audience to listen intently to this series of intervals. In my first meeting with Schweinitz, I assumed the role of the audience, watching him seek out each interval and, by doing so, I was introduced to this important aspect of the work. Additionally, observing Schweinitz's contagious energy about the beauty of each interval during our first meeting left me with an appreciation for the sonic value of the score. (Not to mention that our study of each interval left me confident that with practice, I could successfully play each in performance.)

For each piece, the collaborative model, how that model influenced the notation/piece, and how that model influenced my interpretation, all contribute to the overall experience for the listener. In both works by Nicholas Deyoe, and particularly in *another anxiety*, my expressive voice will always be represented, regardless of who performs the piece, because of Deyoe's detailed notation. In contrast, while my voice will always be in the foreground when I am the one performing *Sweet Bay Magnolia with Berry Clusters* by Wadada Leo Smith, the flexibility of the notation (which is part of its charm), will mean that my voice is not translated when I am not the performer.

The experience for the listener of Andrew McIntosh's *Another Secular Calvinist Creed*, recognizes the difficulty of the piece and perceives the performer striving to complete an impossible task. The casual listener will only identify with the methodical and calculated presentation of the scales; the astute listener will embrace the quality of sound produced by the overlapping resonances of these scales in a special way. Like the McIntosh, the Schweinitz invites the listener to be an active participant. One who listens to the Schweinitz as an active participant will recognize the beauty of the intervals that both Schweinitz and I feel so passionately about.

There is no value judgment placed on the collaborative models or the results achieved through those models with any of the pieces described here. Instead, I, an avid lover of new music and the musical relationships that develop between the composer and performer, acknowledge that it is these varied approaches and results that provide interest for me and my life as a performer.

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