The Journey from Inception to Performance of a Twenty-First Century Cello Concerto: Deep heaves the Ocean black... by Aaron Travers

Ashley Marie Garritson

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UNIVERSITY OF MIAMI

THE JOURNEY FROM INCEPTION TO PERFORMANCE OF A TWENTY-FIRST CENTURY CELLO CONCERTO: “DEEP HEAVES THE OCEAN BLACK…” BY AARON TRAVERS

By Ashley Marie Garritson

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2010
THE UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
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THE JOURNEY FROM INCEPTION TO PERFORMANCE OF
A TWENTY-FIRST CENTURY CELLO CONCERTO:
“DEEP HEAVES THE OCEAN BLACK…”
BY AARON TRAVERS

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The Journey from Inception to Performance of a Twenty-First Century Cello Concerto: Deep heaves the Ocean black... by Aaron Travers (May 2010)

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Ross Harbaugh.
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The successful performance practice of new music is the result of an understanding of, dedication to, and thorough preparation of the music of today’s composers. The purpose of this study is to explore the selection process, commissioning process, preparation process, and performance of a Twenty-First Century cello concerto with wind ensemble by notable composer Aaron Travers.

This essay features my perspective as the cellist, directly involved in premiering Deep heaves the Ocean black..., a concerto written for me and the University of Miami Frost Wind Ensemble, commissioned by Gary D. Green and the University of Miami Frost School of Music. Included in this essay are transcripts of conversations between the composer and myself that took place during the preparation process of the concerto. In addition, I include a detailed discussion of performance decisions as well as a complete performance edition of the solo cello part.
DEDICATION

to my family – mother Marie Juriet-Beamish, father Paul Garritson,

Nile, Laura, and Lindsay.

Their constant love and support moves me beyond words.
ACKNOWLEDGEMENTS

I am deeply humbled and honored to have been a part of this project, which has enriched my life and musical experience. Without the support and guidance of those involved, this journey would not have been possible.

I would like to express my heartfelt gratitude to Professor Gary Green for your dedication to and passion for finding beauty in music. You are an inspiration for all, and I am fortunate to have had the opportunity to work with you.

Aaron Travers, thank you for all of your tremendous work and energy. It has been an absolute pleasure working with you and getting to know you. I hope that this project only marks the beginning of future collaborations, and I look forward to what your musical voice brings next.

I want to express my genuine appreciation to the members of my committee, Professors Gary Green, Paul Wilson, and Glenn Basham. To the chairman of my committee, Professor Ross Harbaugh, thank you for your constant artistic guidance and support. I truly admire all that you do, and you have been and always will be an inspiration in my musical life.

To those individuals whose friendship and musical leadership have helped me pursue my passion in music, I owe my sincere thanks: Dr. Cliff Colnot – principal conductor of the Civic Orchestra of Chicago, who unselfishly gave his full support and guidance; Professor Hans Jorgen Jensen – for challenging me more than anyone else and for teaching me how to be the best musician and colleague I can be; all the faculty
members of the Frost School of Music who I have had the pleasure of working with, thank you for your encouragement and expertise; and, all of my dear friends and family – you know who you are – I cannot express enough gratitude for your love and support.

To Lauren Denney Wright – you are a beautiful person, and your encouragement and friendship throughout this process has been truly amazing. To Jocelyn B, Jill F, Kiju J, Jeffrey W, Jonathan B, and Joshua A– your friendship means more to me than you can imagine.

Finally, to my wonderful family: mom – you are absolutely wonderful, and your strength and love is amazing; dad – I hope you know how grateful I am for all your support; and, Nile, Laura, and Lindsay – you are awesome, and I am blessed to have you in my life. I love you all.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Review of Related Literature</td>
<td>4</td>
</tr>
<tr>
<td>Method</td>
<td>6</td>
</tr>
<tr>
<td>2 HISTORY</td>
<td>8</td>
</tr>
<tr>
<td>3 INTERACTION WITH AARON TRAVERS</td>
<td>14</td>
</tr>
<tr>
<td>Before the Premiere: <em>Deep heaves the Ocean black...</em></td>
<td>14</td>
</tr>
<tr>
<td>Concept</td>
<td>15</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>16</td>
</tr>
<tr>
<td>Composer’s Rehearsal</td>
<td>19</td>
</tr>
<tr>
<td>After the Premiere</td>
<td>19</td>
</tr>
<tr>
<td>Composer Contact Information</td>
<td>19</td>
</tr>
<tr>
<td>4 PREPARATION OF <em>DEEP HEAVES THE OCEAN BLACK...</em></td>
<td>20</td>
</tr>
<tr>
<td>Fingerings</td>
<td>21</td>
</tr>
<tr>
<td>Bowings, Articulations, and Interpretation</td>
<td>25</td>
</tr>
<tr>
<td>Obstacles and Endurance</td>
<td>33</td>
</tr>
<tr>
<td>Sound</td>
<td>42</td>
</tr>
<tr>
<td>Performance Revisions</td>
<td>43</td>
</tr>
<tr>
<td>Ensemble Preparation</td>
<td>51</td>
</tr>
<tr>
<td>Ensemble Performance Issues</td>
<td>57</td>
</tr>
</tbody>
</table>
Premiere Performance of *Deep heaves the Ocean black*... .......................... 58

5 FINAL EVALUATION .................................................................................. 59

Appendices

A BIOGRAPHIES .......................................................................................... 61

B CONVERSATION WITH AARON TRAVERS ............................................. 67

C CONVERSATION WITH GARY D. GREEN ............................................... 94

D ORIGINAL SOLO CELLO PART .............................................................. 102

E PERFORMANCE EDITION SOLO CELLO PART .................................... 114

F REVISED CADENZA ............................................................................... 129

G SCORE EXCERPT: *Deep heaves the Ocean black*... .......................... 132

H MISCELLANEOUS ...................................................................................... 135

Letter of Consent to Final Edit: Aaron Travers ........................................... 136

Copyright Permission: Aaron Travers ......................................................... 137

Manuscript of Cover Page ........................................................................... 138

Manuscript of Original Cadenza .................................................................. 139

Signed Score Cover: *Deep heaves the Ocean black*... .......................... 140

Email from Aaron Travers to Author ......................................................... 141

Email from Aaron Travers to Author ......................................................... 142

Email from Author to Aaron Travers ......................................................... 143

Bibliography ................................................................................................. 144
CHAPTER 1
INTRODUCTION

When many people hear the phrase “new music,” they tend to look for the nearest exit. This reaction is unfortunate for a number of reasons, most important of which is the future of music relies on the continuous and supported output from today’s leading composers. Ignorance and a lack of understanding of new music are main contributors to this broad dislike and rejection of new music. Additional factors may be that the interpretation or level of a performance was inadequate, one has false expectations for a piece, or one simply does not like music that is not readily recognizable or “easy” to listen to.

Great “new music” has been written, but sometimes there is good reason that musicians and audiences alike react negatively to a new piece of music. One must sift through a lot of compositions to find the best representatives. Negativity can be counteracted with increased knowledge of a given work. If people are educated about a work and know what to listen for, they will be more likely to enjoy it, or at least interested to go hear new music. In pursuit of that educational goal, this essay documents the entire process of commissioning, preparing, and premiering of a new work.

New music has been an important part of my life, and I am fascinated by its many languages and stimulated by its freshness. I have been given the opportunity to promote new music by being part of a commission of a new work for cello and wind ensemble. I had the privilege and pleasure of giving the world premiere of this piece.
For the most part, great writing for cello and winds has been displayed within an orchestral setting. For example, Antonin Dvorak’s Cello Concerto features intimate chamber music between the cello and winds as well as a solo brass chorale. Another beautiful pairing of cello and brass is in the slow movement of Shostakovich’s Fifteenth Symphony. It was exciting to be a part of a commission that pairs solo cello with a wind ensemble, since there are only a handful of composers, such as Jacques Ibert and Boris Tischshenko, who have done so before.

This doctoral essay serves as the only detailed and scholarly documentation of the process from inception to performance of a twenty-first-century cello concerto. I give a detailed account from my perspective, so I only include the composer’s perspective and ensemble issues that directly pertain to or affect the solo part. I focus on the commissioned work *Deep heaves the Ocean black…*, by Aaron Travers, to discuss the process of choosing the composer, my part in the revision process, the learning of the work, the final preparation for the premiere, the premiere itself, and a final evaluation of the entire process.

Aaron Travers is an up-and-coming composer and deserves recognition. In 2010, he was chosen by the Academy of Arts and Letters as the recipient of one of the prestigious Goddard Lieberson Fellowships, which recognizes two “mid-career composers of exceptional gifts.”¹ I chose Aaron Travers to write a concerto for cello and wind ensemble because I thought his ideas best mirrored what I had envisioned for this setting. I particularly liked his piece for large orchestra, *Fairytale*, which features a large cello solo. In some ways, it reminded me of Richard Danielpour’s Cello Concerto, which

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I have loved for many years. The piece incorporates intricate wind writing with the prominent use of a large brass section. The strings are well balanced within this texture, while the percussion gives the work rhythmic precision and drive. An exciting range of dynamics is also employed to create great energy.

This essay discusses and documents the correspondence and conversations with experts on new music: Augusta Reed Thomas, Aaron Travers, Professors Gary Green and Ross Harbaugh, and Cliff Colnot. These collaborations have helped guide me throughout the commissioning and preparation process of Deep heaves the Ocean black…. I want to present something that can help listeners and performers alike better understand this process.

There is little printed material on guiding one through the commissioning process, so experience is the best way to learn how to work with a particular composer on a composition. Having been written in 2009, Deep Heaves the Ocean Black... has generated no scholarly or critical commentary. For this reason, this document deals primarily with the different stages from the early conceptual stage of the piece through my preparation and performance of the piece. This paper will serve two main purposes: (1) a documentation of the commissioning process from inception to score arrival, and (2) the learning process of how a performer internalizes and performs the new piece.

It is my purpose to provide information that will show how much influence performers can have in the selection process of a composer, the composition process, and finally, the preparation and interpretation process of the work. The sources that I have used are my teachers and colleagues that have experience working with commissions, composers, and new music. Through their guidance, I was drawn into a new world of
performers, conductors, and composers. The only official website that helped directly with the discussion of the commissioning part was the online site www.meetthecomposer.com. In this website, I was given an opportunity to learn about situations and details concerning finding and commissioning a new work. After researching many composers – ones I found and ones who were referred to me by experts such as Augusta Reed Thomas, Gary Green, and Cliff Colnot – I chose Aaron Travers, a composer based in Chicago. His writing style and personality appealed to me, and I liked the fact that he was from a younger generation of composers that will potentially make a mark in the musical era in this century.

During the whole process of commissioning and premiering *Deep heaves the Ocean black...*, I felt as though I have built many lasting connections, not only with those involved but with many others in the musical community. I have grown as an individual, musician, and colleague.

**Review of Related Literature**

In an effort to demonstrate the need for writing this essay, I undertook an extensive search for literature pertaining to the entire process of commissioning, preparing, and premiering of a twenty-first century cello concerto. I researched numerous databases and indexes in an effort to find books, articles, and dissertations on the commissioning process and preparation of new music for cello. I also looked up reviews to see how and why certain performances of new music were successful. I found minimal literature directly relating to my topic, so my paper will serve as a primary
source of information on the commissioning process from inception to performance of this twenty-first century cello concerto.

The most valuable information for this essay was gained through my direct contact with living composers and conductors of new music, as well as those directly involved in the commissioning and preparation process of Deep heaves the Ocean black... However, I found two sources which were helpful during the beginning stages of my individual preparation, and I list them below.

Alban Gerhardt’s blog, “The Unsuk Chin Cello Concerto—Preparing for a World Premiere,” was the most valuable source for me, since the author of this article talks about his own preparation of a new work dedicated to him. It is widely known that Alban Gerhardt is one of today’s leading cellists. It was a relief to read his account, since his frustrations and doubts mirrored my own. It was encouraging to know that I was not alone in my travails. Of particular interest were the ways he listed how to tackle a new work. I also value how he approached the interpretation of the piece.

Elizabeth Wilson’s biography of Mstislav Rostropovich, Mstislav Rostropovich: Cellist, Teacher, Legend, was insightful and encouraging when I approached Aaron Travers about possible revisions. Rostropovich is internationally recognized as one of the world’s finest cellists and musicians. It is also widely known that many composers dedicated works to him, and that he commissioned a large number of works as well. This book gives a biographical history and a history of his musical development, defines his teaching method, and includes interviews with Rostropovich as well as his most famous pupils. His contribution to the development of cello playing, and subsequently the world, is unparalleled. There are sections in “Legend” that recount Rostropovich’s role during
the conceptual and preparation stages of new works. It was particularly helpful to learn how important and significant his input was during these stages, both as a musician promoting new music and as the cellist premiering the work. This was helpful as a guide to see how he handled technical and musical roadblocks that arose during the preparation process (pp. 285-286). There were no specific guidelines on how he approached a work technically—probably because his genius superseded all standard ‘limitations’ on the instrument.

Method

I performed the world premiere of Deep heaves the Ocean black..., a new concerto for cello by Aaron Travers, with the Frost Wind Ensemble, conducted by Gary Green, on February 22, 2010, in Gusman Hall at the University of Miami. This doctoral essay serves as the only detailed and scholarly documentation of the process from inception to performance of this cello concerto by Travers. The main part of this paper will deal with the selection of the composer commissioned, the preparation of the commissioned work, and finally the performance of the work.

I have organized the body of this doctoral essay into four chapters. The second supplies a history of my interest in new music, how Gary Green and I came to work together, and how that collaboration ultimately led to the commissioning of a concerto and the selection of Travers as the composer. It also includes my interaction with the composer from selection to score arrival. The third chapter discusses my interaction with Travers from score arrival to the present. The fourth chapter includes specific techniques, and strategies of how I prepared for the premiere performance. The fifth and
final chapter evaluates both the preparation and premiere from my perspective. The Appendices include transcripts of interviews with Professors Gary Green and Ross Harbaugh, a transcript of my meeting in Indiana with the composer Aaron Travers, and the consent of final edit.
CHAPTER 2
HISTORY

I first fell in love with new music at an early age in a performance of Shostakovich’s Fifth Symphony. This passion has grown and expanded to include composers of today’s generation. I grew up listening to the music of Dutilleux, Reich and Adams, to name just a few. New music contains a musical language that comes easily to me. I love the creative process dealing with how an idea turns into a piece, as well as interpreting that idea. I have always been a strong advocate for the presentation of new music and have contributed by premiering student works, working with composers in workshops, and performing with contemporary ensembles nationwide. I have performed new works with acclaimed ensembles such as the International Contemporary Ensemble (ICE), the Del Sol Quartet, and the Civic Orchestra of Chicago, as well as performing new works as part of the Silk Road Ensemble residency with the Chicago Symphony Orchestra.

I am willing to work hard to get new music performed. For example, when I competed in the Northwestern University concerto competition with the Lutoslawski Cello Concerto, most of my colleagues and teachers were convinced that I could not possibly win, since the work is not part of the standard repertoire and there is no piano reduction of the orchestral part. Despite their protests, I hired someone to write an orchestral reduction and proceeded to win the competition. Furthermore, I enlisted
Mstislav Rostropovich’s aid in persuading the Lutosławski estate to publish an orchestral reduction of the score.

I am frustrated when I hear people unfairly judge or reject new music. However, I understand what can elicit these reactions. This is why I make such an effort to promote new music that I think deserves representation. The most effective way I know of to do this is to educate an audience and prepare a work for performance. One of the best ways to achieve this is to have the composer provide program notes or speak before a performance. Performing new music requires someone dedicated enough to best represent the work.

Before I started my study at the University of Miami, Professor of Cello Ross Harbaugh asked if I was interested in playing the solo cello part in the world premier of the Maslanka Trombone Concerto. As this piece is written for trombone and wind ensemble with a solo cello part, I was not only excited at the prospect of premiering a new work but working with a wind ensemble as well.

I immediately felt a musical kinship with Professor Green at the first rehearsal, and I continued to enjoy working with him towards the performance of Maslanka’s concerto. During this time, I was also drawn to the timbre and sound of the cello juxtaposed with a large wind ensemble. There was something unique and special about hearing the sustaining solo cello after the colossal sound of the brass section. I knew then that I wished there were more pieces for cello and wind ensemble.

Later that Fall Semester of 2007, Gary Green asked if I was interested in working together again. This time, the work would feature the cello as the solo part with the wind ensemble. In addition, he asked if I would be OK with premiering a work. Of course, I
was immediately excited at the prospect, and I could not believe that one of my biggest
dreams might actually come true! I have always wished to be part of the inception and
performance of a work that was written for me.

The selection process of a composer began with guidance from Gary Green, Cliff
Colnot, and Augusta Reed Thomas. This was an exhaustive process that included many
hours of contacting potential composers, searching their websites and resumes, looking at
scores, and listening to their music. I have records of the conversations and
documentation of the correspondence that took place before finally selecting Aaron
Travers as the composer.

Gary Green and I chose to have a work written for Cello and Wind Ensemble with
the duration of ten to fifteen minutes. He gave me some names of composers to look into
and also told me to start looking for other potential composers. As the principal
conductor of the Chicago Symphony Orchestra’s contemporary MusicNOW series since
its inception and the principal conductor of the Chicago Civic Orchestra, Cliff Colnot
directed me to Augusta Read Thomas, who in turn gave me the names of many prominent
composers of today’s generation. Since I had served as principal cello in the Chicago
Civic Orchestra for four years, I knew and trusted Colnot’s expertise.

Augusta Reed Thomas was Composer-in-Residence with the Chicago Symphony
Orchestra (1997-2006) and, until 2008, Chair of the Board of the American Music
Center, on which she had served for five years. Ms. Thomas has collaborated with many
conductors, including Daniel Barenboim, Christoph Eschenbach, Esa-Pekka Salonen,
Mstislav Rostropovich, Pierre Boulez, Seiji Ozawa, Oliver Knussen, Marin Alsop, and
David Robertson. Needless to say, I valued her input.
In April of 2008, Thomas recommended that I familiarize myself with the commissioning process by looking at www.meetthecomposer.org. I wanted to be part of a commission where the composer and I understood and valued each other’s style and concept of a piece. In discussion with Ms. Thomas, I was offered a set of questions, or criteria, to consider. From my answers, she was in a position to provide her opinion of potential composers. The first question addressed the type of piece I wanted – what kind of language, style, duration, musical syntax? What was the timeline or deadline for the piece? What was the estimated commission fee? What level or stature of composer was I looking for? The quality of the piece was of utmost importance. I also wanted to choose a younger composer, but one who also had established a professional career, in order to support that person’s career.

No matter the musical genre, I am drawn to music for the beauty that touches the soul. In my opinion, this beauty is what connects the performer to the audience. I appreciate works that have musical substance as well as quality that resonates with the listener. In essence, although I am fascinated by the rhythmic precision and atonal language often found in new music, I enjoy elements that relate to human nature. I have always loved the sound of the cello for its richness and tessitura. To me, the range of the instrument most closely resembles the human voice and therefore more easily evokes emotion.

After our phone conversation discussing the elements I wanted in a piece, Thomas emailed me names of composers that she felt would match my criteria. She was enthusiastic that I wanted to commission a new work. However, she expressed her concern that the fee and deadline would take some of the composers off the table. I
began sifting through many resumes, CDs, websites, and scores of potential composers. It was an exciting process to listen to the music of today’s leading composers and try to envision how they might conceive of a cello concerto with a wind ensemble. Throughout this process, I kept in direct contact with Thomas, Colnot, and Green about my findings. Excerpted documentation of these discussions is included in the Appendix.

Aaron Travers’ resume and compositional style immediately stood out. In addition, he expressed much more enthusiasm about the commission than any of the other composers I contacted. I wanted a composer that was as excited as I was about this project. Coincidentally, he had written a piece for the Civic Orchestra of Chicago, *Fairytale*, with Cliff Colnot as the conductor. His musical voice spoke to me, and I liked how Travers had written for the cello in *Fairytale*. It featured the complete range of the instrument, and the solo pulled at my emotions. When I asked Cliff Colnot his opinion of Travers, he thought he was a good choice.

Intrigued, I asked Travers for more samples of his music, and he sent me a demo of some of his other cello music. I liked *Sisina’s Reservoir* for Cello Ensemble and *Gertrude’s Child* for solo cello. Travers expressed an interest in writing more for cello, and he liked the idea of a cello concerto with wind ensemble. Furthermore, he was potentially available to write a piece within the timeline I gave him. Before finally choosing Travers, he and I spoke on the phone for almost an hour. I felt as though we were both on the same page regarding the importance of musically reaching both performer and the audience.

I find that some composers forget to include the audience during their compositional process. This only adds to my frustration with some of today’s output of
music. One of the top complaints is that the audience does not understand what the composer is trying to do or they simply do not like the music.\(^2\) Aaron and I discussed the successful ways in which to present a new work and also how to educate and connect with one’s audience. We both agreed that talking to the audience before performing a new work is one way to help educate today’s audience in addition to presenting a work to the best of one’s ability.

During our phone conversation, Travers and I discussed the duration of the piece, the timeline for the commission, the type of orchestration, stylistic elements, the musical form and concept I was looking for in the piece. He also asked about my background and which pieces and concertos I like. He wanted to get a better sense of who I was as a performer and what type of music I gravitated towards. I respected and appreciated his thoroughness in making sure that we would be mutually compatible as performer and composer. I was impressed that his motives were to create a piece that he felt would best suit my needs as a performer as well as his as the composer. I felt as though we mutually understood each other’s musical style and outlook on the future of classical music. This conversation is more fully documented later in the essay with his written permission on final edit.

Once I had chosen Aaron Travers, I continued regular contact with him. One of the first things Travers and I discussed was his concept of the piece’s form. I liked that he included aggressive fast sections and slower, lyrical sections. I particularly liked that he would include a cello cadenza. Within two months, he sent me the first partial draft. (See Appendix H).

CHAPTER 3

INTERACTION WITH AARON TRAVERS

Before the Premiere: *Deep heaves the Ocean black*...

One of the most fascinating parts of premiering a work is getting to know the musical language of the composer. Since this was a commissioned work, I had the opportunity to be directly involved with Travers from inception. I took full advantage of this circumstance and kept regular correspondence with Aaron. In addition, I went to Indiana to meet with him to discuss performance issues and aspects of *Deep heaves the Ocean black*.... That proved to be an insightful time, both in gaining a deeper understanding of the composer and this concerto, as well as clarifying certain performance aspects of the piece. I have continued to keep in touch with Travers since the premiere and am grateful for this communication.

Before the piece was conceived, Aaron and I spoke on the phone many times to discuss musical preferences and tastes. Once Aaron began writing *Deep heaves the Ocean black*..., he sent me drafts of the score in their various stages. In addition, he shared his concept of the piece and its musical form with me, which was exciting to hear. He told me that the main pitch sequence that was featured in the piece was derived from the letters of my name, A-Eb-B-A-E-D.

I first received a handwritten score of the first section of the piece on January 29, 2009. I could tell that it was difficult, but well crafted. I was particularly intrigued by the dialogue between the cello and the ensemble in the opening section in addition to the
I received the full score in June, but it was difficult to read the cello part off the score. It wasn’t until I received the entire cello part in August 2009 that I could start learning the piece. In October, Aaron sent me program notes along with the score, which further helped to guide my interpretation and preparation.

**Concept**

Travers’ program notes in the score states:

In writing “…deep heaves the Ocean black…” I began with the name of the cellist who initially brought me the opportunity to write this piece, Ashley Garritson. Like many of my pieces, using the pitches derived from it to generate the musical material.

So it was with this piece, though as it happened, her name coincided with a recent interest I have had in ancient British mythography, particularly tree lore. The name Ashley means “born of the ash grove,” and it is no accident that many of the names granted us carry certain associations, perhaps even serving as a kind of protective amulet. Indeed, the name of God in various religions was kept secret, the discovery of which would usurp the religious powers that be and produce a shift in the pantheon. And so this piece became a meditation on the mythography of the ash tree and its various meanings and implications, which have been lost to us over time.

“…deep heaves the Ocean black…” is split into five sections, three inner sections surrounded by an introduction and coda. The pitches of Ashley’s name (A-Eb-B-A-E-D) are found in the cello’s first melody, and from there are subject to various permutations throughout the piece. The intro is composed of this cello melody interspersed with various upward figures arriving at key pitches that, in some cases, act like pedal tones. The section following is a series of three variations separated by gradually compressed fanfares. Each variation is a kind of moto perpetuo, the first based on the 8th note, the second on the triplet 8th, and the third on the 16th. The middle section is a slow meditative one, which takes the opening set of notes and creates a new, sequence-like melody with Eb as its pitch center. This section culminates in a furious rising and falling cello solo over top very low brass and winds, with alternating bass drums, leading ultimately into the cadenza (the third main section.) Here, the cello finds
itself alone among silences, repeating at intervals the three notes A-Eb-B, the “ash” motive. The fanfares echoing the first section resurface before launching into the coda, where the ensemble attaches itself to a furiously spun-out melody that plunges into the depths.

On the whole, one could look at the piece as a series of continuously transforming repetitions, like waves, whose internal motives shape themselves into new ones, sometimes with very little in common with the originals. Occasionally, remnants of the originals can be heard, thought, particularly in the recurring pitches that resurface like beacons across the musical landscape.

“…deep heaves the Ocean black…” is dedicated to cellist Ashley Garritson and conductor Gary Green with deepest respect and admiration.

Instrumentation

The first page of the score contains information concerning the instrumentation for *Deep heaves the Ocean black*... as well as notes explaining markings in the score.

This work is written for a wind ensemble of three flutes, two piccolos, two oboes, two clarinets in A, one alto saxophone, bassoon, contrabassoon, four horns, two trumpets in C, two tenor trombones, tuba, harp, double bass, and three percussionists. The specific percussion requirements are as follows:

**Player 1:** ratchet, glockenspiel, tubular bells, suspended cymbal (medium), vibraphone, marimba

**Player 2:** snare drum (large), ratchet, bongos, high woodblock, bass drum, tam-tam, triangle (small), suspended cymbal (medium, shared with player 1), whip

**Player 3:** timpani (4 or 5 normal drums, one piccolo drum), flexatone, bass drum (not shared), guiro, crotales, triangle (very small)

*NB:* There are 2 bass drums required for the piece. Ideally, they should be antiphonally placed.

Below, there are additional notes in the score, from the conductor:

*For the conductor:* circled numbers on pages 2 and 3 indicate performance cues, more or less following the cellist’s lead.
For the flutes: the 32nd note figures enclosed in repeat signs indicate a very fast UNMEASURED repeated note. The performers need not be rhythmically strict.

For the oboes: Ktr. indicates a timbral trill between two fingerings.

For the double bass: the player may use either a 4-string bass with either E string tuned down to C# or C extension tuned up to C#, or a 5-string bass with C string tuned up to C#.

Harmonics are always written at SOUNDING pitch (marked suono reali.)

For the harpist: harmonics sound one octave higher than written.

General: the dynamic gamut of the piece runs from ppp to fff. A sfz is always within a f dynamic, unless otherwise indicated (e.g., sfz (in mp)). A sffz is always within a ff dynamic without exception.

Hairpins without an ending dynamic indicate a slight crescendo or diminuendo from the previous dynamic.

With few exceptions, faster tempi should be maintained as closely as possible. Avoid going any slower than written.

In the fall of 2009, our dialogue opened even further, to include specific questions I had about the part. It was also during this time that major revisions were made to the cello part, details of which are added later in this document. Once most of the revisions were settled and I understood the concept behind the concerto, I began work on preparing the piece. I quickly ascertained that it was necessary and more beneficial to meet with him one-on-one than to just continue with our email and phone correspondence.

I traveled to Aaron’s home in Indiana in January of 2010. Some of the topics we talked about included not only technical issues (tempi, tempo characters, articulations, dynamics, and note revisions in the concerto), but our backgrounds, our families, and the future of music. It was a valuable trip that proved to be fruitful and encouraging.

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3 See Appendix B, Conversation with composer, Aaron Travers.
Before meeting with Aaron in Indiana, it was important to be prepared with the solo part and have knowledge of the ensemble’s part in order to be efficient and productive with our time. He was able to clearly articulate what he wanted and was ready with answers to all of my questions. If I played something for him that was different than what was indicated in the score, he would give fair consideration to everything I had to say and supported my interpretation. I discussed alternate ways to get the musical ideas across without sacrificing the integrity of his conception of Deep heaves the Ocean black…. I knew the demands of the instrument, and he was willing to work with me throughout the process, which was at once thrilling and refreshing. A successful collaboration, such as this one, is often not the case, as I have found in talking with other musicians, such as Professor Harbaugh and Cliff Colnot.

After working with him for several hours, he had clarified many things for me, and we both felt confident going into the next stage of the preparation of Deep heaves the Ocean black…: the rehearsals with the ensemble. He told me that the ensemble part would add a totally new dimension to the concerto, and so I was excited to begin rehearsals. Most of the revisions to the solo part, with the exception of one in the cadenza, had already been made before my trip to Indiana, so now we both were on the same page artistically. We both shared an appreciation for working together.4

Once rehearsals began with the ensemble, I periodically checked in with Aaron to report the progress of the rehearsals. We did not speak about performance issues again until the dress rehearsal on Sunday, February 21, 2010.

4 See Appendix G, email from composer, January 18, 2010.
Composer’s Rehearsal

I took Aaron to lunch when he arrived in Miami on Sunday, February 21, 2010. We went through the remaining questions I had about the concerto, but by that point, most of the issues dealt with the ensemble. At the dress rehearsal, balance issues were settled, and the decision to add light amplification was made. Green and I were hesitant to add the sound enhancement because we wanted an acoustic piece.\(^5\) My main concern was that I did not want to be aware of the amplification aurally or visually, but the level was set so that I was not aware of a microphone. Those in attendance at the rehearsal remarked that they could not detect any artificial amplification either but no longer had to strain to hear the cello. We then ran through the concerto and went through sections that most needed addressing. After the rehearsal, Aaron and I went over final performance details. He expressed his gratitude for all the work that had been done towards the preparation of *Deep heaves the Ocean black*....

After the Premiere

Aaron and I have maintained regular email correspondence since the premiere of *Deep heaves the Ocean black*...\(^6\) I have received an email from Aaron Travers regarding revisions in notation and orchestration, and the option of an alternate ending.

Composer Contact Information

In order to obtain a copy of the revised full score, please contact the composer, Aaron Travers: aatravers@gmail.com.

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\(^5\) See Appendix C, conversation with conductor, University of Miami, March 22, 2010.

\(^6\) See Appendix G, email from Aaron Travers, “Re: Thank you!”
CHAPTER 4

PREPARATION OF *Deep heaves the Ocean black*…

Preparing *Deep heaves the Ocean black*… was intense, exhausting, even overwhelming at times, both mentally and physically, which included deciphering dynamics and notation, devising efficient fingerings, and building endurance. I had to push myself beyond normal standards to see if it was even possible to perform the piece. There were no recordings or soloists to consult, so the preparation process required much time and patience in order to see what was in fact possible and what kind of revisions would be required.

This chapter details my entire preparation process from score arrival to performance and is divided into three sections that address the following: the development of the mechanical aspects of the piece, the individual practice technique, and finally, the ensemble rehearsals and premiere performance. In the first section, I include a discussion of different fingerings, bowings, and interpretation aspects: articulation, phrasing, form, rhythm, and dynamics. The second section describes the obstacles that arose during the preparation process – building endurance, building speed, counteracting performance injury, building extended techniques, gaining a familiarity with the tonal sound and structure of the piece, necessary revisions, and avoiding discouragement – all the while gaining a deeper understanding of the piece. The third
section covers the primary issues that arose during the final stages of the preparation process, including balance issues, ensemble revisions, and notes from rehearsals.

Before beginning preparation of my part on the cello, I tried to get an aural and visual sense of the piece by studying the score at the piano. I had never seen such a technically demanding piece, both in range and speed, and I had to devise an organized way of approaching the piece. It was virtually impossible to even sight-read through the part without being forced to skip over large portions of the piece. Before any decisions could be made artistically, fingerings and bowings had to be established. I quickly discovered that the most efficient and effective approach was to learn the piece in small sections, oftentimes getting stuck with one measure for a long period of time. I started with the section that would be the most technically familiar and idiomatically comparable to other pieces in the cello repertoire, which is the Molto Allegro, starting in measure forty-one. The rhythms, range, and notes in this section were fairly accessible. The first challenge was getting used to the collection and order of the pitches. Fingering the part was difficult because there are many large shifts, which required developing efficient fingerings in order to support solid intonation and without adding unnecessary shifts.

**Fingerings**

Fingering each section was the most tedious task while preparing *Deep heaves the Ocean black*... because it was hard to gauge how fast I would eventually perform the piece, and although many of the fingerings were accessible at slower speeds, many were impossible at tempo. Furthermore, I could not read through the concerto at tempo.

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7 See Appendix E, Performance Edition Solo Cello Part.
without fingerings. This was a new dilemma, since I had rarely encountered a piece that would require so much work just to determine fingerings alone, and additionally from a part that did not have any markings other than those from the composer. Fingering the part was crucial before even attempting to learn the piece.

One of the most prevalent concerns was the issue of all the shifts from the high register to the low register with almost no time to get there. As a result, I was forced to utilize the higher positions on the D and G strings to facilitate these intervals, but since the sound production is weak in these positions, a whole new set of problems arose, such as muddy articulation, wolf-tones, and a lack of sound production and technical clarity. Another disadvantage to playing in the high registers on the D and G strings is that the strings are physically thicker, making them harder to press down and create a clear sound.

There are many double stops in Deep heaves the Ocean black..., so this created another layer of difficulty when determining fingering. Some of the double stops were so unidiomatic that they had to be re-written or some had to be eliminated completely (see Appendix E, p. 128, mm. 262-263). In the early stages of preparing my part, I could not eliminate notes because of difficulty, because it was important to keep the integrity of what was written on the page before making any kind of alterations or revisions. An example of a section where I decided to keep the double stops is from letter I to Q, when the phrases end with a large crescendo, marked with a sfffz. The only exception is the elimination of the E in the fourth beat in measure 111 (see Appendix E, p. 120).

In general, many of the passages are not idiomatically written for the cello and do not exhibit scale-like patterns – for instance, between rehearsals N to O – which added to the difficulty of fingering the part. From rehearsal Y to the end, devising fingerings was
a painstaking process that took many hours of diligent, and concentrated work.
Throughout this process, each measure provided a different challenge and oftentimes took multiple attempts to figure out a fingering. To figure out measures 172-184 took several hours alone, especially since I had to modify fingerings in order to accommodate speed; many fingerings that at first sounded clean on the D strings were not audible at performance tempo. In these measures, there are sequences of long notes, difficult rhythms, and double stops, followed by fast thirty-second-note runs. Before getting a sense of this section from Y to the Con abandono before AA, all the notes and fingerings had to be solid.

The cadenza is the section of the piece most idiomatically written for the cello, therefore causing the least amount of difficulty in comparison to the rest of the concerto. The general range in the cadenza does not extended beyond the fourth and fifth registers, and there are many moments where I can take time to enjoy the rich sound of the instrument. Also, the notes follow familiar scale- and arpeggio-like patterns. The musical gestures and motifs in the cadenza are similar to each other, with slight variations in each sequence. The fingerings chosen were more to enhance the dynamics in order to create different tone colors and sounds. For instance, playing on the A string generates a brighter sound, while playing on the D string creates a more mellow tone, lending itself to an airy and more distant sound. The placement of the cadenza after the technically demanding Con abandono section is beneficial, because finally the soloist has an opportunity to physically recover from playing continuously up until this point in the concerto, which is crucial in allowing the muscles to recover before the technically dense Coda and Mecanico sections.
The most difficult section for fingering is the *Mecanico* section at the end of the piece (see Appendix E, p.128, mm. 274-297). Although this is the most straightforward section rhythmically for the cello, due to the constant sixteenth notes, this causes a problem for the ensemble because of the mixed-meter changes in every bar. In addition, this section brought a whole new set of problems – there were no recognizable scale patterns, the section required extended techniques, and the tempo indicated at quarter note equals 126 made it virtually impossible to physically move around the instrument to catch all the notes. There are so many jumps and large intervals that it is incredibly difficult to mask the shifts without disturbing the drive of the sixteenth notes. Even once all the fingerings were figured out, physically getting through the page-long passage without tiring after two lines was difficult. Once gaining speed, there were too many bumpy shifts, which meant having to alter some of the fingerings to create fluidity in the passage. As a result, I had to use the higher registers on the lower strings. Technical clarity in those registers became an issue, particularly in measures 284, 290, and 292, but accenting those notes with the bow on the lower strings helps (see Appendix E, p.128, mm. 274-297).

The slow section of this concerto creates a new dilemma in fingering because there are large intervals between long sustained pitches juxtaposed to fast grace notes (see Appendix E, p. 120-121, mm. 126-172). In order not to sacrifice good sound quality and continuous vibrato, it is essential to use fingerings that create smooth shifts and efficiency of motion. Using the thumb and minimizing the number of shifts by crossing strings helped to create a more lyrical line. Eventually, I took out some of the grace notes to create a more continuous lyrical line.
Bowings, Articulations, and Interpretation

In any piece, the choice of bowings is crucial in supporting artists’ musical ideas, enhancing dynamics, and creating articulations. Choosing bowings in *Deep heaves the Ocean black*... was particularly tricky because I had to make sure the bowing did not dictate musical phrases, cause unnecessary bumps in the line, nor detract from the technical fluidity in the left hand. In addition, many of the phrases in this work are not symmetrical or predictable, so bowing often felt backwards. Developing a familiarity with multiple bowing options was essential while learning this concerto; I had to find bowings that best promoted a powerful and a resonant sound in the loud sections, that were smooth in the lyrical *Timido* section, and that could create clean articulations in the rhythmically precise sections.

In general, there are many extreme dynamic changes, and it is essential to develop the ability to execute a sharp fast bow on *sfz* and *sf*, followed by a slow and steady *p* or *pp*. To achieve this articulation, it is most effective to play the *sfz* on a down bow, followed by an up bow on the *pp* (e.g. mm. 5, 14, 134, 156).\(^8\) However, since many of the phrases and patterns are not even or symmetrical, it is critical to develop the ability to play any articulation and dynamic with any combination of bowings.

In the opening figure in the cello part, marked *Senza misura*, there is a crescendo from *pp* to *f*, but, since the first note is held, multiple bow changes are needed in order to sustain the note and end on a down bow for the next note. During this crescendo, masking the bow changes is extremely difficult. The next difficulty is the quintuplet...

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\(^8\) See Appendix E, Performance Edition Solo Cello Part.
figure in measure five, because this uneven figure needs an even articulation while maintaining the dynamics indicated in the part. In addition, the articulation is aggressive, so the bow has to bounce off the string while staying close to the string in order to grip the string on each note. During my preparation, it became necessary to accustom myself to any bowing, thereby developing and strengthening new bowing techniques. For example, I had to be able to make strong up-bow \textit{sffz} accents sound the same as a down-bow accent, which felt backwards and counter-intuitive.

In the \textit{Poco meno mosso} section (see Appendix E, p. 117, m. 9), there is a crescendo on a down bow to an accented \textit{ff} up bow in measures thirteen and seventeen, because the alternative would be worse for the sake of the phrasing. If everything could be played on one bow, it would be much easier to create dynamics and even articulations. Originally, there was a tremolo on the B in measure eleven, but this disrupted the flow and shape of the line, so I took out the tremolo, which helped to enhance the decrescendo and crescendo effect. To make each \textit{fp} and \textit{ffp} most effective, I used a fast accented down-bow with lots of speed, followed by a slow up bow, in order to crescendo. A difficulty in bowing this passage was that it became necessary to play double stops on an up bow, which is not only difficult for the bow hand but makes the left hand feel less stable. Some examples are in measure twenty on the second beat and in measure twenty-two on the third beat.

Landing on a down bow after a big shift helps to facilitate accuracy and comfort in the left hand, but in this \textit{Poco meno mosso} section, I had no choice but to use up bows for these big shifts because of the quintuplet patterns and in order to best facilitate the dynamic effects. In measure twenty-two, I had to hit the \textit{f} on the second eighth-note
quintuplet on an up bow in order to keep all the eighth-note quintuplets in that bar even and also in order to end on a strong down bow on the downbeat of the next bar. Another example of playing a \textit{ff} accent on an up bow is at the end of measure thirty-one on the bottom G (see Appendix E, p. 114). Furthermore, that note on the G-string is in a muddy-sounding register on the cello. Throughout this section, it became necessary to make very fast bow changes on the long notes in order to create big dynamic swells and dynamic contrasts – all in an effort to create auditory imagery and to enhance the dynamic character.

In the next section, \textit{Molto Allegro}, it is difficult to find bowings that are comfortable but that also help to create the dynamic swells, to articulate accents, and to maintain the rhythmic drive. For example, at rehearsal letter I, there are fast, running triplet passages with eighth-note rests in between, creating disjunct rhythms. Adding to the difficulty of bowing are the many string crossings, all on one bow. An example is in measure sixty-eight and in measure eighty-one. Furthermore, it is difficult to create a strong accent on an up bow on the G string in the upper register. Throughout the \textit{Molto allegro} (see Appendix E, mm. 41-89), whenever the cello enters—for instance, in measures forty-nine, fifty-seven, sixty, and seventy-eight—holding the first note slightly helps to give more power and character in this section.

In the \textit{Scorrevole} section, starting in measure eighty-nine, the performance tempo is not only incredibly difficult for the left hand because of the notes and speed, but is incredibly difficult for the bow hand because of the quick string crossings, rhythms, and accents. Furthermore, this section is in a low range for the cello and written within a range of \textit{f} to \textit{ff}, so articulating the string crossings and keeping the clarity of the notes are
equally important and difficult. In order to maintain the clarity of the articulation, adding a slight accent on each of the bow changes helps, especially on the up bows so that both the down and up bows sound equal. Measure ninety-five is one of the trickiest for the bowing because within that one measure there are eight string-crossings, and there are accents in group of three, so one must create accents on both the up bow and down bow.

At rehearsal N, the rhythm is tricky to articulate because there are many bow changes, many shifts, quick sixteenth-note rests, and double stops, all within a very fast tempo. It is helpful to use a small amount of bow and to use small bow strokes in order to make the rhythms and string crossings clean, even in the ff dynamic. The louder the dynamic, the more bow should be employed, but not so much that the clarity gets lost. In order to avoid making the phrases sound too choppy and non-musical, it helps to place small tenuto marks on all notes leading into the sixteenth-note rests in order to give this section at N musical direction, shape, and polish. The bow stroke during this whole Scorrevole section is aggressive, into the string, and marked.

The next section at rehearsal R, marked Timido, is considered to be the middle, lyrical section of Deep heaves the Ocean black... The challenge in bowing this section is creating smooth bow changes throughout the long held notes and coming up with bowings that help to facilitate the large shifts in the left hand, while keeping the integrity of the dynamics. For instance, in measures 134-135, there is a long E, with a crescendo up to fast thirty-second notes in f, followed by a quick dynamic change back to p on another long E (see Appendix E, p. 115).

Another difficulty in bowing this section is playing all the grace notes before the half notes. Technically, it is much easier to play all of the grace notes with large intervals
on a down bow, but there is not enough time to change bows between the half notes without causing big bumps in the musical line. In addition to altering the fingering to minimize the number of shifts, I had to get used to playing starting grace notes on an up-bow. In this *Timido* section, it is helpful to start major arrival points on a down bow, which means sometimes having to bow each grace note separately.

One element that helped to polish this section at the *Timido* was the decision to sustain the \( f \). It was not until the final preparation stages that I felt comfortable with this section artistically, because up until that point, I had only been concerned with the technical aspects. Once I began to interpret this section, I realized that I was accidentally playing \( fp \) on every half note. This was disrupting the flow of the line, so I kept the intensity throughout this section, and it helped give the whole section a much larger arc and shape.

The next section at letter \( Y \) features many difficult elements: fingerings, bowings, articulations, the speed, the note intervals, the constant \( ff \) dynamic, and rhythms. The bowing contributes the most in helping to facilitate all these elements (see Appendix E, p. 122, mm. 172-195). Musically, this section has harmonic contour that mimics the ‘heaving’ waves of the ocean, so keeping smooth bow changes is important in keeping the musical flow. In addition, there are very fast runs, as in measure 181, and tricky rhythms, as in measure 178, that make achieving the written articulations difficult. It is effective to slur some of the fast scale-like passages, as in measure 180, while following with separate bows on some of the accented arpeggiated passages to create variety. At first, I slurred all the fast notes together, because the speed made it difficult to play the fast notes clearly with separate bows. The composer also indicates accents on each of
these fast notes, so I initially interpreted that to mean that he wanted these notes clearly articulated, not necessarily needing separate bows. Closer to the performance date, it became necessary to play the accented fast notes with separate bows, as in measure 181, to give the contour of this section rhythmic variety. So, in this section, slurring the notes in some of the fast passages creates the effect of the swell of a wave, but using separate bows in some of these fast passages helps keep the aggressiveness in this section. Finally, much as in the previous passages, developing sharp articulations on an up bow on the double stops is necessary.

The following Con abandono section has tenuto marks and accents written over almost every single note. Technically, this is one of the most difficult sections for the left hand, so it is important to use bowings that help facilitate ease and the release of tension. In determining bowings, it is helpful to recognize that the tonal structure of this section consists of the rise and fall of large pitch intervals with fast, almost aleatoric and improvisational passages in between these large intervals. These structural notes fall at the beginning of each measure: A-D-G#-E-G-C-Gb-D-F-Bb-E-Db. It is important to alter the bowing to create momentum with the fast notes to and from each of these structural notes. In order to bring out these high and low notes using a down bow, slurring together the fast accented notes helps to achieve this. I interpreted these accents to mean that they needed to be clear and articulated, but not necessarily with the use of separate bows; it is possible to rearticulate notes within one bow with sharp impulses with the wrist in the right hand (see Appendix E, p. 122, mm. 187, 189-191). Also, taking time coming out of the low structural pitches, such as in m. 189, then gaining
momentum leading to the top structural pitches helps to create a large and rich sound. Using long and slow bow strokes helped to achieve this quality of tone.

Leading into the cadenza, since there has been little rest for the soloist up until this point in the concerto, taking as much time as possible and changing the bow as frequently as necessary helps the sound production without losing energy. In addition, this cadenza is the one big opportunity for the soloist to regain strength before finishing out the concerto. I started the opening of the cadenza with a lot of time and multiple bow changes. The difficulty in bowing the cadenza was achieving all the quick dynamic changes, dynamic swells and diminuendos al niente. In order to effectively play these diminuendos, especially the ones that end in long silences, I must end them on a down bow. So this requires fast bow changes on long notes in order to end up on down bows. In addition, there are many \textit{sf, sfz,} and \textit{sffz,} followed by \textit{pp,} so I would do a fast bow, using the whole bow, followed by a slow up bow. If there is a crescendo on the up bow, I add bow speed at the end of the crescendo to create a huge dynamic swell for \textit{f} dynamic.

Dynamically, I made even stronger and sharper dynamic contrasts in the cadenza than were originally indicated by the composer. I wanted the resonance of the sound to continue after the execution of the note on the \textit{f} because it made the \textit{p} dynamic more; it sounds as though the note in \textit{p} comes out of nowhere. It helps that the cadenza is the most idiomatic section for the cello, due to the fact that the pitch range, register, and speed lie well on the instrument.

At \textit{CC,} finally the lower strings are employed in such a powerful way—with long note durations and double stops. In order to accentuate this dramatic statement, I played all down bows, with deliberate retakes between each double stop (see Appendix E, p.
122, m.204). Everything up until this point is for the most part in the upper registers of the cello, and I wanted to enjoy these low notes, which really feature the rich nature of the instrument.

In the *Coda (stesso tempo)*, accenting the first note of each beat helps keep the momentum of the sixteenth notes and allows for the listener to hear the articulation and clarity of notes in the cello part. From **II** to **LL**, there are many fast changes from arco to pizzicato, and one must be prepared to precisely execute the sharp *sfz* pizzicato (see Appendix E, p.127, mm. 253-256). In this section before the *Mecanico*, there are fast sixteenth-note passages intermixed with two-bar melodic figures marked *molto cantabile*. These quick transitions from mechanical to lyrical figures require sharp precision, followed by long fast bows in order to create resonance and a spinning sound in the singing measures. The final *molto cantabile* section at **JJ** has nine bars of a lyrical line, all within the context of a violent atmosphere, marked **ff**. There are also many double stops and grace notes, so vibrato and fast bow speed with light bow pressure create a large sound needed to rise above the ensemble. It is difficult to do this, since many double stops must start on up-bow because there is no time to take multiple bows on a single note. So each up-bow and down bow has to match in articulation, sound production, dynamic, tone quality, and intensity, all the while competing with the cumulative dynamic of the ensemble.

Bowings are crucial to keeping the rhythmic drive, helping the ensemble, and effectively articulating the final *Mecanico* section (see Appendix E, p. 128, mm. 274-297). Each grouping under each slur in the solo part needs a slight accent on the first note to keep a steady rhythm, create a groove, and help the ensemble know where the
cello part is. The cello part in this section functions as a metronome, since it is the only part with continuous sixteenth notes. This whole section is written within a general \textit{mf} dynamic, or even softer, if possible, with slight dynamic swells that follow the melodic contour swells. It is important to maintain this dynamic, in order to prevent it from sounding frantic. The bottom and top notes of each pitch contour requires a \textit{sfz} articulation with the bow, which is a quick wrist articulation in the right hand. I punch out each of those accents with the right hand, while keeping the dynamic contrast. It is important to keep the fluidity of motion in the left hand smooth while making sure that the right hand is doing all of the articulation.

The mixed meter in the final \textit{Mecanico} section adds an extra dimension of difficulty because all up bows and down bows must sound equal and maintain the fluidity of the section. Additionally, every bar changes meter with the sixteenth note as the common note value, and the number of notes within each bar ranges from seven to thirteen, so physically and aurally nothing is symmetrical. So, in addition to the incredibly exhausting part for the left hand in this section, the right hand shares in its difficulty; in order to keep the fluidity in the contour of the line, this section requires physical strength, precision, rhythmic accuracy and an even tempo.

\textbf{Obstacles and Endurance}

From a performer’s perspective, looking at a score of new music is often like reading a new language, where one may encounter such elements as different notation, micro-tones, and complex and mixed time meters. Before learning a new work, it is essential for performers to understand what all the markings mean. Sometimes this
requires time away from the instrument to study directions given by the composer of work.

Before I received the completed score of *Deep Heaves the Ocean Black*... in July 2009, Travers sent me drafts at various stages beginning in January 2009. At first glance, both solo and ensemble parts looked incredibly difficult. However, I did not want to pass judgment before seeing the finished score. It was also difficult to assess the cello part while reading from the full score.

I received the preliminary draft of the completed cello part in August of 2009. With a clearer sense of my part, I found so many difficult passages requiring extended techniques that I was not sure how to effectively practice. I found the preparation to be incredibly demanding, physically, technically, and musically, and I became increasingly frustrated with the part. I could not tell if certain passages were even possible on the cello, since there were no recordings of the piece to consult. I spent countless hours fingering passages, learning complex rhythms, training my ear to hear certain intervals, studying the score, and interpreting dynamics and articulations.

With each obstacle, there was ultimately a way to break through it and confront each issue. Some of the biggest issues were building endurance, both mentally and physically, building speed in the fast technical passages, developing a polished sound, creating a musical shape, fighting discouragement, avoiding performance injury, learning the rhythms, and honing a sense of the harmonic texture and tonal structure of the piece.

Learning this piece in small sections was the most effective, time-saving, and physically efficient method. It became clear early on that taking frequent breaks helped

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9 See Appendix D, Original Solo Cello Part.
me to stay focused and keep my hands healthy. Finding a way to play the piece in the most physically efficient manner became a matter of necessity for musical success and personal well-being.

Once the technical aspects – bowing, notes, and fingerings – were figured out, the next step was building the endurance to perform this piece. To build endurance, both throughout individual practice and ensemble rehearsals, it was important to play through large sections daily, eventually building to frequent run-throughs of the piece. In addition, taking every opportunity to play through the piece for people was advantageous, no matter the audience. With each successive run-through, either in sections or the complete work, I not only gained confidence in my part, but I developed a deeper understanding and perspective of the piece as a whole, growing closer to a polished concept and shape of the piece. A helpful tool in building focus and endurance, both mentally and physically, was to begin each practice session by playing through the least solid sections. From this exercise, I could glean which parts needed the most work. This was crucial in preparing for the premiere performance.

Practicing away from the instrument became an important part of my preparation, both mentally and physically. It was helpful to visualize how I would play through a passage for both the left and right hands. Eventually, I could mentally play through the piece and recall how the piece felt – fingerings, shifts, and bowings. Although I was excited and full of energy for the premiere performance, it was as much a mental workout as it was a physical one.

While preparing *Deep heaves the Ocean black…*, I developed carpal tunnel in my bow hand. During this time, I was forced to take time off. To make use of my time, I
studied the score and mentally learned the sections with difficult rhythms. For instance, in the section at Y, since the rhythms, double stops, and large shifts in the left hand are equally as difficult as executing articulate bow strokes in the right, it was helpful to isolate learning the rhythms from the notes before putting everything together.

Once my carpal tunnel dissipated, I focused a lot of time on finding every opportunity in the piece to physically relax. Remaining free and loose in the right hand helped to alleviate pressure and tension in my left hand and vice versa. The sections that require the most energy are those when the full ensemble is playing, especially from rehearsal Y to the cadenza and from the Coda to the end. Since the last half of the piece requires the most amount of energy, it is important to conserve as much energy as possible in the first half.

The opening Senza misura section did not create much physical tension, because I held each long note as long as possible before moving on with each fast motif. In the Poco meno mosso, there are many notes that I play as natural harmonics, not only to create a more ringing and bigger sound, but to also relax the left hand. Some examples are in measures nine, thirteen, and nineteen. In the score, the composer indicates, “The solo cello should be given considerable latitude with regard to the tempo in this passage (up to bar 23). Dashed bar lines should be regarded as metric guidelines only, and the conductor should take pains to follow the lead of the cellist.” This permission of musical freedom and liberty is an opportunity to use the long-held notes to relax into the sound, again maximizing energy without over-exerting.

The cello plays continuously throughout most of the concerto, so any rests are welcome reprieves. These places are the seven measures of rest before the Molto Allegro
after E, right before the slow Timido section, and before the final Mecanico section. At I, without sacrificing clarity of the bow strokes, using less bow and minimal motion helps conserve energy. For string crossing, I articulate each note played on the new string, while maintaining minimal motion in between crossings. This also helps the rhythmic drive and precision in this section. Without making this section too choppy, it helps to use more bow on the notes that precede sixteenth-note rests.

In the Scorrevole section at L, accenting the first note of each sixteenth-note group gives this section the illusion of sounding energetic without being physically draining. Placing tenuto marks on each of the sixteenth notes leading into the rests makes it sound more polished, giving direction and shape to this section, while conserving energy.

At the Timido section at R, it is beneficial to relax on the open harmonics. A lot of energy is expended on the long notes because it is difficult to sustain a rich sound and vibrato at the f molto espressivo section at T. Playing through this section as much as possible builds endurance. Without enough energy, there is no way to get through this section without sacrificing intensity or sound quality. Also, taking time on some of the grace notes and fast runs in this section not only helps this section keep musical interest and shape, it helps physically.

I played through from Y to the Cadenza multiple times at every opportunity, both in warm-up for practice and while warming up in rehearsals. This is one of the most physically and technically demanding sections. If one is unable to get through this section, there is no hope to make it to the end of the concerto. Gaining familiarity with this section, to the point of its becoming second nature, is crucial. Much like the Poco
meno mosso section in the beginning of the concerto, taking a lot of liberty creates a musical contour mimicking the ebbs and flows of the waves of the ocean. I play the bottom and top of each musical contour with the most intensity, which also helps conserve energy.

In the score, this section at Y starts from a low F, rising to a D, falls back to a low D, then reaching a high E, only to go back to the low C on the instrument, then peaking to a high F#, and finally reaching an A, which then brings in the next section, Con abandono. Putting emphasis on these notes helps the listener to hear the pitch structure (see Appendix E, p. 123, mm. 172-184). The notes leading up to and down to each of these structural pitches not only create momentum, but also allow for the left hand to relax tension. In order to become accustomed to the disjunct rhythms in this section without tiring the hand, I learned away from the instrument. Learning the notes in themselves took time and physical energy, so any opportunity to learn the piece away from the instrument was helpful. Of course, being comfortable with the technical demands helps in facilitating all of the following performance issues: the musical shape, energy, and intensity of this section from Y to the Cadenza.

In the following Con abandono section, the same compositional technique of using the ascending and descending structural pitches continues. In an effort to economize physical energy, I bring out these high and low pitches by holding them and continuing to accelerate into the next arrival point. For example, at AA, I hold the high G, gain momentum in approaching the low C, hold it, and bring back the momentum into the following triplets. It is also important to draw out these notes because they tend to sound muddy on the lower strings. Playing these notes out allows the sound to be clear
and resonant. Not only does this give variety to the musical interpretation, it directly helps with the physical demands of this section.

The cadenza is the real opportunity to recharge in this concerto, because there are many rests and places to broaden the musical line, thus releasing tension. The repeated triplet section directly in the opening is a prime example of being able to take time, especially when there is a note variation. In performance, landing on the trill after the triplets and holding it before moving forward is also a good spot to relax the hand. Maximizing all of the indicated rests in the cadenza is additionally helpful, especially the ones that have durations of four and five seconds. While maintaining the intensity in all of the $sfz$, $f$, $ff$, $sffz$, and accents, one can use the glissandi, rests, and $p$ and $pp$’s to preserve energy. The pizzicatos in this Cadenza are also great moments to rebuild energy, as well as the half-note D before the *Maestoso* at EE. Hold that note, which is marked $fp$, and allow for a slow build with a large crescendo into the each proceeding $fp$.

The tremolo on high C in measure 213 is the last opportunity to settle before embarking on the final sprint towards the end of the concerto. Hold that note as long as necessary before the fast accelerando into the Coda.

Keeping the right arm loose in the Coda is essential. Every time I start to get tired, I relax my right shoulder, and I am met with renewed energy. Even just mentally thinking about relaxing helps, as well as accenting the first note of each beat. In the *molto espressivo* sections in the Coda, using lots of bow speed without too much pressure creates a large sound while conserving energy.

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10 See Appendix F, Revised Cadenza.
The last section requires many hours of diligent work to build endurance. It is an exhaustive commitment to meet the technical demands alone, but to physically get through the *Mecanico* section is the real feat. I never passed up the opportunity to play through this section as much as possible, much like the section at *Y*, in order to build physical and mental endurance. It is especially important to relax the right hand in this section. Focusing on relaxing the ring finger in the right hand on each of the accents helps the whole right hand relax throughout. It was after practicing this section that I noticed the first signs of carpal tunnel. I realized that I had been gripping the bow too tightly on the first note of each grouping, which tightened my wrist, so I allowed the weight, not pressure or force, of the wrist most of the work. As a result, doing this helped relax the left hand, and I did not see a recurrence of the carpal tunnel.

In the times that I became the most tired, either during individual practice or in rehearsal, if I actively thought about relaxing both hands, arms and back, this helped tremendously and helped to conserve energy. Because I had actively worked so hard in building my endurance throughout the whole preparation of this piece, I was able to get through the piece with the necessary energy, and finally, in the premiere performance, the adrenaline took care of adding a whole new dimension of excitement and energy.

Learning the fast passages was incredibly taxing and time-consuming. Having once determined the performance tempos, I still had to build speed, particularly at the *Molto Allegro* and *Scorrevole* sections from rehearsal letter *E* to *P*, and from the *Poco piu mosso* all the way through the *Mecanico* section at the end. It is helpful to be able to control all of the technical aspects in these sections both under tempo and faster than performance tempo. This is important because, in performance, adrenaline can kick in
and cause tempos to be different than during individual practice sessions or rehearsals, so being able to control everything technically at multiple tempos—the notes, articulations, and dynamics— not only helps with confidence, but helps counteract the negative effects of adrenaline and nerves.

Lots of slow practice helped to build speed, as did practicing rhythms with all sixteenth-note patterns. Another advantage to slow practice is developing the ear to become familiar with the notes, while also improving intonation. The metronome was present during all practice sections. The best approach is to set the metronome under tempo, practicing a few bars at a time, and moving the tempo up, one notch at a time until reaching performance speed. Doing this every day with each section helped in building speed and confidence.

In practice, repetition of these fast sections is key in achieving performance speed. The *Mecanico* section required the most diligent work. I broke down this last page measure by measure, line by line, and finally, into three larger sections. The first difficulty in learning this *Mecanico* section was getting used to the pitches, since nothing was diatonic or in patterns, so I had to build an aural familiarity with the notes. Only once the fingerings were determined and the notes were learned, did I embark on gaining speed. Each day, I went through the same process until the page was memorized. During this time, it was important to keep all performance aspects, such as dynamics and articulations, so that all of the performance elements were automatically in place at performance tempo. When practicing slowly, it is more productive to have all musical and physical elements in place in order to be efficient with the time.
Some other ways I practiced the last page was to play it through with separate bows, with different articulations, such as staccato, marcato, chunky spiccato, rhythms, and being able to play it through starting on either an up bow and down bow. Also, practicing backwards in sections, starting with the last line, helps in learning this section through and through. Also, setting the metronome with different beat values – to the sixteenth, eighth, and quarter note – also helps in maintaining a steady pulse. All of these practice tools help build speed both left- and right-hand precision and accuracy as well as building speed.

Eventually, the more minimal and smooth the motion – achieved by keeping the bow close to the string, not using too much bow, keeping the left hand close to the string and transferring the weight from finger to finger in order to keep the hands as relaxed as possible – the easier it is to get through this section. Finally, playing through this page multiple times, both slowly and at tempo, with the performance bowing, all accents exaggerated, helps in gaining confidence, both physically and aurally. It is crucial for the sake of the ensemble for the soloist to be as solid and comfortable as possible in this section.

**Sound**

Once I started listening to the recordings from sessions with the composer and rehearsals, I noticed that although things were fairly accurate technically – articulations, intonation, rhythms, and dynamics – my sound did not sound polished or refined, which made everything sound like a technical etude. I also started to notice that learning this concerto took up all my practice time, which meant that I was unintentionally avoiding
other repertoire during the process. For instance, when I started to play Bach, just to keep some of the standard repertoire in my fingers, I realized that it was very difficult to maintain a consistent beautiful sound.

This experience reminded me of a comment Professor of Violin at the University of Miami Glenn Basham made: “Do not let this piece change the way you play.” This was profound, because I realized that all of the extended techniques in this piece were detracting from keeping a beautiful sound in my ear. From that point on, I made a point to keep my repertoire balanced by playing something every day that was light or slow, lyrical, and beautiful, like the Dvorak Cello Concerto. This was all done in an effort to keep a diverse vocabulary of sound quality and production. I realized how important it was to include standard repertoire in my daily practice menu in order to maintain the vibrato, bow technique, and sound quality in my playing. Although this piece is not lyrical in nature, it is still important to have a foundation of playing built on good sound, clean technique, lyrical phrasing, and impeccable intonation. I oftentimes think that performance of new music lacks these essential elements. So maintaining a balance of repertoire in my practice benefited my development of extended techniques while learning Deep heaves the Ocean black....

**Performance Revisions**

During the beginning stages of learning Deep heaves the Ocean black..., it became clear that revisions would have to be made. Some included altering some of the articulations and dynamics and some were compositional, including notes and tempi changes. The further I dove into learning this concerto, the more discouraged and angry I
became at the realization of all the work that would be required to perform it. Even further, it was difficult to discern whether the piece was even playable this early on in the preparation process. There were certain aspects and sections of the piece that I liked—such as the rhythmical drive in the *Poco meno mosso*, the pacing in the opening *Poco piu mosso* section, the slow section, and the Coda—but, I could not fathom playing the other sections.

Highly motivated at the prospect of premiering *Deep heaves the Ocean black*..., I wanted to see what could be done to make this concerto more accessible. It was during this period in October 2009 that I expressed my frustration to Professor Ross Harbaugh, and together we came up with a list of technical and musical concerns, and I narrowed the list down to three main issues. Although the conception of this piece was intriguing to me on some levels, I felt as though it was unplayable in its current state.

The tempo markings were too fast and allowed for minimal relief musically, mentally, physically, and emotionally, for both the solo part and ensemble. I realized that the fast scale-like passages, like before rehearsal C, are more for effect. However, many of the passages with large pitch ranges, particularly from rehearsal R to the end, require fingerings that use the lower strings, which sounds weak. There seems to be a tendency for modern composers to write faster tempos than physicality allows.

Secondly, there was no melody or vocal character to relate to from an emotional standpoint. When talking to the composer before he started writing the concerto, I stressed the importance of having some kind of melody, tonal or not. Having a melody with soul gives the performers and the audience something to relate to and connect with.

Finally, much of the writing for the solo line went against the nature of the
instrument. Fast passages resembled wind writing, which was nearly impossible to navigate, and there were no parts that exploited the full range of the cello. The cello is such a rich-sounding instrument, but there was not a single moment in this piece when the sound of the instrument could really be enjoyed. In addition, the rich tessitura and singing nature of the instrument seemed blatantly disregarded.

I always had the utmost desire and felt I had the requisite ability to make this concerto work, but during this time, I did not feel as though the piece merited the inordinate number of hours to learn it. I contacted Cliff Colnot with the score and asked for his expertise, and he further validated my concerns. Either this piece would not be performed or it needed to be reworked. Although Professors Green and Harbaugh, along with Cliff Colnot, encouraged me to voice my concerns, the idea of approaching Travers with this news was daunting.

Since Green and I decided that we still would perform together, we started looking into the possibility of alternate pieces. He had expressed his desire to give up on the piece at one point, but I wanted to try everything to move forward with the piece before making a final decision; I was not ready to give up on Travers’ concerto without exhausting every possibility. Although I researched other pieces for solo cello and wind ensemble, I continued practicing Deep Heaves the Ocean Black....

One of the main obstacles that arose while looking for pieces was that there was limited time available. It was difficult to find a piece of comparable duration to that of the Travers concerto. One piece that drew my attention was the Tishchenko Cello Concerto. It was originally scored for a full orchestra, but Mstislav Rostropovich, the
dedicatee of the concerto, pared it down for cello and large wind ensemble. Another option was Jacques Ibert’s Concerto for Cello and Wind Instruments, but Green and I were not interested in performing this work. At one point, there was mention of possibly playing a section from Michael Daugherty’s opera, *Jackie O*, that features a solo cello with violin and winds, but this was only six minutes in length, so we would have had to find another piece to supplement this work. At the end of our list of options was to re-orchestrate a cello concerto from the repertoire for Cello and Wind Ensemble. Two of the concertos considered for this were Witold Lutoslawski’s Cello Concerto and Boris Tishchenko’s First Cello Concerto. Of all the pieces that I looked into, they were either too short or too long or did not match the attraction of premiering a new work.

While looking into other piece alternatives, I still prepared to call the composer with my concerns. During my conversation with Travers, I articulated my concerns, and he expressed willingness to address my issues as a performer by offering to rework some parts and mark down some of the tempi. I suggested altering the cadenza, since it was the only large section of the concerto where changes could potentially be made without affecting the ensemble parts.12

Travers said that he would have to completely rethink the concept of the cadenza, especially since it goes straight into the Coda, but within two days, I received a complete rewrite of the cadenza and tempo markings that were attainable.13 Much encouraged by the new score, even though I knew that learning the piece would take a huge effort, I finally felt as though I could fully commit to performing *Deep heaves the Ocean black*....

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12 See Appendix D, Original Solo Cello Part, mm. 203-250.
13 See Appendix F, Revised Cadenza.
Knowing now what it took to prepare the concerto, I would do it all over again, and I would unequivocally choose Travers. To be a part of this revision process with the composer was a seminal moment during my preparation. Although the amount of work required to learn the work was extensive, the whole process from that point on was positive and rewarding.

A month prior to the premiere, when meeting with the composer in Indiana, I wanted to incorporate one element from the original cadenza into the new one, and that was the pizzicato gesture centered around the open D-string. He was happy to insert the pizzicato figure into the cadenza, and in fact, added it twice. Before adding it, he asked where I wanted to add it, so I played through different options, which was an enjoyable collaboration. The composer has since mentioned to me that he prefers his revised cadenza.

The new cadenza allows for physical relief and is also a powerful addition to the structure of the piece. The cadenza is the most idiomatically written section for the cello, which also means that it did not require as much practice. Once having learned all the notes, articulations and the dynamics, I left the cadenza alone in practice sessions because I wanted to leave enough room for inspiration and improvisation in interpretation for the concert.

Many of the remaining revisions in *Deep heaves the Ocean black...* were minor and did not affect the form or structure of the concerto as much as the cadenza. Most of the changes were in regard to articulations and interpretation, enabling notes to sound louder and concise. The more I got used to the overall sound of the concerto, tonally and

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14 See Appendix F, revised cadenza.
stylistically, a better sense of how I wanted things to sound became clearer, thus further enhancing my understanding of the piece and allowing my interpretation to unfold. As a result, I felt as though my execution of the concerto was more effective and enjoyable.

One of the first changes I made was the *sul ponticello* marking in the opening cello recitative. Also, at rehearsal A, originally there was B artificial harmonic, which sounded weak, so, in order to accentuate the huge crescendo leading up to it by giving it more volume, I played a solid B. The next change involved the tremolo in measures eleven and twenty-five: I took out the tremolo because it broke the continuity of the line, physically, musically, and dynamically.

Originally, I learned all the exact notes in the scale-like passages between rehearsal letters C and D, but I quickly realized that at the marked tempo, they sounded more like chromatic scales, so I chose to focus on hitting the structural pitches of each figure instead of all the exact notes in order to create more effective sweeps of sound. For instance, in measure twenty-nine, the scale starts on a *ff*, descrescendos in the middle of the scale and crescendos back up to a *ff* at the top of the scale. In addition there are accents over the notes at the top, middle, and top of this passage. After hitting the D at the *ff*, decrescendo down to *pp*, accent the bottom G, and crescendo back up to the *ff* D, thus bringing out the full pitch range of the scale-like pattern, bringing out the real effect of this passage. I applied this to all four of the times this type of figure appears in this section before the *Molto Allegro* section (see Appendix E, p. 118, mm. 24-35).

At the *Molto Allegro* in measure forty-one, the original tempo marking was quarter-note = 152, but in order for all the notes to speak effectively and to bring out the rhythmic complexity clearly, it is more effective to mark the tempo down to 126 to 132
equaling the quarter note. Additionally, this tempo enables the pizzicato to speak in this section (see Appendix E, p. 119, mm. 41-54).

There were a few spots where it became necessary to take out some of the notes in the double stops. I did not want to alter too much in the part, because many of the double stops give a distinct harmonic quality, and this would have been missed if all double stops were taken out. The decision to take out some of the double stops was made to increase the volume of the sound or to help facilitate easier fingerings, thus improving the fluidity of certain passages. Originally, there was a D underneath the B-flat in the first eighth note of measure seventy-six, but it was taken out, as well as with the double stop in measure 112. The double stop before the Mecanico section was harmonically powerful, but simply could not be heard above the ensemble. Additionally, it was difficult to vibrate this double stop in this high range, further diminishing the volume of the sound, so the C below the B was dropped for performance purposes.

In the Scorrevole section, I interpret the tempo marking to mean that this section should be proportionally slower than the previous section, so that meant shifting the performance tempo from 126 to 112-120 in this section. The note values in previous section are triplet eighths, and this new section at rehearsal letter L features sixteenth notes, so I thought they should sound like the same note value.

At the Timido at R, I changed the tempo from quarter note equals 72 to 60 in order to enjoy the time to shift between the half notes starting at rehearsal T. Additionally, at this rehearsal letter, I vary the speed of all the grace notes before each half note, but never at the expense of bringing out the pitches of the half notes. The composer stressed the importance of these pitches structurally, since the whole piece is
comprised of these pitches. I took out some of the grace notes entirely because they inhibited the continuity of the line because they required large shifts (see Appendix E, p. 120, mm. 137 and 164). My decision to vary the speed of the grace notes is the only one that the composer did not fully agree with. However, I stuck to my interpretation in the performance.

For all of the fast thirty-second notes in the Timido section, I employed more of an improvisatory style instead of following the notation strictly. In the scale before rehearsal letter U, I held the quarter note on the A longer, and delayed the start of the scale up to the E-flat, thus making it faster than indicated. In measure 146, I broadened the quintuplet figure in order to vary the execution of half notes. Also, I brought out the B-flat, which is played in the high register on the G string, helping to give time for the sound to speak, since the dynamic is f. I also put a tenuto mark on the E at the beginning of the thirty-second-note figure in measure 147. In general, it is important to bring out the low and high notes in all the fast figures in the passage between measures 141 to 151. In order for the sound to develop, all the notes in the higher positions on the D and G strings need time to speak. This approach can be applied from measure 164 until the beginning of the cadenza.

After this middle slow section, the tempo from rehearsal letter Y to the Con abandono section in measure 184 picks up to quarter note equals 80. Like the previous sections, it is important to bring out all the low and high structural notes in this section by holding the starting pitch in each figure, then starting the accelerando slow, and gaining speed into the starting pitch of the next figure. For example, in measure 181, I give
clarity to the G at the start of the fourth beat, and whip up the remaining seven notes to the F# beginning in the next measure.

In the *Con abandono* section, it is important to bring out the high and low notes of the phrase. In order to make this section more effective, I marked the original tempo down from quarter note equals 86 to quarter note equals 69. This allows for all the notes to be brought out, be heard, and create a more grandiose effect of swells. This is helpful for both the soloist and the listener.

In the Coda, I marked the tempo down from quarter note equals 152-160 to 120-126. This was important in bringing out the passages marked *molto espressivo*. These longer note values need to be brought out so that they can be heard and give a contrast to the running sixteenth-note passages in between.

The final performance tempo revision, which was probably the most significant change, was at the *Mecanico* staring in measure 271. Although I eventually learned this section at the original tempo marking of quarter note equals 126, the performance tempo settled at quarter note equals 100. The response time of the ensemble was slightly delayed, so in order for the ensemble and soloist to sound together, it works more effectively to perform this last section at a controlled, slower speed. The value in being able to play this section faster than performance speed is that, no matter what happens in performance, the cellist knows how to control the notes, articulations, and dynamics.

**Ensemble Preparation**

Much like the individual preparation, the ensemble prepared the piece in a similar way, starting in sections and with lots of repetition. Normally, the ensemble is put
together before adding the soloist, but it was necessary for me to be present for all the rehearsals. The first ensemble rehearsal was the only one in which I did not play, but it was helpful for me to be there, because I had no idea what the ensemble part sounded like, since there were no recordings. Up until that point, I had relied purely on my own score study and a few general comments from Professor Gary Green’s overview of the score.

For the months prior to the first rehearsal with the ensemble, I met with Green, one-on-one, to go through sections of the piece. Eventually, I played through the whole piece from start to finish for him, mostly to establish tempi and to be together in the sections that were more rubato, particularly at the *Poco meno mosso*, from letter Y to the cadenza. Also, we spent a lot of time repeating the *Mecanico* section together. In this last section, I had to adjust some of my bowings and articulations to make it easier for the ensemble to line up. Also, we decided on two spots that are particularly important to bring out as major arrival points: the E-flat in measure 280 and the E-flat on the downbeat of measure 291 (see Appendix E).

Before rehearsals commenced with the ensemble at the end of January 2010, it was important to feel confident with my part, both technically and musically, and to know the score. In addition to individual practice, I took every opportunity to play through the work to try out my ideas for colleagues, teachers, and friends. To help in my preparation leading up to the first rehearsal with the ensemble, I met with and played through the part and the score with the composer a few weeks prior. Apart from learning my own part, I spent time going through the score to get a sense of how my part fit in with the ensemble and to look for possible balance issues. Professor Green had warned
me that the texture of the ensemble was thick at times. Since I had virtually no experience playing with a wind ensemble, I did not really know what to expect.

Before every rehearsal, it was crucial to warm up mentally and physically because the demands were so taxing. If I didn’t warm up the sections that were going to be rehearsed with the ensemble beforehand, there was a noticeable difference. The most successful rehearsals were the ones where I warmed up, because my focus was much improved, and I could more easily get through the rehearsal physically. The amount of concentration needed to get through this piece did not get smaller as time went on. Although, the success of the premiere was due mostly to all the hard work that had been completed in the months leading up to the performance, the mental focus and physical demands never let up.

After the first few rehearsals, I decided to position myself to face the ensemble because I felt that we had difficulty hearing each other. I wanted to be able to hear everything that was going on while playing. In addition, I did not feel as though, facing them, I had to push the sound as much.

A helpful element in warming up before rehearsals was playing through slow and lyrical passages from some of the standard cello repertoire. Before one of the most memorable rehearsals, I played through some lyrical moments in the first and second movements of the Dvorak concerto, with the goal of finding the most pure and beautiful sound, both with and without vibrato. The benefit of this was to find a pure sound without the advantage of using vibrato. Not only did this help me establish the sound I wanted before I joined the ensemble, it helped me connect with my instrument and the music. I wanted to bring that connection of beauty between the sound and the music as I
had just done with the Dvorak and bring it to the Travers. As long as the cello is in my hand, I feel a deep desire to create beauty in music.

Once I established this sound, I played through some of the fast sections in the Travers with the same care in finding a beautiful sound, and the effect it had on my playing during rehearsal was drastically different. My sound started to evolve into a more polished and rich sound. I still had the same articulation and phrasing in the Travers, but I felt that my musicality had been elevated to a new level. When I told Professor Harbaugh of this transformation, he quoted a colleague of his, Robert Mann: “Play old music like new music and play new music like old music.” I took this to mean that one should keep “older” music sounding fresh, and “new” music requires the same care in the development of musical shape and sound as before.

In longer rehearsals, it was difficult to maintain my stamina because I had to go at the pace of the ensemble. Frequent starts and stops were particularly challenging. I was used to playing through sections at a time, and sometimes with the ensemble we would play only one or two measures at a time. Not being able to rely on the physical continuity of playing proved to be difficult at times. I noticed this the most when rehearsing the *Molto Allegro* section after rehearsal E to rehearsal P.

Two weeks before the premiere, we did our first run-through of the concerto, but without the cadenza. I was extremely concerned about my stamina because I almost did not make it to the end—in fact, at one point I had to stop playing entirely. I realized that I would have to take every opportunity to let go of tension and stress in my arms and hands.
The *Mecanico* at the end was the most difficult to put together with the ensemble. In one of the individual sessions with Green, he told me that he needed everything to be steady no matter what, in order for the rest of the ensemble to lock into place.\(^{15}\) To achieve this, I need smooth bow changes, shifts, and efficiency of motion. There were three spots that I frequently tended to rush. Ironically, these moments were the easiest rhythmically because they are groupings of straight triplets. It was difficult to lock those triplets into place, especially coming out of the uneven groupings of sixteenth notes. These spots are in measures 277, 280, and 282. He also told me that it was useless to conduct this last *Mecanico* section in beat patterns, so he decided to give downbeat gestures to each of my bow changes. There were a few bow changes I had to make in order to have clearer arrival points. These spots are in measures 281, 284, 285, 290, and 295 (see Appendix E). These were minor adjustments on the surface, but this was difficult to change, since the bowing choreography was ingrained.

In the performance, I used the music even though I had memorized the part. This was important because there were spots that were tricky with the ensemble, and it was helpful to have the part in front of me so that I could know where the ensemble was. These spots were the opening *Senza misura* section until the *Molto Allegro* and from *Y* to the end.

In general, it was extremely difficult to balance the cello with a wind ensemble. For the performance, sound enhancement was necessary. Finally, the cello could now be heard without forcing the listener to strain to hear the cello. Additionally, brass parts that

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\(^{15}\) See Appendix C, conversation with conductor, University of Miami, March 22, 2010.
were previously taken out during rehearsals as a result of balance issues were added back in at the dress rehearsal.

The most prominent balance issue was from the *Molto Allegro* after rehearsal number E until the *Timido* section at R. Throughout this whole section, the bass drum and the low brass were thinned or taken out completely in order to allow for the cello to cut through, since the cello writing in this section is in the low register. Another balance issue in this section was that the pizzicato was getting lost in the texture of the ensemble. However, with the sound enhancement the pizzicato went back in.

Another general balance issue was the fact that the score calls for four horns, and a cello cannot possibly compete with the massive sound of many horns. In addition, the concerto is taxing enough alone, without the ensemble, so the addition of the ensemble makes it even more physically draining for the soloist. Closer to the premiere performance, I requested a cello platform to be brought in during rehearsals, which made a huge difference. I did not feel as though I had to fight as much to be heard or struggle to hear the ensemble. In the premiere performance, the platform was placed as far forward on the stage and as far in front of the ensemble as possible without sacrificing my ability to hear the ensemble. In addition, the curtains in Gusman hall were opened all the way, which helped expose the sound of the cello more.

Only minor revisions were made to the cello part once rehearsals with the ensemble commenced. The changes involved: adding a fermata over the first note of the cello part, taking out one double stop in measure 266, adding arco instead of pizzicato in

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16 See Appendix G, Partial Score, mm. 96-105.
measure 252, and changing the tremolo to measured sixteenth notes a measure earlier than indicated in measure 216.

**Ensemble Performance Issues**

Most of the ensemble issues were taken care of during the individual sessions with Green prior to the first rehearsal. Since Green knew how I played the piece, the opening sections were fairly easy to put together until the *Molto Allegro*. From this point on, the rest of the piece required lots of repetition in order for the ensemble to become familiar with my part. Fortunately, I received positive feedback about the piece from members of the ensemble, so I believe this helped rehearsals run even more smoothly.

The most difficult section to rehearse was letter Y to the end. This was due mostly to the rubato during the *Con abandono* section. This, again, was just a matter of playing it enough times so that the ensemble felt comfortable with where their parts lined up—and the section before the cadenza mostly features the tuba and cello, so that was fairly easy to line up.

Coming out of the cadenza and finishing out the concerto was the most difficult to put together. When the ensemble finally rejoins the solo part, it is helpful, both technically and for ensemble reasons, to accent the first note of each beat. Before this, however, in measures 214-216, there is a quick accelerando starting from tremolo. This is difficult to organically transition from tremolo to sixteenth notes in measures 216 and 217 for the solo and ensemble, so I decided to start the sixteenth notes in measure 216, so the ensemble could have heard a clear idea of what tempo I settle into before joining.
Finally, the *Mecanico* section took many repetitions before finally gaining confidence in performance.

On the day of the premiere, I met with Green to go over these difficult sections to make sure we were together. Apart from establishing some of the tempos, we both felt ready and excited for the premiere.

**Premiere Performance of *Deep heaves the Ocean black*…**

The premiere performance of *Deep heaves the Ocean black*… occurred on Monday, February 22, 2010 in Gusman Hall at the University of Miami. The composer spoke to the audience beforehand to explain the concept of the concerto; many audience members and performers later expressed their appreciation for this because it helped to enhance their musical experience of this piece. The concerto closed the concert, with a duration of seventeen minutes.
CHAPTER 5

FINAL EVALUATION

The journey from inception to performance of *Deep heaves the Ocean black*... was rewarding and fulfilling. The value of this whole process far outweighs its challenges, and it is my desire that those who read this essay will benefit from my experience. Music and sound is ever-evolving, as it always has been and always will. The global issue is to make sure that we keep the dialogue open between composer and artist, because the future of music depends on this for its continuing development and output.

There are many lessons that I have drawn from this collaboration, and they include: the importance of remaining open-minded to new sounds and techniques, not being afraid to speak up when performance issues need to be addressed, avoiding performance injury, not letting repertoire negatively impact one’s playing, and finally, the benefits of thorough preparation and perseverance.

Sound is a concept that is being forever developed by creators and interpreters of music alike, and it transcends pitch or harmony. Just because something is unfamiliar does not mean it should not be given a chance. It is important to keep this in mind when approaching a new piece of music. The techniques of instrumental playing have continued to expand through time, as we so clearly see in the music of J.S. Bach, Zoltan Kodaly, and Aaron Travers, so we must be willing to take on this challenge.
Whether one has the opportunity to either give input before a work is conceived or once the first draft has been finished, communication is crucial and advantageous during the collaboration process. Ideally, both the composer and performer contribute as much as they can towards a harmonious partnership; musicians must not be afraid to speak up for themselves artistically, and composers must be willing to work with the performer, each without compromising the integrity of the music. The presentation will ultimately reflect this alliance.

As long as the cello is in my hands, my desire to create beauty in music is paramount. While preparing a new work, exposure to new ideas, sounds, and techniques is inevitable. While one must be open to these innovative concepts, it is of utmost importance to be aware that one’s playing is not negatively impacted, either musically or physically. The experience of preparing and premiering a new work is an opportunity to see what we are made of as musicians, and sometimes the journey is the most rewarding part.

Throughout history, we see the importance of this interaction with composers, – between Tomasini and Haydn, Joachim and Brahms, Rostropovich and Shostakovich, to name a few – and so we must continue to champion the works of today’s leading composers. From my experience in preparing *Deep heaves the Ocean black...,* I have grown as a musician, both technically and as an interpreter. The collaborative relationships with Aaron Travers, Gary Green, and all those involved during the process, are ones that I have benefited from and will continue to do so. I agree whole-heartedly with Gary Green, who said, “If I could do it all over again, I’d do it again tomorrow.”\(^{17}\)

\(^{17}\) Gary Green, conversation with conductor, University of Miami, March 22, 2010.
APPENDIX A

BIOGRAPHIES

Composers and Conductors
COMPOSERS

Aaron Travers, Aaron Travers was born in Portsmouth, Virginia in 1975. He earned a BM in Composition from the Oberlin Conservatory of Music in 1997, studying with Richard Hoffmann, as well as a BA in Classics from Oberlin College the same year. He later earned an MA and PhD in Composition from the Eastman School of Music in 2003 and 2005 respectively. His teachers there included Sydney Hodkinson, Christopher Rouse, Steven Stucky and Augusta Read Thomas.

Mr. Travers has received numerous awards and commissions. He has twice won the Belle Gitelman Award in Composition and the Howard Hanson Orchestra Prize, both from Eastman. He has also won the AGO/ECS Publishing Award in Choral Composition, the Chicago Symphony First Hearing Award, the Barlow Prize from the Barlow Endowment of Brigham Young University, the Lili Boulanger Memorial Fund Award, and a Charles Ives Scholarship from the American Academy of Arts and Letters.

He has received commissions from the Fromm Foundation, the Howard Hanson Institute for American Music, the Third Coast Percussion Quartet, the Collide trio, the Hamilton College Orchestra, the Civic Orchestra of Chicago, the Tarab Cello Ensemble, the Barlow Endowment, the Eastman Trombone Choir, the University of Rochester, the South Dakota Symphony, and Gloria Musicae of Sarasota, Florida. Mr. Travers’ works have been performed widely throughout the United States and Canada, as well as select locations in France, earning critical acclaim. In addition, he has served as composer-in-residence at the Seaside Institute in Seaside, Florida, conducting work on a children’s opera and working with local students. He currently resides in Bloomington, Indiana, teaching composition at Indiana University.

Augusta Reed Thomas, was Composer-in-Residence with the Chicago Symphony Orchestra (1997-2006) and, until 2008, Chair of the Board of the American Music Center, on which she has served for the past five years. Starting September 2006, Thomas resigns from her position as the Wyatt Professor of Music at Northwestern University to devote her time exclusively to composition. At the age of 33, she received tenure from the Eastman School. Her work is exclusively published by G. Schirmer Inc. She studied at Northwestern University, Yale University and at the Royal Academy of Music. Seven years after graduating from the Royal Academy of Music, she was elected an Associate of the Royal Academy of Music (ARAM, honorary degree). In 1998 she received the Distinguished Alumni Association Award from St. Paul's School in Concord, New Hampshire. In 1999, she received the Award of Merit from the President of Northwestern University.

Conductors including Daniel Barenboim, Christoph Eschenbach, Esa-Pekka Salonen, Mstislav Rostropovich, Pierre Boulez, Seiji Ozawa, Hans Vonk, Gerard Schwarz, Hannu Lintu, Oliver Knussen, Marin Alsop, David Robertson, Ludovic Morlot, Leonard Slatkin, Dennis Russell Davies, Sir Andrew Davis, Hugh Wolff, Cliff Colnot,
Norman Scribner, John Nelson, Apo Hsu, Jahja Ling, Keith Lockhart, Lawrence Leighton Smith, George Manahan, Jac Van Steen, Gianpiero Taverna, David Gilbert, Bradley Lubman, Grant Llewellyn, David Loebel, Lorin Maazel, Andrey Boreyko, Hannu Lintu, and Odaline de la Martinez have programmed her work.

Upcoming projects include Helios Choros a triptych for orchestra (2006-2007) (title translation: Sun God Dancers) with a duration of 45 minutes: Helios Choros I, commissioned by the Dallas Symphony, was composed in 2006 and is dedicated with admiration and gratitude to Sir Andrew Davis, Victor Marshall, and the Dallas Symphony Orchestra, and was premiered on May 3, 4, 5, 6, 2007 by the Dallas Symphony, Sir Andrew Davis conducting; Helios Choros II, co-commissioned by the London Symphony Orchestra and Boston Symphony Orchestra, composed in 2008, with the LSO premiere in December 2008, Daniel Harding, conducting, and the BSO premiere date TBD; Helios Choros III, commissioned by the Orchestra of Paris, was composed in 2007 and is dedicated with admiration and gratitude to Christoph Eschenbach, and will be premiered on December 12, 2007 in Paris on a concert for which the curator was Pierre Boulez. On January 16, 2009, NEW WORK, a violin concerto co-commissioned by Festival Présences with the Orchestre Philharmonique de Radio France, the BBC Proms, and Mr. and Mrs. Bill Brown, with Frank-Peter Zimmermann as violin soloist, will premiere in Salle Pleyel, Paris, with Kazuchi Ono conducting. A NEW WORK for orchestra, commissioned by the Juilliard School, will premiere in Fall 2009. SCAT for oboe (or flute), string trio and harpsichord (or piano), co-commissioned for the Walden Chamber Players by 20th Century Unlimited and Eleanor Eisenmenger with additional funding provided by the Argosy Foundation will premiere on November 11, 2007 at the Clark Art Museum in Williamstown, MA, at Smith College, and earlier that day at the state prison, Hampshire County House of Corrections, in North Hampton, MA. The ASCAP FOUNDATION has commissioned a work for cello and piano, IN MEMORIAM MSTISLAV ROSTROPOVICH, which will be premiered and recorded by Matt Haimovitz and is titled CANTOS FOR SLAVA. She is hoping to compose a chamber opera entitled ARIANNA, PRIMA DONNA. A NEW WORK for choir, commissioned by the San Francisco Girl's Chorus for the occasion of their 30th Anniversary, for their Chorissima chamber choir, will premiere in October 2008.

Premieres that took place during the 2005-2006 season included two new concerti for the Chicago Symphony: Astral Canticle for violin, flute and orchestra featuring the principal players Robert Chen and Matthieu DuFour; and Carillon Sky for violin and large ensemble. Other new works are Shakin’ for orchestra (a tribute to Elvis Presley and Igor Stravinsky), commissioned by the Memphis Symphony Orchestra and the Music Library Association in honor of its 75th Anniversary; The Rewaking for male chorus commissioned by Cornell University Glee Club; Berkshire Songs for chorus commissioned by the Nebraska Choral Arts Society; and Angel Tears and Earth Prayers for organ and trumpet commissioned by the American Guild of Organists for their national convention. Two new solo piano etudes join the existing four and the full set is first presented by Stephen Gosling in New York City.
Ms. Thomas studied composition with Oliver Knussen at Tanglewood (1986, 1987, 1989), Jacob Druckman at Yale University (1988), with Alan Stout and Bill Karlins at Northwestern University (1983-1987), and at the Royal Academy of Music in London (1989). She was a Junior Fellow in the Society of Fellows at Harvard University (1991-94) and a Bunting Fellow at Radcliffe College (1990-91) — which is now The Radcliffe Institute for Advanced Study at Harvard University — and taught composition at Tanglewood during the summers of 2003, 2004, 2005, 2007, and 2008. Thomas has also been on the Board of Directors of the American Music Center (www.amc.net) since 2000, as well as on the boards and advisory boards of several chamber music groups. Recently she was elected Chair of the Board of the American Music Center, a volunteer position that ran from 2005 to 2008.”
CONDUCTORS

**Gary Green** is Professor of Music and Director of Bands in the Frost School of Music at the University of Miami. In addition to supervising all band activities, he is the conductor of the Frost Wind Ensemble and Chairman of Instrumental Performance. He supervises all graduate conducting students in the wind and percussion area.

Prior to coming to Miami, Professor Green served for ten years as Director of Bands at the University of Connecticut in Storrs, Connecticut. While at the University of Connecticut, Professor Green was influential in commissioning and recording new works for winds and percussion including *Symphony No. 3* by David Maslanka and *A Cornfield in July and The River* by William Penn.

Since his arrival at the University of Miami, Professor Green has continued the commissioning and performance of important new repertoire for the wind ensemble. Under his direction, the Frost Wind Ensemble has performed on two separate occasions for the convention of the American Bandmasters Association as well as the national convention of the College Band Directors National Association.

Recent commissions and consortia from composers include David Gillingham, David Maslanka, Michael Daugherty, Elliott Carter, Christopher Theofanidis, John Harbison, James Syler, Eric Whitacre, Frank Ticheli, Thomas Sleeper, H. Robert Reynolds, and Ken Fuchs. *Urban Requiem* by Michael Colgrass was commissioned by the Abraham Frost Commission Series and has become a standard in the repertoire for wind ensemble. Among other new compositions written for winds and percussion is the commission for the Frost Wind Ensemble of Christopher Rouse’s *Wolf Rounds*.

Professor Green is a member of the American Bandmasters Association, the College Band Directors National Association, the Music Educators National Conference, the Florida Bandmasters Association, and the Florida Music Educators Association. He received the Phillip Frost Award for Excellence in Teaching and Scholarship in the Frost School of Music in 2002. In March 2007, he joined the ranks of Frederick Fennell, William Revelli, and John Paynter in the Bands of America Hall of Fame.

Professor Green is an active conductor and clinician and has appeared with international, national, and regional bands and intercollegiate bands in most of the fifty states. He has conducted the Texas All-State Band frequently and premiered *Lux Aurumque* by Eric Whitacre with that ensemble. He has also recently conducted in Taipei, Taiwan where he appeared with the Republic of China Army Band and the Taiwan National Wind Ensemble as part of the 2005 International Band Association Festival. In March of 2008, Professor Green hosted the annual convention of the American Bandmasters Association on the campus of the University of Miami in Coral Gables.

**Cliff Colnot**, In the past decade Cliff Colnot has emerged as a distinguished conductor
and a musician of uncommon range.

One of few musicians studying orchestral repertory with Daniel Barenboim, Colnot is assistant conductor for Barenboim's West-Eastern Divan Workshops for young musicians from Israel, Egypt, Syria, and other Middle Eastern countries. He has been principal conductor of the Chicago Symphony Orchestra's contemporary MusicNOW series since its inception, and he was named principal conductor of the Civic Orchestra of Chicago, an orchestra he has conducted since 1994. Colnot also conducts Contempo at the University of Chicago, the American Composers Orchestra, The Saint Paul Chamber Orchestra, the Utah Symphony, the DePaul University Symphony Orchestra and several orchestras at Indiana University. He regularly conducts the International Contemporary Ensemble (ICE) with whom he recently completed the recording of Richard Wernick’s The Name of the Game for Bridge Records. Colnot also collaborates with the internationally acclaimed contemporary music ensemble Eighth Blackbird and was the assistant conductor at Pierre Boulez's Lucerne Academy.

Colnot is also a master arranger. His orchestration of Shulamit Ran's Three Fantasy Pieces for Cello and Piano was recorded by the English Chamber Orchestra. He has been commissioned to write works for the chamber group Pinotage, The Jerusalem International Chamber Music Festival, Julia Bentley and ICE, the Yellow Barn Festival, and the CSO Percussion Scholarship Group. His orchestration of Duke Ellington's New World Coming was premiered by the Chicago Symphony Orchestra with Daniel Barenboim as piano soloist in 2000, and Colnot also arranged, conducted, and co-produced a CD, Tribute to Ellington, featuring Barenboim at the piano. He wrote music for the MGM/UA motion picture Hoodlum and has written for rock-and-roll, pop and jazz artists Richard Marx, Phil Ramone, Hugh Jackman, Leann Rimes, SheDaisy, Patricia Barber, Emerson Drive, and Brian Culbertson.

Colnot graduated with honors from Florida State University and in 1995 received the Ernst von Dohnanyi Distinguished Alumni Award. He received the prestigious Alumni Merit Award from Northwestern University, where he earned his doctorate. The Chicago Tribune named Cliff Colnot a Chicagoan of the Year in music in 2001, and in 2005 he received the William Hall Sherwood Award for Outstanding Contributions to the Arts. He has studied with master jazz teacher David Bloom and has taught jazz arranging at DePaul University. He also teaches advanced orchestration at the University of Chicago and film scoring at Columbia College. As a bassoonist, he was a member of the Lyric Opera Orchestra of Chicago, Music of the Baroque, and the Contemporary Chamber Players.
CONVERSATION TRANSCRIPT: AARON TRAVERS

January 11, 2010

AMG: Is it OK that I record this session?

AT: Sure. Sure.

AMG: With this piece, what was actually the most difficult was finding fingerings.

AT: Of course. Yeah.

AMG: And normally, I don’t have to look for fingerings: I just kind of play it. But this was not one of those things. It was just … I had trouble getting from one note to the next. I always had to find some kind of contorted ---yeah, some of these are very contorted fingerings.

AT: Hm-hmm.

AMG: Alright, I have a few things that I want to make sure that we go through.

AT: Sure.

AMG: I can also just play it, and then go as we go. It’s kind of up to you.

AT: Yeah, it’s whatever you like.

AMG: We could just go through the whole thing. Just kind of take one thing at a time.

AT: Sure. First, you know, asking some questions about what you’re going to play—if you have anything. Anything that’s unclear, or.

(I started playing from the beginning.)

AMG: Yeah…well, it’s not unclear. …This—did you still want ponticello around [rehearsal] 5? Because it’s so loud—you want it loud…

AT: Go to ord.

AMG: That’s what I was doing.

AT: Yeah, just go to ord. there. I think it was a mistake on my part.

AMG: Do you want me to just play it? From the beginning?
AT: Sure.

(I started to play from the beginning)

AMG: Something more or less?

AT: The quintuplet here [right after 4] should be more at tempo—at the actual speed. Don’t slow down too much. The accents are there to kind of grind into the notes.

(I had been taking time at the top of the quintuplet)

AMG: Ah, I see. So, what was I doing?

AT: You took some time. Go through it one more time.

AMG: I can do that. I just only did that so we could hear that we’re now doing notes. [before is just trills/grace notes] I can just accent it [the top note] more, but not take as much time.

AT: Yeah, just accent it.

AMG: Actually, this opening, for me, took me a while to feel, and I think I am still just experimenting—at least with how much time I want. Cause as you indicate, more of less, he [the conductor] is following me—just making marks. Downbeats.

AT: Right. So, what’s going on, is that you are basically having a dialogue with the flutes. And so there are playing F’s right along with you. Repeated F’s. Like very rapid double-tonguing.

AMG: See, I didn’t know if I was supposed to be measured with them [flutes].

AT: The conductor sort of plays off certain cues.

AMG: That’s what I figured.

AT: See, right before that quintuplet, there’s another quintuplet that the flutes play. So, you have be at the same speed as those flutes.

AMG: OK.

AT: It’s pretty fast. If you want, you can just accent the first note and decrescendo.

AMG: Yeah, that’s what I was thinking—just to mark it somehow. …I’m just thinking out loud. I have to work on it—it’s just totally different than what I was hearing. I was just trying to mark it somehow. And the rest is pretty…straightforward. But, I guess
that’s going to have to be in tempo to bring in the rest of the ensemble. That’s fine…we’ve kind of worked that out.

(I played until end of scale at C.)

AMG: Ah, my next question—These quintuplet 32-nd runs all throughout the page, I’m figuring/assuming you want more of an effect than exact notes because you’re probably not going to hear all those exact notes. I was doing something more like a chromatic scale effect.

AT: That’s fine. You can fake it.

AMG: Yeah. I mean, I’m playing notes, but I know what you mean.

AT: Yeah. It doesn’t have to be precisely as written. That’s fine.

AMG: And now, these glissandi in measures 11, 15, 25, etc. Do you want it like this?

AT: Yes.

AMG: Yeah, I’m still working on that one in measure 33.

(I played through entire 2nd page)

AT: Yeah, that’s good. That’s the idea.

AMG: Ok. So, I feel pretty solid. Is that the general idea?

AT: Yeah, that’s good. The one thing that I would suggest is, for instance, at the beginning of the *poco meno mosso*, where you gliss down to the A, I would try to linger a little bit longer on those [tied-over] eighth notes because it’s basically a full quarter note.

AMG: OK. I have to work out bowing that works out better for that.

AT: Right….and other places like that, like even here in measure 25, same idea—just linger a little bit longer. Other than that, it’s good, very nice. Sounds great.

AMG: Alright, and now this next section was one of the sections I wanted to mark [the tempo] down a little bit, particularly at I. Only because it’s so cool what you’ve done—rhythmically, the off-beats and these rests---I feel like the slower tempo gives it a better affect—a better tempo character….well, let me play it.

AT: Do you just want to start at I? Or before…?

AMG: I could [start before], but it’s pretty straight forward what happens before I.

AT: Alright, sure.
(I played at \textbf{I}.)

AMG: I mean, I can do it at the tempo that you’ve marked…I’ll just keep going. I’ll show you what I mean. I think any faster, and we’re going to lose the rhythmic drive and character.

AT: Oh, yeah, yeah, yeah. I agree. I don’t plan on having it be any faster than that quarter note=132].

AMG: I’ve learned it at the tempo as written. I just know through experience, that when things start going out of control, tempo-wise, it’s better to be able to play it at any speed, but I really like that tempo—to me, the slower tempo gets the character.

AT: Yeah, that’s great. That’s exactly right.

AMG: Then whatever I do there, from \textbf{L-P} will be proportionally slower, but I have anywhere from 112-120=quarter note.

(I played from \textbf{L-P})

AT: Yeah, great.

AMG: Any faster and…

AT: Yeah, you’re absolutely right. Yeah, it’s great. Good.

AMG: Next section from \textbf{R} to \textbf{V}. The only problem I had was at \textbf{S}—the measure after \textbf{S}—those harmonics, the fast notes, I can do really slow at a slower tempo, but eventually all it does is—something—marking each 8\textsuperscript{th} note.

AT: I think that’s the way to go—marking each 8\textsuperscript{th} note. It is more of a gesture.

AMG: That’s what I figured.

AT: In an ideal world, the actual pitches would come through, but it’s a gesture primarily.

AMG: Good, that’s what I was doing. Then, before \textbf{S}, I was just doing a real pp—same thing at m. 133.

AT: yeah, maybe not so aggressive on those \textit{fp}’s. I think at measure 133, it becomes a little more lyrical. I think I did that just to—I tend to exaggerate the dynamics a little bit. Some performers don’t bring it out enough.

AMG: Yeah.
AT: You don’t seem to have that problem.

AMG: Well, I actually really liked it that way, with an aggressive fp, but I see know…

AT: I’ll tell you what. How about from measure133, gradually get more lyrical, I suppose, with those short notes.

AMG: Well, I could be less aggressive, but still bring it out.

AT: Sure.

AMG: Maybe a softer attack. Something like that….and these at T, do you want the notes sustained, sostenuto, or do you want it more with [fp]---like hit the note and then come back a little bit? Or just really intense? Hmm, I could try both for you… I actually like it more intense.

AT: Yeah, me too.

AMG: Also, what’s going on is that I’m going to cut through anyway. When I was doing it at the marking you have, at 72=quarter, it worked kind of well to do it something in between the two—I marked it down to about 60, so that it could be more lyrical—and so that it makes it more lyrical—it doesn’t sound so hurried because those are big leaps, and it doesn’t always sound good to just keep it up here on the D-string—at least not on my instrument.

AT: Yeah, Ok.

AMG: I just think it sounds better going down here --staying on the A string-- when I can.

AT: Yeah.

AMG. Should I just keep going?

AT: I think one thing I would suggest—if you could, if possible, make the grace notes a little bit faster.

AMG: I can do that.

AT: Because it’s the half notes that are the most important notes.

AMG: Right. Then, that’s just a matter of changing the fingering. Something like this?

AT: Yeah, that’s better. Exactly. Exactly.
AMG: Yeah, that’s an easy change.

AT: Yeah, that’s exactly what I want.

AMG: That’s no problem. It’s just a matter of some of the shifting.

AT: Yeah, so all of the grace notes are like that.

AMG: The rest there in this section is fine.

AT: OK

AMG: AT W, everything in this part is pretty straightforward. This spot at X is the one that I’ve had trouble with, trying a find a way to do it quickly and gracefully. I’ve played it without the grace note…how much is it going to be missed?

AT: I was wondering… does it make it harder to do those grace notes slower?

AMG: I can try that.

AT: Just start them a little earlier than you might.

AMG: (I played it for Aaron) That’s ok?

AT: Yeah, that’s ok because then it kind of blends in with what the rest are doing. If you look at the winds, they are doing this kind of upwards gesture along with the cello.

AMG: Yeah, I can do it. You see, the thing is that when I went through this at first, I thought there was no way I could do these grace notes because of the geography. And then, I got comfortable, and they I thought, “this could work.” … It works now…ah, yes…the notes that you pick, they’re so not random. And so many times I see grace notes, and they seem random, but yours seem to have be very particular. Those notes add a certain quality to it.

AT: Yeah, the grace notes are all part of another scheme going on. The half notes, for instance, are just other forms of the same pentachord.

AMG: Yeah, I figured that.

AT: The grace notes may add a certain harmonic dimension to it.

AMG: They do, and I think I noticed that, also…not only because I could find ways to put them in, but when I got used to the sound, the harmonic sound of the piece, I realized that when I didn’t have them, it changed it. My ear just kind of adjusted to it.

AT: Well, good.
AMG: I had to get used to it at first. (I played the rest of the Timido section.)

AT: Actually, that harmonic is an octave higher—the D harmonic.

AMG: Ah, yes. You’re right. Finally found a fingering for that grace note (before the D harmonic), and I was excited! Alright. Why don’t I go to Y…or I can go into it. (Then, I played from Y to the Cadenza—which now sounds very different than what I play now! It didn’t have as much direction or aggressiveness as it does now.) And then, we get into the cadenza.

AT: It’s good. It’s good.

AMG: I had two things about this. Actually, this is one of my favorite sections, now that I figured out how to get through it. In that run-through, I didn’t really exaggerate as much as I wanted to in the Con abandano or what I normally do because I didn’t know if it would horrify you or not. One thing is the dynamic—do you have a dynamic structure you would like because what I had in mind or what eventually worked for me—it is aggressive in nature, but after AA, I kind of heard it slowing down to the bottom C, in a softer dynamic, just to give it something different…

AT: I think one thing you could do is, you could from AA on, every accented note—either high or low—kind of attack it with a sort of fp attack and then crescendo into the next one and then just keep doing that. Do you know what I mean?

AMG: You mean the ones at the top and the bottom? Yeah, that’s what I was hearing.

AT: Just make sure each of those high and low notes are still accented and loud.

AMG: Ah, OK.

AT: Each of those accented notes actually spells out another form of that whole melody that’s been going on. It’s the same thing, just wildly, wildly stretched out.

AMG: That’s actually how I heard it.

AT: Hm-mm.

AMG: I actually thought you meant more of a rhythmic contour as well…because I took some liberties with the rhythms that are written. I think there’s kind of a rise and fall of the line.

AT: Yeah, that’s fine. The only adjustment I would make is to make sure that those accents are still there.

(I played Con abandono section again, but with more aggressive accents)
AMG: Something more like that?

AT: Yes—the bottom and top points. Accent those more above everything else.

AMG: OK, I like that. I was doing more of a horizontal contour, but I didn’t accent those notes as much. Now, I can just add stronger accents on top of that.

And now, the cadenza. This section right here at the beginning was the last things I looked at in the cadenza just because I wasn’t sure I could spend more time figuring out more fingerings. (chuckle) The reason I tell you that I didn’t get to spend as much time is because I am still figuring out what I want to do with it. I figure I’m going to take some time here and there in the opening of the cadenza, not a whole lot, but just enough to bring out certain note changes in the line. Are there any particular arrival points that you had in mind?

AT: In that passage, the only arrival point is at BB.

AMG: Got it. So, this whole thing, you would like it to be straight.

AT: This whole thing is just one single gesture that winds its way down to BB. The whole thing that’s going on is that the upper line is basically slowly working its way down from E-flat down to A.

AMG: Right. I figured, but I meant was just taking a slight amount of time—when the pattern changes is when I bring it out a little bit.

AT: Yeah, I mean, honestly, from my point of view, you are free to make certain dynamic adjustments, or even, tempi adjustments, as well—you can slow down or speed up. That’s fine. Please. I leave that up to your discretion.

AMG: Well then, I’ll keep working on that part. That’s fine.

AT: If you would like me to try to be more of a help, I can help in narrowing down some possibilities. I mean, I could say that, for instance, at bar 198, the last beat, that’s another important point of arrival or break. We finally reiterate that E-flat on top, and for a while, it looks like it’s disappeared entirely. So, that’s an important possible structural arrival. Maybe at that point, you could slow down suddenly and then speed up into BB.

AMG: OK. And then, when it gets to measure 201-202, I’m ready for the trill. I probably shouldn’t say it—because you may or may not like this, and this reminds me of another idea I want to run by you later on in the cadenza—but, I kind of add a quarter tone** from the B down into the trill. Then I add a quarter tone glissando down to the A trill. That’s the idea I had…

AT: Ah, OK. Yeah, that’s fine.
AMG: Now, I was thinking that you have so much of the E-flat to the D-flat, or enharmonically—that, after one of them, I was thinking of a place to add the pizzicato from the old cadenza into this new one. I was also thinking of adding a glissando from a low D-sharp to a C-sharp after the figure in the higher octave….

AT: Well, one possibility…hmm. One possibility is that you could interject something like that here and also here. You could also try a similar effect on the D and G strings. You could place that pizzicato figure in place of these fermatas.

(The placement of the pizzicato figure that he suggested was finalized in the new part for the premiere.)

AMG: That’s actually what I was doing, except I had only being inserting it that one time. But, if you want it twice, that’s fine with me, too!

AT: It makes it more organic.

AMG: Yes.

AT: Well, you could also try using the bottom three strings. Do you have a pencil? I can show you what I mean….. This is all pizzicato—I don’t know if you can read that.

(I proceeded to play what he had sketched.)

AMG: Is that a C-natural?

AT: Yes, all open strings.

AMG: With an accelerando on the D pizzicato? Is that what you had in mind?

AT: Yes. That’s right, the accelerando just between the D and G strings.

AMG: That’s what I interpreted that as. Yes, I really like this figure from the old cadenza…

AT: Yeah, I had forgotten that I had that in the old one.

AMG: This is kind of what I mentally envisioned there, except —well, that’s why I initially added the arco gliss. from the low D-sharp to the C-sharp to segue into the pizzicato. I mean, I thought it was kind of cool, but I didn’t know if it would fly with you, so I didn’t think about it too much. Actually, when I performed it in my jury, that’s how I played it—I added the pizzicato in.

AT: Well, go ahead and play it and add it in. Let’s see how it is.
AMG: Right now? From the beginning?

AT: Yeah, from wherever you like. Maybe leading up to that point where you added it in.

AMG: Actually, I’m curious to play the whole cadenza…

AT: Well, go ahead.

AMG: I’m curious what you think.

(I started playing from the first trill.)

AT: Ponticello, more pont. there.

AMG: Really?

AT: Well, it should be there. Is it not?

AMG: This might be another...

AT: I wonder if it’s an older version. I thought I had sent you the new copy, a new part.

AMG: Well, actually I added ponticello on my own in certain areas, so that’s good to know. Oh, there it is.

AT: OK, go ahead.

AMG: I’ll just read it off this new part. I didn’t really write much in the other one, so this is fine.

OK, this is what I had a question about—those staccato notes at the end of all the glissandos. Do you want something rearticulated or just end it short?

AT: Just end it short. Yeah, that’s it. At the *piu calmo*, that triplet sixteenth—don’t make it too slow because it is still faster than that triplet eighth. The idea is that the grace notes are basically slowing down.

AMG: OK. (I played at the *piu calmo*) Something like that?

AT: Yeah, exactly.

AMG: Ah, that’s so much easier to think of if I just don’t look at the staccato over the note. That was what was getting me.

AT: Oh, I’m sorry. You thought it was to be rearticulated, huh?
AMG: Now it makes sense! Yeah, it wasn’t making any sense to me before, so I wasn’t playing it the way I wanted to—it was always a little confusing for me. It makes a lot more sense now.

AT: See, for me, the dot means to make that ending note shorter than it normally would be. The slur, however, means don’t rearticulate the note. That was what my intention was.

AMG: OK. I’m going to go on…

AT: OK.

AMG: (after playing left hand pizzicato G) I need to play that pizzicato louder—it’s difficult to do that.

AT: Yeah, can you make sure that all those notes with the little inverted-sharp-staccato accents—on all those *sforzandi* and the glissandos—they should also be very short.

AMG: The sixteenths?

AT: Yeah, the sixteenths.

AMG: Ah, OK. Now I understand. So, anything with just a staccato over it ends shorter than normal, but they’re slurred in and not rearticulated. And these, with the *sfz* accents are…

AT: Yes, these *sfz* are also very short, but accented at the same time. Still not rearticulated—almost snapped off… Yeah, exactly.

AMG: OK. That’s totally different…there are so many different techniques that I could do, or ways to play that, but that makes it that much clearer for me. So, a more organic ending?

AT: Yeah, right.

AMG: I’ll just go on… So, here with the gliss. down to the *pp*, I just fade to nothing?

AT: Yes, that’s exactly right. That’s nice. That whole thing with the D-sharp—it’s all fading.

AMG: OK. Wow, it’s different to play it off this new part because the placement of the notes on the page looks different. I think I’m going to just play off my other part. I’m also used to playing this whole cadenza straight through. It’s difficult to play through it in sections.

AT: Sure.
AMG: Here, with this figure that we just added--do you want a glissando to the C or C-sharp?

AT: It’s up to you.

AMG: I was doing a C-sharp. I also added the same figure with a pizzicato gliss. from D-sharp to C-sharp.

And here, at this p on the high G, I don’t know if you wanted to change it, but I was thinking of adding ponticello there, on the crescendo. Something to add intensity.

AT: That’s fine, that’s a good idea. Go ahead and do that.

(I continued to play the cadenza)

AT: On those D’s, all those fp, try to make them real strong fp’s. Like, ‘woo-Woo-Woo.’

AMG: And, when you put molto vibrato, what did you want exactly?

AT: Try to crescendo into each note…Yeah, that’s it. And, eventually you are not going to be able to vibrate on the notes that get shorter and shorter—but vibrate on the first few, at least.

AMG: I have to work on it—it’s tricky to put all that together. (chuckle) I can fix that. I’ll have to figure out a different bowing.

So, going back to the pizzicato before—did you want to add it twice?

AT: I think it makes more sense if it occurs more than once, otherwise it seems a little out of place to me. Do you know what I mean?

AMG: Hm-mm. Well then, where I did have it, did you like it that way? Maybe, you could add it in both two and three-second fermatas?

AT: Well, could we try it? Let’s entertain one idea…

AMG: Sure.

AT: After the teneramente, could you add it in there, and also here, at the three-second fermata? Just include that pizzicato figure, just kind of drop them in—in place of those two fermata rests. Something like this…Just try it.

AMG: OK, sure.

AT: And don’t play the pizzicato too light.
AMG: And decrescendo at the end of the figure?

AT: Yeah. I think that first attack of the grace notes could be louder.

AMG: OK. Let me keep trying it…

AT: Yeah, I think that works better for me.

AMG: Yeah, I like it!

AT: It’s very straightforward, very simple, but I think it’s still quite elegant.

AMG: I like a lot, actually. I can just work on it. I don’t play it where I feel comfortable with it yet, but I know I can easily work on it.

AT: …and you can do something with the second one, so that it’s a little bit longer than the first—which I think you did, already.

AMG: I did, but I kind of did it half-heartedly.

AT: Well, it was just the first run-through. Let’s do that, then.

AMG: OK. I like that. Excellent!

AT: OK.

AMG: Well, now that we’ve covered those articulation issues, this cadenza is really working. And as far as the silences go—I know I can do more with those. For instance, the three-second pause after BB, I can exaggerate it more—it can linger more.

AT: Yeah, that’s the first silence you have in a long time. Of this whole passage, there’s never been a moment of silence.

AMG: And knowing me, I’m going to milk it when it comes time in concert! I’m not worried about that. I think I still need to find what I want to do so I’m perfectly comfortable with cadenza—but I know it will happen. But, now that I know what you mean, also with those endings of the glissandos—that is tricky for me because now that means I have to work on different bowings to get those articulations and the glissandos and everything, which is not a problem….I’d have to have the world’s longest bow to some of those long phrases…

AT: Yeah, I understand that because sometimes you’ll have to change the bow.

AMG: I’ll always have to end on a down bow in order to make it diminuendo -- so it fades better.
AT: If you need to, just change the bow as necessary.

AMG: OK. And I hope you noticed that earlier on—just about bowings now—you have articulations on very fast notes, with accents, that sometimes I have to slur, otherwise it doesn’t …

AT: Yeah, that’s fine. I understand that. It was wishful thinking on my part (laugh)

AMG: Well, it also has to do with the tempo. Sorry to backtrack a little bit…like at Y, I noticed that you have a lot of thirty-second notes with accents over each note. …Well, actually, now that I try it, I probably could do it with separate bows. I think I understand why you write it this way. You just want each note clearly articulated. Huh, I can do it separate now, but I couldn’t do it before. I only slurred it before because it gave it so much direction.

AT: The one thing you lose if you slur it is the scratchiness.

AMG: Yeah, it’s going to be scratchy!

AT: That’s kind of what I wanted there. I wanted that to be scratchy.

AMG: Can I play it at Y with that in mind? I haven’t done it yet, but I’m going to try it right now with those separate bows, just to see.

AT: Sure.

(I played passage from Y with separate bows)

AMG: I guess it was just those few measures that were difficult. Can I just try it one more time from measure 180 to 182? Now that I’m comfortable with either, doing separate bows or slurs, and whatever one you like better, let me know.

AT: Yeah, I like the separate bows better, just because it breaks up the—well, if everything is slurred, it kind of too similar…

AMG: Yeah, and now I see it. It just wasn’t speaking before, I guess, maybe, because it was more comfortable for my left hand when I slurred the passage.

AT: Well, the separate bows still come through to me.

AMG: It didn’t used to! That’s funny!

AT: I just want to make sure—are you shortening some of the notes just for the run-through?

AMG: Yeah—you mean the long notes? Yeah.
AT: That’s what I figured.

AMG: Yeah, I was doing that particularly around Z. I was also cutting the notes around measure 174, going into 175 just for now. The only one that I will be purposely cutting a little short is on the G, just so that I have enough time to prepare to make the thirty-seconds notes are really clear. But, I know that I wasn’t holding some of the notes long enough at Z. But it was only those few times, right? If I am accurate, it was only those times.

AT: Yeah, that’s right.

AMG: Yeah, the ones that are tied over, I tended to cut them a little short in this run-through.

AT: Well, 181, for instance, the D needs to be held out for a full three beats.

AMG: Yeah, sorry. That was the only one that was kind of intentional, just so I could to the last beat on time, but I can hold it longer.

AT: No, that’s fine. I know you’ll do it.

AMG: Well, I will make a note on that one because I tended to cut it off too short because I was thinking, oh my gosh, how can I get to the next note? That was my fault—that was a technical problem dictating my decision.

Now, this next section is very straightforward for me—the Maestoso at EE. That’s fine.

(phone rings)

AMG: You had a neighbor that could hear it? (laugh)

AT: Your cello is very loud, which is great!! It’s going to help with the orchestra. We may have to move it downstairs.

AMG: That’s fine. Or we could finish in the morning?

AT: We could finish in the morning, early—that’s another possibility.

Yeah, I think the Maestoso is very straightforward.

AMG: The only thing is—yeah, this is one of those sections I marked the tempo down a little be, to 132…

AT: Yeah, that’s fine. That’s fine. Originally, that’s impossible. I marked it down to 138.
AMG: Yeah, I can to that. It’s just because when it gets here, the only way to finger it is in a very—well, it’s just not going to cut through.

AT: Right, right.

AMG: And then, here, you have it slurred (in measure 226)…

AT: Now, would it be better not slurred?

AMG: I think so. Well, here, let me play it both for you. This is what I did…I just think it was better for the crescendo and the articulation to play it separately.

AT: OK. Just take away the slur then.

AMG: And it cuts through better. And I did that in all those places.

AT: That’s fine. Let’s just take out those slurs. Sounds fine to me.

AMG: The rest is actually straight forward, it’s just kind of piecing together bits of everything before. The only problem I had was at OO. You know, if you just wanted to finish this, we could.

AT: Oh wait, that OO. That was back when I had other rehearsal letters.

AMG: Oops. I mean, measure 304.

AT: I have different bar numbers now.

AMG: I only kept playing from this part because I marked it up. I’m living with this part! Eventually…

AT: That’s fine. You can always just change your measure numbers.

AMG: So, now it’s KK.

AT: Is it because of those lower grace notes?

AMG: Yeah. I could try…. but it’s ff; so it’s better to…

AT: Yeah, let’s cut that bottom E out. Is this grace note causing problems?

AMG: Yeah.

AT: What if we just had the open D? And get rid of the B-flat.

AMG: Yes, I can do that. Otherwise, I can manage the rest of it.
AT: The rest is OK?

AMG: Yes. Now, the only thing left is this last page.

AT: There is that.

AMG: Again, it’s actually pretty straightforward. Now, maybe I should just play it… Should we move downstairs, though?

AT: Do you just want to do it tomorrow?

AMG: We could do that, actually.

AT: Or are you feeling the momentum? It’s up to you.

AMG: I was thinking that we should just finish in the morning and not worry about your neighbor.

AT: Sure.

AMG: Also, the other thing is that I can practice in the morning and work on a few of the things we talked about, and then run it by you again?

AT: All right. Sure, sure, sure. If you wanted to practice in the morning and not worry about the noise—I don’t know how early you were thinking…

AMG: I don’t need to practice a whole lot. It’s just basically to go over the cadenza. Well, thank you! It really helps to go through this with you!

AT: Good!

AMG: I prefer to do it in person.

AT: Of course. Me, too.

AMG: It’s easier to do it with the cello in my hands.

AT: Absolutely.

(We continued our work the following morning.)

AMG: Does the tuba have my cue in his part?
AT: Where do you mean? There’s a point where the tuba comes in, here…

AMG: I don’t think that’s it. I think it’s later….No, you’re right. Here at Y, lining up with the tuba… The tuba has this with me. How much do you want this to line up to my part?

AT: It doesn’t need to line up exactly. I think the main parts are here.

AMG: Alright. Then, that answers my question because, as I told you last night, I’m kind of taking time…I’m not playing it exactly as written, but more as a shape…

AT: Yeah, I’m kind of leaving it up to the conductor to guide everything.

AMG: OK.

AT: I’m assuming the tuba player will be following the conductor.

AMG: Yes.

AT: We’ll see how it fits, and if we need to give them a cue line, I can do that.

AMG: OK. I was just wondering…because I know that what I’m doing might confuse someone. When I played it for Gary, I told him that this was how I would really like to play it, and he said that it would be easy to follow.

AT: It should be easy to follow. The tuba part is written in that way because it is not meant to line up with your part. Only at certain places, everything, sort of, falls together at the right moment.

AMG: OK. That’s what I thought, but it’s good to know for sure. Now, there were a couple spots in the ending at the Mecanico where Gary asked if I could change it a little bit to help with the ensemble. And, here are those few spots…. Do you want me to play through it for you?

AT: Yeah, first play it with Gary’s suggestions.

AMG: I’ll play it a little under tempo.

AT: Sure.

(I played through the Mecanico.)

AMG: Wow, this is not the right thing to play first thing in the morning! (laugh) So, you heard some of the things I did differently, right?
AT: Hm-mm. Could I hear, maybe up to QQ, and this time, if possible, I want you to pull back the dynamic considerably?

AMG: Playing it all under?

AT: Yes, except for these accented notes.

AMG: That actually may be easier to play.

(I played through this section with his suggestion.)

AT: Yeah, it’s better. And even, if possible….

AMG: Just say it--If you really want it more, just let me know.

AT: Then, even more. Even more.

AMG: More contrast in the dynamics?

AT: More contrast, yes.

AMG: Something like that? And if you want even more than that, you can tell me, too.

AT: That’s better. You did really well at the beginning, and then, the contrast started to lessen over time.

AMG: Yeah, that’s something I can work on. So, I can still have those pulses, but….wait, so I guess you really want more of a pp?

AT: Yes, I guess that’s what I need in the end.

AMG: Then, that’s great. That actually really helps, technically!

AT: Then, make all those mp’s, pp and remember that for next time—all across the board.

AMG: OK. Except for these…

AT: Except for those swells…yes, that’s good.

AMG: And then, I know what’s going on in the ensemble in this section… I guess you just want one big swell, right?

AT: At the end?

AMG: Yeah.
AT: At the very end, there’s a big crescendo on those last three or so notes.

AMG: So, you just kind of want rumbling crescendo into the end?

(He played the last two bars on the piano)

AMG: Well, in the hall, in order to have it heard, I’m probably going to have to play this whole section around *mp*, with the exception of the swells.

AT: It’s possible that those accents will come through anyway because the rest of the ensemble is playing them.

AMG: Well, I *can* bring out the accents even more. That may help the ensemble, too, if I do that. It’s more of a dynamic character.

AT: Yeah, I mean, we can see what will happen because no one else is playing, except on those accents.

AMG: Right. I can do that. I know what it will take in the hall. Well, going through this will you actually helps a lot—I can just fine-tune those accents. Yeah, those were the only things—these slight changes in the groupings.

(long pause)

AT: Yeah, Gary has got his work cut out for him. (chuckle)

AMG: Yeah, he knows that. (laugh)

AT: I knew, writing that part, that it would difficult to *everyone*.

AMG: It’s difficult for me in a different way than everyone else.

AT: Yeah, exactly.

AMG: Technically, my part is difficult, but luckily, I don’t have to match up—I just have to stay steady.

AT: Yeah. Basically, you are the metronome in this…

AMG: I know!

AT: …which is…I think you are playing this really well because you’re playing every sixteenth note the same. That’s exactly how it’s supposed to go.
AMG: Yeah, it’s just that some of these figures, I was wondering, “What do I do for a fingering?” (laugh)

AT: Is it the slur, or…?

AMG: No, no, no. It’s just that… I mean, (laugh) I basically reinvent how to play in order to finger this stuff—it’s virtually like learning a new technique. But, eventually, I found something that worked. It’s just hard when you’re playing fast. I found that I could never really get beyond the first two lines without just getting exhausted, at first. I found that I could never really get beyond the first two lines without just getting exhausted, at first. It sounds like it shouldn’t be that way, but it’s just the nature of the way I’m working. And, of course, everything before this ending… well, then to play this section on top of everything else is like taking an orchestra audition, and then playing Tannhauser, last, and you’re already dead tired!

AT: It’s a good thing it’s a short piece.

AMG: Yes! And then, playing it through—now that I’ve been doing it more and more—It’s building up the endurance at this point. The piece really requires it, physically and technically, too.

AT: Yes. Hm-hmm.

AMG: I was thinking that I felt like the other things that we went over last night were pretty clear. Do you just want to talk through everything, just to reconfirm?

AT: Sure.

AMG: That’s all I need. Alright, so the opening, I’m going to…

AT: The opening was fine—it was just that quintuplet figure. It just needed to be faster.

AMG: And then, here, was just bringing out those tied eighth-note A’s more—or holding them longer.

AT: Yeah. This here, in the Poco meno mosso, is the point where you can take your time with some of the notes. You don’t have to rush through it.

AMG: OK. I can happily do that.

AT: Ultimately, go with what you feel that night.

AMG: This whole section was fine….this section was also fine.

AT: Yeah, we talked about the tempi. OK. Yes, and we talked about this around C, and how this is just a gesture…
AMG: Ah, yes, here at the *Timido*… it becomes more lyrical, so maybe not as jagged.

AT: Or not as aggressive. Not as sharp on those notes. I mean, obviously, these thirty-second notes are meant to prepare for these grace notes, so these notes should have the same quality of the grace notes that follow. Although, you may potentially take slightly more time with them than with the grace notes.

AMG: Right. Well, I like those notes, so I’ll bring them out. And then, with these long notes, I’m going to sustain them a lot more—which is what I was doing. I’m just reconfirming that.

AT: Yeah.

AMG: …and then, fast grace notes…

AT: Yeah, actually that part at T is very bare. It’s just a contrabass harmonic and harp.

AMG: Yeah, I noticed that—it’s cool. I can’t wait to hear what that sounds like!

AT: This at W, is going to be nice, too, because the accompaniment there is a harp, vibraphone, and little interjections of the E-flat from the contrabass.

AMG: And now, I’m going to play these grace notes a little, or before the note. And now, at Y, that’s fine. I’m going to bring out mostly these notes…I’m going to hold the notes full value.

AT: Yeah, the length…

AMG: As I said, I was cutting off some of the notes early, intentionally, in order to get ready for the next note. But, I can try to hold the notes even longer, or more sustained.

AT: Yeah, and remember to, at the *Con abandono*, just bring out the top and bottom accents--The very top note and the very bottom note of each one. These notes—(plays at the piano) A-D-G#-E-G-C-Gb-D-F-Bb-E-Db-Eb.

AMG: So, can you play me the pitches of my name?

AT: (He plays the pitches at the piano.) There are many ways of playing them—It becomes a kind of sequence. And, I think it starts on E-flat, and it eventually works it way all the way down from one octave of the E-flat to another octave of the E-flat. And I think that’s where you eventually get to the E-flat at the beginning of…

AMG: The Cadenza?

AT: Yeah. That’s the other E-flat that it gets to, if I’m remembering correctly.
AMG: OK.

AT: So, basically from here, it goes from one E-flat down to the A, the tri-tone, and by the time it gets here, there’s the other E-flat.

AMG: Yeah, I saw that contour, but I’ll bring it out even more. And then, I’ll just work on the rest of the Cadenza. I really like those new additions!

AT: Yes.

AMG: And then, I think this section, we just went over the articulation endings, which are clearer to me—know—the differences between the staccato and the sfz ones.

AT: Right.

AMG: Those notes are all connected in, though…

AT: Those notes are all connected with no change of bow or re-articulation.

AMG: ..yes, this was one question that I didn’t get to. I still haven’t quite gotten comfortable with this transition between the accelerando, gradually getting into the sixteenths. I understand the concept, but I think I want a little bit more time. I know I can do it as written, but for a while it was easier to play this whole section measured and just getting faster. I have done it once with the tremolo, but I have to work on it still. But, originally, my question was whether I could have it with just sixteenths, and then get them faster.

AT: Well, I think at that tempo, it wouldn’t make much sense to play it as sixteenths. You start it at quarter note equals eighty, so it would sound too slow. And eventually, it’s going to have to transform into sixteenths at some point, so of course, you’ll probably have to change out of the tremolo a little earlier.

AMG: Yeah, I was thinking around here…

AT: Yeah, that’s fine. Do you want to give it a shot real quick?

AMG: Sure.

AT: …and it’s soft—it’s pp.

AMG: Do you want it fff all the way until the p at DD?

AT: Yeah, it’s just bombast.

AMG: It’s really cool there at the Maestoso. It sounds good on my instrument, too. And how fast to you want it to get by the Coda?
AT: Well, what tempo are you here at measure 220?

AMG: No faster than 132.

AT: That’s fine.

AMG: Yeah, I’m not comfortable yet with how that transition works, but I’ll get there. I know I can do it. Yeah, I kind of put this section off until the end because…

AT: And if you want, you could even start that tremolo a little slower than that because it’s coming off of that high C tremolo.

AMG: (I played it slower). Something like that?

AT: Yeah, that will work.

AMG: Well then, I’ll work on that. OK. I like that. I just need to remember that because when I see it, I go to fast, and that I get in trouble!

AT: What if you put 60, for instance? It will force you to go at least a few notches slower.

AMG: Well, I’ll probably end up playing it around 80!

AT: Yeah, and if it helps—maybe, if you want, you can even put a fermata over that dotted half-note, just to get you to relax.

AMG: To settle, yeah. I’ll get it faster…

AT: Yeah, that’s fine. You get the idea.

AMG: Alright. Then, this is fine—we are making these slurs separate…

The rest is pretty straightforward…except, here, this is really tricky to get from arco to pizz. I could do the pizz, but it’s just not going to be as loud because of getting back and forth. Is this loud enough for you? …This one, in measure 256, is the trickiest one because…well, this one before, is not as tricky because the pizz. is easier to get to from the arco. But, this pizz. is lower and really fast, so it’s hard to get back to arco…

AT: Well, maybe we can make this one in measure 256 arco and keep this one at measure 252 pizz—I’d really like to keep this one as pizzicato.

AMG: OK. Actually, I like that one as pizz.

AT: Well, it is tricky.
AMG: It was mostly this one that gave me trouble. Let me try and do the pizzicato anyway, but if for whatever reason it’s just not working—I’ll just leave it as an option, but I’ll really try to do all the pizz…Let me just look at the score and remind myself of what’s going on there…I’m lining up with the percussion there.

AT: Yeah, you are engaging in a kind of hocket with the other instruments. So, those four notes at measure 255, you need to bring out because you’re alone completely.

AMG: Oh yeah, I bring those out. This section actually lays really well on the instrument. It cuts through.

AT: Good.

AMG: And the rest of the piece is fine. I think I feel really solid now. I, actually, feel fine with everything. Is there anything else you wanted to go over that I missed?

AT: No, I don’t think so. We didn’t really go over one of the sections, specifically, but I don’t think you had any problems with it.

AMG: No. I feel really good about everything. From my notes, it was particularly the tempos, the articulations, and then the cadenza that I had the most questions about.

AT: Yeah, a lot of them, we took care of the tempos. I tend to be very hyperactive!

AMG: Well, I have been thinking that there is a way to make it sound that way, but bring back the tempos a little bit, and it sounds controlled—and that will make it sound that much faster. I was finding that bringing back the tempo just a few notches. It just kind of made everything come alive—especially, in the hocket stuff and the rhythmic stuff from I to P. Now, it works really well when we bring the tempo back a few notches----or 20! (laugh)

AT: Yeah.

AMG: Was there anything that you wanted to go over?

AT: No, not particularly. It was fine. At one point, I had the tempo at 138, but I brought it back to 132.

AMG: Where was that? At E?

AT: Yeah, at the Molto Allegro.

AMG: That’s fine.

AT: Well, I think that’s it!
AMG:  Great! Now I can keep doing what I’m doing.

AT:  Yes.

AMG:  Well, obviously, of course, we’ll keep in touch.

AT:  That’s pretty much already about ninety to ninety-five percent there already! That’s great! It’s terrific!

AMG:  Thanks!

AT:  Thank you. If the rest of the ensemble does their part, it’s going to be great!
APPENDIX C

CONVERSATION WITH GARY D. GREEN
CONVERSATION TRANSCRIPT: GARY D. GREEN

AMG: Is it ok that I record this conversation?

GDG: Yes.

AMG: How do your previous experiences with commissioning and premiering works compare to your experience with Deep heaves the Ocean black...?

GDG: This one was a different kind of commission because of the nature of the concept. In other words, a piece for winds and percussion and cello. It was different just from the structure of the instrumentation. If I were to commission, say, a piece for winds and percussion, there really is no issue. But the minute that you add a string or an instrument that’s unusual, then it becomes even more problematic. And, I also would add that this one was problematic in...relative to financial burden because of the world-wide financial crisis. So, it was very difficult to get consortium members. That was really different for this commission. But, artistically, strictly from an artistic point of view, it was the fact that it was for cello...made it very different than any other than I had done.

AMG: How involved were you in the selection process of the composer?

GDG: You and I worked on it together, but I pretty much allowed you to have creative freedom with this. You were very good about letting me know who you were looking at and what you were doing, but your lead was primary from the beginning.

AMG: Did you ever have any concerns from your perspective? And how about during the commissioning process?

GDG: No, I didn’t have any concerns because I was determined that it was the right thing to do. So, no! I suppose that it doesn’t matter if you’re commissioning somebody who’s world famous to write a piece. There’s always, “Is this piece going to work? Is it going to be a good piece?” So, from that point of view, there’s always that. Often I’ve thought, why do I care so much about new music? Wouldn’t it be a lot easier to just let someone else do it, then I just do what I like. But, that’s not the way it should be. If you care about something, and you want to meet people, then you put yourself out and do what you have to do. Which is what we did here. So, no, there were no concerns on my part.

AMG: Did you interact much with Aaron during this process or was it mostly with me?
GDG: Mostly with you. I was always very interested to see what he was writing, and you were very good about bringing me what you had. But my conversation with Aaron was, initially, minimal.

I would want to change that if I had that to do over. I would want to know more about what he’s thinking and about his choice of instrumentation. That does not concern itself with Aaron—it would concern itself with any composer. But, I would not be specific in my desire. It’s always the composer’s. There’s no micro-managing an artist. I mean, if you hire somebody, then that’s what they’re going to do. I just would have liked to have known his thinking earlier, so I could have been in concert with him.

AMG: Was that unusual for this commission? Are you normally more involved?

GDG: No, never involved, but once the composer is selected, it’s his artistic vision, not mine. I don’t want anything to do with it because I have micro-managed composers before, and it’s never a good thing because they try to please you rather than pleasing themselves. Far more important for an artist to please themselves than somebody else. So, no, I would not do it really any differently.

AMG: Well, what kind of problems arose as a result of the instrumentation? How did you deal with it?

GDG: I don’t think there were any problems because of instrumentation. I don’t think instrumentation was an issue. It’s a matter of orchestration; It’s a matter of transparency. And, that’s a compositional problem, not instrumentation.

AMG: This piece is difficult for both the solo cello part and the ensemble. What was your initial reaction upon score arrival?

GDG: (chuckle) My initial reaction when I saw the score was horror, panic. It is so complex and so challenging, I was concerned that we wouldn’t be able to find the music in it. And, frankly, I think that would have been the case if, again, if it hadn’t been for your insistence that things change—which shows your extreme leadership and maturity. The score, to my mind, at the beginning and, actually, at the end—through the process—in some areas, is just not clear. Not transparent enough. So, I have concerns about that.

AMG: You mean for the solo cello part…

GDG: …to be heard. Yes. It is a cello concerto. And so, it really needed to be heard clearly. Amplification of the instrument was necessary because of the density of the score, rhythmically and harmonically. And, I wanted an acoustic piece; I didn’t want an electronic piece.

AMG: We almost cancelled [the performance], and we looked into other things. And, you were very patient with me, I think. Are you glad that you did that?
GDG: Yeah. This is a place for aspiring artists to find themselves. And I, at this age of mine, with this gray hair, I still consider myself an aspiring artist. I don’t consider myself an artist at all—A teacher? Yes. A struggling musician? Yes. You could put a lot of titles or descriptors on me, I suppose. So when I talk to you, I don’t mean that it’s me and then students, but us, together. So, I’m not sure I was patient with you for any reason other than the fact that this was an opportunity for us to learn from each other. And so, your intensity, and your passion to learn and to experience, was greater than my desire not to let you. So, I was happy. I was worried about you physically, though. I wasn’t worried about you musically, I was worried about you physically. And that’s why I tried to stop it. If you recall, you had carpal tunnel at the time, and that’s when I said, “We’re going to stop this.” That’s when we decided. Because the piece…not that everything should conform to a norm, but there are physical needs as well as spiritual and emotional. So, my reaction, my strong reaction, was to the physical concern that I had for you. I didn’t want to do more damage because of this than you could recover from.

AMG: Right…

GDG: …and that was an unknown. So, I don’t think it was a musical concern, I think it was more a physical one.

AMG: Well, do you think there was an emotional level to Deep heaves the Ocean black...?

GDG: Yeah. Yeah, but…Yes, I do. But, even the most contemporary music has to have an emotional center to it. Music has to have that. Somebody else who might read your paper has every right to disagree with that. I mean, there are artists who think that music should not be emotional. I just happen to be the kind of person that has to have some sort of connection to nature, or things of humanity. And so, I couldn’t find those connections…and the techniques, the extended techniques that he asked you to do—even you couldn’t do until close to the end. But the music became very evident to me in the slower softer sections, as well as in the cadenza. But, it wasn’t the kind of emotional attraction as, say, the Dvorak Cello Concerto. It was a more emotional attraction of today—the way we hear traffic, or the way we perceive negative energy from one culture to another, especially in a place like Miami—and how we deal with those things to try to adjust to them and to find beauty in all of that. That’s more descriptive of how I hear some of this music, and I thought the piece has a lot of integrity and a lot of inherent music in it, but it was late in coming.

AMG: To see the music, you mean…

GDG: …well, it was late because it changed, because your technique had to expand to accommodate it.

AMG: Yeah.
GDG: But you found that. You found that energy. So, yeah, I do think there is an emotional attraction to it.

AMG: Do you think the ensemble had enough time with it? Because, obviously, I got the part in the end of August…

GDG: Listen, that ensemble we had was loaded with players.

AMG: Yeah!

GDG: Good players…and yeah, they had enough time. The issues were not whether they could play the part or not. The issues were: if you play the part correctly, what comes out? And so, I suppose if another ensemble takes it up, that they’ll have a better shot at understanding it. So, they’ll start at a different place than we did – It can move further. Premieres are like that – you grow. Somebody’s got to hang it out and put it out first, and somebody else gets to hear the recording.

AMG: Yeah, right. (chuckle). That’s what I wish I’d had!

GDG: Yeah, I know. But, yes, I think the ensemble had enough time. I have issues of…clarity, as it relates to the ability to hear everything that was asked to be performed. Of particular interest to me was the ending. It is reminiscent of the *Rite of Spring* in its demand of off center time signatures, and the ensemble to play at a down beat without any given real prep to do it. Having conducted the orchestra here in the *Rite of Spring*, and the demands placed on an entire orchestra to be at a place at a specific time, I can tell you that Stravinsky laid it out so that every time somebody had to make a very specific placement, they had a prep beat in order to be there. In this one, the only prep beat we had was the cello, which has a different sonic kind of possibility than, say, a tuba, in the bottom register – which there are two different kinds of ideas there. So, it was very difficult in that ending to feel exactly where it had to be. So, my feeling now and was then that it should be strengthened, changed – not necessarily changed dramatically, but changed in order for it to have the impact that it was intended to have. There’s not a more exciting dance in the entire repertoire than the ending of the *Rite of Spring*…

AMG: That’s true.

GDG: …and it’s all over the map, rhythmically. But, it’s possible to play because everybody understands…everybody is led into their entrance by a very logical pattern. I didn’t think that a lot of [that ending] was logical – although, it probably was in Aaron’s mind, but…somebody else had to play it.

AMG: Yeah. Well, I’m interested to see what he has in mind in that ending…

GDG: Well, you *might* because of where our conversation just went. Just add, that you have since [the premiere] received an email addressing this. You might mention in your paper, that because of these problems -- or concern problems, or perceived problems – in
performance, that an email was received by you and me addressing [this ending] on March 17, asking for input. So, there’s obviously some sort of work at hand here. I think he wants more performance, and I think that he realizes that this performance is critical for him. I have not heard a recording yet. Have you heard it? I need to get it. I really look forward to hearing it without the concern of being in it…

AMG: Listening to it was a totally different experience…

GDG: I have to listen to it. I think there’s some possibility for it [this piece.] …but, I also think that there are places where it is so dense that…I don’t want it to be electronic. I want it to be open. Those are my biggest concerns. It would take a great player to play it.

Uh…I think part of the problem was that I felt like, here’s the cello solo, and here’s an accompaniment…but, the accompaniment doesn’t necessarily have anything to do with the cello. But, I haven’t listened to the recording…but, that was my overriding feeling about it as I was preparing it.

AMG: How did you prepare for [the performance]?

GDG: Oh, I worked hard – everyday—to get that -- those sounds. And, it was very difficult because they didn’t sound logical [at the end]. They sounded like blips of sound with no real connection between the sounds. There are other times in this piece when the wind ensemble plays long lines, but I had difficulty finding phrase possibilities. I don’t think that everything has to be held up to the Dvorak Cello Concerto, in terms of a melody, but there are times in that concerto when the orchestra, I think primarily about the flute right, has such significant information that enhances the beauty of the cello --the difference in color, presentation of material, and the logic in which it was done…I just feel like there is a handshake between the orchestra and cello. They agree with and compliment each other.

AMG: Well, the cello would come out of the texture but would also go into it.

GDG: Right. Well, with this [piece]—for example, when you changed your solo significantly, the accompaniment didn’t change. It stayed the same.

AMG: You mean from section to section?

GDG: Right. So, I have to wonder if I’m singing to you a song, and accompanying myself on the piano, and I think, “Well, I don’t like that song. I think I’ll sing another song -- in a whole different time, in a whole different key --and still play the accompaniment the way I did, they don’t necessarily have anything to do with each other.” I think that is one of my primary concerns. I didn’t feel any collegial atmosphere between the soloist and the ensemble…but, I haven’t listened to the recording. I will listen to it.

AMG: In general, was the whole experience enjoyable and positive?
GDG: Yes.

AMG: And the performance itself?

GDG: Yes. Yeah. On a very deep and personal level. …I wanted this experience to move you from where you were to somewhere new. I wanted it to help you change somehow…

I don’t want my students to waste their time playing something that’s not good. But, that’s part of the commissioning, and time will tell us…John F. Kennedy said, “[It’s not up to the artist to decide what’s right and wrong. Make a decision and let the chips fall where they may.]” So, we’ll see. (Basically, for me to grow and for the piece to be played.)

I just want music for music’s sake. And if it’s artistic, then that’s what we should do…that’s important to me. That’s the goal!

AMG: Do you think that a particular performer can help with the success of a piece? How much?

GDG: That’s a good question. ….I think…let me just answer that and say yes.

AMG: What has been your observation of the overall reaction of this piece—form students? From audience members?

GDG: People that I’ve talked to have been really nice about it and have appreciated it and liked it. I’ve had positive comments. People are not going to tell me what they really think, so I have to assume that what I’m being told is what they think. I have a pretty strong feeling about things…whether or not somebody likes something is not important to me. What is important is that they gain from the experience.

AMG: That’s more what I mean. I don’t necessarily mean the piece…I mean, it’s part of it, yes, but I mean further than whether they just liked the piece or not.

GDG: With some, there were large parts of the piece that I think were musically very rewarding, but then there were large parts that I didn’t get at all. And that was troubling for me.

AMG: Do you think there is a future for this kind of writing—for a string and wind ensemble?

GDG: Absolutely. Absolutely. If I could do it all over again, I’d do it again tomorrow.

AMG: I’d do it. I’m in!

GDG: I’d do it in a heartbeat because I believe in it very strongly, very strongly. And, I do think Aaron is a really good composer. I do.
We’ll see about the [future of this piece]…

AMG: Professor Harbaugh thinks that it would be difficult to get another cellist to play it…

GDG: That’s right. But, that’s ok. That would be good for you.

AMG: It’s 15 minutes, and it feels like an hour of playing.

GDG: Yeah, it’s big. I’ll be anxious for these [other consortium members] to hear this and see what their take is on it—they may feel completely different.

AMG: Yeah, I’m curious. Because they haven’t seen the stages. They just get the final product.

GDG: That’s right. Well, I think there’ll be another stage…

GDG: While I don’t know Aaron well, I am going to the best I can to support him because I think that is the right thing to do. And when I saw the ending, I just thought, “I don’t know how this can ever be played.”

AMG: Well, you remember all the times I came in here and said, “I got one measure this week! Little victories!”

AMG: What advice would you give for future performances? For preparing it? For performing it? If any?

GDG: I don’t think I would. Just prepare…it’s more technically difficult than anything else.
APPENDIX D

ORIGINAL SOLO CELLO PART
Violoncello Solo

Deep heaves the Ocean black...

for Ashley Garratron, commissioned by the Frost Wind Ensemble, University of Miami, and consortium members

concerto for cello and wind ensemble

Aaron Travers (2009)

Con veleno ($\frac{3}{8} = 84$)

Senza misura ($\frac{3}{8} = 76 - 80$)

A Tempo 1 ($\frac{3}{8} = 84$)

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Poco meno mosso (\( \dfrac{d}{3} = 66 \text{ - } 72 \))

* The solo cello should be given considerable latitude with regard to the tempo in this passage (up to bar 23). Dashed barlines should be regarded as metric guidelines only, and the conductor should take pains to follow the lead of the cellist.
Violoncello Solo

Molto allegro ($=152$)

\textbf{E}

\textbf{F}

\textbf{G}

\textbf{H}

\textbf{I}

\textbf{J}

\textbf{K}

\textbf{L}

\textbf{M}

\textbf{N}

\textbf{O}

\textbf{P}

\textbf{Q}

\textbf{R}

\textbf{S}

\textbf{T}

\textbf{U}

\textbf{V}

\textbf{W}

\textbf{X}

\textbf{Y}

\textbf{Z}
APPENDIX E

PERFORMANCE EDITION SOLO CELLO PART
Deep heaves the Ocean black...

concerto for cello and wind ensemble

Aaron Travers
Deep heaves the Ocean black...
corsetto cello and wind ensemble

Notes:

For the conductor – circled numbers with arrows indicate performance cues, more or less following the cello’s lead.

For the flutes – the Thd note figures enclosed in repeat signs indicate a very fast UNMARKED repeated note. The performance must not be rhythmically strict.

For the clarinet – indicates a timbral shift between two fingerings of the same pitch.

For the double bass – the player may use either a 4-string bass with either B string tuned down to E or C extension tuned up to E, or a 5-string bass with C string tuned up to E.

Harmonics are always written at TUNING pitch (marked above staff).

For the harpist – harmonics sound one octave higher than written.

General – the dynamic range of the piece runs from pianissimo to forte. A soft is always within a / dynamic, unless otherwise indicated (e.g., soft in appo). A soft is always within a / dynamic without exception.

Harmonics without an ending dynamic indicate a slight crescendo or diminuendo from the previous dynamic.

With few exceptions, faster tempi should be maintained as closely as possible. Avoid going any slower than written.

Duration ca 13 minutes
Deep heaves the Ocean black...

for Ashley Garrison, commissioned by the Frost Wind Ensemble, University of Miami, and consortium members

concerto for cello and wind ensemble

Aaron Travers (2009)

Con veleno ($J = 84$)

Senza misura ($J = 76 - 80$)

Tempo I ($J = 84$)

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Molto allegro (♩ = 138) 152.
APPENDIX F

REVISED CADENZA
APPENDIX G

SCORE EXCERPT: *DEEP HEAVES THE OCEAN BLACK...*
APPENDIX H

MISCELLANEOUS
Bio

Aaron Travers <astravers@gmail.com>
To: ashley garriston <ashleygarriston@gmail.com>

Consent is granted. And I'll get you an updated bio ASAP.

Best,
Aaron

On Sat, Mar 27, 2010 at 3:47 PM, ashley garriston <ashleygarriston@gmail.com> wrote:

Hi Aaron,

Do you have a bio that I can publish and include in my dissertation?

Also, I would like to include a transcript of our recorded session together. (last January) Of course, you will have the right of final edit. Please respond with your consent if you agree.

Thanks!
Ashley
Copyright

Aaron Travers <aatravers@gmail.com>
To: ashley garriston <ashleygarriston@gmail.com>

Mon, Mar 22, 2010 at 12:43 PM

Dear Ashley,

I hereby give you the right to print the cello part (in all of its versions, including the original sketch) of "Deep heaves the Ocean black..." in your dissertation. Since I own the publishing rights to the piece, as well as complete ownership, you need only answer to me on this matter. Let me know if you need any additional materials to assist in your research.

Best,
Aaron Travers
[Quoted text hidden]
I

Venuses (1-96)

...deep waves the Ocean Black...

Amaa Tunes (sea)

To Boby Cunha
Deep heaves the Ocean black...

for Ashley Garriston, commissioned by the Post Wind Ensemble, University of Miami, and consortium members

concerto for cello and wind ensemble

Aaron Travers (2009)

Con veleno \( \text{\( \text{\( \frac{=}{84} \)} \)\}} \)

Senza misura \( \text{\( \text{\( \frac{=}{76 - 80} \)} \)\}} \)

A Tempo I \( \text{\( \text{\( \frac{=}{84} \)} \)\}} \)

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This was last thing to go -

now because I need to practice it some

to get with bow better

"The following year in two years, the same..."
Thank you

Aaron Travers <a.travers@gmail.com> Mon, Jan 18, 2010 at 4:26 PM
To: ashley garriston <ashleygarriston@gmail.com>

Hi, Ashley,

Sorry not to have replied sooner. I became quite ill for the past several days and have been out of commission a while. In any case, it was an absolute pleasure to have you here and to work with you. You’re a fantastic performer, and I think this piece will turn out beautifully— I couldn’t ask for a better cellist to be premiering my work. Thanks, Ashley, and I look forward to seeing you in February.

All best,
Aaron

On Wed, Jan 13, 2010 at 5:18 PM, ashley garriston <ashleygarriston@gmail.com> wrote:

Dear Aaron,

Thank you so much again for your generous hospitality and time. It was a pleasure to finally meet you! I look forward to keeping in touch and seeing you soon.

All best,
Ashley
Hi, Ashley.

The pleasure was all mine, not only working with you on the piece, but hearing you play the hell out of it! Thank you for believing in the piece, even during those challenging times. It’s yours now, and we’ll make sure that you get to play it many more times to come.

Scott Stinson (sp) mentioned the possibility of a studio recording of the piece. What do you think? Also, as soon as I’m finished with the revisions, I’ll send out new copies of the score to you and Gary, and I’ll give you a new part. By that time we should be ready to ship the piece off to one of the consortium members and arrange a performance. Thank you so much for your extreme dedication to this project. It was a really pleasure to work with you and meet your family. We’ll be in touch again soon.

All best,
Aaron
[Quoted text hidden]
Dear Aaron,

I trust that you made it back home safely! It was a pleasure to see you and work with you again, and I only wish you could have stayed longer! Working with you and preparing your piece has been quite a rewarding and fulfilling journey (even through its challenges!) I very much look forward to keeping in touch!

Best wishes to you and your family,
Ashley
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VITA

Cellist, Ashley Garritson, has a distinguished career as an international soloist, chamber and orchestral musician. She has collaborated with the Chicago Symphony, the Boston Symphony, the Del Sol Quartet, members of the Juilliard String Quartet, ICE (International Contemporary Ensemble) of Chicago, and the Vols Quartet as well as with other chamber music groups internationally. Recent solo engagements include appearances with the Miami Symphony, Frost Symphony Wind Ensemble, the Kammergild Chamber Orchestra, the Jefferson Symphony, the St. Joseph Symphony Orchestra, and the Northwestern Symphony Orchestra, where she completed both her B.M. in Cello Performance in 2003, and her M.M. in Cello Performance in 2005. “Garritson plays with burnished tone and deep sensitivity.” -The Miami Herald

Additional recent activities include attending Tanglewood Music Center, the Kneisel Hall Chamber Festival and the Yellow Barn Music Festival, where she performed and worked with artists such as Mstislav Rostropovich, Janos Starker, Lynn Harrell, the Paris Trio, the Vermeer and Ying Quartets. Ashley has served as principal cellist of the Chicago Civic Orchestra and is currently Principal Cello of the Miami Symphony. She performs worldwide as a founding member of both the Agam String Quartet and Sapphire Piano Trio. Ashley has also performed with artists such as Yo-Yo Ma, Charles Dutoit, Lorin Maazel, Seiji Ozawa, Pierre Boulez, Daniel Barenboim, Valery Gergiev, Bernard Haitink, Alan Gilbert, and others.
Ashley currently serves as Artistic Director of the Monteverdi Festival of the Arts in Tuscany, Italy. She is also Adjunct Professor of Cello at Broward College in Davie, Florida. In May, 2010, she was granted the Doctor of Musical Arts degree in Cello Performance by the University of Miami, Coral Gables, Florida.

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