

Cello Concerto

Arranged for Cello and Piano

October 22, 2015–January 25, 2016
Cello and Piano version March 27–April 8, 2022
Duration: about 27 minutes

for Bonnie Thron and Grant Llewellyn

I have had the pleasure of making music with Principal Cellist of the NC Symphony Bonnie Thron and her husband clarinetist Fred Jacobowitz since 2008. She spoke with Grant Llewellyn, music director of the orchestra, in April 2015 about writing something for her as soloist. Grant then asked me to come up with a piece. After finishing other projects, I got to work on this concerto, after asking Grant for Welsh themes; one of his suggestions is the basis for the first movement.

I. Over the Stone (Tros y Garreg)

Adagio; Cyflym; Adagio; Cyflym; Cymedrol; Ychydig yn gyflymach [9']

II. Heart Song *Largo* [8']

III. Contradanza *Fidelio* [2']

IV. Schlimmbesserung *Vivace* [7:20]

The theme for the first movement is the traditional Welsh song “Tros y Garreg”, or “Over the Stone”. The song is attributed to Rhys Bodychen, who fought at the Battle of Bosworth Field on the side of the Tutors against Richard III in 1485. The lyrics reflect on those who have fallen in battle. This melody has been altered from the original by George Thompson, who published Welsh airs in 1809, 1811, and 1817. I prefer his version for this purpose to the original. Note that the end of the melody resembles the theme from the last movement of J. S. Bach’s *Brandenburg Concerto No. 5*, which factors into my treatment. Also, the traditional harp music of Wales led me to have an important harp part throughout this concerto. After having written music influenced by Russia, France, Germany, Austria, Moravia, Hungary, Romania, Spain, Cuba, India, and Mississippi, it was about time for me to try Wales—somewhere closer to my actual ancestry (English, Dutch, Scotch-Irish, Manx).

I made a point of using particularly incomprehensible, unspellable, and unpronounceable Welsh words for tempo markings in the first movement. *Cyflym* means “fast”; *Cymedrol* means “moderate”; *Ychydig yn gyflymach* means “a little faster.”

The very short third movement started life back about 1990 as the second movement of my *Fourth Sonata for Solo Violin*. (There is a total of ten such sonatas.) Originally I thought it was a tango, as I am easily bored with details in music theory and sometimes don’t look things up. In fact it is a contradanza, with the dance form originating in Havana. Hence the tempo marking “Fidelio”. The solo cello part can be performed by itself in a pinch.

The fourth movement is titled *Schlimmbesserung*, which is German for “an effort to make things better that ends up making things worse”.

In addition to this arrangement for cello and piano, there is a chamber version for cello and two pianos.

Cover art: frontispiece from *Musical and poetical relics of the Welsh bards* by Edward Jones, 1784.

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