

Specificities and implications of the cadenza in Christopher Bochmann's *Concerto for accordion and orchestra,* *“Wandering from Clime to Clime”*

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Abstract: *The cadenza is a moment dedicated to the soloist, based on harmonic sections and virtuosic passages, often based on thematic themes expressed earlier in the work, in which the soloist has the opportunity to showcase technique and virtuosity. In the 21st century, we still have the privilege of finding cadenzas in major works, including contemporary music. An example of this is the cadenza that composer Christopher Bochmann wrote in his Concerto for Accordion and Orchestra, "Wandering from Clime to Clime." What specificities and implications can a cadenza present regarding the composer's initial ideas and the development of the work's interpretation?*

Key-words: *cadenza; specificities; implications; accordion; Christopher Bochmann*

*I wanted the cadenza to be a solo moment, interesting and dramatic.
I think it has this possibility, but it should be comfortable for the instrumentalist!*
(Christopher Bochmann, Personal Communication)

1. Introduction

In the 21st century, the cadenza continues to exist as a moment dedicated to the soloist, mostly without accompaniment. Virtuosity, improvisation, and genius are terms used to illustrate the soloist's abilities, on the one hand, but also the composer's creativity, on the other. In "Wandering from Clime to Clime", a chamber concerto for accordion and orchestra by composer Christopher Bochmann, the cadenza includes an idiomatic writing for the instrument, based on isobematic language. Through motifs used throughout the first three movements,

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the cadenza assumes a predominant function of transition to the fourth movement.

Also in the work “Wandering from Clime to Clime”, the cadenza is based on the material presented throughout the concerto and begins in the A-flat, with a motif similar to the beginning of the first three concerto movements.

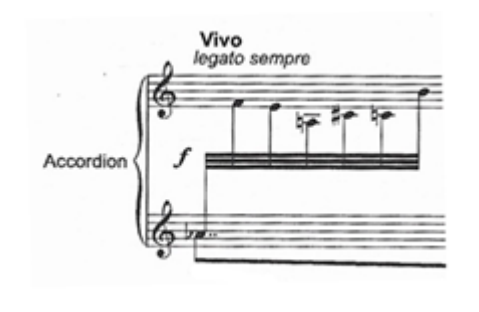


Fig. 1. “Wandering from Clime to Clime – Cadenza” – Thematic Entry

In the introduction, similar to the first three movements, the first four notes appear on both keyboards with different metric durations.

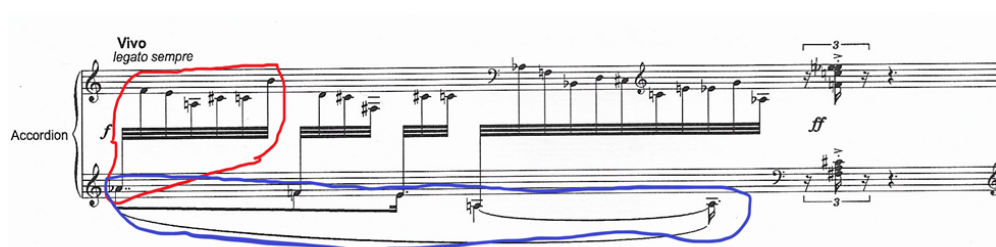


Fig. 2. “Wandering from Clime to Clime” – Cadenza – Thematic Overlap

The entire first page of the cadenza is performed without a measure (beat) and in four distinct moments.

2. Literature review

About freedom in interpretation playing, Lips (2000) refers that the performer has the greatest freedom in romantic compositions as well as cadences of concert pieces. However, the greater the freedom, the more important it is to use good taste and avoid any arbitrariness. Rubato, tempo and rhythm are the most

fundamental elements in interpretation. While an especially good execution of rubato can breathe artistic life into a work, an unskilful use of the tempo / rhythmical freedom destroys the form and imaginative content of the composition. (Lips 2000, 158).

Others authors, like Jacomucci (2013) says that scores are just documents containing a series of directions to reproduce a work previously composed. (Jacomucci 2013, 56).

The cadenza appears over five pages and incorporates material used throughout the concerto. As a moment entirely dedicated to the soloist, various aspects of technique, musicality, virtuosity, lyricism, and interpretive expressiveness are put into practice.

Concerning motivations aspects, Rink (2002) states that motivation to learn has to do with different types: extrinsic, intrinsic, social and achievement. In these types, intrinsic motivation (interest in the activity), engagement for simple personal enjoyment it is the type of motivation that facilitates long term commitment to music (Rink 2002, 95).

Wilson (2002) refers that the mind must be occupied with performative aspects. Discipline, rigor, and seriousness in performance are acquired through daily mental work. The author emphasizes the importance of a connection between the audience and the performer.

In terms of idiomatic language, the composer (Bochmann) uses specific techniques inherent to instrumental accordion practice, such as: bellow shake, portamento (single, double, and triple), cluster, glissando, and the use of different registers to enrich the musical performance.

The tempo varies between vivo, presto, and lento, with thematic expositions, developments, and moments of pure creativity that highlight the performer's mastery and absolute command of the keyboard, writing for the convertor system, and the execution of the specific techniques mentioned above.

In Lopes (2011), clarinetist Paulo Gaspar states that the questions of interpretation involved in erudite works go far beyond notation and that the deepening of theory with practice is of the utmost importance for the enrichment of informed interpretation (Lopes 2011, 119).

Draugsvoll, G. and Højsgaard, E. (2011) point for the importance of a new specific language creation in the accordion literature. Llanos, R. & Alberdi, I. (2002) speak about the different experiences with composers regarding the commission of new original works for the accordion.

3. Score analysis

In Christopher Bochmann's score, the introduction of the cadenza is based on thematic motifs that evolve until the *cluster* (glissando on keys). The first motive starts on the note A flat, the second on the note A and the third on the note B.

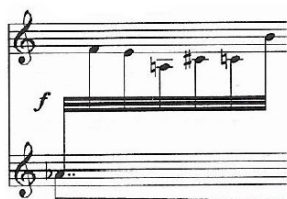


Fig. 3. "Wandering from Clime to Clime" – Cadenza
Relationship between the three initial motifs



Table 1. Relationship between the four vertical blocks in the introduction of the cadenza

In the upper part of the vertical block, we observe the intervallic structure (perfect fifth, minor third, minor second), in isobematic language, intervals 7, 3, and 2. As a whole, the vertical block consists of a minor third, major third, diminished fourth, perfect fifth, minor third, minor second—intervals 3, 4, 7, 3, and 1.

On page 93, a short section begins with lyrical and expressive discourse, contrasting with what was previously performed. The theme appears on the left-hand keyboard.

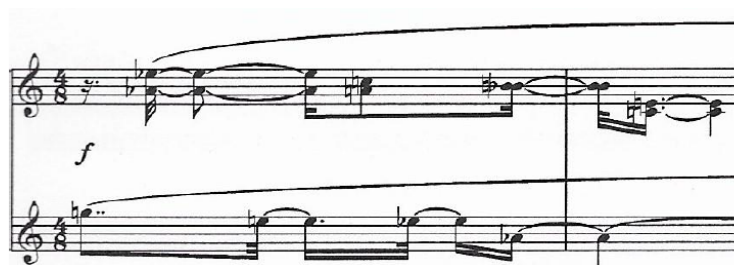


Fig. 4. "Wandering from Clime to Clime" – Cadenza – Thematic Entry

In the second system, the motif presented on the right-hand keyboard is repeated and extended toward the lower range until it reaches the cluster.

The cluster in the third system, page 93, zigzags toward the upper range in crescendo.

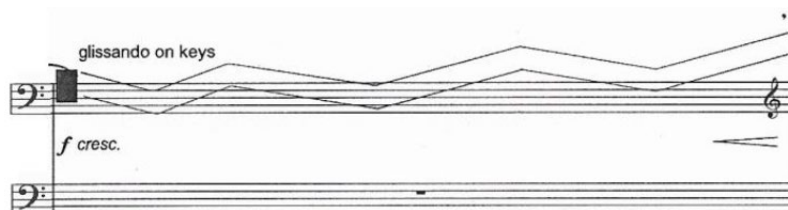


Fig. 5. “Wandering from Clime to Clime” – Cadenza – Cluster

The following slow movement is marked by the inversion of the thematic motif (E-flat, G, B-flat) which will be complemented by the low B-flat performed in portamento.

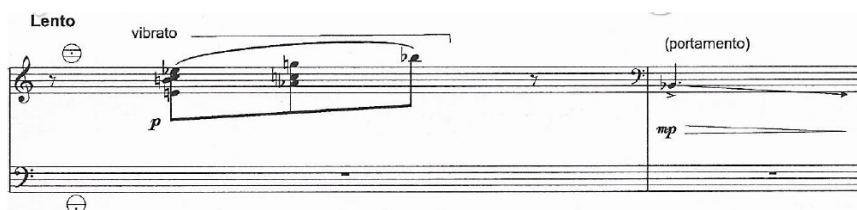


Fig. 6. “Wandering from Clime to Clime” – Cadenza
Inverted thematic entry and portamento

The vertical *vibrato* block that follows (major third + perfect fifth) opens the tessitura. Performed in *vibrato*, it develops into a new portamento, this time in an intervallic relationship of a minor third.



Fig. 7. “Wandering from Clime to Clime” – Cadenza
Vertical block in vibrato

The Vivo movement (second measure, penultimate system on page 93) begins on the note B-flat, recalling the introduction of the previous movements, but anticipating the material that will be used on page 94.

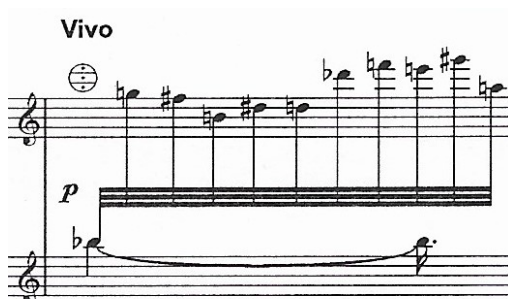


Fig. 8. "Wandering from Clime to Clime" – Cadenza – Thematic Entry

The parallelism created by the intervallic relationship 1-3, in the slow tempo, appears in the form of triple portamento.



Fig. 9. "Wandering from Clime to Clime" – Cadenza – Triple portamento

It is worth mentioning that we also find numerical relationships present in "portamentos", that is: $1, 1+1=2, 2+1=3$.

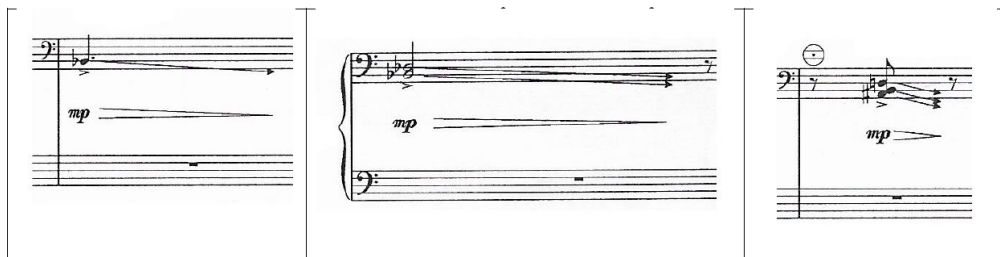


Table 2. *Cadenza – Relationship between the three portamentos*

In this section, the thematic entry will be increasingly reduced (number of notes) giving rise to the slow movement (B-flat, D, B, E) which will rest on a *cluster* (perfect fifth, minor second, minor third) accentuated in *mp* dynamics.



Fig. 10. *“Wandering from Clime to Clime” – Cadenza – Transition motif*

The transition to page 94 will be made through a *cluster* performed in regular movements (triple *bellow shake*), in a total of 18 movements in *pp* dynamics.

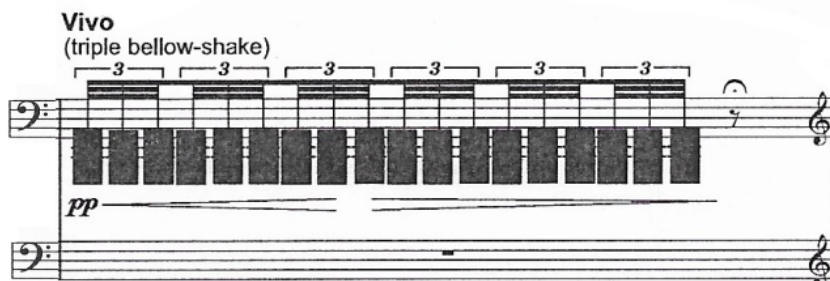


Fig. 11. *“Wandering from Clime to Clime” – Cadenza Cluster in “bellow shake”*

The *Vivo* movement on page 94 begins with a virtuosic passage performed in *accelerando*, introducing the *presto* movement that will proceed in *pp* dynamics and always in *legato* articulation.

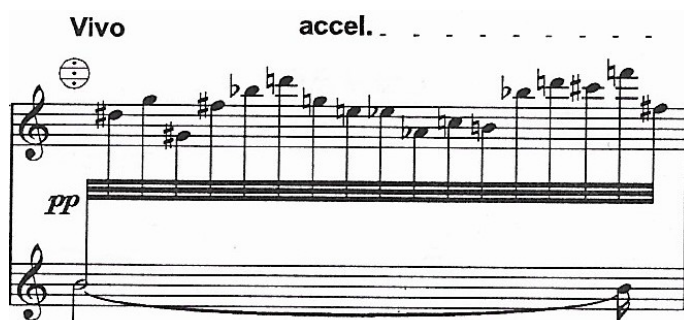


Fig. 12. "Wandering from Clime to Clime" – Cadenza
Transition from the *vivo* tempo to the *presto*

The thematic entry (left-hand keyboard) appears in a peculiar way through sounds that remain in time and in a calm way, in opposition to the right-hand keyboard, performed at a *presto* tempo, are dragged until completing the total of the thematic motif.



Fig. 13. "Wandering from Clime to Clime" – Cadenza – Thematic Entry

It's important to say that these notes enter gradually and spaced out, but the vertical block exits simultaneously, leaving space for the listener to absorb the idea and move on to the next one. Regarding the right-hand motif, it can be considered a form of loop in which the same motif is triggered by returning to its origin.

From the second measure, fourth system on page 94, the intervallic relationship of diminished octave a priori and major seventh a posteriori is highlighted in a rhythmic play between the voices, sometimes in moments of echo, sometimes in moments of juxtaposition in rhythms of 4 by 3 figures.

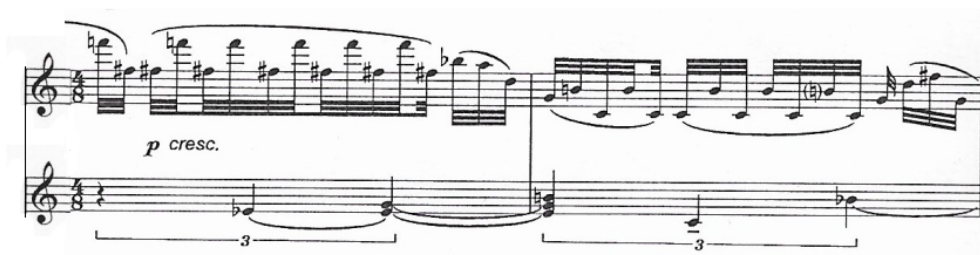


Fig. 14. “Wandering from Clime to Clime” – Cadenza – Rhythmic play between voices

This section will flow into the *Vivo* tempo, *cluster* in the low tessitura performed in triple *bellow shake* in a *pp* dynamic.

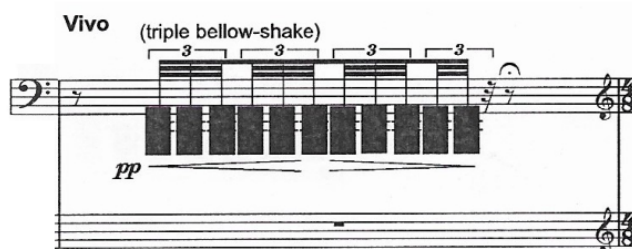


Fig. 15. “Wandering from Clime to Clime” – Cadenza – “Bellow shake”

The slow movement, on page 95, reveals a deeply contrapuntal section, with a slow and *expressive* tempo, *legato* articulation, and *mp* dynamics. Like the beginning of the first three movements (soloist introduction), this section also begins with the thematic entry on both accordion keyboards, but at different rhythmic tempos.

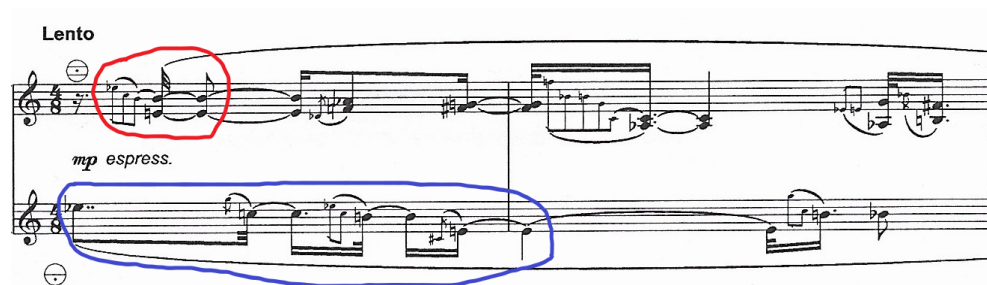


Fig. 16. “Wandering from Clime to Clime” – Cadenza – Thematic Entry

While the left-hand keyboard develops its discourse gradually, the right-hand keyboard establishes a lively dialogue marked by confrontation and complementarity, as if it were a question of several instruments.

From the second measure onwards (penultimate system on page 95), there is a change of voices, that is, the canonical entry (G, F#, B) appears first on the right-hand keyboard and then on the left-hand keyboard. The *accelerando* movement begins with a motif that will be transposed and developed until we reach the *Vivo* (last two measures).

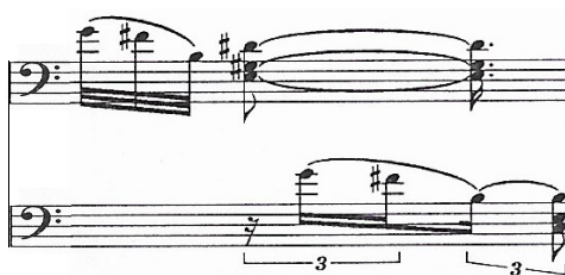


Fig. 17. "Wandering from Clime to Clime" – Cadenza – Canon

Meanwhile, the *Vivo* movement (last two measures on page 95) appears in a rhythm in triplets in contrary movements, that is, descending in the first measure, ascending in the second, in *ff* dynamics and in a form of mirrored inversion in intervallic relation of seventh.

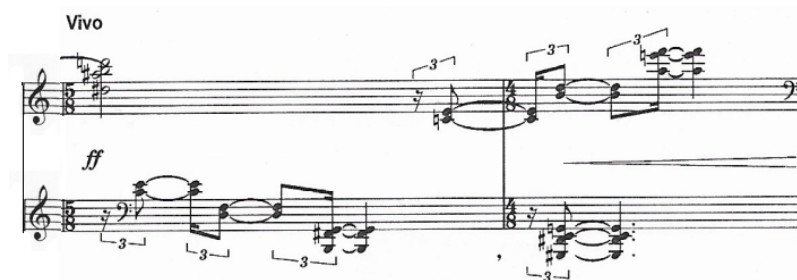


Fig. 18. "Wandering from Clime to Clime" – Cadenza – Mirror-shaped motifs

The *Vivo* movement that begins at page 96 introduces a *cluster* in 7 movements of triple *bellow shake*, dynamic *p* marking the transition to the slow movement that exposes, in an indelible way, a thematic motif (B, B-flat, F#, C#).

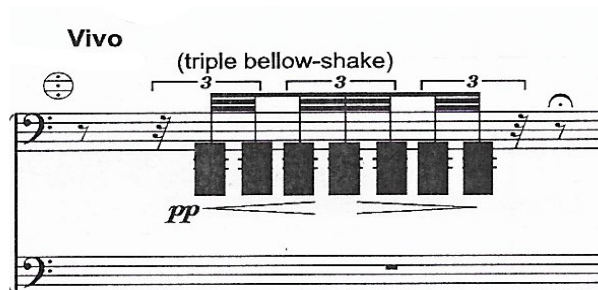


Fig. 19. "Wandering from Clime to Clime" – Cadenza – "Bellow shake"



Fig. 20. "Wandering from Clime to Clime" – Cadenza – Thematic motif

Since the thematic motif arises in a relationship of a major third and a minor third with the note G and a perfect fifth between the note B and the note F#, the factual relationship of a major seventh between the extremes dissipates upon reaching the high note F#. On the other hand, the C# (fig. 21) that is part of the group of 4 notes of this thematic motif will be realized in a low tessitura in *portamento*, resting in the high region in a block (F#, A, B-flat) in *vibrato* and *pp* dynamics.



Fig. 21. "Wandering from Clime to Clime" – Cadenza
Portamento and block with vibrato



Fig. 22. "Wandering from Clime to Clime" – Cadenza
Reminiscent of the *Vivo* tempo

In this cadenza, the *Vivo* tempo is marked by the *bellow shake* and triple-motion *cluster*, a total of 29 movements intended to create some agitation that will be resolved in the following slow tempo by operating the air button (left-hand keyboard). This sonority transports us to the sound of the wind, the sound of the ocean waves, and anticipates the end of the cadenza.

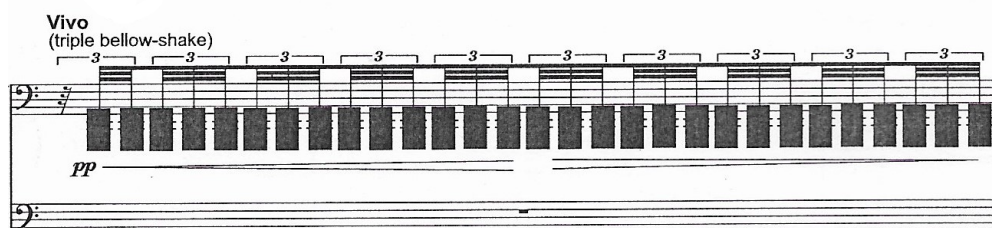


Fig. 23. "Wandering from Clime to Clime" – Cadenza – "Bellow shake"
(29 movements)

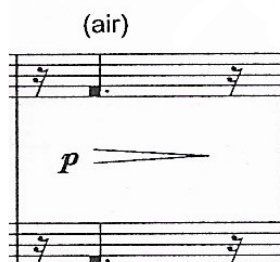


Fig. 24. "Wandering from Clime to Clime" – Cadenza
Graphics for using the air button

Finally, the slow movement of the cadenza (two final systems) occurs in a *p/pp* dynamic, with *legato* and *dolce* articulation. The harmonic beauty and melodic drive make this short section one of the most iconic moments of the entire work. The use of the clarinet register (1 voice) in the right hand and the bass register on the left-hand keyboard allows for fluid speech and perfect audibility of the voices (sonic balance between keyboards). Like the beginning of the cadenza, the ending also appears as a short section interrupted by a *cluster* of notes, this time in a *bellow shake*, which builds toward C# (the last note of the cadenza).

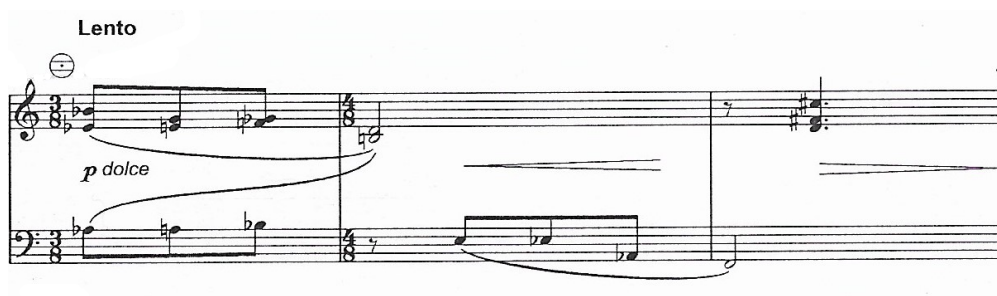


Fig. 25. “Wandering from Clime to Clime” – Cadenza – final section



Fig. 26. “Wandering from Clime to Clime” – Cadenza
Abrupt vertical block – “Bellow shake”



Fig. 27. "Wandering from Clime to Clime" – Cadenza – Final section

The cadenza ends with the note C#, in a *pp* dynamic that will set the tone for the beginning of the IV movement.

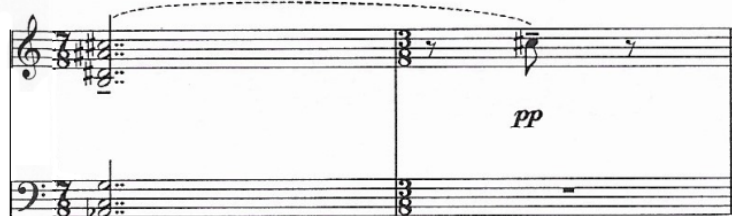


Fig. 28. "Wandering from Clime to Clime" – Cadenza
End of the cadenza with the note C#

4. Conclusions

The cadenza in Christopher Bochmann's "Wandering from Clime to Clime" is a vivid example of the implications that a moment dedicated to the soloist can have on the unfolding of the work and the specificities that composing a cadenza requires for the listener to feel comfortable with the context of the work and familiarity with previously heard motifs.

A thorough knowledge of instrumental technique and an analytical understanding of the work are essential for the musician to perform the text with rigor and seriousness, but also with imagination and sensitivity.

For the listener, it takes time to understand the context and to catch the essence of an idiomatic and contemporary language. The result it is a perfect

symbiosis between different sonorities, dynamics, expression, and sometimes nostalgia.

For the interpreter (accordionist) it's absolutely necessary to understand all the symbols (written music) and to practise separately the necessary techniques to perform correctly the text and to go forward in the interpretation process.

In the 21st century, the cadenza still continues to be one of the great moments of inspiration, genius and successful pleasure for those who are involved in the artistic process.

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