

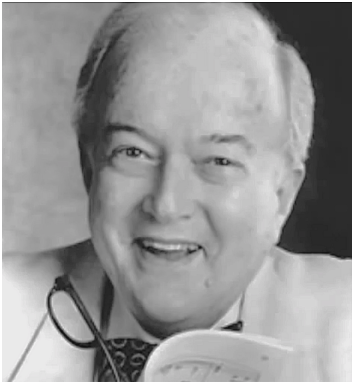
Richard Cumming

BARCAROLLE

"Remembering Bob"

for

Violin and Piano



Richard Cumming, composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. A student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company, Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.



Robert Marcellus was born in Omaha, Nebraska, on June 1, 1928. He began his musical studies with piano lessons at the age of four. He took up the clarinet at eleven and began serious study of the instrument with Earl Handlon of the Minneapolis Symphony Orchestra at twelve. His family moved to Washington, D.C., in 1944, and in the fall of that year, he started commuting to New York City once a week for lessons with Daniel Bonade, former first clarinetist of the Cleveland and Philadelphia Orchestras. He became second clarinetist of the National Symphony Orchestra in Washington in 1945. In 1946, he enlisted in the Air Force and played in the Air Force Band in Washington for three years. He returned to the second chair in the National Symphony in 1949 and was promoted to first a year later. He remained in this position until he was appointed principal clarinet in the Cleveland Orchestra at the invitation of George Szell in 1953. He was principal clarinetist of the Cleveland Orchestra, under George Szell, from 1953 to 1973. During his tenure in Cleveland, he was clarinet department head at the Cleveland Institute of Music. At the height of his performing career in the 1960s, he was much in demand nationally as a soloist. In the summer of 1961, he played Mozart's Clarinet Concerto at the Casals Festival in Puerto Rico. After his health forced his early retirement from the orchestra, he was professor of clarinet at Northwestern University from 1974 to 1994. His week-long master classes, held each summer from 1974 until 1987, were one of the highlights of his teaching career. Robert Marcellus was the principal conductor of the Interlochen Arts Academy Orchestra in Interlochen, Michigan for the 1978-79 academic year. Towards the end of his career he lost his sight from diabetic retinitis. He continued to teach, remarking that the event had possibly improved his hearing. At his death he was a beloved and universally respected and admired artist and pedagogue whose conservative and highly disciplined approach to instrumental technique influenced generations of clarinetists. Pablo Casals called him "the ideal clarinetist."

to Marion Marcellus

BARCAROLLE

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Richard Cumming

Very slow; Freely

1

p

A

7

B

11

poco a poco cresc.

poco a poco cresc.

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo and performance instruction are 'Very slow; Freely'. The score is divided into three sections: Section 1 (measures 1-6), Section A (measures 7-10), and Section B (measures 11-14). The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line features a melodic line with various ornaments and dynamics. Section B includes a 'poco a poco cresc.' instruction, indicating a gradual increase in volume.

C

15

f

mf

18

meno f *poco a poco diminuendo*

meno f *poco a poco diminuendo*

D

21

mp

p

Red. *

Red. *

25

E

p sempre

30

8va

p *dolcissimo*

pp

p

(colla parte)

pp

(colla parte)

34

(8va)

loco

rit.

pp

pp

pp

pp