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ISMN 979-0-9016512-3-4



collage for 6 violoncelli opus 83

by Robert Casteels

Programme notes

The word 'collage' stems from a French verb meaning 'to glue, to paste' and refers in visual arts to an art piece made from pre-existing fragments. Robert Casteels used this same approach by constituting a collage of 66 quotes extracted from the entire cello repertoire in chronological order since J.S. Bach. The chosen number 66 refers to number six that was the perfect ideal number for baroque composers, because $6 = 1 + 2 + 3$. Hence, this ratio is distributed into eleven quotes coming from the classical and baroque pieces, twenty-two being tonal pieces and thirty-three belonging to the 20th century. In addition, across stylistic periods, these 66 quotes come from eleven concerti, twenty-two pieces of chamber music and thirty-three solo pieces. A cellist's journey comes and leads back to Johann Sebastian Bach. Hence, Bach's Praeludium from his solo cello suite number 1 is interspersed with the 66 non-Bach quotes. The point of this collage is not for the audience to recognize the geometrical patterns of pitch distribution among the six cellists or the exponential curve organizing the increasing number of pitches of the Bach quotes, or even the origin of the quotes. Instead, Casteels invites the audience to imagine a super-sized brain of a cellist endowed with a mega memory of 400 years of cello repertoire. All is well, until the brain connections of this cellist have gone wayward. He drifts in and out of Bach's prelude. May the imagination of the listener embark on a fantastic journey from Bach to Bach.

Performing notes

Sixty-Six is a game for 6 cellists. Quotes from the prelude of J.S. Bach's first cello suite alternate with 66 quotes from the entire cello repertoire, as listed in the catalogue of non-Bach-quotes hereafter. All Bach-quotes must be played in their entirety at a proposed tempo of 84 for a crotchet. All non-Bach-quotes have to be played according to their specific style.

A cellist about to play a Bach-quote has the choice of whether or not to interrupt the preceding non-Bach-quote (first such example in the score: cellist 4 decides on the spur of the moment when he/she will play bar 8 during the preceding bars 4 to 7, thereby interrupting cellists 1 and 2). These interruptions must sound and look spontaneous, unrehearsed, like theatrical interruptions. The moment a cellist starts to play the following non-Bach-quote, for example cellist 2 in bar 9, whether with a caesura or *attacca*, is left to his/her dramatic sense and musicality. Occasionally, a cellist is faced with the choice of whether or not to interrupt himself (first such example in the score: cellist 1 after bar 158).

The six cellists are seated in a half-circle, cello 1 to 6 from left to right. When more than one cellist has to start playing at the same time, the leader role (notated in the parts with a pair of spectacles) is assigned according to a clockwise direction (first such example in the score: at bar 25, cellist 3 leads because he/she is seated to the left of cello 4). At bar 158, cellist 1 leads because he/she sits to the left of all the other cellists.

The playing duration including interruptions is approximately 18 minutes.

Each part contains a stave in smaller size with cues.

On an individual cellist level, performers will discover new cello pieces and marvel at the richness of the 20th century repertoire. On a collective level, the rules of the game are such that each cellist must listen and react to one another. At the time of assembling this piece, Robert Casteels was considering composing a piece based on game theory, but stumbled on the issue of what would constitute a win or a loss for each performer on stage. In *Sixty-Six*, each player is a winner. Each interrupting player can also be paid back in his/her own coin.

Creative space

As long as the chronological order of non-Bach-quotes and the Bach quotes are respected, performers are welcome to replace the non-Bach-quotes selected in this version with other cello quotes. The quotes should faithfully respect the respective composers and not be paraphrases or transcreations.

Performers are welcome to develop the theatrical dimension by including special lighting, mime, dancing, adding a disembowelled mute violoncello or a disembodied pratikcello.

Premiere

The first performance took place on 22-3-2013 in the Conservatory Concert Hall of the Yong Siew Toh Conservatory of Music, Singapore by Xie Tan, Huang Hsiao-Ling, Zhang Hui, Trinh Ha Linh, Ryan Sim and Dylan Lee.

With heartfelt gratitude to Qin Liwei.



Catalogue of non-Bach quotes

Johann Christoph Friedrich Bach Sonate G-Dur für Violoncello und Basso Continuo [Bärenreiter]; Benedetto Marcello Sonata for violoncello and continuo no. 3 [Masters Music Publ]; Michel Corrette Les Délices de la Solitude Sonate IV for violoncello and basso continuo [Schott]; Antonio Caldara Sonata 5 für Violoncello und basso Continuo [Doblinger]; Antonio Vivaldi Sonata à violoncello solo VIII RV 39 [Bärenreiter]; Joseph Haydn Konzert C-Dur für Violoncello und Orchester Hob. VIIb:1 [Henle]; Wolfgang Amadé Mozart String quartet no. 23 KV. 590 [Breitkopf & Härtel]; Luigi Boccherini Sonata à violoncello solo e basso [Ricordi]; Ludwig van Beethoven Violoncello Sonate nr 5 opus 102 nr 2 [Henle]; Franz Schubert Arpeggione-Sonate [Peters Leipzig]; Felix Mendelssohn Bartholdy Violoncello Sonata in D Major opus 58 [Breitkopf & Härtel]; Frédéric Chopin Cello Sonata in g minor opus 65 [Schirmer]; Robert Schumann Fünf Stücke im Volkston für Violoncello und Orchester op. 102 [Breitkopf&Härtel]; Piotr Ilyich Tchaikowsky Variations on a Rocooco theme opus 33 [Eulenburg]; Johannes Brahms Cello Sonata in e moll opus 38 [Wiener Urtext]; Max Bruch "Kol Nidrei" Adagio on Hebrew Melodies for cello solo and orchestra opus 47 [Dover]; Gabriel Fauré Elégie en do mineur opus 24 [Master Music Publication]; Anton Dvořák Cello-Concerto b minor op. 104 [Eulenburg]; Richard Strauss Don Quixote, Fantastische Variationen über ein Thema ritterlichen Characters opus 35 [Jos Aibl]; Joseph Jongen Sonate pour violoncelle et piano opus 39 [Durand]; Zoltán Kodály Szonáta Cello opus 8 [Masters Music Publ]; Claude-Achille Debussy Sonate pour violoncelle et piano [Durand]; Ernest Bloch "Schelomo" Hebrew Rhapsody for cello solo and large orchestra [Dover]; Edward Elgar Cello Concerto in e minor opus 85 [Novello]; Paul Hindemith Sonate für Cello solo opus 25 no. 3 [Schott]; Eugène Ysaÿe Sonate pour violoncelle seul opus 28 [Schott]; Leoš Janáček Pohádka (Fairy Tale; <The Story of Tsar Berendyey>) for cello and piano, JW 7/5 [Hudebni Matice]; Arthur Honegger Paduana pour violoncelle H. 181 [Salabert]; Jacques Ibert Etude-Caprice pour un Tombeau de Chopin pour violoncelle seul [Leduc]; György Ligeti Sonate für Cello solo [Schott]; George Crumb Sonata for solo violoncello [Peters NY]; Niels Viggo Bentzon Sonata for cello-solo opus 110 [Hansen]; Galina Ustvoslkaya Großes Duett für Cello und Klavier [Sikorski]; Dmitri Shostakovich Concerto for cello and orchestra no. 1 op. 107 [MCA/Leeds]; Mieczyslaw Weinberg Sonata Nr. 1 für Cello solo [Peermusic]; Benjamin Britten Cello Suite no 1 opus 72 [Faber]; Krzysztof Penderecki Capriccio per Siegfried Palm Violoncello solo [Schott]; Isang Yun Glissées pour violoncelle seul [Boosey&Hawkes, Bote&Bock]; Bernd Alois Zimmermann Concerto pour violoncelle et orchestre "en forme de pas de trois" [Schott]; Einojuhani Rautavaara Sonata for cello solo opus 46 [Fazer]; Pierre Boulez Messaesquisse pour 7 violoncelles [UE]; Joji Yuasa Cosmos Haptic IV for violoncello and piano [Schott Japan]; Poul Rovsing Olsen Partita for cello solo opus 75 [Hansen]; Henri Dutilleux Trois strophes sur le nom de SACHER pour violoncelle solo [Heugel]; Iannis Xenakis Kottos for solo cello [Salabert]; Luciano Berio Les mots sont allés... ("recitativo" pour cello seul) [UE]; Per Nørgård Solo in scèna Violoncello [Hansen]; Sofia Gubaidulina Freue dich! Sonate für Violine und Cello [Sikorski]; Hans Werner Henze Capriccio per violoncello solo [Schott]; Toru Takemitsu Orion for violoncello and piano [Schott Japan]; Claude Ballif Solfeggietto opus 36 No 13 pour violoncelle [Durand]; Gilles Tremblay Cèdres en voiles (Thrène pour le Liban) pour violoncelle [Salabert]; Alfred Schnittke klingende buchstaben für Violoncello solo [Sikorski]; Peter Sculthorpe Threnody for solo cello [Faber]; John Cage ONE⁸ solo Violoncello [Peters NY]; Michael Gielen weitblick für violoncello solo [UE]; Zhou Long Wild Gras for violoncello [OUP]; Rodion Shchedrin Konzert für Cello und Orchester [Sikorski]; Wilfried Hiller Die feindlichen Nachbarn für Cello (und Sprecher ad lib.) [Schott]; Elliott Carter Fignment No. 1 for cello alone [Boosey&Hawkes]; Magnus Lindberg Cello Concerto [Boosey & Hawkes]; Valentin Silvestrov Walzer der Alpenglöckchen [Belaieff]; Pascal Dusapin Imago, 3 pièces sur de (faux) chants populaires pour violoncelle solo [Salabert]; Jonathan Crehan Fantasia Festa for solo cello [Jonathan Crehan Music]; Daniel Kidane Fleeting fignment for solo cello [?].

66

66

Robert Casteels

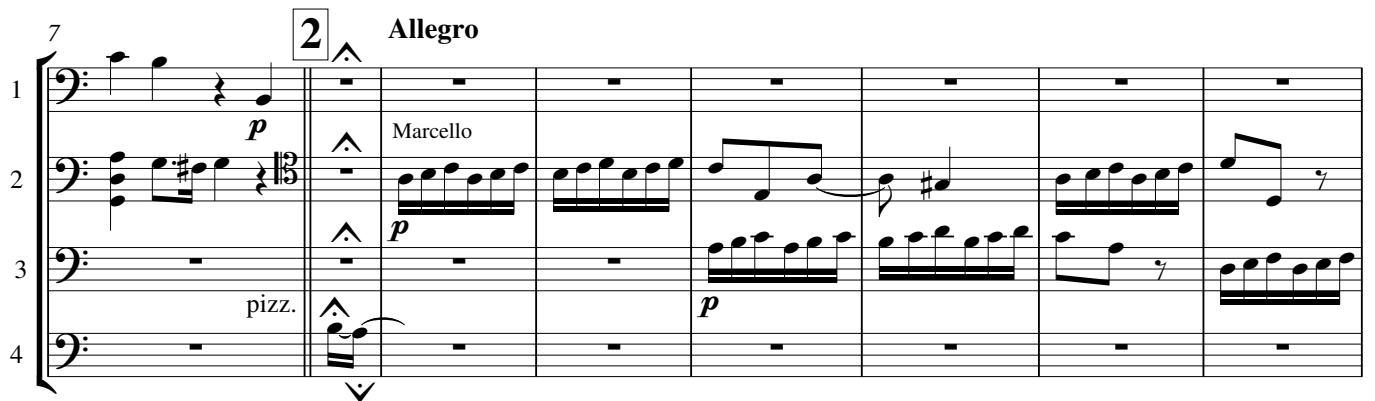
collage for 6 violoncelli opus 83

1 **Allegretto**
JCF Bach



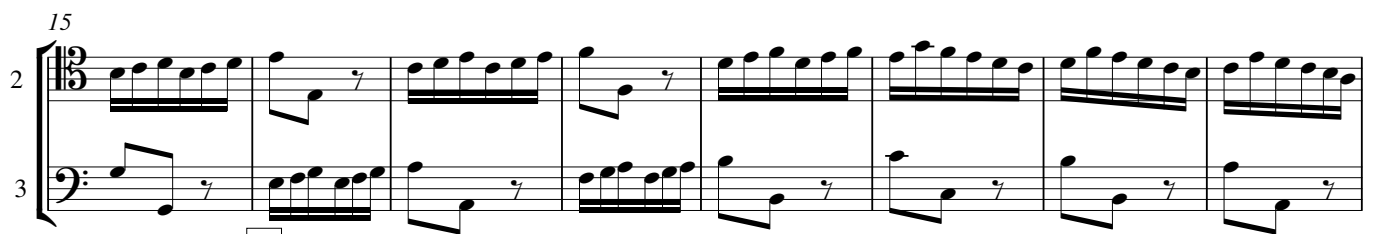
Violoncello 1
Violoncello 2
Violoncello 5
Violoncello 6

2 **Allegro**
Marcello



1
2
3
4

3 **Allegro**
Corrette (Bruit de chasse)



2
3

3 **Allegro**
Corrette (Bruit de chasse)



1
2
3
4

31 **4** **Allegro**

pizz.

Caldara

mf arco

f

tr.

35

tr.

tr.

38 **5** **Allegro**

pizz.

Vivaldi

arco

pizz.

arco

44 **6** **Moderato**

arco

pizz.

Haydn

arco

49 **7** **Allegro moderato**

Mozart

pizz.

f

p

Allegro
Boccherini

56 **8**

1
2
6

pizz. arco

62

Allegro

64 **9** Beethoven

1
2
3

pizz. p leggiermente arco sempre p

p leggiermente

71

2
3

sempre p

10 Allegro moderato
Schubert

78

3
4

pizz. mf pizz. mf

84

3
4

pizz. arco pp

11 **Allegro assai vivace**
Mendelssohn

4
5
pizz. *f* arco
mf leggiero *f*

4
5
mf *f*
f *mf*

103

3
4
5
f *mf* *f*

12 **Scherzo**
Chopin

1
5
6
pizz. arco *f* *sf* *p*

117

5
6
p

124

13 Mit humor ♩ = 126

pizz. arco

pizz. arco

Schumann

p

132

14 Moderato semplice
Tchaikowsky

p *p* *espressivo*

pizz. *pp*

pizz. arco

141

15 Allegro

f Brahms

arco *f*

pizz. *f*

3 3 3 3

(66)

147

2

3

f

151

16 Adagio un poco più animato

2

3

4

5

Bruch

pizz.

f

Molto adagio

157

17

1

2

3

4

5

6

arco

mf *dim.* *p*

arco

mf *dim.* *p*

mf Fauré *dim.* arco *p*

arco

f sempre

pizz. *mf* arco *dim.* *p*

162

18 Quasi improvvisando

19 Mässig ♩ = 80

1

2

5

6

pizz.

pizz.

Dvořák

f arco

f risoluto

pizz. *f* risoluto

Strauss

(hervortretend)

168 **20** arco Agité ♩ = 56/58
Jongen

1 pizz. *f très sonore*

3

174 **21** arco Kodály

2 pizz. *sfz dim. mf*

4 *ff*

180 **22** Animé 92 = ♩

1 pizz. Debussy

2 pizz. *p*

3 pizz. arco *p*

4 pizz. *p*

5 pizz. *p expressif et soutenu*

6 pizz.

189 *p* *p* *marqué* *p cresc. molto* *f* *p volubile* **molto rit. - - Au mouvement**

2 *p* *p* *marqué* *p cresc. molto* *f* *p volubile*

3 *p* *p* *marqué* *p cresc. molto* *f* *p volubile*

196 arco *p volubile.*

2 pizz.

3

200

203 **23** **Andante moderato** ♩ = 63 - 66

Bloch arco *p*

pp

arco sul pont.

208 **24** **Adagio** ♩ = 56

cresc.

arco norm.

arco sul pont.

Elgar *ff* *nobilmente*

sf *sf* *largamente*

25 **langsam**

214 arco sul pont.

arco norm.

Hindemith

Ysaÿe

arco sul pont.

pp

pizz. *mf*

26 **Poco allegretto e grazioso**

27 Allegro ♩ = 120

Janáček

222

1 pizz. p arco

3 arco sul pont.

6 arco p

mf marcato

Detailed description: This system contains measures 222 through 228. It features three staves. The first staff has a treble clef and contains a melodic line with various articulations including pizzicato (pizz.), arco, and a trill (tr.). The second staff has a bass clef and contains a sustained accompaniment with the instruction 'arco sul pont.'. The third staff has a bass clef and contains a bass line with a 'p' dynamic marking. The overall dynamic is 'mf marcato'.

229

1 arco norm.

2 mp p marcato, perdendo poco a poco pp

Detailed description: This system contains measures 229 through 236. It features two staves. The first staff has a treble clef and contains a melodic line with a trill (tr.) and a 'pp' dynamic marking. The second staff has a bass clef and contains a bass line with dynamics 'mp', 'p marcato, perdendo poco a poco', and 'pp'. The instruction 'arco norm.' is present at the beginning of the first staff.

28

237

1

2 mp pp

4 arco sul pont.

Detailed description: This system contains measures 237 through 243. It features three staves. The first staff has a treble clef and contains a melodic line with a trill (tr.). The second staff has a bass clef and contains a bass line with dynamics 'mp' and 'pp'. The third staff has a bass clef and contains a bass line with the instruction 'arco sul pont.' at the end of the system.

Honegger

244

2

247

2 pizz.

Detailed description: This system contains measures 244 through 250. It features two staves. The first staff has a bass clef and contains a melodic line with a sextuplet (6) and a 'pizz.' dynamic marking. The second staff has a bass clef and contains a bass line with a 'pizz.' dynamic marking.

29 Alla polacca ♩ = 66

Ibert

251

2 arco norm.

3

5 arco sul pont. pizz.

Detailed description: This system contains measures 251 through 256. It features three staves. The first staff has a bass clef and contains a melodic line with a triplet (3) and the instruction 'arco norm.'. The second staff has a bass clef and contains a bass line with a triplet (3) and the instruction 'arco sul pont.'. The third staff has a bass clef and contains a bass line with a triplet (3) and a 'pizz.' dynamic marking.

256 **30** Adagio, rubato, cantabile **31** Largo e drammatico

arco sul pont.

1 Ligeti

3 pizz. *mf espress.* gliss vibrato

4 gliss vibrato

5 pizz. *mf espress.* gliss vibrato

6 arco sul pont. *ff*

arco arco Crumb *ff*

arco norm. *ff*

261 *tr* *ffz dim.* *pp cresc.* *ff* *ff* *ff*

4 *accel.* *ff* *ff* *ff*

5 *ff* *ff* *ff*

266 **32** tempo pesante arco sul pont.

2

5 pizz. *fff* pizz. *fff*

6 *fff*

Bentzon

271 **33** arco n. *ff espress.* *ff*

1 *ff* *ff*

3 arco sul pont. arco

6 *ff*

274 *ff espress.*

1 *ff*

6 *ff*

Ustwolskaja

276 **34** Allegretto ♩ = 116 **35**

1 arco norm. Shostakovich *p*

2 pizz. *p*

4 arco

5

6

Allegro
Weinberg

283 *ff* arco norm. *ff*

290 **36** ♩ = 60

1

2

3 Britten
1 0 1 0 1 0 0 III IV VIII 0

f cresc. *ff*

295 *dim* 4 4 2 arco *ppp* sempre con sord.

3

4

299 *ppp*

3

4

301

37 (fast)

304

Penderecki
senza arco, finger tips, murmuring,
approximate intonation

p

ppp sul C

307

ppp

arco

gliss.

sffz

38

308

$\text{♩} = \text{ca. } 60$

Yun

gl

p dim.

pp

ppp

pp

pp dim.

f

fff

ppp dim.

approximative pitch

pizz.

arco

legato

pizz.

non vib.

317 **39**

$\text{♩} = 127$

Musical score for measures 317-321. The score is for a string quartet with parts 1, 2, 5, and 6. Part 2 is the violin part, featuring a solo by Zimmermann. The tempo is marked $\text{♩} = 127$. The key signature has one sharp (F#). The score includes dynamic markings *f* and *ff*, and performance instructions *gl* and *quasi tamburo*. The violin part has several accents and slurs. The other parts (1, 5, 6) play a rhythmic accompaniment of eighth notes.

40

Molto allegro

322

Musical score for measures 322-324. The score is for a string quartet with parts 1, 2, 3, 5, and 6. Part 3 is the violin part, featuring a solo by Rautavaara. The tempo is marked **Molto allegro**. The key signature has one flat (Bb). The score includes dynamic markings *arco* and *ff*, and performance instructions *3* (triplets). The violin part has several triplets. The other parts (1, 2, 5, 6) play a rhythmic accompaniment of eighth notes.

Musical score for measures 325-326. The score is for a string quartet with parts 4 and 6. Part 4 is the violin part, featuring a solo by Rautavaara. The tempo is marked **Molto allegro**. The key signature has one flat (Bb). The score includes dynamic markings *arco* and *ff*, and performance instructions *3* (triplets). The violin part has several triplets. The other part (6) plays a rhythmic accompaniment of eighth notes.

41

Lent ♩ = 24 assez irrégulier

327 pizz.

1 pizz.

2 pizz.

3 pizz.

4 pizz.

5 Boulez pizz. les petites notes doivent être jouées à l'aise, pas trop rapides

pp cresc. pp cresc. pp cresc. pp cresc. pp cresc.

les petites notes de plus en plus rapides au fur et à mesure que le mouvement se précipite

Lent et calme ♩ = 48

Un peu plus allant ♩ = 33 de plus en plus régulier

Lent et calme ♩ = 46

329

5 pizz. arco pos. nat. pizz.

les petites notes restent toujours rapides arco sul tasto

mp cresc. mp cresc. dim. mp cresc. mp cresc.

6 plus que précédemment

p pp p pp

42

♩ = ca. 52

332 arco Yuasa

1 pizz. *sf*

2 pizz. *f*

4 pizz.

5 pizz.

6 pizz.

335

1 *gl. gl. grand détaché fp*

339 **43** $\text{♩} = 72-78$

1 pizz.

2 Olsen

342

2

3 pizz. arco p^3 f^3

347 **44**

1 arco sul pont.

2 arco sul pont.

3 arco sul pont.

4 arco sul pont.

6 arco sul pont.

Dutilleux p II

349

4

350 **45** pizz. sul pont.

1 pizz. sul pont.

2 pizz. sul pont.

3 pizz. sul pont.

4 pizz. sul pont.

5 pizz. sul pont.

6 pizz. sul pont.

352 arco normale au talon $\text{♩} = 46$ $\text{♩} = 56$

1 *fff dim.*

2 *fff dim.*

3 *fff dim.*

4 *fff dim.*

5 *fff dim.*

6 *fff dim.*

Xenakis

354

1

2

p

p

355

356

357

fff

358

$\text{♩} = 56$

fff

arco au talon

359

360

(66)

46

Intime $\text{♩} = 60$
Berio

361

1

5

6

p

f

ppp

tr

p

allontanandosi a poco a poco

366

1

2

senza vib.

3

sul pont.

3

normale

$\text{♩} = 72$
Nörgård

47

373

2

4

5

fz

f

377

2

3

molto cresc.

pizz.

cresc.

ff intensivo

48

384 $\text{♩} = 92$

Gubaidulina arco

p

arco

p vib. sempre molto s.s.

390

mf p

mf

49

398 $\text{♩} \text{ ca. } 60$

Henze

0 1 3 2
+ + + +

sul D 3

pp

p dim.

401

pp

p

sub *pp dim.*

p

0 1 3 2
+ + + +

(66)

406 **50** $\text{♩} = \text{ca. } 100 \text{ freely}$
 Takemitsu **stretto**

1
2
3
5
6

f dim.
p cresc. molto
f

410 **51** **Largo**

1
2
3
4

Ballif
(III)

413 **52** **Modéré** $\text{♩} = 72$ poco accel. . . . rall. **Lent** $\text{♩} = 48/50$ $\text{♩} = 96/120$

1
2
3
4
5
6

arco
arco
arco
Tremblay
p *ppp* *mp* *f* *f*
haletant
p *mf* *f*
ff *gl* *f*

417 **53** **Andantino** **54**

1
2
3
4
5
6

Schnittke
pizz.
p pizz.
arco

p

422 Sculthorpe
arco

6

p *p* *p*

425 **55** **56**

1
2
3
4
5
6

Cage
II 3
I 2

429 Malinconico ♩ = 30

♩ = 90

2

3

4 Gielen

5

6

p cant., legato

p cant., legato

pizz.

f

f

sf

sf

sf

f

pp

p

f

f

f sf

f

438

57

1

2

3

4

5

6

arco

arco

arco

arco

arco

arco

f

f

pp

p

♩ = 48

Zhou Long

6

6

fp cresc.

fp

sfz

ppp

cresc.

ff dim.

ppp

(66)

Andante moderato ♩ = 56-54

Shchedrin *quasi shepherd's pipe*

451 **58**

1 *ppp cant., legatiss.*

4

455

1 *rit.*

2 *ppp*

sul D

459 **59**

1 *(fast)*

2 *ff*

3

6 *ff* *abbaiano*

Hiller

behind the bridge

463

2

3 *hinterm Steg*

468

2

3

4

5

60

♩ = ca. 96 tempo flessibile

472 Carter

p

mf legato espress.

474 **61**

♩ = 64

Lindberg

mp cresc. *f*

476

molto f

mf cresc. *molto f*

479 **62**

Moderato ♩ = 88 rit.. rit..

leggiero, dolcissimo, poco rubato/ in a kind of semiconscious state

Silvestrov con sord. sul tasto flag. nat.

ppp cresc. *pp*

con sord. sul tasto flag. nat.

63

comme un écho, en "allégeant" progressivement le ré b

♩ = 72 - 76

Dusapin arco

483

rit.

1

3

4

5

6

pp

p

sfp sub. mf

pochissimo vibrato sempre

les ~~tab~~ à peine effleuré

64

489

1

2

3

4

5

6

p < *mp*

p < *mf*

p cresc.

Crehan pizz.

mf

pizz.

mf

65

494

♩ = c. 90

Musical score for measures 494-500. The score consists of six staves. Staves 1, 2, and 3 play a rhythmic pattern of eighth notes. Staves 4, 5, and 6 play a triplet of eighth notes. The music is marked *ff* (fortissimo) and includes the instruction *arco*. A section labeled "Kidane" begins in measure 495. The tempo is marked as ♩ = c. 90.

66

499

Musical score for measures 499-505. The score consists of six staves. Staves 1, 2, 4, 5, and 6 play a rhythmic pattern of eighth notes, marked *cresc.* (crescendo). Staff 3 plays a rhythmic pattern of eighth notes. The music is marked *cresc.* and includes the instruction *arco*. The score ends with a double bar line and repeat signs.

(66)

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