Exploring gendered cello performance through four Romantic compositions by female composers

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Thesis accepted in fulfilment for the degree *Doctor of Music* at the North-West University

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Graduation: May 2024

DECLARATION

I, Babette Roosenschoon (Student number: 44346379), declare that the formal assignment entitled "Exploring gendered cello performance through four Romantic compositions by female composers" is submitted in partial fulfilment for the degree Doctor of Music at the North-West University, Potchefstroom Campus. This formal assignment has not been submitted, in whole or in part, in any previous application for a degree. All of the sources used in this thesis have been acknowledged by means of complete referencing and except where otherwise referenced or acknowledged, the work presented is entirely my own.

31 January 2024

Babette Roosenschoon	**Date**

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ABSTRACT

In this practice-led research study, I studied four Romantic sonatas for cello and piano by female composers – Henriëtte Bosmans (1895-1952), Ethel Smyth (1858-1944), Luise Adolpha le Beau (1850-1927) and Dora Pejačević (1885-1923). While studying these compositions, I explored how the preparation and performances of these works contribute to formulating a theory on the gendered performance of gendered compositional elements. First, gendered compositional elements were identified using existing literature. Thereafter, during my solo practise sessions, I explored the cello techniques that could influence gendered performance of these gendered compositional elements. Second, practise sessions with my collaborative pianist provided opportunities for further discussions and exploring musical parameters that could influence gendered performance. Finally, my reflections on the public performances of the sonatas further added to the analysis process of this research study.

My exploration led to a summary of the use and purpose of solo cello techniques in gendered performance, which included vibrato, position shifting, fingering, bow control for articulation, bow control for dynamics and timbre, movement and breathing as well as a summary of adjusting tempo and balance to achieve gendered characteristics. The abstractions of the summaries of the documented findings lay the path for building a theory on gendered performance as an alternative interpretative possibility for compositions for the cello not only for these selected sonatas, but for compositions for the cello outside the historical context in which the works in this study is situated.

KEY WORDS Gendered compositional elements; gendered performance; cello performance; practice-led research; Ethel Smyth; Dora Pejačević; Henriëtte Bosmans; Luise Adolpha Le Beau

OPSOMMING

In hierdie praktykgeleide studie het ek vier Romantiese sonates vir tjello en klavier deur vroulike komponiste – Henriëtte Bosmans (1895-1952), Ethel Smyth (1858-1944), Luise Adolpha le Beau (1850-1927) en Dora Pejačević (1885-1923) – bestudeer. Tydens my bestudering van hierdie komposisies het ek ondersoek hoe die voorbereiding en uitvoering van hierdie werke bydra tot die formulering van ’n teorie oor die genderspesifieke uitvoering van genderspesifieke komposisionele elemente. Eerstens is genderspesifieke komposisionele elemente geïdentifiseer deur die gebruik van bestaande literatuur. Daarna, gedurende my solo-oefensessies, het ek die tjellotegnieke wat die genderspesifieke uitvoering van hierdie genderspesifieke komposisionele elemente kan beïnvloed verken. Tweedens het oefensessies met my samewerkende pianis geleenthede geskep vir verdere besprekings en die verkenning van musikale parameters wat genderspesifieke uitvoering kan beïnvloed. Laastens het my refleksies oor die publieke uitvoerings van die sonates verder bygedra tot die analiseproses van hierdie navorsingstudie.

My verkenning het gelei tot ’n opsomming van die gebruik van solo-tjellotegnieke in genderspesifieke uitvoering, wat vibrato, posisieverskuiwing, vingersettings, boogbeheer vir artikulasie, boogbeheer vir dinamiek en timbre, beweging en asemhaling insluit, sowel as ’n opsomming van die aanpassing van tempo en balans om gegendereerde karakteristieke daar te stel. Die abstraksies van die opsomming van die gedokumenteerde bevindinge baan die weg vir die bou van ’n teorie oor genderspesifieke uitvoering as ’n alternatiewe interpretasiemoontlikheid vir komposisies vir die tjello, nie slegs vir die gekose sonates nie, maar vir komposisies vir die tjello buite die historiese konteks waarin die werke in hierdie studie geleë is.

SLEUTELWOORDE Genderspesifieke komposisionele elemente; genderspesifieke uitvoering; tjello-uitvoering; praktykgeleide navorsing; Ethel Smyth; Dora Pejačević; Henriëtte Bosmans; Luise Adolpha Le Beau

DMUS DEGREE STRUCTURE

Programme Code:	1CK R03 901P
Module Name:	Artistic research document and process
Module Code:	MUSS 971
Credits:	360
Phase 1:	Concert 1 and Concert 2 (examined to confirm the candidate's ability to perform at doctoral level)
Phase 2:	Concert 3 and Concert 4 (not examined and integration with the Formal Assignment compulsory)

CONCERT PROGRAMMES

CONCERT 1

3 June 2022 18:00 (Esthea Kruger, piano) – Fismer Hall, Stellenbosch University

1) Sonata in C major, op. 119 (1949) – Sergei Prokofiev (1891–1953)
2) Sonata in C major, op. 65 (1960) – Benjamin Britten (1913–1976)
3) Trios Pièces (1914) – Nadia Boulanger (1887–1918)

CONCERT 2

23 November 2022 11:00 (Esthea Kruger, piano) – Conservatory Hall, North-West University

1) Cello Sonata in B♭ major, op. 46 (1859) – Louise Farrenc (1804–1875)
2) Epilogue (1921) – Rebecca Clarke (1886–1979)
3) Sonata for Solo Cello in B minor, op. 8 (1915) – Zoltán Kodály (1882–1967)

CONCERT 3 (https://www.youtube.com/watch?v=z6Vmt4ZeuSg)

5 May 2023 18:00 (Esthea Kruger, piano) – Fismer Hall, Stellenbosch University

1) Cello Sonata in A minor (1919) – Henriëtte Bosmans (1895–1952)
2) Cello Sonata in A minor, op. 5 (1887) – Ethel Smyth (1858–1944)

CONCERT 4 (https://www.youtube.com/watch?v=TBZqIUsGdwI)

18 August 2023 11:00 (Esthea Kruger, piano) – Conservatory Hall, North-West University

1) Cello Sonata in D major, op. 17 (1883) – Luise Adolpha Le Beau (1850–1927)
2) Cello Sonata in E minor, op. 35 (1913) – Dora Pejačević (1885–1923)

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CHAPTER 1: INTRODUCTION

This chapter will provide a background to the research study and the path that lead to an interest in exploring gendered performance on the cello in these selected works by female composers. Thereafter, the literature review of existing material on gender studies and gendered performance will be delved into.

1.1 Background

This research study stems from an interest in expanding the standard cello canon of accessible[1] repertoire for concert programming by exploring the compositions written for cello and piano by female composers. As a cellist, it was a revelation to discover the vast amount of works written by female composers for the cello (either solo or with accompaniment). An integration of the lists of compositions by women for the cello resulted in over 460 works,[2] which is by no means an exhaustive list. Considering that these vast amounts of available works are also (mostly) easily accessible, why are they not often heard in cello recitals?[3] Why do they not form part of the standard cello canon today? One cannot attempt to answer this question without delving into the wide discourse on gender and music. As McClary (2002: 5) reminds us:

> [T]he history of women performers, teachers, patrons, and civic promoters of music has been brought to light, as well as the history of the conditions that consistently have served to exclude or marginalize female participation in music.

Feminist music criticism (McClary, 2002: 5) has existed since the 1970s – which led to the unearthing of many female composers and compositions since then. However, over 50 years later, the compositions by women for cello still do not enjoy regular stage time. Also, they are not regularly included in the standard concert repertoire, in my experience as a professional cellist. They are also not included in the syllabi of practical music examinations of external

[1] By 'accessible', I mean that the works are easily available for purchase (either in a physical music store or online), or free on online platforms (such as www.imslp.org) or available on audio recordings.
[2] These lists of compositions by women (inclusive of my personal compiled list) were sourced and merged from various social and online chat platforms, including Reddit (for the cello minded (@r/cello), 2021) and a helpful link in one comment from DirtyDanil (@DirtyDanil), 2021) to a Google Drive document, as well as Facebook (International Cello Society, 2022). The result is an extensive, integrated Excel document that informally lists the composers, the names of the works, the lengths of the works, the instrumentation, their dates of composition and the geographical origins of the composers.
[3] Mainly, recitals in South Africa, but also possibly abroad.

examination boards such as University of South Africa (UNISA),[4] the Associated Board of the Royal Schools of Music (ABRSM)[5] and Trinity College London (Trinity).[6] Certain changes have taken place over the years, such as the globalisation of music, the advancement of 21st-century technology and the equalisation of women's rights since the 1800s. However, despite this "an overview of the classical music field reveals that the works of women composers account for only a fraction of performed repertoire" (Farny, 2014: 3).

Feminist music criticism includes the discourse on the objectivity and subjectivity of gender in music. In a masculine music culture, works by female composers were/are either considered "petty or trivial" if they fit the standards of female propriety (McClary, 2002: 18). However, as soon as their compositions stepped outside this female propriety, their works, and perhaps even the composers themselves, were considered too masculine. Their works came across as aggressive, bold or just simply "unbefitting to a woman" (McClary, 2002: 19). This kind of sentiment may be one of the many reasons why compositions by women were/are not regularly included in concert programmes, which produces initial, general questions (although not research questions) stemming from years of practice as a professional cellist. Such questions include the following: If gendered elements[7] are recognisably present in compositions, do these gendered elements in compositions by women cause gender-biased distaste? Does prejudice towards these elements in compositions by women influence the person or the performer programming the concert? And more specifically to this research project: Can the general audience or/and the professional music critic (including professional, practicing musicians) recognise and experience gendered compositional elements through its *performance*? How can this be achieved? In other words, if the performer aims to perform in a 'masculine' or 'feminine' manner, what is required of the performer to convey these gendered elements convincingly? To what extent do the gender of the composer and the gender of the performer influence the performance of a composition? Furthermore, how do the gendered elements in the composition, and the historical context of the compositions in a gender-biased era influence the performance? My interest lies in exploring and translating gendered compositional elements into gendered performance in compositions. This can involve: (1) choices of the quality of sound production; (2) the emphasis of certain musical nuances or characters; (3) the choice of phrasing; (4) the choice of fingering; (5) the choice of a variety of technical skills for problem-solving, and so forth. And as a result, this exploration may very well lead to the inclusion of these compositions in the canon.

[4] UNISA String Syllabus, 2012 – see the reference list for a link to the syllabus.
[5] ABRSM Cello Syllabus, 2020 – see the reference list for a link to the syllabus.
[6] Trinity Strings Syllabus, 2020 – see the reference list for a link to the syllabus.
[7] See discussion in 'Gender and Music' in the Literature Review, below.

1.1.1 Delimitation

According to Kennaway (2014: 207), "a cello canon develop[ed] very late in the nineteenth century" when the cello was more popularly identified and established as a solo instrument. Beethoven's five cello sonatas (composed between 1796–1815) initiated the development of the cello sonata in the 19th century into a genre where the cello and piano performed as equal music partners. This is in contrast to earlier cello sonatas which consisted of a solo cello line accompanied by a figured bass (Farny, 2021: 69). The development of the 19th-century cello sonata was further advanced by the players' technical development with regard to the instrument as well as the popularity of regular house (and salon) concerts. In these concerts professional musicians performed but musical family members also showcased their talents. Therefore, it is within this period (1780–1930) of cello development that works (composed between 1887–1919) of female composers are selected for this research project. It was a time during which composers and performers musically delved into the 'nature' and the 'character' of the cello. It led to an exploration of the depths and heights of the instrument's capabilities and showcasing both masculine and feminine attributes of the instrument.[8]

My integrated list of compositions by women (as explained above) was narrowed down to works for cello *and* piano, consisting of multiple movements[9] and approximately 47 works.[10] Hereafter, I narrowed it down to the following four works[11] (as explained below):

1) Cello Sonata in A minor, op. 5 (1887) – Ethel Smyth (1858–1944)[12]
   - *i)* *Allegro moderato*
   - *ii)* *Adagio non troppo*
   - *iii)* *Finale. Allegro vivace e grazioso*

2) Cello Sonata in A minor (1919) – Henriëtte Bosmans (1895–1952)[13]
   - *i)* *Allegro maestoso*
   - *ii)* *Un poco Allegretto*
   - *iii)* *Adagio*

[8] As discussed and explored in Chapter 7 & 8 by Kennaway (2014: 171-234).
[9] Referred to as sonatas by the composers but which do not necessarily adhere to the Classical sonata form.
[10] See Appendix 1.
[11] The four works appear in the order that they were performed.
[12] See Appendix 2.
[13] See Appendix 3.

iv) *Allegro molto e con fuoco*

3) Cello Sonata in D major, op. 17 (1883) – Luise Adolpha Le Beau (1850–1927)[14]
   i) *Allegro Molto*
   ii) *Andante Tranquillo*
   iii) *Allegro vivace*

4) Cello Sonata in E minor, op. 35 (1913) – Dora Pejačević (1885–1923)[15]
   i) *Allegro Moderato*
   ii) *Scherzo. Allegro*
   iii) *Adagio sostenuto*
   iv) *Allegro comodo*

I chose these composers because they are female contemporaries of: Johannes Brahms (1833–1897), Robert Schumann (1810–1856), Caesar Franck (1822–1913), Sergei Rachmaninoff (1873–1943), David Popper (1843–1913), and Sterndale Bennet (1816–1875). The cello sonatas of these men, in my experience, form a significant part of today's cello canon. Furthermore, it should be noted that due to the historical period from which I chose the composers for this study and their lack of inclusion in the literature, no relevant or accessible compositions by women of colour were available for inclusion.[16]

1.1.2 Purpose statement

This practice-led study aims to explore the artistic process whereby gendered compositional elements in four compositions by female composers from the mid-1800s to the mid-1900s can be interpreted as gendered performances. The study will communicate the results of the exploratory process of preparing compositions from a gendered performance perspective. It provided a manner of preparing for performances that differed from my usual preparation and interpretation. The outcome of the exploration process contributes to formulating a theory on the gendered performance of gendered compositional elements. The fact that I could not locate substantial literature on the compositions themselves also means that this study will contribute to creating more available literature on these works.

[14] See Appendix 4.
[15] See Appendix 5.
[16] See, for example, www.musicbyblackcomposers.org (MBC, no date).

1.2 Literature review

The literature review will delve into the discourse with regard to i) gender and music. Here a general discussion of the discourse on gender in music will be followed by a brief discussion on the marginalisation of female composers in the 19th century. Subsequently, the gendered 'nature' of the cello and the gender of the performer or composer as elements that may contribute to the gendered performance of a work are discussed. This will be followed by addressing the gendered elements[17] in music. After that, research dealing with ii) historically informed performance practice (HIPP) on the cello between the mid-1800s and mid-1900s will be examined. This discussion is necessary to understand the technical and stylistic resources available to composers and performers at the time and to stay as faithful as possible to the composer's intent. Finally, research on (iii) the selected compositions and their composers will be discussed.

1.2.1 Gender and music

Kallberg (2001: 2) emphasises that the development of gender studies in music and the effect that gender had on music was ignited by feminist scholars. These scholars sought to promote female composers who were disregarded or marginalised in the 18th- and 19th-centuries. Among them is McClary's *Feminine endings* (McClary, 1991), a controversial set of essays during a period when the discourse on feminism and music was not yet common and, therefore, created somewhat of an upheaval among musicologists (De Long, 1992). However, as McClary acknowledges, she was not necessarily the sole trailblazer in this regard. Although her book is not the main reason for the general transformation in feminist criticism, it did allow for the much-needed activation of the discourse and discussions on gender issues in music and musicology (McClary, 2002). McClary addresses and discusses: (i) the musical constructions of gender and sexuality over the centuries; (ii) gendered aspects present in traditional music theory; (iii) gendered narratives and characters in music; (iv) sensual satisfaction from musical imagery and, of course; (v) the role (or non-role) of the female composer. In the opening chapter 'A material girl in Bluebeard's castle', McClary (1991: 3-34) confronts the autonomy of Western music. She states that although she had been educated in repertoire from all spheres of the world over different historical periods, "there has really only been one stipulation in the bargain – namely, that I content myself with structural analysis and empirical research" (McClary, 1991: 4). She further argues that since Western music analysts have focused and relied purely on formal structures and theories, music somehow attained

[17] Since this research project focuses on a certain discourse during a certain historical period, only masculine and feminine gender types are referred to in this research study.

a status of autonomy. This has made it exempt from any cultural criticism (inclusive of gender-orientated issues) throughout the ages, unlike the visual arts or literature, which received such criticism much earlier on. As such, it placed musicologists in a position that required of them to do some 'catching up'. McClary reflects in *Feminine endings at twenty* (McClary, 2002) that since her initial book (McClary, 1991), "the entry of gender issues into musicology has allowed for an extremely wide range of new areas for research" (McClary, 2002: xviii). She uses examples of non-formalist developments in research, such as in artistic research, where performers take notes of how their bodies respond to music or develop discussions on emotional responses to music.

Solie (1993) compiled fifteen essays in an anthology of gender studies in music called *Musicology and difference: Gender and sexuality in music scholarship*. In the first of these essays, 'Gender and other dualities', Treitler discusses the duality of gender in music and how this duality is linked to the duality of reason and sensuality (Treitler, 1993: 24). He goes on to state that:

> *[W]hether music can have an immanently masculine or feminine character that transcends history and culture brings forward anew […] already much-debated issues of aesthetic theory concerning what music conveys, expresses, and represents, and how one can know about such things.*

This type of reasoning is relevant to the research study, since exploring "how one can know about such things" and conveying "such things" form a part of this artistic research study. Treitler continues to discuss the duality of gender from Gregorian chants to the music of Charles Ives while being critical of McClary's social constructions of gender in music. He claims that although McClary deplores gender labelling, there is no way to examine gender roles in music if they are not identified or 'constructed' (Treitler, 1993: 37). My gender constructions in playing was drawn partially from literature; to that I added my own constructions.

Citron (1993: 3) explores gender influence in forming a music canon and ventures to voice that: "which music is deemed canonic says a great deal about the image a society has of itself". Although this source is almost 30 years old, and there has been some progress to include compositions by women in the canon, it is by no means an extensive achievement. The marginal inclusion of female composers in the canon[18] probably says much more about the unchanged male-dominated state of Western art music than what society might be comfortable to admit. Citron

[18] See for example, Citron (1993), Kallberg (2001) McClary (1991) and McClary (2002).

creates a gendered discourse on self-compiled components responsible for forming a canon, such as creativity, "professionalism"[19] and the reception of a composition. For example, in a patriarchal society, creativity (innovation or production) or mental activity is reserved for men. In contrast, procreation (or reproduction) or physical activity is allowed for women (Citron, 1993: 45). Due to our male-dominant culture, creation in terms of composition presents questions such as: (i) If men and women (supposedly) do not meet the same creative standards, are compositions by men and women audibly different?; (ii) Do women compose in a specific, identifiable style? Citron suggests female tradition would imply that "women's music […] will possess womanly traits [that stay consistent] from one female composer to the next" (Citron, 1993: 68-69).

This binary view on female tradition versus male tradition is somewhat outdated and misogynist. I concur with Citron when she later argues that music is a language to all (a socio-cultural language, for that matter), and both women and men are socialised in this language. Therefore, as Citron argues, both genders have access to all compositional styles and gendered compositional elements during the creative process of composing. This statement goes hand in hand with Citron's description of the reception of a performance (Citron, 1993: 165-189). When a female composer's music is performed, there is often a preconceived idea of what the performance will be like and how it will be received even before it has occurred.

As for professionalism (Citron, 1993: 80-119), there were many obstacles for a woman to pursue a profession in the music industry. Despite the achievements of female composers during the 19th century, they were marginalised in the music industry. Women were denied the necessary music education and training to become professional musicians for reasons pertaining to general misogyny. This included the idea that involvement in music production would disrupt domestic life and the misconceived perception that women lacked creative capacity, as determined by Citron (1993: 45-46) and McClary (2002: 18). Unless they had a famous last name that directly linked them to a male composer, such as Clara Schumann or Fanny Mendelssohn,[20] they were denied the opportunity of creating professional connections. They were also denied the chance of having their music performed or published (Farny, 2014: 74). In *Women as musicians: A question of class* (Reich, 1993: 125-146), the author discusses female musicians during the 19th century in Europe. The female musicians fall within the period and geographical location of the female composers of this study. Reich takes an interest in delving into why female composers were unable to become

[19] Citron (1993: 80-119) uses the word "professionalism" to describe the practical and sociological factors required to make a career in music.
[20] And despite their last names, both these female composers had to resort to publishing a handful of works under either a husband's or brother's name (Wilson, 2018).

as successful as the male composers of the 19th century, including financial, political and domestic reasons. While gender discrimination is a critical factor contributing towards compositions by women being disregarded, an in-depth study thereof falls outside the scope of this study.

Next to be considered are potential compositional elements that could be regarded as 'gendered' (despite the gender of the composer). Gender stereotypes are constantly evolving and changing in the modern world. Therefore, one should note that the identification of gendered compositional elements as gendered musical stereotypes in this research study is time-period specific. The focus during this time period was on the duality in gender. As a starting point, not only the structure of the composition, such as the sonata form, but also particular themes in a composition could be classified as male or female (Citron, 1993: 136). The sonata form was one of the important musical structures in composition during the last 250 years (Citron, 1993: 133). Citron states that due to this it is understandable that societal norms of masculine and feminine were connotated to the structure. For example, Citron (1993: 136) discusses the composition treatise of Vincent d'Indy and August Sérieyx (1909), where the emphasis is placed on the gender of the two ideas (themes) in a sonata. The first theme is essentially masculine – with force and energy, concision and clarity imposed by means of brusque rhythms and tonal security. This is followed by a feminine second theme – with sweetness and melodic gracefulness, being supple and elegant. These are achieved by winding and indistinct modulations as well as by the spreading out the "curve of its ornamented melody" (d'Indy (1909) as cited by Citron, 1993:136). Kennaway (2014: 229) comments on d'Indy's interpretation of gendered themes in composition. He observes that the introduction to the first theme in Lalo's Cello Concerto in D minor (1876) is a good example of d'Indy's description of a masculine theme: loud *staccato* chords and a short cello recitative preceding the first theme. Since d'Indy is often referred to in Chapters 3–6 in this research study, it is worth quoting the full citation of d'Indy by Citron (1993: 136):

> *To the extent that the two ideas exposed and developed in pieces in sonata form perfect themselves, one notices indeed that they really behave like living beings, submitted to the inevitable law of humanity: liking or antipathy, attraction or repulsion, love or hate. And, in this perpetual conflict, which reflects those in life, each of these two ideas offers qualities comparable to those which have always been attributable respectively to man and woman. Force and energy, concision and clarity: such are almost variably the essential masculine characteristics belonging to the* first idea*: it imposes itself in brusque rhythms, affirming very nobly its tonal ownership, on and definitive.*

> *The* second idea*, in contrast, entirely gentle and of melodic grace, is affective almost always by means of its verbosity and modulatory vagueness of the eminently alluring feminine: supple and elegant, it spreads out progressively the curve of its ornamented melody; circumscribed more or less clearly in a neighbouring tonality in the course of the exposition, it will always depart from it in the recapitulation, in order to adopt the first tonality occupied from the beginning by the dominant masculine element, alone. It is as if, after the active battle of the development, the being ["l'être"] of gentleness and weakness has to submit, whether by violence or by persuasion, to the conquest of the being of force and power.*
>
> *Such seems to be at least, in sonatas as in life, the communal law, despite several rare exceptions where the respective role of the two ideas seems less settled, sometimes even inverted.*

These two themes in the exposition are constructed in a manner that establishes a hierarchy between male and female. Ultimately, the masculine theme dominates the feminine theme – an extension of the 'proper' relationship between men and women, and mirroring the societal norms of that time period. And later, when reappearing in the recapitulation after the struggle in the development, the second theme again submits to the dominant first theme. To a certain extent, the sonata form could be seen as a metaphor for the gender struggle to maintain control over women in the new bourgeois society at the time (Citron, 1993: 134). Whether or not we have moved away from these kinds of gendered descriptions of form, we nonetheless have to acknowledge the potential effect that it has on musical ideas and musical practice (Citron, 1993: 133).[21]

Additionally, there are other gendered perspectives at play in this research study. The cello itself had an assigned gendered identity that has changed throughout history. At the start of the 19th century, it was perceived as a masculine instrument because it is "quite large, low-pitched and serious". This is in contrast to the small, high-pitched violin, which was characteristically considered a female instrument (Kennaway, 2014: 177-178). As an instrument that balances and blends the other instruments in an ensemble, the cello has also been associated with the masculine connotations of 'control' and 'regulation' in ensemble playing. These are the reasons why it was a preferred social practice that women would play the piano or the violin and men would play the cello. There was also the issue regarding the physical aspects of playing the cello. Straddling the instrument between open legs was considered somewhat 'un-lady like' and distasteful, as

[21] Further discussions on sonata form and gender can be found in, for example, Hepokoski (1994), Curtis (1997) and Borwick (1997).

described anonymously in "Music and theatres in Paris" (Anon, 1860: 487). Even 19th-century novelists, such as Anne Brewster, (falsely) suggested that it is physically harmful for women to play the cello. This is a notion that was still present at the turn of the century (Brewster, 1860: 94). However, in the early 20th century, the perspective of the cello as a 'manly' instrument started changing, probably due to reasons rooted in female emancipation. Female performers became more common, women physically playing the cello became less offensive, and the idea of women pursuing a music career became more realistic.[22] Kennaway (2014: 192) states that literature on the masculine 'character' of the cello also started diluting. For example, instead of the cello being described in masculine terms – controlling, restraining, moody, stern or deep – it lent itself to more feminine descriptive words such as crying, gasping or loving. Therefore, the development of the perspective of the cello as a gendered instrument has led to it being considered as either masculine or feminine in both shape and character at different periods in time, creating more opportunities for a gendered performance.

In the chapter entitled 'Gender in action – performing the cello', Kennaway (2014: 207-233) gives many examples of elements within a composition that could be gendered. He refers to Lalo's Cello Concerto in D minor (1876) and works for the cello by Romberg and the Bohrer brothers. Masculine compositional elements are inclusive of energetic passages, abrupt rhythmic material (such as dotted rhythms), curt articulation (such as loud staccato chords), low register passages or melodies, louder choices in dynamics (such as *ff*) and, character markings such as *appassionato* and *pesante* (Kennaway, 2014: 212, 220-221, 228-231). Kennaway (2014: 220-221) further comments on reviews of Bohrer's Duo Concertante op. 47. Here the "true character" of the cello is stated to be that of a male singing voice. Later, again, reviews are referred to that mention this "true, masculine, singing character of the cello". This directly implies that further markings, such as *Cantabile* and *Cantando,* are indeed masculine in nature.

As discussed above, there was a shift of the masculine identity of the cello in the earlier nineteenth century to an identity that is "less clearly defined" (Kennaway, 2014: 30). Due to this, there is an implication that more feminine characteristics became associated with the cello. It is interesting to note that the compositions of Max Bohrer (1785–1867) for the cello were criticised for veering away from the true (masculine) character and nature of the cello (Kennaway, 2014: 220-221).

[22] As insinuated by Kennaway (2014: 171-234).

Bohrer's Duo Concertante op. 47 "contradicts almost all conventional perceptions of the character of the cello at this time". Later it is stated that the "'accepted character' of the cello is contradicted if not actually subverted" (Kennaway, 2014: 212, 214). These statements, therefore, imply that feminine compositional elements include the restrained use of dynamics, avoiding resonant registers, the use of harmonics, *sul ponticello,* and left-hand *pizzicato*, avoiding more resonate registers of the cello, complex string crossings or complex combinations of slurred and *detaché* bowings, very high positions, rapid arpeggios on one string, rapid multiple same-finger shifts, complex string crossings and meandering melodies or the "near-total avoidance of anything resembling a straightforward *[C]antabile* melody" (Kennaway, 2014: 212, 214, 229). According to Steblin (1983), certain key signatures have certain characteristics as depicted in the early 19th century. She compiles a combination of descriptions of key signatures by historical musicologists such as Schubart (1739–1791), August Gathy (1800–1858) and J.A Schrader (dates of birth and death unknown). These key characteristics can very well also represent gender. For example, A minor depicts "pious womanliness, tenderness of character" or B♭ major represents "noble womanliness, cheerful love, hope, longer for a better world" (Steblin, 1983: 169). Masculine examples of key characters could include D major which represents "the key of triumph, of Hallelujahs, or war-cries, of victory-rejoicing" or perhaps B major depicting "wild passions, tempered through great dignity" (Steblin, 1983: 170). Even certain major/minor triads (Georg Andreas Sorge as cited by McClary, 2002:11) are reasoned to be masculine or feminine. A similar reasoning pertains to intervals – fifths are masculine, thirds are feminine (McClary, 2002: 77) – and cadence points. For example, in the *Harvard Dictionary of Music,* Apel (1970: 506) (as cited by McClary (2002: 9)) considers cadence points masculine if the final chord falls on a strong beat. In contrast, feminine cadence points are postponed to fall on weaker beats. Therefore, a fair amount of literature is available on elements in a composition that can be considered gendered compositional elements.[23] An integration (or combination) of these proposed elements were detected and highlighted while exploring gendered performance in the selected compositions by female composers.

The fact that this research study is conducted by a female performer performing compositions (containing gendered compositional elements) by women on the cello (as either a masculine or feminine instrument or both) opens up a gateway of connotations and performance possibilities to be explored. As Kennaway (2014: 172) affirms, "the enactment of gender tropes in Western art music might depend to a significant degree on the manner of performance of the works in

[23] See, for example, Kennaway (2014), Citron (1993) and McClary (2002).

question". He thereby implies that it is all very well that gender and music are so widely discussed and that gendered compositional elements are recognised. However, it can only truly come to life with a performer in a performance of the work in question. Butler (1990: 25) indicates that the cello is no more feminine or masculine than a chair or a table, but instead "femininity and masculinity only exist inasmuch as they are performed". Despite the available discourse on gender in music and how gender is conveyed in music composition, certain information lacks. There is a gap in the literature in discussing gender and the portrayal of gendered compositional elements in instrumental performances. This study contributes to this area of knowledge by exploring gendered elements in the chosen compositions. It furthermore contributes by performing these compositional elements in a manner that conveys gender. At the same time an attempt is made to balance the composer's possible intent and the performer's interpretation. The value in choosing relatively unknown works by composers who are also relatively unknown is advantageous. This is because there are less preconceived ideas on interpretation, which makes for a more unbiased playing field to commence this research study.

1.2.2 Historically Informed Performance Practice (HIPP) on the cello

The selected compositions by female composers were composed between 1883–1919.[24] It should be noted that the compositions chosen are all titled as a "sonata" (as a multi-movement work, accompanied by a pianist). However, it is to be debated whether the compositions conform to the conventional Classical "sonata form" as Citron describes (1993: 133-134). An understanding of the possibilities of performance techniques and interpretation on the cello is necessary to recognise gender compositional elements (as understood during that period). More specifically, it can help to recognise whether specific gender performance ideas could have been borne in mind when the composition was written. Historically informed performance practice (HIPP) was consulted and used to aid a gendered performance where deemed applicable. Kennaway (2014) writes chapters on left-hand and right-hand techniques (inclusive of fingering, bow hold, vibrato and other expressive technical elements) in line with the HIPP of cello playing between 1780–1930. However, it is specifically his chapters on vibrato[25] that were implemented in this research study. When referring to d'Indy's gender stereotypes in sonata form, Kennaway admits that "it is legitimate to argue that a performance that takes these ideas into account could be, at least, more 'historically aware' than one that does not" (Kennaway, 2014: 233). Furthermore, Kennaway

[24] 1883, 1887, 1892, 1913 and 1919 (see details of the works in 1.1 Background, above).
[25] "Chapter 5: Playing with Expression – Vibrato" (Kennaway, 2014:123-142) and "Chapter 6: Vibrato and Portamento in Early Cello Recordings" (Kennaway, 2014:143-170).

refers to Lalo's Cello Concerto in D minor (1876) and historically informed interpretations. Kennaway argues that if it is performed with a "uniform intensity and a strong sense of tonal organization, erasing the gender tropes embedded in the themes, it is, in this respect, being played unhistorically" (Kennaway, 2014: 233). Treitler emphasises the importance of gender duality by stating that it "function[s] as a structure of music-historical interpretation, depend[ing] on the – largely unreflected – identification of gender attributes in music" (Treitler, 1993: 24). Therefore, it can be argued that identifying gendered compositional elements and performing them in a gender-conscious manner are historically correct and in line with the principles of HIPP. The awareness and relevance of the historical gender tropes in compositions can lead to or enlighten a different interpretive approach to performance practice. Such an approach will differ from the more standard performance practice techniques that are more easily available and accessible (Kennaway, 2014: 227).

Walden (1998), Lind (2010) and Kennaway (2014) are the significant contributors to HIPP on the cello in the period between 1883–1919. These sources and their valuable reviews by Moran (1999) and Cyr (2000) cover the overview of cello performance, including technique, style and interpretation, during this time period. However, besides Kennaway, I found no other scholarly knowledge on gendered compositional elements or interpretative and technical issues regarding gendered performances concerning HIPP on the cello. Also, there was no available literature explicitly addressing any of the selected compositions by women.

1.2.3 Selected Female Composers and Compositions:

A literature review on each composer and the selected cello sonata composed by them follows below in chronological order.

1.2.3.1 Luise Adolpha Le Beau (1850–1927)

Le Beau was a German composer and struggled to make a career as a composer or performer due to her gender, like her contemporary female composers. There are quite a few biographical sources available on Le Beau, of which the most significant are those by Forkert (2010) and Rebmann (2007) as well as her memoir (Le Beau, 1910). The available literature reflects on her education, the difficulties she faced as a female composer, lists of her works and brief analyses of a few of her more significant works. Redmann (2007: 58) points out that "[t]here is hardly a review available that fails to mention how extraordinarily male Luise Adolpha Le Beau ['s] compositions

were". However, he fails to point out specific compositional elements or gendered performances that could be associated with these masculine traits in Le Beau's compositions. This also applies to her three-movement Cello Sonata in D major, op. 17 (Le Beau, 2009). Farny (2021) makes a specific reference to the work and gives a brief and general analysis of the sonata. He more than once comments on the song-like melodies in the cello demonstrating her "burgeoning gifts for opera" (Farny, 2021: 70). Other than that, regarding discography, a few released recordings are available (such as Le Beau (2003) and Le Beau (2022)) and there are uploaded videos on YouTube (Sound Salon, 2023; Katharina Deserno, 2014). These aided in creating first impressions of the composition.

1.2.3.2 Ethel Smyth (1858–1944)

Of the female composers that this study includes, the available literature on Ethel Smyth is the most substantial and accessible.[26] Born in London, Smyth was not only an esteemed composer but also a prolific writer (autobiographer), feminist and women's rights activist. Smyth wrote several autobiographies and memoirs, inclusive of *Impressions that remain* (Smyth, 1919), *Streaks of life* (Smyth, 1921) and *Female pipings in Eden* (Smyth, 1933). Furthermore, despite her meticulous documentation of her life, biographical literature is also available. The most significant are *Ethel Smyth: A biography* (St John, 1959) and *Recomposing her history: the memoires and diaries of Ethel Smyth* (Harris, 2011). Specific gendered compositional elements in Smyth's music are not emphasised in her biographies and autobiographies. However, St John (1959) references gender-based reviews of performances of her compositions during 'The Fighting Years' (St John, 1959: 52-130). These include the review of her Violin Sonata, op. 7 in 1887[27]: "[the work is] deficient of the feminine charm […] that might have been expected of a woman composer" (St John, 1959: 54). Smyth was significantly influenced by Brahms (considering him a friendly acquaintance), and she is known for her "Brahmsian sonorities" (Farny, 2021: 74). Farny even goes so far as to say that "[u]pon first hearing, one might assume that Ethel Smyth's Sonata in A Minor is a work by Brahms" (Farny, 2021: 73). So, in all likelihood, it would have been surprising for Smyth to receive a review suggesting that her 'Brahmsian' German Romantic style is not feminine enough. It might very well have been the first time that Smyth realised that her compositions will not be judged on merit alone, but that her gender (and sexual preference) might influence prejudgment. This realisation was the start of her commitment to women's suffrage (Farny, 2021: 74). Smyth

[26] The site www.ethelsmyth.org is dedicated to celebrating Smyth's works and achievements, which also provides a rather extensive bibliography (Dame Ethyl Smyth (1858-1944), n.d).
[27] Composed and premiered in 1887, the same year as the Cello Sonata in A minor, op. 5.

further remarks in her memoirs that "[a]rt is bi-sexual, the female element explicit with the male" (Smyth, 1933: 47). But as mentioned above, no other indication of gendered compositional elements is highlighted, and neither is a scope of gendered performance touched upon. There are few available recordings of Smyth's Cello Sonata in A Minor, op. 5, one of which is Smyth (2009) and several uploaded videos are accessible on YouTube.[28] These aided in preparing and understanding the work.

1.2.3.3 Dora Pejačević (1885–1923)

A Croatian composer born in Budapest, Hungary, into a family of nobility, Pejačević composed 105 compositions (58 opus numbers) (Glodić, 2020). Only one of these compositions is a work for cello and piano: Cello Sonata in E minor, op. 35 (composed in 1913) in four movements (Pejačević, 2015). Musicologist and biographer, Koraljka Kos, spurred on the 'rediscovery' of Pejačević's 'dormant' compositions in the 1980s (ZKM, no date) after her biography (Kos, 1982) was published in Croatian. Other than this biography, there are sparse articles, such as those by Glodić (2020) and Kos (2012), which are biographical. These comment on her compositional style, influence, struggles as a female composer and her legacy. However, the available literature does not address gendered compositional elements or the potential gendered performance of her music. Farny (2021:78-81) addresses Pejačević's Cello Sonata by broadly and briefly analysing the movements, paying minimal attention to thematic material and interesting compositional elements. Where compositional elements are highlighted, they could very well be interpreted as gendered compositional elements, although Farny gives no indication thereof. Furthermore, a recording is available (Pejačević, 2011) and there is an uploaded video on YouTube,[29] which assisted in forming an initial impression of the composition.

1.2.3.4 Henriëtte Bosmans (1895–1952)

Bosmans was born into a musical family and was considered not only a prominent Dutch composer but also a respected concert pianist and pedagogue (Treasured composer – Henriëtte Bosmans, no date). Lawrie (2019:10) describes Bosmans' cello works (inclusive of her Sonata for Cello and Piano) as "…display[ing] a deep understanding and appreciation of the instrument through her beautifully idiomatic writing". Although her success in the music profession as a woman was far less of a struggle than that of her predecessors, her compositions fell into obscurity after her death.

[28] See, for example, OboeClassics (2020).
[29] See, for example, musicophage rex (2012).

There is some speculation as to how this came about and can be due to a combination of reasons. These include her being Jewish during the rise of Nazism, taking a break from composing during World War II or being openly bi-sexual in the early 20th century (Lawrie, 2019: 10-12). The available literature on her include her Dutch biography (Meztelaar, 2002), four other references in *Grove Music Online* (Meztelaar, 2001) (of which three are in Dutch), a few uncited online programme notes (such as Woolf (no date)) and, an unpublished thesis (Lawrie, 2019). Besides these, there is no other substantial literature available on Bosmans.

There is also no literature available on potential gendered compositional elements in her cello music or the possible gendered performance of her compositions. However, recordings (Bosmans (2007), Bosmans (2011) and Bosmans (2020)) are available to assist in forming first impressions and it served as a reference when studying the work. However, audio recordings (Bosmans (2007), Bosmans (2011) and Bosmans (2020)) and uploaded videos on YouTube (such as Dutch Composers (2014) and Hendrik (2021)) are available to assist in forming first impressions and served as a reference when studying the work.

As shown, literature on most of these female composers is limited. Although biographies (and, in some cases, autobiographies) are available, insignificant literature remains available regarding the works, including analyses of the compositions or evaluations of performances. There are isolated comments by critics regarding the femininity or masculinity of the compositions or performances thereof. Besides this, there is a dearth of in-depth discussions on gendered compositional elements in the works or gendered performances of these compositional elements.

1.3 Research questions

The research questions that emerge from the purpose statement are as follows:

1.3.1 Main question

How can preparing and performing four compositions for cello by women (namely, Luise Adolpha Le Beau (1850–1927), Ethel Smyth (1858–1944), Dora Pejačević (1885–1923) and Henriëtte Bosmans 1895–1952)) contribute to formulating a theory on gendered performance of gendered compositional elements?

1.3.2 Sub-questions

1) What can be identified as feminine or masculine (gendered) compositional elements?
2) What could be regarded as feminine or masculine cello performance?
3) How can recognising and overcoming technical challenges related to gendered compositional elements and gendered performance assist in conveying a gendered performance?

1.3.3 Significance of the study

This study serves as a source for other cellists interested in how to practice gendered performance after identifying possible gendered compositional elements not only in the studied works but also in general. Since there is a known gap in the available literature regarding gendered performance, this study can be used to apply similar technical and interpretative outcomes to other compositions. The findings of this study start the theory-building process of gendered performance, and it can be continued by future researchers and performers. Properly conveying the gendered performance of gendered compositional elements leads to a better understanding and acceptance of these works. It may then perhaps have a better chance to materialise in regular programming and can possibly lead to being accepted in the standard cello canon.

CHAPTER 2: RESEARCH METHODOLOGY

2.1 Research approach

The approach of this qualitative research study[30] is that of practice-led research (PLR). Candy (2006: 1) distinguishes between two practice-related research approaches: Practice-based research (PBR) and PLR. There are various definitions and descriptions of what PLR could or should encompass, as well as further sub-divisions and diversification. For this research study, the definition of PLR by Candy (2006: 1) is used. She explains that PLR is "[…] concerned with the nature of practice and leads to new knowledge that has operational significance for that practice". Therefore, the actual practice is an integral part of the method of the research study. This approach is opposed to PBR, where the outcome of the practice is "the creative artefact", which is the "*basis* of the contribution to knowledge" (Candy, 2006: 1). In an earlier description of this approach made by Frayling (1993: 5), he refers to it as "research *through* art". In this instance research is dependent on practical experiments that are diarised in a "research diary", and the "resulting report aims to contextualise it". In simplified terms, PBR is concerned with the process's outcome (the artefact), and PLR is concerned with the process leading to the (possible) outcome. I do not consider my public performances of the works the final result of the process; instead, they formed part of the experimental process that was analysed – hence this study being PLR and not PBR.

The research process included: (i) learning the compositions (such as the notes, articulation and dynamics), (ii) overcoming technical issues while learning the works, (iii) identifying gendered compositional elements, and, (iv) exploring as well as experimenting with a variety of technical means to best convey these gendered compositional elements. and; (v) considering HIPP performance techniques.[31] The focus of the study is to form conclusions from this process that assisted gendered practice and performance. As Coessens (2009: 174) states, "the artist in his or her artistic endeavour, [is] always being in some sense, an artist-researcher". The notion that an artist and an artist-researcher are not separate entities is thereby defended. Instead, an artist is by default engaging in research when practising:

[30] The study is qualitative since I will be using reflection to convey my findings in a written critical explanation.
[31] Of the HIPP cello techniques described by Kennaway (2014), vibrato was the only applicable technique that was used during this research study.

> *For those who reflect on their practice and the relevant research processes underlying it, representation of these through carefully constructed articulations can offer new insights, whether cognitive, artistic, aesthetic, or practical* (Coessens, 2009: 174).

The outcome of this PLR study is to start the process of formulating a theory that will impact the practice of gendered performance using personal experience, practising, exploring, experimenting and reflection[32] and could very well impact practice in general. Reflection, as described by Scrivener (2000: 392), can either be *reflection-in-action* or it can be *reflection-on-action. Reflection-in-action* happens where the researcher is faced with an unusual situation and has to take a different course of action or approach to problem-solving. *Reflection-on-action* happens where the researcher reflects their thinking and feelings in connection to their practice. Scrivener emphasises the importance of systematic documentation (whether it is practise journals, audio, video, and so forth) and reflection-in-action to attain as much objectivity as possible (or critical subjectivity). However, the nature of reflection to offer new insights in practice is not absolutely objective. Both reflection-on-action and reflection-in-action were used in this research project. Also, although documentation played a crucial role in capturing the knowledge of exploration in the creative process, subjectivity (whether critical or not) is unavoidable.

Furthermore, it is worth addressing tacit knowledge and its relevance in this study, and the inclusion of tacit knowledge in the creative process is also unavoidable. Polyani (1958) first addressed 'knowledge management' in terms of tacit and explicit knowledge. He reasons that due to the "[…] tacit nature of all our knowledge, we remain ever unable to say all that we know, so also, in view of the tacit character of meaning, we can never quite know what is implied in what we say" (Polyani, 1958: 95). Grant (2007) writes on Polyani's concept of tacit knowledge (and makes use of extensive sources on tacit knowledge) where he says that "all knowledge has personal and tacit elements" (2007: 1). As a cellist, who has been playing the instrument for over 30 years, I naturally drew on tacit knowledge accumulated from years of practice on the cello. As Grant (2007: 175) states: "[w]e have presuppositions […] and we have no clear understanding of what these are and would find it difficult to express them". In my case, these presuppositions stem from personal and technical practices or, for that matter, influences from previous teachers or various musical endeavours. It is embedded in the knowledge that I have accumulated since childhood in my cello practice and is incorporated into the study. However, it should be noted that in instances

[32] See Table 1, below.

where tacit knowledge 'merges' or fringes with explicit knowledge, it is addressed and documented.

2.2 Theory building

In the absence of a theory on gendered cello performance, and instead of building on or re-articulating an existing theory, this study sets in motion the formulation of a new theory regarding the gendered performance of gendered compositional elements on the cello. Since new and different questions will be asked with regard to performance, a new and different way of answering these questions needs to be developed. Stewart (2006) states that "[p]ractitioner research can be defined as critical reflective investigative praxis which could include practicing theory, practice into theory, practical theory, theory into practice, *theorizing practice*, theoretical practice" [my emphasis]. Therefore, the evaluation, descriptions and written articulations of the collected data during and after practising led to a new theory that this research study seeks to establish. Stock (2007: 2) argues, "…the nexus with theory is never far away […] [and] embedded in […] [the] interpretation of the practice". Chapter 7 further addresses the process and outcome of theory building of this research study.

2.3 Data collection and analysis

Candy and Edmonds (2010: 470) create a trajectory of practice. It includes three elements: practise, theory and evaluation. Of these, "[e]ach element involves activities undertaken by the practitioner in the process of making physical works, developing conceptual frameworks and performing evaluation studies". A helpful table is given (Candy and Edmonds, 2010: 472), indicating the different possible activities with corresponding possible outcomes:

Table 1: Trajectory of Practice.

Elements	**Activities**	**Outcomes**
Practise	*Create, exhibit, reflect*	**Works:** consisting of physical artefacts, musical compositions, collaborations
Theory	*Read, think, write, develop*	**Frameworks:** comprising questions, criteria, issues

Evaluation	*Observe, record, analyse, reflect*	**Evaluation:** findings leading to new/modified works and frameworks

Therefore, a model that suits this research study is:

1) Practise: Initial orientation of the compositions – this includes, among others, listening to recordings with and without the score, sight-reading through the music, making initial markings, taking note of first impressions of the composition.
2) Evaluation: Reflection on practise (inclusive of first impressions, tacit knowledge and initial identification of gendered compositional elements in the score, first impressions or tacit knowledge and so forth).
3) Theory: Identification of gendered compositional elements (using examples such as those given by Kennaway (2014), McClary (1991), McClary (2002), Citron (1993) and d'Indy & Sérieyx (1909), and my own constructions).
4) Practise: Exploring and practising different ways to convey gendered compositional elements most effectively.
5) Evaluation: Reflection on practise
6) Practise: Initial collaboration with the pianist and problem-solving technical and collaborative issues.
7) Evaluation: Reflection on practise sessions with pianist.
8) Practise: Exploring and practising different ways to convey gendered compositional elements most effectively, followed by performances of the works.
9) Evaluation: Reflection on practise.
10) Practise: Performance of compositions – portraying gendered performance of the gendered compositions.
11) Evaluation: Reflection on practise.
12) Theory: Articulation of the results and starting the theory-building process.

It should be noted that the three elements inform each other and were repeated or interchanged as required during the research process.

Candy (2007: 8) gives examples of reflective data collection, which is relevant to PLR, such as diaries, notebooks, audio recordings, overview charts and documented reflection. A 'Practise Journal' (PJ), audio-recorder and video-recorder were used during solo practise sessions and

collaborative rehearsals, as well as written content/markings on the score. Here, reflection-in-action[33] was used, where any problems or problem-solving during the exploration of gendered playing of gendered compositional elements were documented. Afterwards, designated time for reflection on the practise sessions and the documentation in the PJ was put aside. The process and outcomes were reported and documented in a separate 'Reflection Journal' (RJ). And subsequently, here, reflection-on-action[34] was applied when documenting thoughts and feelings.

2.4 Validation

In qualitative research, validation can be in the form of member-checking, thick description, peer review, triangulation, collaboration and external audits (Creswell & Miller, 2000: 124). Due to the nature of this study, three validation methods will be used interchangeably: collaboration, member-checking and thick, rich description. Since the participant (the collaborative pianist) will be actively involved in rehearsals, "[…] this validity lens [builds] the participant's view into the study" (Creswell & Miller, 2000: 128). Also, the participant's input[35] will further add credibility to the study. Member-checking will ensure that what the participant intended to say is correctly portrayed. In the last instance, the study's credibility can also be guaranteed by a detailed account of data collection and analysis. Creswell & Miller (2000: 128) refers to this as thick, rich descriptions that "produce for the readers the feeling that they have experienced, or could experience, the events being described in a study."

2.5 Ethical considerations

The ethical considerations of this research study do not pose a particularly precarious situation. I collaborated with a single participant – the pianist (as a collaborative pianist during practise sessions and performances). Written consent was acquired from the participant for the use of any knowledge provided, whether it was collaborative input or general comments made during rehearsals. This contributes to the research study. It also as takes the participant's right to confidentiality regarding personal information into consideration. The consent form[36] includes a description of the nature of the research, potential outcomes, and the methodology used.

Measures had been taken to ensure that the (sole) participant's identity, privacy and confidentiality during data collection were protected as much as possible. However, "[a]nonymity may be a goal

[33] As described by Schrivner (2000: 392) and explained in '2.1 Research Approach'.
[34] As described by Schrivner (2000:392) and explained in '2.1 Research Approach'.
[35] The participant's tacit knowledge and participation played an important role in the research process.
[36] See Appendix 6.

that researchers are not always able to reach in practical research" (Ellersgaard *et al.*, 2022: 675). As Wiles *et al.* (2008: 422) state, "[...] confidentiality in the presentation of findings, particularly in qualitative research, has been identified as problematic". Wiles goes on to say that although research endeavours aim to keep their participants unidentifiable, it is not a guarantee and often cannot be achieved. In this research project, the application of anonymity is challenging. This is partly because the classical music community in South Africa is relatively small and intertwined, where 'everyone knows everyone'. Also, there is only one participant, a collaborator, whom I have performed with regularly in the past and who appeared on stage with me during all of my doctoral performances.

However, there are many reasons that the breach of anonymity could aid qualitative research; for example, in an attempt to avoid a breach of anonymity, the context might be altered, and this runs the risk of reducing meaning (Ellergaard *et al.*, 2022: 674-675). 'Unmasking' the participant could very well lead to better transparency in the research project. This is especially so, taking into consideration that in a qualitative study the researcher cannot revisit the moment that was created when the data was collected (Ellergaard *et al.,* 2022: 675).

In this research study, the participant provided input (through verbal discussions about musical nuances, etc.) during rehearsals in a private practise room. When the data was analysed and reflected on, the three additional functions of anonymity (as described by Vainio, 2012)[37] was reflected on and implemented, if applicable. This research project is related to *cello* performance, and the participant (collaborator) is a *pianist.* Therefore, the extent of the use of the participant's input and their anonymity, as Vainio (2012) describes, was uncovered during the research process. Ultimately, as Wiles (2008: 423) indicates, there are many researchers who feel that it is up to the participant to decide which of the data collected should remain confidential. Also, the participant has to decide, if it is included, how they are identified in relation to the data. However, as stated above, the participant collaborated with me during two public performances of the works that were researched and rehearsed. Here, a situation of impossibility arose with regard to keeping the participant anonymous during these performances.

[37] Anonymity as 'ontology', anonymity as 'analysis' and anonymity as 'independence'.

2.6 Role of researcher and participant

The data collection and analysis occurred privately in a practise room as well as during two public performances of the works with the participant (the collaborative pianist). Therefore, my role in the research was that of researcher *and* collaborator. The participant's role was purely that of collaborator, who provided valuable input that was recorded, documented and reflected on. Although this study explores gendered performance on the cello (and not the piano), the participant's input as collaborator is important. So, for example, even though the participant did not give input on the cello performance techniques that were explored on the cello in the solo practise sessions (such vibrato, articulation, dynamics and timbre, position shifting and fingering, and movement and breathing), the participant did provide input on aspects that contributed to the collaboration of the performance, such as tempo and balance. As a skilled chamber musician, the participant made the necessary collaboration-based adjustments, such as matching my chosen masculine or feminine articulation and dynamics to enhance the gendered performance objectives. Furthermore, I found it valuable to use the participant as a 'sounding board' when discussing identification of masculine and feminine compositional elements. In this way, the participant was always aware of what I regarded as masculine and feminine, and how to enhance or match these characters on the piano. In the ensuing chapters, I discuss this collaboration in more detail.

CHAPTER 3: CELLO SONATA IN A MINOR (1919) – HENRIËTTE BOSMANS (1895–1952)

Chapters 3 to 6 will divide the findings on each composition into four categories. These are: (i) identifying the gendered compositional elements, (ii) personal practice and exploration of gendered playing, (iii) collaborative practice, and finally, and (iv) the public performance of each work. All in all, there were 47 entries in the Practise Journal (PJ) that were reflected on in the Reflection Journal (RJ) over the course of seven months for the purpose of data collection. The findings of the compositions are presented in the order in which the works were studied.

During the findings, I will indicate movement headings with an uppercase letter at the start of each word (for example, *Allegro Maestoso*). All other Italian musical indications will start with an uppercase letter and continue with lower case letters (for example, *Poco più tranquillo dolce* or *Molto expressivo*). Exceptions are made when dynamics and articulation are indicated, in which case they will all be lowercase (for example, *crescendo*, *staccato* or *legato*). Numerals are used for numbers 10 and above, and numbers below 10 are written out. Exceptions are made for bar numbers, dates, tables and figures, which are all indicated numerically.

3.1 Introduction

This Cello Sonata is a four-movement work with substantial Romantic characteristics. These include longer lyrical melody lines, chromatic harmonies and dissonances, dramatic contrasts of dynamics and pitch, increased freedom of form and design, intense energy and passion as well as technical virtuosity.[38] Being a respected pianist, Bosmans composed a piano part that is confident and assured. It meets the cello as an equal collaborator. Therefore, as can be expected, there are certain passages where the issue of balance between the two instruments needs to be taken into consideration. The first movement (*Allegro Maestoso*) is steadfast and strong and is juxtaposed with "pockets of melancholy" (Woolf, no date). The second movement (*Un Poco Allegretto*) with its meandering melody lines is in a Minuet and Trio form. The sombre slow third movement (*Adagio*) leads into the robust fourth movement (*Allegro Molto e Con Fuoco*). Here the augmented fourth/diminished fifth thematic material from the third movement is varied into rapid rhythmic material. Similarly, in Prokofiev's Cello Sonata in C major, op. 119, Bosmans also uses the

[38] As described by Fuller (2010) and Thomas (2021).

opening theme in the first movement of the Cello Sonata to conclude the work. However, Bosmans does so without much variation (Lawrie, 2019: 28).

3.2 Findings

The data collection and analysis of this Cello Sonata included a total of 28 entries in the PJ and RJ.[39] This was inclusive of listening to three recordings (Bosmans, 2007; Bosmans, 2011; Bosmans, 2020) with the score (Bosmans, 1919) at hand.[40]

3.2.1 Identifying gendered compositional elements

3.2.1.1 First movement

From the onset of the *Allegro Maestoso* movement of the Cello Sonata, potential masculine and feminine thematic material is immediately apparent. The bold and somewhat aggressive opening in the cello part, accompanied by dramatic chords in the piano part, denotes an initial assertive theme (bars 1–10). This opening theme (the first idea) is a dominant theme that includes force and energy, as well as concision and clarity. Such a theme is recognised as a masculine theme according to d'Indy's (1909) composition treaty (as cited by Citron, 1993: 136). The rest of this masculine section (bars 1–18) is further emphasised by *f* and *ff* dynamics, accents and *tenutos*, trills, stark chords (as apparent in bars 11–14) and consistent dotted rhythms. These recognisable masculine elements[41] contribute to the merciless and dominant masculine character for the entire opening 18 bars. It is debatable whether A minor would be classified as a masculine key when considering different keys' characteristics as compiled by Steblin (1983: 169-171).[42] However, this key signature, together with other masculine compositional elements in place, does not necessarily weaken the masculine character of this work. The last two beats of bar 18 (marked as *Espressivo)* make for a quick transition into new thematic material, interrupting this masculine spectacle. In bars 19–40 (*Più mosso*) the appearance of a swaying, gentler and more elegant section (with the second idea in bars 26–29) is apparent. These characteristics in a work are recognised by d'Indy as a feminine theme (as cited by Citron, 1993: 136). Elements that contribute to this 'swaying' feeling includes the slight *crescendos* and *decrescendos* that reoccur throughout bars

[39] 14 entries in the PJ and 14 entries in the RJ.
[40] See Appendix 4 for the score.
[41] As denoted by Kennaway (2014: 212, 228-231).
[42] Steblin (1983: 169) cites Gathy (1835) and Schubart (1787) when depicting A minor as "pious, womanliness, tenderness of character".

19–33 (often in every bar), as well as the triplet figures and *tenutos.* Furthermore, indications such as *Poco più tranquillo dolce* (bar 23)*, Molto dolce* (bar 25)*, Tranquillo* (bar 31)*, Teneramente* (bar 31) and, again, *Dolce* (bar 38) are all indicative of a feminine character and disposition.[43]

Più lento (bars 42–48) offers no apparent masculine or feminine compositional elements ('gender-neutral'), and only in bars 49–50 does a transition occur. This transition could be argued to contain some feminine and masculine elements – repeated intervals of thirds (feminine) and fifths (masculine),[44] which then give way to the varied masculine section (bars 51–62). The masculine section emulates the masculine compositional elements of the opening masculine section. These include trills, dotted rhythms, *ff* dynamics and *tenutos*. However, it has an additional fragment containing accented cascading quavers in bars 54–55 and similarly in bars 61–62, adding to dramatic masculine flare. Between bars 62–72, a series of *Animato* bars occur which pulled back and forth between *Ritardandos* and *Accellerandos* – each set of *Animato* bars has different masculine compositional elements: Bars 62–64 contains *f* dynamics, accents and a *Passionato* indication; bars 65–67 contain steadfast rhythms and increasing loud dynamics; and finally, bars 68–72 reach a climactic register on the cello in louder dynamics, followed by *ff* and then adamantly slowing down.[45] Interestingly, here the triplets, which I first identified as feminine compositional elements, have been 'transformed' into masculine compositional elements attributable to dynamics, forceful articulation and a slowing tempo.

Essentially, bars 73–78 have the recognisable masculine dotted rhythm as indicated in the opening masculine theme (bars 1–10). However, here, due to *p* dynamics, the tempo indication (*Più mosso*) adds to a 'restless' character and the modulating 'search'[46] for a new key denotes feminine compositional material. Both bars 71–72 and bars 73–78 show how previously indicated gendered compositional elements have transformed from masculine to feminine and vice versa by means of other contributing compositional elements.

The grand *ff* with accents, as well as *Più largo* (bar 81) and *Allargando* (bar 82), indicate the sudden appearance of masculine material. It is also indicative of the transition into the recapitulation of the opening masculine section, this time with more fervour owing to the octave

[43] As implied by Kennaway (2014: 212, 214, 228-229) traits such as peaceful, tender, sweet, gentle and endearing are traditionally feminine in nature.
[44] As denoted by (McClary, 2002: 77).
[45] All considered as masculine compositional elements by Kennaway (2014: 212, 228-231).
[46] This fits into the description of feminine compositional elements which consists of winding or indistinct modulations and the spreading out of an ornamented melody by d'Indy (as cited by Citron, 1993: 136).

position shifts. From bar 105, the *Molto espressivo* and *Calando* calms the fervent masculine characteristics into the varied feminine thematic material (a variant of the second idea in bars 26–29). It consists of triplets, *tenutos* and, once again, other feminine character indications (such as *Teneramente, Dolce, Molto dolce, Tranquillo* and *Calando*). As the first movement ends with this feminine section (bars 106–28) disappearing into *ppp* in *Più lento*, it leaves a definite feeling of rest or perhaps defeat. This is unlike d'Indy's view on the anticipation for the ending of a first movement where the masculine would have dominated the feminine (as cited by Citron, 1993: 136).

The layout of the movement appears as such:

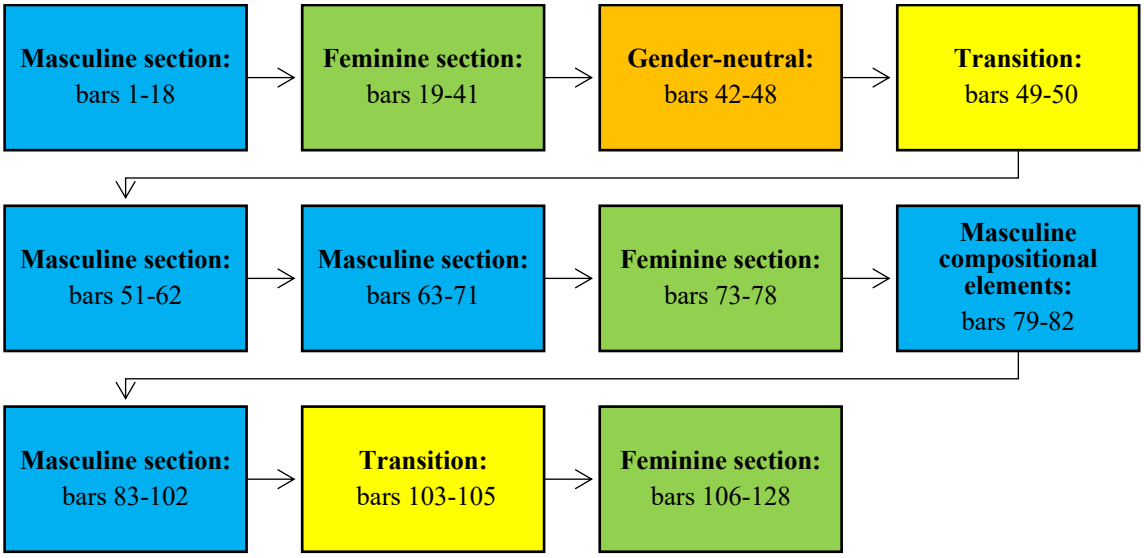


Figure 1: The layout of the masculine and feminine sections in the first movement of Bosmans' Cello Sonata (Bosmans, 1919: 3-11).

Figure 1 makes it clear that despite the overwhelming presence of masculine sections and compositional elements, the masculine yields to the feminine.

3.2.1.2 Second Movement

The moderate *Un Poco Allegretto* in 3/4 time creates a swaying dance in F# minor in a Minuet and Trio form. The Minuet segment contains what Kennaway (2014: 214) would consider feminine thematic material – the "near total avoidance of anything resembling straightforward *[C]antabile*[47] melody". The meandering melodies, back-and-forth coiling between semi-tones and

[47] *Cantabile* indicates 'singing' or 'songlike' and draws out the resonant qualities of the cello as well as other masculine tropes like passion, enthusiasm or dramatic flair.

whole tones as well as the continual changing between tempo indications (*Allegretto, Poco più lento* and *Ritardando*) contribute to indecisiveness and vagueness. These are indicated as feminine characteristics according to d'Indy (as cited by Citron, 1993: 136). Furthermore, interpretive indications in the score such as *Molto dolce* (bar 1) and *Più dolce* (bar 23) complement the feminine thematic material in *Più lento* sections, which occur in bars 31–32, 45 and 91–94. This creates a sense of stillness, gentleness and peacefulness, which can further be classified as feminine qualities.

The Trio section at *L'Istesso tempo* (bars 63–96) has somewhat of an ominous feel to it. This is due to the alternating semi-tones and whole tones, creating a decelerated trill and supplementing the alluring feminine qualities[48] of indecisiveness and searching. Despite bars 83–87 having the potential to become passionate and possibly dominant, it is marked *Con molto sentimento*. Also, something as supposedly 'trivial' as sentiment is regarded as a feminine compositional indication. Finally, the *Perpendosi* (bars 95-96) ends the Trio before the *Da capo* to the Minuet section.

This entire second movement is absent of any apparent dominant masculine character, themes and motives, creating an opportunity for feminine thematic material to be explored.

3.2.1.3 Third Movement

The *Adagio* movement has a solemn feel to it. This could be attributable to the recurring augmented fourths/diminished fifths, the slow *Adagio* tempo (♩=142–44), varying the potential levels of intensity and the potential use of different registers. The rhythmic figure (bars 2, 4, 6, 8, 12 and 23) is often broadened or contracted (bars 16, 18, 21, 25, 33–34, 37 and 47) (see Figure 2, below). It supplements the different intensity levels of the augmented fourth/diminished fifth intervals due to different contexts in texture, register, dynamics or vibrato.



Figure 2: An example the contraction of the rhythmic pattern in the third movement of Bosmans' Cello Sonata (Bosmans, 1919: 16-18).

[48] Again, as denoted by d'Indy (as cited by Citron, 1993: 136).

This movement creates the sensation of a 'struggle' between the masculine and feminine elements. Masculine elements were identified in the theme, such as a clear and uncomplicated rhythmic structure in bars 1–13, *Cantando, Molto cantando* or *Sonoro* indications in bars 15, 29 and 36, and a *più f* dynamic and sustained note values. As soon as the masculine elements had been identified, the feminine elements in the same theme were emphasised. These include *Dolce* in bar 34, the *p* dynamic in bar 2, and, recurring slight *crescendo and decrescendo* markings[49] throughout, but especially in bars 2–10. This irresolute struggle continues throughout. From bar 43 to the end, the movement, albeit still sombre, lowers in dynamic and rhythmic intensity, becoming more feminine. Finally, the *Calando* and *Perpendosi* (bars 47–48) indications stagnate the thematic material until it reaches a standstill.

3.2.1.4 Fourth Movement

Immediately the augmented fourth/diminished fifth thematic material in the uncommon 5/4 time signature of the third movement is recognisable in this fast, rapid and confident opening (bars 1–6) with evident masculine elements such as loud dynamics (*mf, f* and *ff*), crisp articulation (with the use of *staccato* and accents) and brusque rhythms.[50] This masculine thematic material (the first idea) is varied to some extent or another throughout the movement (as in bars 14–20, 45, 47, 91–92, 95, 101–107 and 140–145). A more *Cantando* and *Dolce* (as denoted) feminine section occurs in bars 31–43 (with the feminine – the second idea – in bars 31–34). It similarly occurs in bars 48–53 and bars 118–130. As in the first movement, there are a few bars of transition between the gendered themes, such as in bars 29–30, 48 and 116–117. Bosmans reuses the feminine thematic material of the first movement in bars 73–88, further marked as *Teneramente* to enhance feminine qualities. The masculine theme of the first movement reappears in bars 156–172, with dramatic octave position shifting, a *ff* dynamic, *tenutos*, accents and marked *glissando* (bar 159). Also, the reappearance of slow thematic material from the third movement occurs in bars 120–121 and in the masculine *Allargando* bars 149–153 (with *ff* dynamics, *tenutos* and sustained note values).

This movement's overall gendered structure presents itself as follows:

[49] Similar to the first movement's feminine thematic material in bar 19–33.
[50] Loud dynamics and brusque rhythms are denoted as masculine qualities by Kennaway (2014: 212; 228-231).

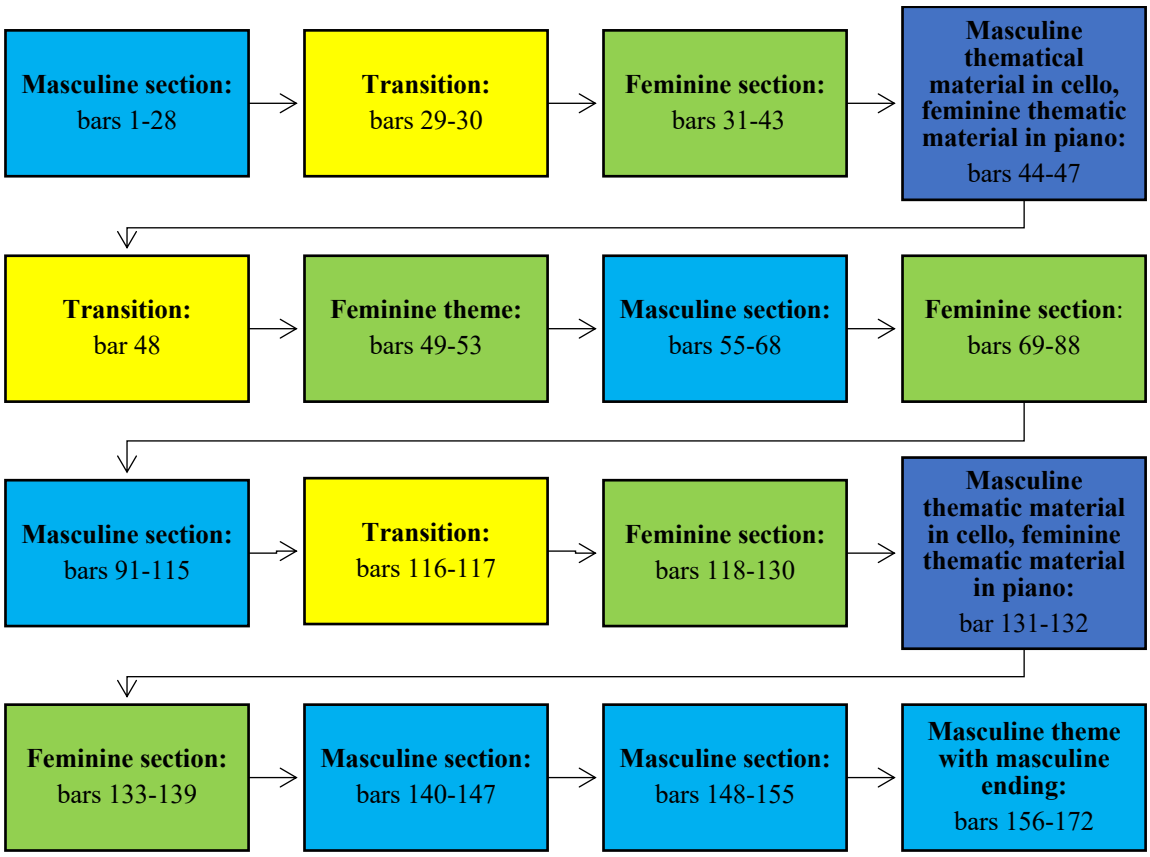


Figure 3: The layout of the masculine and feminine sections in the fourth movement of Bosmans' Cello Sonata (Bosmans, 1919: 19-30).

As Figure 3 displays, the masculine and feminine themes and motives are somewhat more balanced than that of the first movement. However, the Cello Sonata ends with the dominant and aggressive masculine theme, which is in accordance with d'Indy's stance (as cited by Citron, 1993: 136) that the masculine theme inevitably dominates feminine themes. This also concurs with Citron's (1993: 134) general opinion that this mimics the dominating male social culture (in society and in the music industry) of this time period.

3.2.2 Solo practise and exploration of gendered playing

During the solo practise sessions of this Cello Sonata, the following factors played a role in exploring gendered playing on the cello.

3.2.2.1 Vibrato

Kennaway (2014) devotes two chapters to vibrato according to HIPP principles during the period 1780–1930. He concludes by stating that the view on the use of vibrato in terms of its

demonstration in pedagogical material and its presence in early classical recordings is somewhat complicated and the response on its usage among concert reviewers adds to the complexity. There is limited mentioning of it in pedagogical material and it is also unfavourably reviewed by concert reviewers, which could lead to the belief that it was used restrictively by cellists in solo performances (Kennaway, 2014: 142). However, Robert Philip (1992: 92) makes a statement in his book entitled *Early recordings and musical tyles changing tastes instrumental performance 1900–1950.* He states that in the classical recordings of the early 1900s, "vibrato is, to the listener, the most striking development in string-playing during the early twentieth century". Also, the varied versatility in the vibrato is clearly audible in a variety of genres and eras.[51] This latter stance instigated the exploration of vibrato as an expressive tool in all the cello sonatas in this research study.

The role of vibrato is varied in the representation of masculine and feminine elements. In the opening masculine theme (bars 1–10) as well as the entire masculine section (bars 1–28) in the first movement, I experimented with a wide and fast vibrato. The reason was that this type of vibrato would suit the dramatic masculine expression. A wider amplitude in the vibrato can be achieved by bringing one's left-hand fingers, which are already positioned on the fingerboard, closer to the fingerboard (in a curled position) and then pairing it with a faster or more rigorous 'shaking' of the left forearm to speed it up. Here, a wide and fast vibrato assists in emphasising boldness and dominance, and in a similar way in bars 81–93 and 147–172 in the last movement. There should preferably be a fluid and seamless continuation between notes, position changes and bow changes.

In the feminine section in the first movement (bars 19–43, and similarly in bars 106–128), I found that a narrower vibrato works better. It seems to carry across the possible feminine elements of understatedness or being less dramatic, more effectively, while a slightly slower vibrato signifies a sense of calm. A lower amplitude in vibrato can be achieved by slightly flattening the already-positioned left-hand fingers on the fingerboard, assisting in a narrower vibrato. A slower vibrato on minims can be achieved by less vigorous shaking of the left forearm to reduce speed.

The *tenutos* in feminine material in the first movement (such as in bars 27, 29 and 33) proved to be the most effective with a narrow and fast vibrato, carrying across nervousness more effectively. However, in sections articulated with accents in masculine material (such as in bars 14, 54 and

[51] According to Kennaway (2014: 143-170) in Chapter 6 entitled 'Vibrato and Portamento in Early Cello Recordings'.

61), a fast and narrow vibrato now instead adds to the aggressive intensity. Similarly, in the *Animato* sections that contain masculine material (such as bars 62–70), a narrow vibrato adds to the intensity of masculinity due to its hastier and forward-driving character. Furthermore, vibrato can also be used to assist *Accelerandos* by deliberately starting with a slower vibrato and speeding it up as the *Accelerando* escalates often, adding intensity (such as in bars 68–78).

In the second movement, a variety of options for vibrato were explored to service different types of feminine characters in the compositional material. For example, in the feminine meandering melodies, a fast and narrow vibrato works best. However, in the *Più lento* sections (bars 31, 45 and 91) "a slower vibrato accentuates the tempo change and a pensive feminine character" (Roosenschoon, 2023m).

In general, a stable, slow and wider vibrato in the third movement assists with the sombre and general broody temperament situated between feminine and masculine characteristics in the movement. In the last movement, there is not much opportunity for vibrato until the feminine theme appears in bar 29. Here I reverted back to a fast and narrow vibrato (especially in the higher registers) for most effectively portraying the feminine qualities.

As reflected on in the RJ (Roosenschoon, 2023n), "[a]ll types of vibrato can work for different shades of [feminine] or [masculine] characters, themes or elements". In general, there are instances where a 'default' vibrato setting works best for the feminine theme (such as a narrower vibrato) or masculine theme (such as a wider vibrato). However, there are many facets of feminine and masculine elements or themes in which a combination of different speeds and amplitudes could work best in different moments, as explored and explained above.

3.2.2.2 Articulation

Articulation in this Cello Sonata has a varied role in portraying masculine and feminine elements. Accents in masculine compositional material are most effective when they are executed heavier and over-articulated. In other words, more right-arm bow weight is required with a sharper attack at the beginning of the note. Examples of masculine compositional material can be found in bars 5–6, 14, 54 and 61 in the first movement; and, bars 2–6, 45 and 46 in the fourth movement. *Tenutos* (bars 8, 9, 53–54, 90-94 in first movement) are as assertive and broad as possible, with a slight bow release or 'lift' between notes. In contrast, I found that accents in feminine compositional material (such as in bars 19–22 in the first movement) work well with less bow weight and attack.

Also, *tenutos* are more 'breathless'. This is achieved by the use of more bow speed and less bow weight (Roosenschoon, 2023o). Examples of such *tenutos* can be found in bars 27, 29, 33, 108, 112 and 118 in the first movement.

I experimented with the articulation in the third movement by using sustained *legato,* showcasing sustained smoothness in bow control throughout. This constant smoothness in bow control creates an unyielding and gender-neutral platform between masculine and feminine compositional elements, allowing for other gendered performance techniques on the cello to be showcased.

In the fourth movement, an articulated rhythmic masculine figure (Figure 4 below) is best executed by crisp and clear articulation. This is achieved with purposeful contact on the string with the bow and emphasising audible stops between the notes (and particularly so on *staccatos*), complementing the brusque, masculine character.



Figure 4: The articulated rhythmic masculine figure (bars 2–3) in the fourth movement of Bosmans' Cello Sonata (Bosmans: 1919: 19).

Important observations were made in Entry 8 in the PJ (Roosenschoon, 2023o) and Entry 8 in the RJ (Roosenschoon, 2023p).[52] I concluded that the versatility and flexibility in articulation in this Cello Sonata plays a substantial role in presenting masculine or feminine characteristics and thematic material.

3.2.2.3 Dynamics and timbre

Dynamics are specifically identified as either masculine or feminine compositional elements by Kennaway (2014: 212, 214). Therefore, I experimented with different combinations of bow weight and speed to achieve the most effective way to present dynamics that would complement gendered compositional elements. For example, the insistent *forte* passages in the first, third and fourth movements require sustained bow control. This means it requires sufficient bow weight coupled with slower bow speed, which assists with the level of intensity and smooth bow changes. In my

[52] "The gentleness or smoothness and aggressive or abruptness is reliant on varied articulation."

RJ (Roosenschoon, 2023f), I comment on how slow practising at a high-volume level will develop the stamina to sustain lengthened *forte* passages in this Cello Sonata. This is so that the masculine themes do not waver in dynamic intensity and the sense of masculine dominance and control is kept intact. In quieter, lighter, feminine themes, less bow weight and more bow speed aid the feminine theme, thematic material and character. This is specifically the case in the feminine theme in the first movement,[53] the entire second movement and *Poco tranquillo* in the fourth movement.[54]

3.2.2.4 Position shifting and fingering

Besides vibrato, the left hand can also contribute to gendered playing on the cello in this Cello Sonata by the use of varied position shifting and choice of fingering. To accommodate the stern and formidable dominant opening bars (bars 1–18) of the first movement, I experimented with clean and inaudible shifting to establish a sense of structure and control. I achieved this by choosing fingering within the same position (as far as possible), as well as by only shifting to different positions that correspond with bow changes. However, in bars 13 and 16, purposeful *glissandos* added by me contribute to the dramatic effect, therefore highlighting a different facet of the masculine material. For example, in bar 13, I used my third finger on the F on the A-string and my second finger on the B♭ on the D-string for the fifth double-stop.[55] This was so that my third finger can slide to the A under the slur on the same finger, creating a purposeful *glissando.* Similarly, in bar 18, the third finger on the C on the A-string slides a fourth up to the F on the A-string. This creates an audible *glissando* and preparing for a slight delay of the downbeat on bar 19, which assists in transitioning into the more flowing feminine theme. These latter *glissandos* do not have to be hasty or forceful, assisting with a gentler transition into the feminine theme starting in bar 19. This can also be imitated in bar 52, (the first finger on D# sliding to the first finger on F#) and the same is applicable in bar 86 (the third finger on G sliding to the third finger on B♭). This creates effective, dramatic *glissandos* in the masculine thematic material.

The quaver triplets in bars 27, 29 and 33 (in the first movement) are followed by a minim note. After exploring with *portamento* into the minim, it proved to add to the feeling of sentimentality, which is associated with a feminine character. 'Rainbow' shifting[56] would aid the feeling of

[53] Bars 19–41 and bars 106–128.
[54] Bars 70–84.
[55] A fifth double-stop on the cello is usually played with the same finger over two strings, especially between the first and fourth positions.
[56] 'Rainbow' shifting was a phrase that was often used by my previous teacher, the late Prof. Eugene Osadchy.

'lightness' and agility in the quiet dynamic (*p*) and faster tempo (*Più mosso*)[57] section from bars 73–78. Rainbow shifting involves the subtle movement of the left-hand wrist in an upwards ('rainbow') motion in an attempt to release any tension in the wrist before a position shift.

The second movement's peaceful, somewhat 'purer' feminine character is better achieved with mostly clean shifts, as noted in my PJ (Roosenschoon, 2023q): "'Rainbow' shifts! For gentleness and better inaudibility." To create interesting colours and textures in the slow *Adagio* third movement, I spent some time exploring the different registers on the cello with different fingering options. Eventually, I decided to swap between first position on the A-string and fourth position on the D-string in the opening bars (bars 2–8): Fourth position on the D-string in bars 2–3, first position on the A-string in bars 4–5, and back to fourth position on the D-string in bars 6–7. I ended on first position on the A-string from bar 8 onwards into the new expressive masculine thematic material starting in bar 9. Similarly, swapping between different registers was experimented with in bars 44–48. This interchanging of similar (or the same) intervals in different registers contributes to the feeling of a struggle between masculine and feminine dispositions in the third movement.[58]

Finally, the fourth movement contains several instances which are unidiomatically written for the cello. Nonetheless, I explored the best fingering suited for these fast passages that would aid the fast and brusque masculine rhythms with minimal audible shifting for a clearly articulated outcome. With this in mind, my fingering choices presented in Figure 5 (bars 2–6), Figure 6 (bars 14–20) and Figure 7 (bars 140–145) led to the most suitable outcome for these passages.

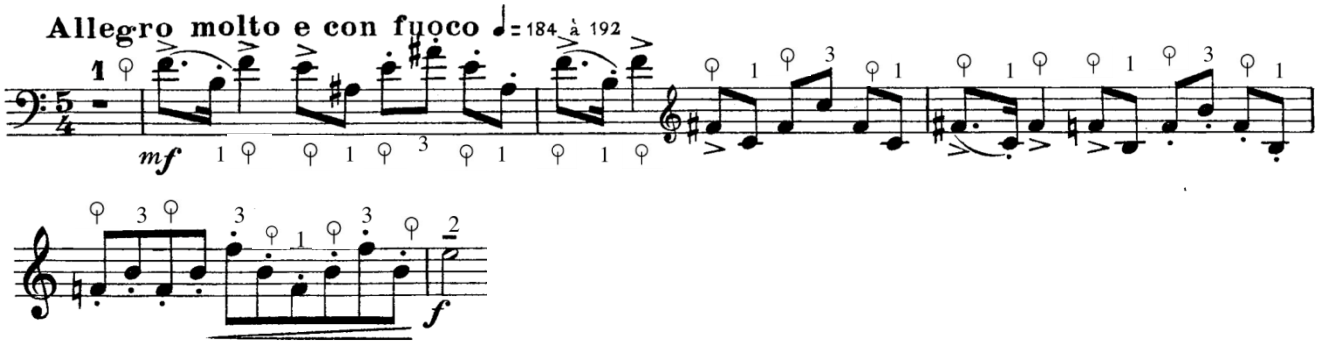


Figure 5: The fingering choices for bars 2–6 in the fourth movement of Bosmans' Cello Sonata (Bosmans, 1919: 19).

[57] Feminine compositional elements.
[58] As explained above.



Figure 6: The fingering choices for bars 14–20 in the fourth movement of Bosmans' Cello Sonata (Bosmans, 1919: 20).



Figure 7: The fingering choices for bars 140–145 in the fourth movement of Bosmans' Cello Sonata (Bosmans, 1919: 28-29).

3.2.2.5 Movement and breathing

To a certain extent, it goes without saying that physical movement and the physical manner in which a performer performs a work influence both the aural aesthetics and visual aesthetics. (However, a study of visual aesthetics falls outside the scope of this formal assignment.) As reflected on in my RJ (Roosenschoon, 2023t): "[b]reathing and movement makes me feel connected to the instrument, the music and to interpretation in general". Therefore, movement and breathing play a role in the feminine and masculine interpretation of all the cello sonatas in this research study.

For example, due to the dominant, grand and masculine opening section in the first movement (bars 1–18), expansive breathing was practised. The purpose was to generate the sensation of feeling grand or 'big', and on the out-breath, the masculine theme commences. This expansive

breathing is continued throughout the masculine theme and assists in fluid breathing movements with the cello. In other words, breathing in and expanding 'against' the cello[59] towards the middle of the bars assist in fluid breathing movements with the cello. Breathing out, releasing and contracting towards the beginning of the bars also contribute to this fluidity in cello playing. At the highest note (B♭, then A♭ in bar 16), I physically lean into the left hip and move over the cello in a big embracing movement, which assists in passionate and dramatic playing.

From the feminine section in *Più mosso* (from bar 19), I move in the opposite direction of the bow direction, which assists with the slight *crescendos* and *decrescendos* in this bar. In other words, when a down-bow is played, my bow arm moves to the right but my upper body, with assistance from leaning into the left hip, moves towards the left. And vice versa, when an up-bow is played, my bow arm moves to the left. Simultaneously, my upper body (with assistance from leaning into the right hip) moves to the right. This technique of moving in opposite directions[60] can be used in other sections. The purpose is to either assist with these 'wave'-like *crescendos* and *decrescendos* or to create tension between the bow and the string. The latter especially pertains to the sustained lines and phrases in the third movement. When I move in the same direction as the bow (up-bow and moving to the left), it creates a swaying motion. This assists with the 'swaying dance' of the second movement.[61] A similar result is achieved when I perform a down-bow and move to the right.

To prepare for the clear and articulate, as well as rigid and brusque, masculine rhythmic material in the last movement, I investigated 'squaring' my body to the cello. The purpose was to create a stable and resolute physical bearing, which also helped in assertive, masculine playing. Occasionally, my head's participation also assists to emphasise the articulated passages, such as the *staccato* or accented passages in the masculine thematic material in the first and fourth movements.

Finally, there are several instances where no movement and shallow breathing complement stagnant passages. Examples are *Perpendosi* in the second movement (bar 95) and third movement (bar 47–48). In addition, it can possibly also complement a pensive, still 'motionless' atmosphere, such as in the *Più lento* sections in the second movement.

[59] By expanding 'against', the cello moves outwards from my chest.
[60] This tacit knowledge was imbedded by a former teacher, Prof. Heidi Litschauer.
[61] As established above in '3.2.1 Identifying gendered compositional elements'.

3.2.3 Collaborative practise

After the gendered compositional elements were identified, followed by solo practise and exploration of gendered playing, collaborative practise sessions with the pianist (the collaborator/participant) were audio recorded. After this, I put a summary of the audio recordings in writing in the PJ, and after that I reflected on it in the RJ. The same process was followed for collaborative practise sessions in all four sonatas. I found the following contributed to gendered playing and performance:

3.2.3.1 First movement

A noticeable factor that we immediately established that these two instruments face as collaborators in this movement[62] is the balance between the cello and the piano. Without the cello being substantially audible, the effect of gendered playing in this movement will be in vain, especially in the more dominant, loud masculine themes and motives. The piano part is thickly textured (in the masculine themes) and contains either continuous prominent 'crashing' chords or rhythmic chorded passages, competing with the audibility of the cello. We experimented with the pianist playing more subdued but decided that this is ineffective in creating the assertive masculine concept that I was trying to convey.[63] Instead, we opted that I play even more forcefully and sustained on the cello. This meant that I played closer to the bridge, with a more weighted bow arm and never releasing this tension while playing the theme. I also had to make the vibrato even wider and faster to assist with more resonance and dramatic flair.

On the other hand, the feminine themes were more easily balanced and provided a more flexible platform for me to experiment with different tonal colours. I achieved this by either applying varied bow weight and speed, playing closer to the fingerboard with the bow and/or making use of narrower vibrato (as experimented with in my solo practise).

We worked on tempo (taking the indicated ♩=72 as guidance). We felt that a slightly slower tempo (♩=68–70) more effectively demonstrates the steadfast and stern character of the masculine theme. We always made sure not to rush into the first or third beats after the semi-quavers or demi-semi-

[62] As commented on in Roosenschoon (2003u).
[63] Although, we did opt for 'half-stick' on the piano, instead of 'full-stick'.

quavers (bars 110 and bars 82–90) in order to pertain a sense of control. Even though the masculine themes maintain a steady tempo, the feminine themes tend to fluctuate more regularly (using indications such as *Più mosso, Accelerando* and *Ritardando*). Often there are character indications (such as *Tranquill, Teneramente* and *Calando*), which could also be applied to a slight fluctuation in tempo to create a desired effect. An example of varied tempo fluctuations is between bars 56–83. Here in a matter of 25 bars, there is a rather extreme back-and-forth fluctuation of 15 tempo change indications. We attempted to properly emphasise this in order to accentuate the transition between masculine and feminine thematic material and ultimately succumbing to the masculine theme's opening tempo:

A tempo (Allegro) (bar 56) – *Rubato* (bar 62) – *Animato* (bar 62) – *Più mosso* (bar 63) – *Poco ritardando* (bar 64) – *A tempo* (bar 65) – *Animato* (65) – *Più animato* (bar 68) – *Accelerando* (bar 68) – *Ritardando* (bar 72) – *Più mosso* (bar 73) – *Accelerando* (bar 78) – *Più largo* (bar 81) – *Allargando* (bar 82) – *Tempo I* (bar 83).

3.2.3.2 Second Movement

With a meandering melody line in the cello part (as described above) and a flowing piano part, it is easy to act on the urge to move forward in pace and intention. However, we decided that the tempo in this movement more effectively creates a feminine atmosphere of calm and tranquillity if it is kept stable. When listening to the audio recordings of the collaborative practise sessions (Roosenschoon, 2023A; Roosenschoon, 2023B; Roosenschoon 2023C), the *Poco più lento* and *Più lento* sections (bars 31–32, bars 45–46 and bars 91–94) come across as rushed and, therefore, ineffective in creating the passive and peaceful feminine atmosphere that I had in mind. Besides deliberately slowing down the tempo in those sections, using little or no vibrato[64] also assists with creating the desired effect. Furthermore, in the collaborative practise sessions, an important observation was made. It was apparent that the 'ominous' cello part in the Trio[65] is the accompaniment to the new feminine theme in the piano part. Also, these roles are swapped in bars 83–94. A successful way to establish this would be for the accompaniment figure to mimic the instrument playing the melody with regard to dynamics or any pushing or pulling. The figure should always stay in the role of harmonic accompaniment.

[64] As described in the solo practice part of this chapter.
[65] As described above.

3.2.3.3 Third Movement

The *Adagio* tempo indication contributes to the solemn character of this movement. Furthermore, we were inclined to increase the tempo for an ease in the direction of flow in many sections. These included bars containing rolling arpeggios in the piano part or sections with syncopation in the left hand in the piano part.[66] However, often compositional stagnation of these phrases or thematic material increases the intensity of the masculine compositional elements (particularly bars 16–22 and bars 36–48). Areas that required particular attention by me are those bars in which the pianist plays notes/chords with long note values, such as minims or dotted minims, such as in bar 6, bar 23, bar 25, bar 29, bar 33 and bars 41–42. As a cellist, I can sustain and enhance the melody on long note values in the masculine or feminine theme. However, a pianist is not able to assist in this manner. Therefore, I bear more responsibility to generate sustained or *legato* lines or intensity within the identified masculine or feminine compositional elements. In general, there are two further noticeable factors present while collaborating with the pianist: Firstly, due to the interchanging steady quavers and rolling arpeggios in the piano part, a sense of ominousity accompanies the solemness of this movement, which contributes to the masculine character; and secondly, there are more feminine components present in the piano part. This, therefore, affects the intensity in terms of my use of vibrato, tonal colour and dynamics, which I experimented with in my solo practise to achieve the desired feminine character.

3.2.3.4 Fourth Movement

The vibrant last movement contains several inconsistencies in the articulation in the score between the two parts throughout. The vibrato used when playing the feminine themes is important to enhance the feminine character. We noticed that between bars 69–89, the thematic material feels unsynchronised. This is probably due to the feminine thematic material in the cello part that is continually 'interrupting' a rhythmically straightforward piano part.[67] These interruptions do not always occur on the same beat, which adds to indecisive or unstable feminine characteristics. When the *Maestoso* opening theme of the Sonata returns in bar 156 (from the first movement), similar collaborative comments are applicable as experienced in the first movement.

[66] Bars 15–23 and bars 36–41.
[67] The piano part contains quavers throughout this section.

3.2.4 Public Performance

The masculine and feminine themes and gendered compositional elements (especially in the first and fourth movements) differ immensely. Due to this I was, in general, satisfied with the effectiveness of the gendered playing in the performance[68] that was so meticulously explored during solo practise and collaborative practise sessions.

3.2.4.1 First movement

The audible and prominent breathing that precedes the opening masculine themes helped to create the sense of assertiveness and authority that I was aiming for, aiding the masculine character. More prominent body movements accompanying sustained bow control and loud dynamics also assisted with assertiveness and confidence during masculine themes. The loud and forceful dynamics in bars 83–94 creates a feeling of dominance, and here the purposeful, audible position shifting into the higher registers further added to the intended dramatic spectacle.

When playing the feminine themes (especially in bars 19–33, 106–112 and 116–118), my swaying and breathing body movements, as explored during solo practise, worked well. These included moving in the opposite direction of my bow's direction (as explained above).

After listening to my execution of vibrato on the video recording (Roosenschoon, 2023AA), I feel that there are areas which require more distinction. For example, in bars 19–40 (featuring the feminine theme), the vibrato could be faster and narrower to contrast more with the dramatic vibrato used when playing the preceding masculine theme and prohibit stagnation in the direction of the phrasing. In bars 83–94, I felt that the vibrato could be even wider and more audible to further enhance this climatic masculine theme.

3.2.4.2 Second Movement

I was satisfied with the execution of this movement. Also, I feel that the feminine themes and other compositional elements portrayed in my gendered playing contributed to successfully executing a gentle and swaying second movement. Femininity was emphasised by two aspects. Firstly, it was

[68] See Concert 3 in 'Concert Programme's on page v for details on the public performance.

emphasised by the alternation between a fast and narrow vibrato in my playing of the feminine meandering melodies (coupled with long and smooth bow strokes). Secondly, the slower vibrato or lack of vibrato in the *Più lento* sections (bars 31, 45 and 91) also emphasised femininity. The same goes for breathing and movement, which added to an elegant and calm setting and the primarily clean and inaudible position shifting. The only exception I made to inaudible position shifting was a gentle, graceful slide between the D and F# in bars 54–55 and, especially, between the A and D# in bar 56, which sounded tender.

3.2.4.3 Third Movement

The chosen tempo for this movement felt a bit faster on stage than intended. However, I do feel that this tempo does help with the general direction of phrasing and legato lines. On the other hand, a slower tempo would have increased the intensity of the masculine compositional elements, such as in bars 11–13 or 15–22. The articulated shifts and audible shifting especially assisted with achieving a masculine character (such as the audible shift between F and C between bars 37 and 38). In this movement, I once again felt that the variety in vibrato could have been even more extreme (wide versus narrow, fast versus slow), to enhance gendered playing even further. This was also explored during the solo practise sessions.

3.2.4.4 Fourth Movement

Despite a bit of insecure intonation at the beginning of the movement, the chosen fingering (although unconventional) worked well with the fast tempo. Together with the brusque articulation, I felt that it contributed well to the intended masculine character (such as in bars 2–20, 101–107 and 140–147).

In my playing of the feminine themes (such as bars 31–34, 39–43 and 83–84), my chosen vibrato showcases the contrast between feminine and masculine gendered playing. This is achieved through my use of a narrow and fast vibrato (but to the extent of evoking a *Dolce* sentiment and not nervous energy).

Furthermore, my playing portrayed the intended masculine character effectively in three sections. These included the *Allargando* section (starting in bar 148), the *Largamente* section (starting in bar 154) and, finally, the return of the *Maestoso* section (from bar 156 to the end). This effectiveness is owing to: (i) a sustained sound in loud dynamics, (ii) intensity in my *legato* bow

stroke (such as playing closer to the bridge and concentrating weight in the bow), (iii) deep breathing, and (iv) mobile body movements (such as mobile hips, which allow my upper body to slightly twist towards the right, which aids my left arm/left hand to easily access the fingerboard in the higher registers). All of this enhances the final dramatic ending.

CHAPTER 4: CELLO SONATA IN A MINOR, OP. 5 (1887) – ETHEL SMYTH (1858–1944)

As stated in the previous chapter, my findings about this Cello Sonata will also be divided into the categories of: (i) identifying the gendered compositional elements; (ii) solo practise and exploration of gendered playing,; (iii) collaborative practise, and; (iv) the public performance of the work.

4.1 Introduction

This Cello Sonata is a three-movement work dedicated to the renowned German cello pedagogue and performer, Julius Klengel (1859–1933). Although Smyth initially set out to write a sonata to showcase technical virtuosity, she instead wrote a work that showcases the cello's tonal colour and range (Dame Ethel Smyth – Sonata for Cello and Piano in a minor, op. 5 Anon, no date). The first movement (*Allegro Moderato*) is inspired by her contemporary, Johannes Brahms (1833–1897) and contains the Romantic characteristics of long flowing melody lines, contrasting dynamics and pitch, an exploration of tonal colours[69] and her frequent use of minor keys. Although a brooding atmosphere is constantly present, the movement does not have any explosive, chaotic or *Appassionato* outlets (Burns, 2020), creating an opportunity to delve into the textural, registral and tonal range. The *Adagio Non Troppo* second movement is the heart of the sonata with intimate and reflective melody lines throughout, in which the cello and piano are interlaced in Romantic expressiveness with a variety of textures and tonal colours (Burns, 2020). The fast, third movement (*Allegro Vivace e Grazioso*) is a tarantella-like movement in a Rondo-Sonata form, interchanging between two main themes – a tarantella-like first theme and a lyrical second theme. Unlike the previous two movements, the finale has a climatic coda and brings the Cello Sonata to a bustling and vigorous ending.

4.2 Findings

The data collection and analysis of the Cello Sonata included a total of 11 entries in the PJ and RJ, inclusive of listening to an audio recording (Smyth, 2009) and video recordings (OboeClassic, 2020; fyrexianoff, 2013a; fyrexianoff, 2013b; fyrexianoff, 2013c) with the score (Smyth, 1887) at hand.[70]

[69] These are Romantic characteristics, as described by Fuller (2010) and Thomas (2021).
[70] See Appendix 5 for the score.

4.2.1 Identifying gendered compositional elements

4.2.1.1 First movement

This *Allegro Moderato* movement has two main themes – a masculine and a feminine theme. The opening section (bars 1–26) includes a masculine theme in bars 1–6 (the first idea) containing a steady rhythmic motive (see Figure 8, below) as well as driven syncopation. The latter first occurs in the piano (bars 1–3) and is then taken over by the cello (bars 7–10). An increase in dynamic intensity rises to the indicated *ff* dynamics (bars 15–20) and is further emphasised by accents and *tenutos* to highlight a masculine character.[71] Although it is questionable whether A minor could be considered a powerful masculine key,[72] the minor key adds to the general masculine broody character of the masculine theme.



Figure 8: The masculine rhythmic figure in bars 2–4 in the first movement of Smyth's Cello Sonata (Smyth, 1887: 2).

A transition occurs in bars 27–31 and, similarly, in bars 126–30. This links the masculine section with the feminine section through the use of docile string crossings in a bassline figure and creates a swaying feeling reminiscent of Brahms' Cello Sonata in E minor, op. 38.[73] After the initial transition (bars 27–31), the feminine section materialises in bars 32–49. The section features a feminine theme – the second idea – in bars 32–34, with a *Dolce* character marking, *p* and *pp* dynamics and triplet figures.[74] This creates a sense of calm and serenity after the brooding and driven masculine opening theme. The fact that the dynamic usage is kept at a quiet and smooth level throughout the theme could further be argued as being gentle or submissive feminine characteristics. Furthermore, I recognised the rolled *pizzicatos* in bars 42–45 and similarly in bars 140–144 as feminine compositional elements due to their non-dominating effect. A further

[71] Accents and other assertive articulations (in this case, *tenutos*) and loud dynamics are considered masculine compositional elements, according to Kennaway (2014: 212, 228-231).
[72] "Tonal ownership" would include authoritative and 'masculine' key choices as per d'Indy (as cited by Citron, 1993: 136).
[73] In bars 78–82 and bars 290–293 in Brahms' Cello Sonata.
[74] Compositional elements such as these are feminine, as implied by Kennaway (2014: 212, 214) when he discusses the shift from a masculine character and masculine compositional elements.

feminine motive within the main feminine theme occurs in bars 46–49, again enhancing feminine characters with quiet dynamics, triplets, a mordent (bar 47) and a *Ritardando*.[75]

Thereafter, the masculine opening theme shortly reappears in a varied form in bars 50–55. This is directly followed by the reappearance of the varied feminine section (bars 56–63), which is also in a varied form and modulates into E major at bar 62.

The masculine rhythmic figure (see Figure 8, above) returns in a more aggressive form in bars 70–73 with the use of dominant masculine compositional elements such as accents, *tenutos,* a *ff* dynamic and more noticeably, the separated bowing (instead of slurred bowing), which comes across as energetic and forceful.

After a return to the varied feminine section (bars 78–97), a modulation to B minor in bar 88 and back to A minor at bar 98, the varied masculine section makes a full-length return (bars 98–125). It has similar masculine compositional elements as in its initial appearance at the beginning of the movement. Correspondingly, the feminine section also makes a full-length return (bars 131–152). After the varied masculine theme nostalgically returns (bars 153–156), the movement ends interestingly with feminine compositional elements such as *Ritardando,* and *p* and *pp* dynamics. The feminine compositional elements come to a quiet and tranquil ending. This opposes d'Indy's view that the first movement of a sonata usually ends with the dominating masculine theme (as cited by Citron, 1993: 136).

[75] Compositional elements such as these are feminine, as implied by Kennaway (2014: 212, 214) when he discusses the shift from a masculine character and masculine compositional elements.

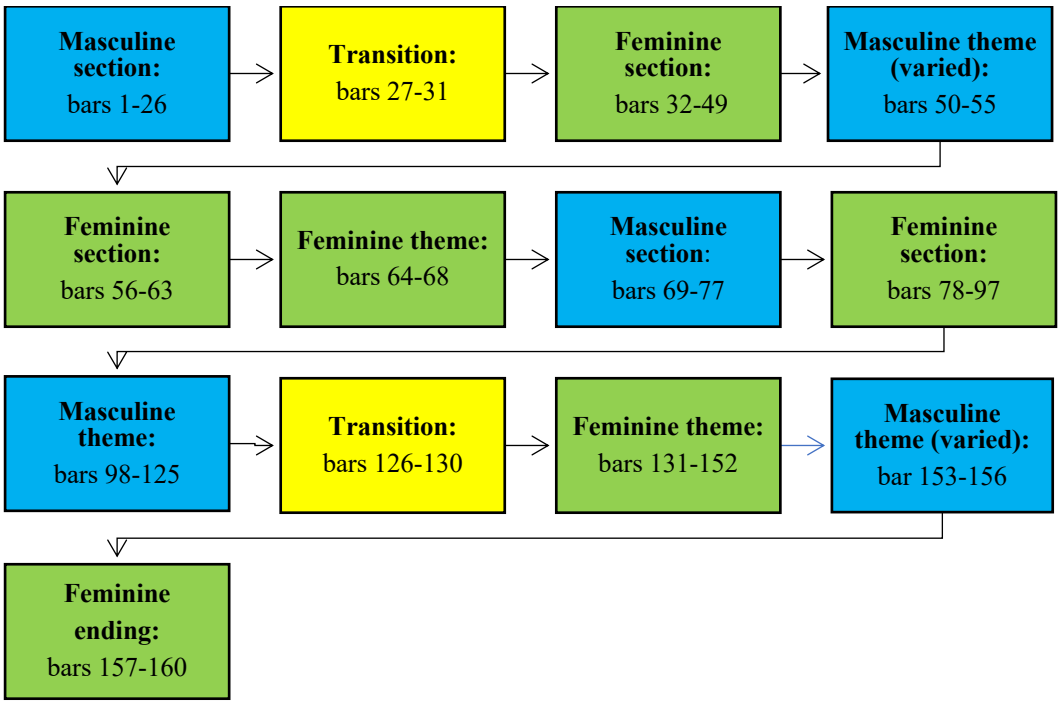


Figure 9: The layout of the masculine and feminine sections and themes in the first movement of Smyth's Cello Sonata (Smyth, 1887: 2-9).

4.2.1.2 Second Movement

This Romantically lyrical, yet sombre, *Adagio Non Troppo* movement has three main themes. Commencing on the piano for eight bars, the first theme in bars 1–8 (the first idea) within this feminine section (bars 1–27) has several feminine compositional elements. The purpose is to aid its tender and reflective character. The delicate *p* and *pp* dynamics[76] with an *Espressivo* marking in this slow tempo are considered feminine compositional elements. Included in this feminine section, is an articulated motive (see Figure 10, below), with slurred *staccatos* and a grace note making a *crescendo* to *f. Staccatos* and loud dynamics are considered masculine compositional elements. However, their presence here is in the context of a feminine character displaying a gentle swell and appeasing 'punctuation' on the *staccatos.* This is in contrast to a powerful display of dynamics or articulation, which would contribute to interpreting them as masculine compositional elements.

[76] Kennaway (2014: 214) recognises quieter dynamic markings as feminine compositional elements.



Figure 10: Three varied instances (bars 21, 22 and 23) of the articulated motive in the second movement of Smyth's Cello Sonata (Smyth, 1887: 10).

The second idea (the upbeat to bar 29 until bar 33) within the bigger section (bars 28–37) is masculine (as is this entire section). It has louder dynamics (*mf* and *f*), accents and requires wholehearted playing (marked as *Espressivo*), displaying the masculine characteristics of passion, longing or enthusiasm in a lyrical setting.

In bars 38–61, the third section surfaces, which starts in the piano part (bars 38–45) before being passed on to the cello in bar 46. Here the feminine compositional elements of quiet dynamics and gentle, flowing lines are enhanced and assisted with rolling triplets and semi-quavers in the piano part (bars 46–8). With a sudden *crescendo,* masculine elements (sustained *ff* and accents) overpower the feminine compositional elements and display the masculine characteristics of intensity and explosiveness.

There is a varied reappearance of the opening feminine section (bars 66–84). This is followed by the varied masculine section (bars 85–94) arising with a brief display of passion, once again exhibiting the masculine compositional elements of sustained loud dynamics (*f*) with accents. When the third theme makes its final appearance in bars 95–104, the second movement reaches a notable climax. The climax is achieved through the use of masculine compositional elements in bars 100–104. This includes *f* and *ff* dynamics*,* accents, alternation between separate and slurred bowing – which all add to the variation of intensity.

This section from bar 105 to the end is a coda. The *pizzicatos* in bars 105–108 are regarded as feminine compositional elements due to the non-lyrical and non-resonant quality of *pizzicatos* in general. Besides these, *pizzicatos* in bars 105–108, the final section, alternates between masculine and feminine compositional elements, which have already been discussed. It ends with feminine compositional elements that move towards a hushed ending with soft dynamics and stagnant chords.

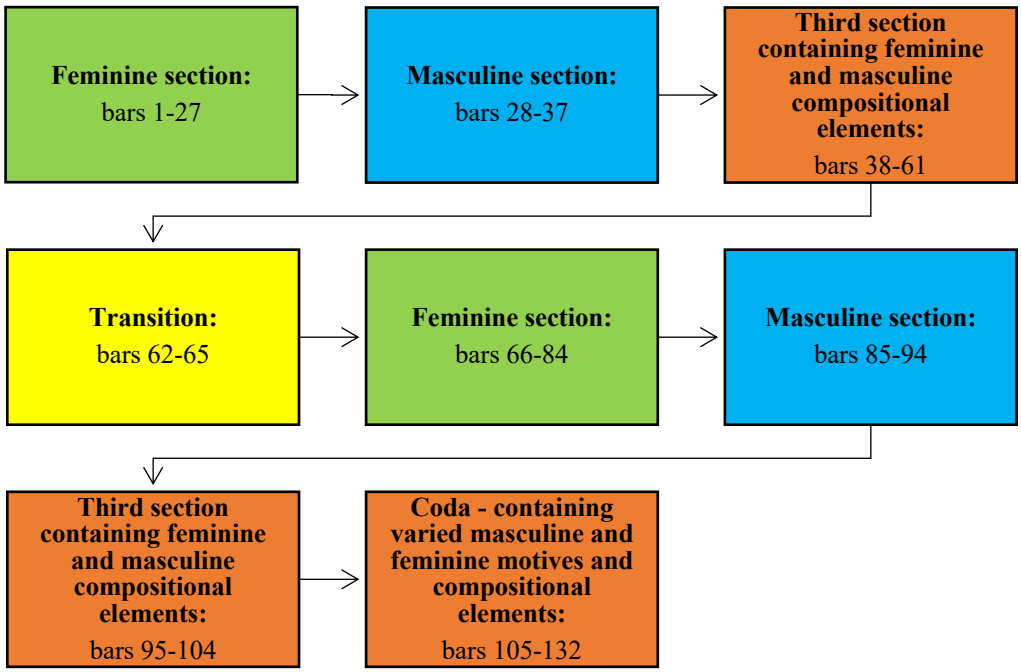


Figure 11: The layout of the masculine and feminine sections in the second movement of Smyth's Cello Sonata (Smyth , 1887: 9-14).

4.2.1.3 Third Movement

The *Allegro Vivace e Grazioso* third movement is in a Rondo-Sonata form (ABACABA-coda) with two main themes (AB). The tarantella-like opening theme in bars 1–10 (the first idea) is part of the remainder of the opening section, spanning bars 1–48. Additionally, the lyrical second section spans bars 49–82, with the second idea in bars 49–55. It contains both masculine and feminine compositional elements and, therefore, could be argued to be either a masculine or feminine theme. I have chosen to perform the first theme as a masculine theme and the second theme as a feminine theme. I will, therefore, identify masculine and feminine compositional elements bearing this in mind.

I have identified the fast and vigorous opening theme in 6/8 time as masculine due to the driven and exhilarating running quavers in the cello.[77] Also, the *staccatos* further enhance the sense of liveliness. Masculinity is extended in bars 23–30 where the time signature changes to 3/4, with stable crotchet beats, a sustained *f* dynamic and a 'singing', *legato* melodic line.[78] This theme is repeated in a varied form in bars 83–112, 171–218 and 265–284, with similar masculine

[77] Passages containing fast and vigorous characteristics, or attributed to a sense of exhilaration or a driving force are in line with masculine characteristics as described by d'Indy's composition treatise (as cited by Citron, 1993: 136).
[78] Singing (or *Cantabile*) in the context of producing resonance and assertiveness is regarded as masculine (Kennaway, 2014: 214 & 221).

compositional elements portraying masculine characteristics. Some of the variations include outbursts of loud dynamics (bars 177–178 and 271–272) and octave passages (bars 275–277), which further enhance masculine dominance.

The feminine section (bars 49–82) has a slower tempo (*Poco più moderato*), starting with a pedal chord in the piano part and a flowing arpeggio line in the cello part marked *p* and *Espressivo.* This is interestingly marked *Dolce* in the piano part, which adds to the feminine character. The fluid lines include a 'tumbling' triplet passage (bars 58–61), after which the triplets sweep up again to longer lines. This creates a sense of meandering melody lines contributing to the avoidance of a straightforward melody line (Kennaway, 2014: 214) and vagueness as d'Indy (as cited by Citron, 1993: 136) would describe this feminine compositional element. Furthermore, the syncopation is recognised as feminine and makes an appearance in bars 71–74. Also, the entire theme is required to be played in soft dynamics (*p* and *pp)*, indicative of feminine characteristics. This section reappears in a varied form in bars 219–264, which contains a 'conversational' passage between the piano and cello (bars 249–264), complementing the feminine character.[79]

In bars 113–170, a third section emerges, which is for the most part also masculine in character and riddled with masculine compositional elements. The steady 2/4 time signature, the masculine F major key signature,[80] the perfect fifths,[81] steadfast *staccatos* and accents, loud dynamics and steady rhythmic motives align with the requirements of masculine compositional elements.

The final masculine section occurs in the coda (bars 285–311). Keeping within the tarantella dance style in 6/8 time, this fast (*Presto*) final dramatic whirlwind includes eruptive quaver passages in *ff,* high registers and rigorous semi-quavers passages. Finally, the movement ends with a bang in two chords in an authoritative A major key.

[79] Talkativeness (i.e. 'conversational') as a trait is traditionally considered more feminine than masculine (Crawford (1995) and Helgeson (2015)).
[80] F major is described as "fitness, manly vigour" by Steblin (1983: 169) when citing Gathy (1835) and Schubart (1787).
[81] Fifths are regarded as masculine (McClary, 2002: 77).

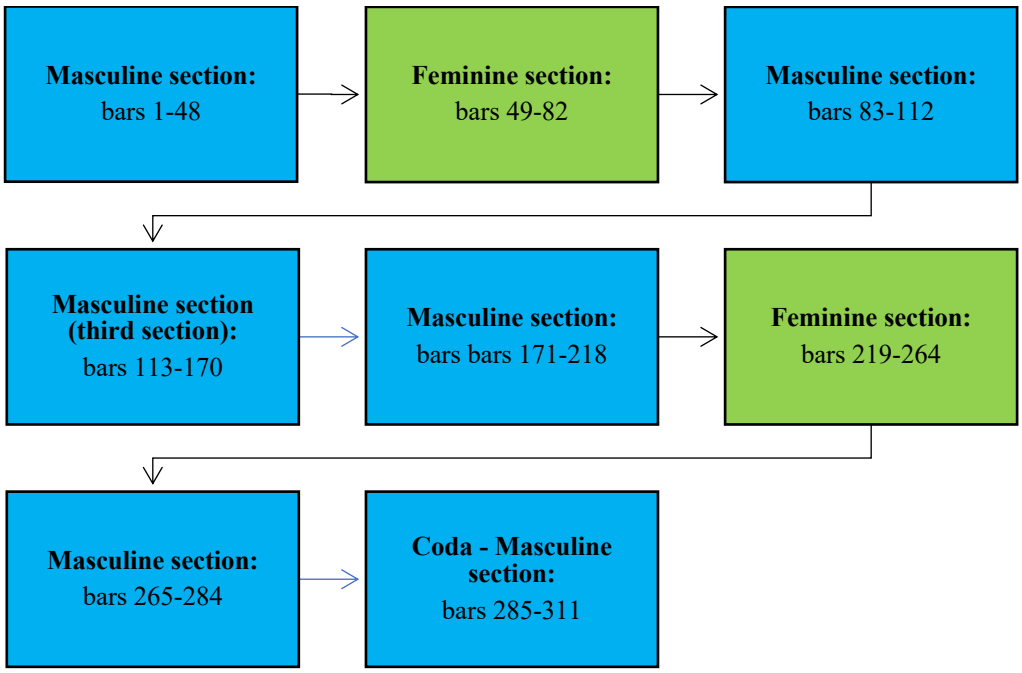


Figure 12: The layout of the masculine and feminine sections in the third movement of Smyth's Cello Sonata (Smyth, 1887: 14-23).

Figure 12 (above) shows the imbalance in the frequency of masculine and feminine themes, making the third movement a prevailing masculine-themed movement. The feminine themes are overpowered by the masculine ones. This is in line with d'Indy (as cited by Citron, 1993: 136) as well as Citron's (1993: 134) views that masculinity ultimately dominates femininity in the sonata form and, therefore, that sonata form was a metaphor for the gender imbalance of the new bourgeois society at the time.

4.2.2 Solo practise and exploration of gendered playing

During the solo practise sessions of this Cello Sonata, the following factors played a role in exploring gendered playing on the cello.

4.2.2.1 Vibrato

As discussed in Chapter 3, in accordance with HIPP principles, vibrato in this Cello Sonata is also explored in the context of its development as an expressive tool.

In the opening bars (bars 1–6) of the masculine theme in the first movement, I sought out a vibrato that would complement the broody masculine character. Also, I chose a steady vibrato with 'medium' speed and amplitude to provide consistency throughout the initial phrase, which is

usable on all notes. When the syncopation arrives (bars 7–10 and bars 104–108), a faster and narrower vibrato serves the driving masculine character better and assists in this exhilarating energy. In bars 13–15 (and, similarly, in bars 111–113), an opportunity arises to use a wider vibrato and increase its speed as the dynamic increases. The higher amplitude of the vibrato can be achieved by bringing the left-hand fingers closer to the fingerboard in more distinct 'curl'. Also, the speed of the vibrato can be increased by speeding up the 'shake' of the left forearm. This wider vibrato enhances the intensity of the rising dynamic and adds to passionate masculine playing.

On the other hand, vibrato can assist the calmness and serenity of femininity in the *Dolce* feminine section (bars 32–49), with the use of a gentler vibrato. This can be achieved by a somewhat narrower and slower vibrato. At times[82] the vibrato can initially be non-existent and then as the dynamic increases, the gentle vibrato can be initiated, which also adds to tenderness or gentleness. An opportunity to use an almost 'non-existent' vibrato (a narrow amplitude with low speed) is where crochet double-stops occur in bars 74–75, 88–91 and 149–152. This will assist in achieving the meditative *pp* feminine character at these points.

The second movement especially showcases a variety of tonal colour possibilities, which are also achievable by means of a varied vibrato. A continuous gentle vibrato aids the tender feminine opening (bars 9–19) and, similarly, in bars 66–76 – slower and not too narrow in amplitude. When the masculine lyrical theme appears in bars 28–37 and 85–94, a wider and more dramatic vibrato will assist in complementing the masculine singing melody.

As mentioned in Roosenschoon (2023kk), there is often little time to opt for vibrato in the rapid tarantella masculine themes in the third movement. However, where possible (on crotchet or dotted crotchet note values), a narrow and fast vibrato will aid in attaining the energetic character. In the feminine sections (bars 49–82 and 220–264), a slower vibrato (albeit not too wide) will successfully display the feminine lyrical theme in a Romantic context.

4.2.2.2 Articulation

The broody but lyrical opening bars (bars 1–5) of the masculine theme are best played with smooth, connected *legato* bowing and bow changes throughout. Interestingly, every time this theme emerges, Smyth writes it with a different slurred bowing.[83] It is debatable whether a varied

[82] Such as in bars 35–36, 82–84 and 135–136.
[83] See bars 51–53 and 99–101.

slurring could display different 'shades' of this masculine theme. Nonetheless, I have decided to abide by the composer's slurred markings. During the syncopation (bars 7–9 and 103–108), defined *detaché* bowing aids the driven masculine energy. Accents (bars 17–18, 53 and 69–73) are most effective when executed with a strong attack (with the bow on the string, playing from the string) to emphasise strength and power. The feminine sections require smooth *legato* bowing, and where *tenutos* or slurred *staccatos* are present (bars 46 and 145), gentle *portato* will help to create a serene tone. When the chords appear, in bars 88–91 and 149–152, I have chosen to play them slightly detached. The purpose was to create the sense of a gentle pulse, which supports calming feminine characteristics.

Legato playing has prominence throughout the second movement. In bars 23–25 and bar 119, the articulated motive (see Figure10, above, or Figure 13, below) will contribute to the femininity of this section if it is played with a gentle *portato* on up-bow *staccatos* and down-bow on the grace note ornamentation. Additionally, the dynamic should increase in dynamic to the third beat every time the motive is repeated (see Figure 13, below). A slight lift between the first and second beats in bars 46 and 95 gives the effect of a breath between the two notes, assisting in portraying feminine breathlessness and tenderness. I experimented with the *pizzicatos* – using my thumb works the best for resonance purposes. A slow tempo (*Adagio non troppo)* makes it possible to execute throughout. The accents in bars 49–50 and bars 100–101 require a slow, forceful attack for a climatic masculine passionate effect.

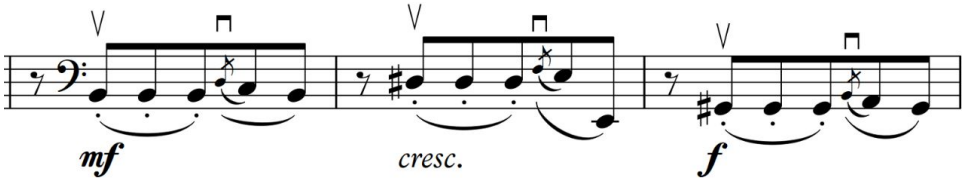


Figure 13: The chosen bowing for the articulated motive (bars 21-23) in the second movement of Smyth's Cello Sonata (recreated in Sibelius from Smyth (1887: 10)).

Crisp, precise and light articulation is necessary in the tarantella-like 6/8-time masculine bars (bars 1–8, 37–46, 83–90, 171–178, 213–216, 265–272, 279 and 281–284). This is contrasted by smooth, *legato* bowing in the feminine sections. Again, whenever the tarantella-like theme appears, Smyth writes it with a slightly different bowing, which can be used to demonstrate all the varied nuances of masculinity in this theme. As the *Accelerando* escalates, playing more *off* the string helps with propelling the movement into a frenzied whirlwind of a masculine coda. However, from bars 294–300, playing *on* the string works best to bring out resonance and dominance. Furthermore, the

forceful accents in bars 289–292 can be emphasised in order to stabilise the downbeats in the crazed ending, while simultaneously accentuating strength and power.

4.2.2.3 Dynamics and timbre

This movement explores tonal colour with the use of dynamics and experimentation through bow usage, which enhances the gendered performance of this Cello Sonata.

In the first movement, the masculine themes are played with sustained *legato* bowing in a *p* dynamic indication. I explored playing closer to the fingerboard and closer to the bridge. I found that the masculine character of the opening bars (bars 1–8) is most effectively portrayed with the bow in a perfectly 'standard' position – halfway between the fingerboard and the bridge. In bars 13–16 as the intensity builds, so does increasing the bow speed. Also, moving the bow closer to the bridge assists in achieving a brighter sound and a more dramatic increase in dynamic. Slower bowing, with unrushed bow changes in the feminine theme, creates the calm and serene atmosphere that I am trying to execute. In bars 70–73, I use a weighted bow with strong accents *from* the string to create the desired attack and forceful masculine playing.

I explored *flautando* bowing and playing closer to the fingerboard (Roosenschoon, 2023qq) in the feminine theme in the second movement (bars 9–19 and 66–76). This is in contrast with how I executed the masculine theme, where I used a more sustained sound instead and played closer to the bridge.

Light articulation in the third movement will assist with the audibility and clarity of the triplet figure. As for the feminine theme, I once again experimented with smooth and sustained bowing but in the context of a gentle or caressing character (instead of aggressive endurance). The coda requires agitated and more potent contact with the bow *on* the string. Even the separated quavers (bars 294–200) are best played *on* the string for resonance and drama. The harmonics in bars 303–304 require more bow speed for them to resonate and assist in creating the final dramatic flair. The final chords are best played with a fast, strong roll, which emphasises the dramatic masculine character of the ending.

4.2.2.4 Position shifting and fingering

Entry 21 in the PJ and RJ (Roosenschoon, 2023oo and Roosenschoon, 2023pp) outlines my exploration of the use of different registers, position shifting and expressive fingering choices. The purpose is to assist in gendered performance and how to best optimise tonal colour or timbre that makes this Cello Sonata distinct. In general, both the masculine and feminine themes and sections of the first movement are aided by the use of 'warmer' registers on the cello as well as by articulated shifting. The opening bar works well if it starts on the D-string (a warmer register than in first position), with an articulated shift down from B to E[84] that adds to masculine lyricism. Where possible, fingering within a chosen position is kept for as long as possible. Also, I attempted not to change positions unnecessarily under a slur – I feel that a lot of shifting is detrimental to attaining the controlled and stable masculine character of the theme. For example, in bars13–15, I used position shifting on bow changes, meaning that there is a structured position change in every bar. Therefore, it also adds to the increasing dynamic. When the feminine theme arises, a gentle audible *glissando* shift down in bars 32, 56, 78 and 131 introduces the tenderness of this theme. When the more aggressive masculine motive in bars 70–73 arises, no audible position shifting assists with a sense of structuredness (and assertiveness). At bars 27–31 and 126–130, a 'clean' fingering over the strings for 'clean' string crossings help with realising purity and calmness.

In the second movement, I was inclined to use more articulated shifts and audible slides. This was either to assist in portraying the caressing and tender feminine theme or to assist in executing the drama and passion of the masculine theme.

To complement the crisp articulation in the masculine theme in the third movement, I have again opted for 'clean' fingerings – in other words, no audible shifts. To eliminate audible shifts, a natural harmonic is used in bars 5, 87 and 175 on the A. However, in the coda, harmonics are avoided in bars 287–292 to add to the dramatic masculine effect.

4.2.2.5 Movement and breathing

As stated in Chapter 3, movement and breathing have a visual and aural effect on the performance of a musical work, and this Cello Sonata is no different. When opening this work, I breathe in, and

[84] An articulated shift can be achieved by using the finger that last played the note (in this case, the third finger on B on the D-string). Then a shift is made downwards with the third until the left hand is in position to the play the first finger in first position (in this case, the first finger on E on the D-string).

play the downbeat on the outbreath to assist in this secured but *p* start. In the masculine themes, I also explored with moving my body in a contrary motion to the bow direction[85] with mobile hips. The feminine sections (bars 32–61, 78–87 and 131–148) require a breathing motion while expanding against the cello (as explained in Chapter 3). A swaying bodily motion in bars 46–49 and its corresponding place in bars 146–148 enhances the feminine character. Then, there are sections where no movement adds to a sense of reflection or stillness. An example is during the transition in bars 27–31 and bars 126–130, as well as in bars 87–90 and in the *Meno mosso* (bars 149–152).

Open body gestures (i.e., open chest and relaxed shoulders) invite calm and peace for playing the opening feminine theme (bars 9–19) in the second movement. From bar 28 onwards, mobile hips and leaning into the cello for expressive sound aid the masculine lyrical theme.

In the *finale*, the rapid opening tarantella-like theme requires a steady and stable body posture to correspond with masculine control (and to aid in technical precision). In the 3/4 time signature (bars 23–30 and 193–200), opposite bow and body movement gestures (as explained above) are used for more resonance and tension in the tone. During the feminine sections (bars 50–82 and 220–262), more breathing movements and mobile hips help with fluidity. The erratic but conversational bars (bars 153–154) require an indicative movement from the cellist to assist in ensemble playing with the pianist. A bigger movement indicates a louder dynamic, and smaller movement indicates a quieter dynamic. Lastly, in the coda, mobile hips assist not only in the precision of extreme position shifting, but the ease of movement into the higher positions also contributes to masculine assertiveness.

4.2.4 Collaborative practise

The following were found to contribute to gendered playing during collaborative practise sessions:

4.2.4.1 First movement

Initially, we had several discussions about the possibility of the opening section (bars 1–26) carrying either masculine or feminine compositional elements. We also discussed which gendered playing techniques would be the most effective. For example, syncopation occurs in the piano in

[85] In other words, moving my upper body (from my hips) to the left on a down-bow and positioning my upper body (from my hips) to the right on an up-bow.

bars 1–6, and then in the cello in bars 7–10 and every time the syncopation occurs, it becomes clear that this rhythmic pulsation creates tension with a definite driving force. Therefore, the syncopation is closer to having a masculine characteristic. Therefore, we committed ourselves to explore masculine playing in the opening theme fully. For example, this was explored in the syncopated sections using a fast vibrato to the syncopation (as explained above), a slightly separated articulation to define the clear energetic force, and a steady, driven tempo throughout. At the masculine *ff* accents in bars 17–18 (and bars 115–116), more bow contact with and attack from the string are required. This is necessary to balance these forceful syncopated beats against the accented *ff* chords in the piano part.

On the other hand, the *dolce* feminine themes and sections (in bars 31–34 and 118–123) felt so effortless to portray in contrast with the masculine theme. Also, we worked on playing fluid lines, which were greatly aided by the running triplet passages in the piano.

In the ending (bars 157–160), the *Ritardando* and precise placement of the final chords help with a feminine feel. This is due to the tendency towards quieter dynamics and a near-total avoidance of anything resembling a straightforward *Cantabile* melody.[86]

4.2.4.2 Second Movement

In this movement, the question regarding tempo choice and its effect on gendered playing arises. The title of the movement is also a tempo indication (*Adagio Non Troppo*). Also, initially, we experimented with very slow tempos (♩=50-55) to create a contrasting atmosphere to the first movement (indicated as *Allegro Moderato*). However, a very drawn-out and directionless movement with an unwavering intensity in sound resulted throughout. This was because I maintained the slurred *legato* bowing in the slower tempo. This resulted in an ineffective portrayal of contrasting gendered themes or compositional elements. So we opted for a speedier tempo (around ♩=65-68), which assisted with flow, ease of phrasing and the possibility of creating a larger variety of timbres through different bow speeds. This also efficiently portrays the feminine themes better. The piano has ample sound production and potential for a textured part. With the piano as a collaborator, my extremes in dynamics need to be more pronounced, so that they are effective in achieving a gendered performance. Additionally, vibrato adjustments also need to be

[86] Compositional elements such as these are feminine, as implied by Kennaway (2014: 212, 214) when he discusses the shift from a masculine character and masculine compositional elements.

more extreme: The narrower vibratos are more audible in softer dynamics, whereas the wider and faster vibratos in louder dynamics are more audible over a thickly textured piano part (as in bars 49–50, 55–57, 90 and 100–101).

4.2.4.3 Third Movement

These very contrasting gendered themes and sections, and the decisions made during the exploration of gendered playing on the cello during solo practise sessions are well complimented by the piano part. For example, in the masculine tarantella theme (bars 1–48, 83–112, 171–218 and 265–311), the piano part incorporates either: (i) running quavers, (ii) crotchet-quaver rhythms (see Figure 14 below), or (iii) running quavers with slurs over two quavers followed by a *staccato* (enhancing the upbeat tarantella character in the crotchet-quaver rhythmic pattern) (see Figure 15, below).



Figure 14: An example of the crotchet-quaver rhythmic material, this time occurring in the left hand of the piano part (in bars 11–12) in the third movement of Smyth's Cello Sonata (Smyth, 1887: 14).



Figure 15: An example of the slurred quavers followed by *staccato* (bars 101–103) in the piano part in the third movement of Smyth's Cello Sonata (Smyth, 1887: 17).

In bars 23–34 (and, similarly, in bars 193–204), we worked on making the tempo steady. Also, the articulation is well-matched between the two instruments to best portray the firm structure and steadfastness of the masculine character of this section.

4.2.4 Public Performance

Overall, the ideas on gendered performance on the cello were well executed during the public performance.[87] When I viewed the performance (Roosenschoon, 2023AA) afterwards, I observed the following:

4.2.4.1 First movement

This first movement does not have extreme or regular spikes in dynamics, so gendered playing relies on the other technical elements of playing.[88] Nonetheless, the balance between the two instruments was always so that different shades of dynamics were audible. I started with a big breathing gesture to create an air of confidence when playing the opening masculine theme, which was effective. Highlighting the syncopation, which is identified as a masculine compositional element above, as a driving force was successfully executed. The execution involved using slightly separated and articulated quaver values, which contributed to the relentless rhythmic pulsation.

Other articulation-related compositional elements such as accents (for example, in bars 17–18, 54 and 70–71) also worked well when they were over-articulated. On the other hand, *legato* flowing lines in the feminine themes and sections (bars 32–41, 78–87 and 131–140) were deliberately played smoothly and gently to portray the sought-after feminine character. In general, body movement and breathing in this part were obvious enough to display feminine gentleness (specifically, where marked *Dolce*). This is whereas more rigid body movements displayed masculinity (such as in bars where accents occur). The vibrato was varied enough to portray the feminine and masculine characteristics respectively and I am satisfied with the result. Even so, I felt that the vibrato could be even more varied to emphasise the gender that is being portrayed. For example, even narrower when playing the feminine themes and even wider when playing the masculine themes.[89]

4.2.4.2 Second Movement

Despite several discussions about the tempo for this movement during collaborative practise sessions, I felt that it was a bit on the fast side during the performance. This raises concerns about

[87] See Concert 3 in ‚Concert Programmes' on page v for details on the public performance.
[88] Those technical elements of playing that were explored during my solo practise sessions: Vibrato, position shifting, fingering, timbre, movement and breathing.
[89] As expressed in Roosenschoon (2023ww).

the effectiveness of our gendered playing. However, when listening to the performance, the long, flowing feminine and more intense masculine melody lines were still effectively executed in the chosen tempo. My body movements and breathing, especially when playing the feminine sections (such as in bars 9–19 or 66–76), achieved the desired effect. A specific example is in bar 10 (and again in bar 67), where I gain easier access to the higher registers on the fingerboard by leaning into my left hip. In doing so, I make a gentle sliding shift from F# to C (and similarly, from C to B♭ in bars 16 and 73), enhancing gentle feminine gestures. The same goes for more prominent and sturdier masculine movements with big breathing motions as practised in my solo practise sessions (for example, in bars 48–52 and 90–93). In this movement, I felt that the most effective gendered playing was achieved through position shifting. My chosen fingering, which involved the use of articulated shifts or purposeful audible shifts, either tenderly executed (for femininity) or more forcefully played (for masculinity), worked well.

4.2.4.3 Third Movement

The articulation, dynamics and vibrato were at the forefront of the effective gendered playing in this movement. Keeping my body purposefully steady and ‘squared’ for the opening theme assisted with clear articulation, rhythmic precision and tempo steadiness. This all aided in portraying masculinity as intended (Roosenschoon, 2023ww). Further aspects that I felt specifically assisted masculine playing were the vibrato on accents and the passionate and loud playing from bar 281 to the end. In the contrasting feminine themes (bars 49–82 and 219–248), the deliberate broader vibrato and *legato* bowing assisted in achieving fluid, feminine lines.

CHAPTER 5: CELLO SONATA IN E MINOR, OP. 35 (1913) – DORA PEJAČEVIĆ (1885–1923)

As stated before, my findings on this Cello Sonata will also be divided into the categories of: (i) identifying the gendered compositional elements, (ii) solo practise and exploration of gendered playing, (iii) collaborative practise, and finally, (iv) the public performance of the work.

5.1 Introduction

This lengthy Cello Sonata in four movements is technically challenging for both the cellist and pianist. It consists of elaborated and long melody lines, exciting dramatic themes, and a variety in dynamics and harmonic structures. These are organised in a manner which showcases the composer's understanding of then-modern harmony and are all indications of the composition's Romantic characteristics, as per Fuller (2010) and Thomas (2021).

The first movement (*Allegro Moderato*) has two distinct themes. The first theme is "…extensive in its range, length and emotional intensity" (Farny, 2021: 78) and the second theme, in contrast, 'floats' and 'sways' in its rolling triplet passages. The Scherzo and Trio second movement (*Scherzo. Allegro*) is lively and energetic with a sinister quirkiness about it. It is described in this way by Dubins (2018) when he states that "… it's definitely a Scherzo with a warty face and hump on its back". The slow third movement (*Adagio Sostenuto*) has an unusual 5/4 time signature and showcases the cello's melodic and melancholic "Russian-sounding" resonant registers (Dubins, 2018). The last movement (*Allegro Comodo*) is optimistic and reuses themes of the previous movement, ending in a triumphant E major.

5.2 Findings

The data collection and analysis of the Cello Sonata included a total of 13 entries in the PJ and RJ. It is inclusive of listening to an audio recording (Pejačević, 2011) and video recordings (musicophage, 2012) with the score (Pejačević, 2015) at hand.[90]

[90] See Appendix 6 for the score.

5.2.1 Identifying gendered compositional elements

5.2.1.1 First movement

Although this first movement (marked *Allegro Moderato*) is fast-moving due to continuous rolling quaver and triplet passages, the melodic lines and soaring melodies remain very prominent. I identified the opening theme in bars 1–4 (the first idea; see Figure 16 below), as a masculine first idea due to its *Cantabile* nature[91] and its dignified "tonal ownership"[92] of E minor. The remainder of the opening section (bars 1–33) contains further masculine compositional elements. These include stark chords[93] (bars 16–18), loud dynamics[94] (such as *f* in bars 11–23) and the overall enthusiastic and driving character[95] (due to the continuous quavers in the cello and piano parts). It could be argued that E minor is not the ideal key to denote masculinity as per Gathy and Schubart (as cited by Steblin, 1983: 170).[96] However, enough prevailing masculine compositional elements remain to regard this entire section as masculine.



Figure 16: The opening masculine theme in the first movement of Pejačvić's Cello Sonata (Pejačević, 2015: 1).

The feminine section (bars 34–63) starts with the feminine second idea in bars 34–37 at the indicated *Meno mosso.* Here the feminine compositional elements not only include the slower tempo indication (*Meno Mosso*), but also includes *Tranquillo*[97] (bar 38), restrained dynamics[98] throughout and meandering, running triplets. This creates vagueness and perhaps what Kennaway (2014: 214) would describe as the "near-total avoidance of anything resembling a straightforward *[C]antabile* line".

[91] Kennaway (2014: 212-214) proposes the *Cantabile* melodic lines as being masculine in character.
[92] "Tonal ownership" is regarded as a masculine element in the first idea of a sonata, according to d'Indy (as cited by Citron, 1993: 136).
[93] Curt articulation, such as stark chords, are identified by Kennaway as masculine compositional elements (Kennaway, 2014: 229).
[94] Kennaway identifies louder choices in dynamics as masculine in nature (Kennaway, 2014: 212, 228-231).
[95] D'Indy states that force and energy, as well as strength and power are masculine elements in the first idea of a sonata (as city by Citron, 1003:136).
[96] The characteristic description of E minor is "naïve, innocent sounds of love, lament without grumbling, sighs accompanied by a few tears", which are arguably regarded as feminine characteristics.
[97] A *Tranquillo* indication (tranquil) is arguably a feminine characteristic, contributing to calmness and gentleness.
[98] Quieter dynamics are suggested to be of feminine character (Kennaway, 2014: 214).

The development (bars 64–99) is masculine in nature, starting with the varied opening masculine theme (bars 64–67), which is further developed until bar 99. This section contains masculine compositional elements, such as *Cantabile* melody lines, loud dynamics, and sustained double-stops (bars 66–67 and 70), contributing to the masculine character of strength and power.[99]

The recapitulation starts with an exact repetition of the opening masculine theme (bars 100–104). The rest of the masculine section, which is now slightly varied, follows until bar 127, with similar masculine compositional elements, as discussed above. The varied feminine section starts in bar 128, with similar feminine compositional elements as mentioned above, which is followed by a transition (bars 251–255) into the masculine coda (bars 258–276). This thunderous ending contains repetitive and driving triplets in *ff* (bars 257–260) and a dramatic, drawn-out E minor arpeggio arriving on a high E (stretching over four bars). These elements are all characteristics of a powerful and passionate masculine ending. This is in line with d'Indy's view that ultimately the masculine overpowers the feminine (as cited by Citron, 1993: 136) and, as mentioned above, perhaps a metaphor for the imbalance of gender power struggles during this time period (as suggested by Citron, 1993:134).

The layout of the masculine and feminine sections of this movement is as follows:

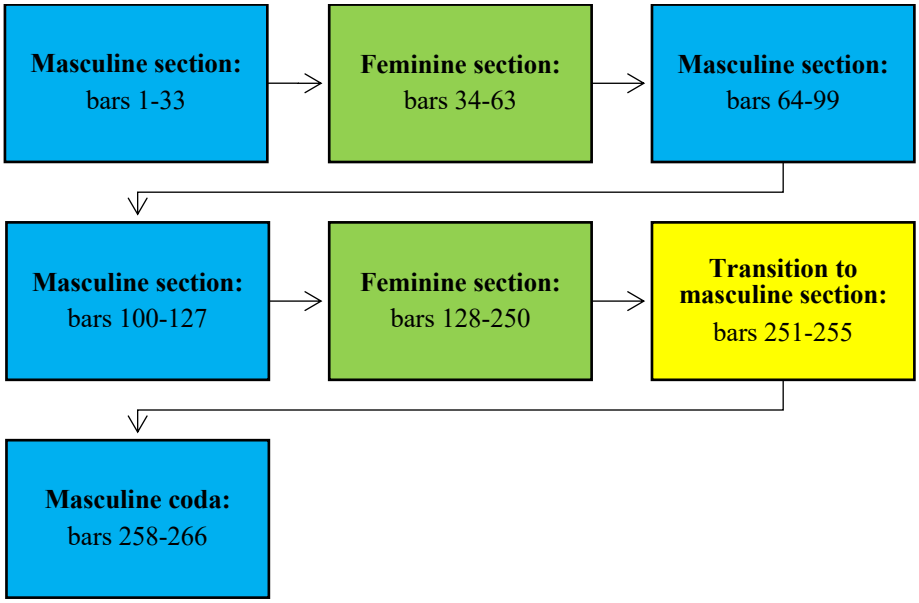


Figure 17: The layout of the masculine and feminine sections in the first movement of Pejačević's Cello Sonata (Pejačvić, 2015: 1-12).

[99] Considered masculine characteristics by d'Indy (as cited by Citron, 1993:136).

5.2.1.2 Second movement

This quirky and animated second movement is marked *Scherzo Allegro*, in a Scherzo and Trio form. It begins with a masculine opening (bars 1–12; the first idea in the Scherzo) within a masculine section lasting 22 bars (bars 1–22). The compositional elements that qualify this opening section as masculine include curt articulation (*staccatos* throughout and accents).[100] brusque rhythmic motives[101] (see Figure 18 below) and loud dynamics[102] (*f* in bars 7–10).



Figure 18: An example of the brusque rhythmic motive in bars 1–2 in the second movement of Pejačvić's Cello Sonata (Pejačvić, 2015: 13).

The feminine theme in bars 23–26 (the second idea in the Scherzo) starts a feminine section which lasts until bar 34. Initially reminiscent of bars 5–6 in the masculine theme, Pejačević now indulges in feminine compositional elements in restrained dynamics,[103] such as flowing quavers in a two-beat per bar compound time signature (6/8 time). This gives it a swaying, dance-like feeling, consistent with feminine suppleness and elegance.[104]

The Trio section starts again with a masculine theme in bars 64–67 (the first idea in the Trio) within a more extensive masculine section (bars 64–118). Here, other masculine compositional elements are present that differ from those in the Scherzo. Instead of curt articulation and brusque rhythms, *Cantabile* melody lines are present.[105] The *Meno mosso* section (starting in bar 119) starts the feminine section (the second idea), and the slightly slower indicated tempo enhances the calmer feminine atmosphere. Again, the composer uses restrained dynamics in this feminine section. The flowing and meandering melody lines align with what Kennaway (2014: 214) would describe as the avoidance of a straightforward melody line.

[100] Kennaway describes curt articulation as masculine (Kennaway, 2014: 229).
[101] Brusque rhythms are masculine in character according to d'Indy (as cited by Citron, 1993: 136).
[102] Loud dynamics are masculine in nature (Kennaway, 2014: 228-231).
[103] Compositional elements such as these are feminine, as implied by Kennaway (2014: 212, 214) when he discusses the shift from a masculine character and masculine compositional elements.
[104] Feminine qualities as d'Indy suggests (as cited by Citron, 1993: 136).
[105] *Cantabile* and *Cantando* are deemed as masculine by Kennaway (2014: 220-221).

After a few transitional bars (bars 161–173), the Scherzo returns with a repeat of the opening masculine section (bars 174–195). This is followed by the varied feminine section (bars 196–207) and the movement ends with an exact repeat of the opening masculine section (in bars 208–136) with similar masculine and feminine compositional elements as already discussed above.

Therefore, the layout of the masculine and feminine sections is as follows:

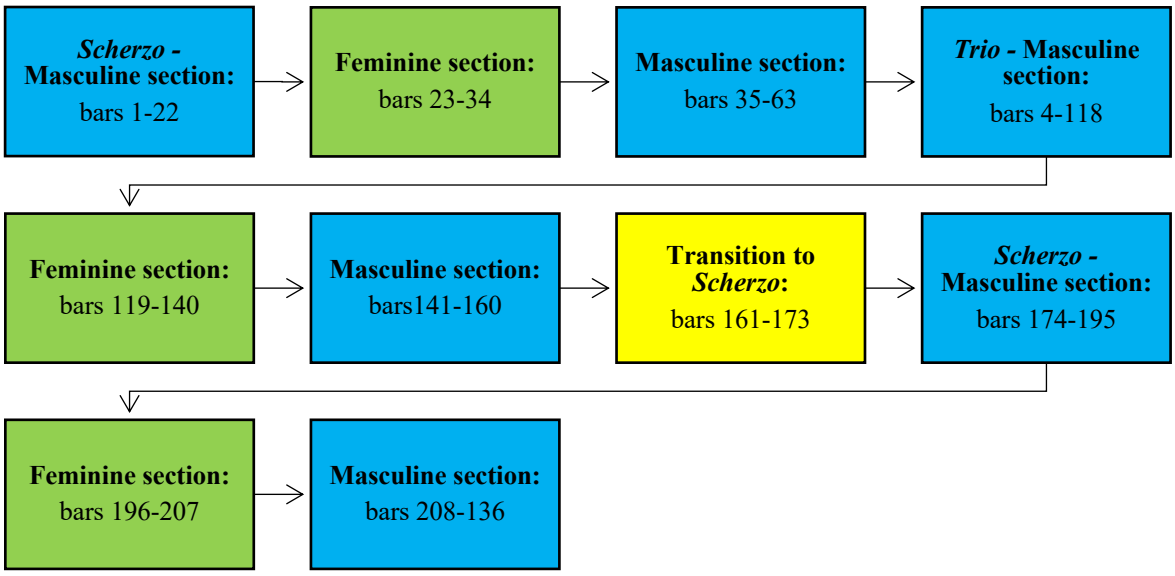


Figure 19: The layout of the masculine and feminine sections in the second movement of Pejačević's Cello Sonata (Pejačvić, 20125: 13-25).

5.2.1.3 Third movement

This slow, sombre third movement in 5/4 time returns to E minor. Its broody disposition, melancholic 'sighs' and need for sustained phrasing and bow control are at the heart of this Cello Sonata. Marked *Adagio Sostenuto*, the opening theme (bars 1–4) starts in the piano, after which the cello takes over (bars 5–8). I have identified this theme as masculine due to its serious and broody mood. This is partly due to the minor key, the low registers[106] used on the cello as well as the 'sigh' that is created by the quaver rest before the second beat of the bar (in bars 5–6), which emphasises a heaviness (see Figure 20 below).

[106] The use of low registers is masculine in character, according to Kennaway (2014: 212, 228-231).



Figure 20: The 'sighs' created by the quaver rest before the second beat of bar 5 and 6 in the third movement of the Pejačevič's Cello Sonata (Pejačević, 2015: 26).

Flowing lines occur between bars 9–17. Although this section feels more graceful, it lacks prominent melody lines[107] and due to the many accidentals, there is a vagueness[108] in the identification of the key. Therefore, due to these compositional elements, this section has been identified as feminine.

The masculine section (bars 18–36) incorporates the same rhythmic pattern as the opening theme. However, it has loud (*f*) dynamics (bars 26–32 and 35), accents[109] (bars 29–31) and later on, the marking *Energico*[110] also occurs. The varied feminine section (bars 37–46), which follows, has an inverted contour line in bars 37–38 (when compared to bars 9–10) and develops until the masculine section of bar 18 is revisited in a slightly varied format (bars 47–54). From bar 59, new material in the form of loud, insistent triplets appears, showcasing the masculine compositional elements in this transitional material, arriving on an affirmative and powerful *ff* in bar 64. The ending (bars 71–79) is a variation of the masculine theme. It still has the heavy 'sighs', but this time the 'sighs' are achieved by placing an accent on every three beats, starting from the second beat (see Figure 21 below).



Figure 21: The heavy 'sighs' created by accents in the masculine ending of the third movement of Pejačevič's Cello Sonata (Pejačević, 2015: 33).

The layout of the gendered sections is as follows:

[107] A lack of melody lines is feminine, as implied by Kennaway (2014: 214).
[108] A vagueness of key is considered alluringly feminine by d'Indy (as cited by Citron, 1993: 136).
[109] Loud dynamics are considered masculine compositional elements by Kennaway (2014: 228-231).
[110] D'Indy describes energetic themes as being masculine (as cited by Citron, 1993: 136).

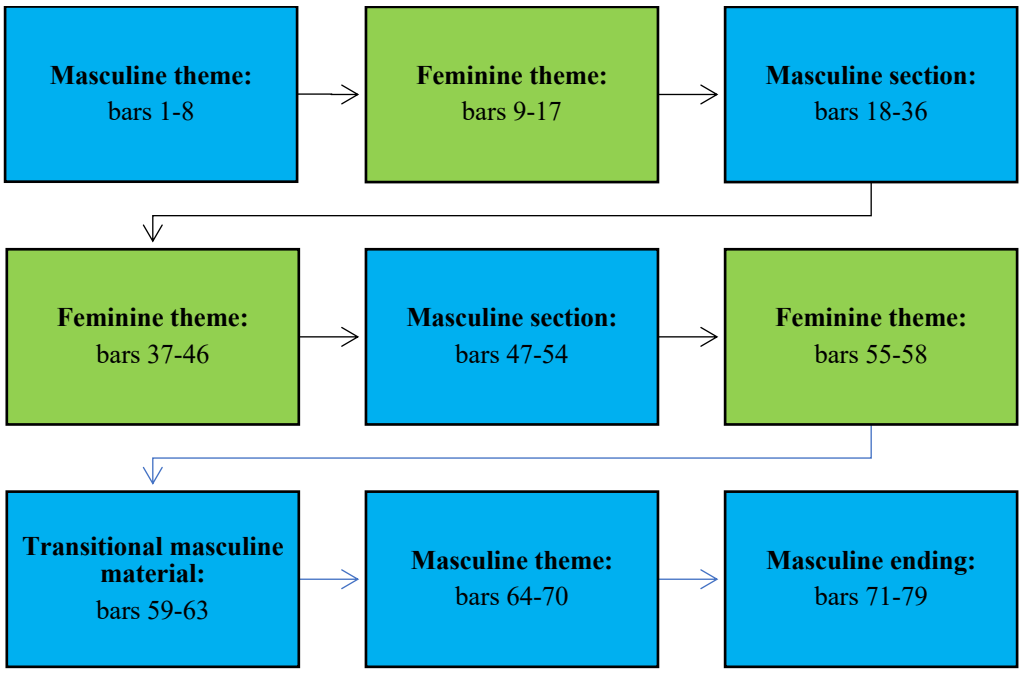


Figure 22: The layout of the masculine and feminine themes and sections in the third movement of Pejačvić's Cello Sonata (Pejačvić, 2015: 26-33).

5.2.1.4 Fourth movement

The last movement starts in E major. It is filled with a variety of compositional material pieced together to form this exciting and fast-paced, although still 'manageable' tempo, since it is marked *Allegro Commodo.* The opening masculine theme (bars 1–7) within the opening masculine section (bars 1–34) is in E major. According to Gathy and Schubart (as cited by Steblin, 1983: 170), this is the key signifying "noisy shouts of joy", which are arguable masculine characteristics. Besides nobly affirming its "tonal ownership",[111] the opening section has a bold melody line, which is repeated in varied forms throughout this Cello Sonata.

The feminine section starts in G major at bar 35. This is a key which is recognised and described by Gathy and Schubart as "rustic, idyllic […] [and with] every tender and peaceful emotion of the heart lies in this key" (as cited by Steblin, 1983: 171). This quote clearly indicates the apparent feminine characteristics that this key has to offer. Further feminine compositional elements include a swaying and dance-like feeling created by string crossings, enhancing the feminine characteristics of suppleness and elegance.[112]

[111] This is described as a masculine musical characteristic by d'Indy (as cited by Citron, 1993: 136).
[112] Feminine characteristics as denoted by d'Indy as cited by Citron, 1993: 136).

The development sees the elaboration of both masculine and feminine themes. This section moves back and forth between the development of different segments of the themes, creating somewhat of a struggle between the gendered characteristics. This struggle is in line with what d'Indy describes as an "active battle" (as cited by Citron, 1993: 136). Nonetheless, this is resolved by the submission to the repeated masculine opening theme (bars 152–158), and the remainder of the masculine section (bars 159–181) continues, but in a varied format. The beautiful *Dolce* section (bar 182) and swaying feminine theme in bars 182–185 are similar to bars 35–38, and the feminine section continues until bar 222. After a quick transition (bars 223–229), the masculine section resumes with a final showdown of the varied masculine opening theme, which is propelled forward by the dotted rhythms,[113] loud dynamics, noisy trills (bar 252–253), and stark chords in bars 257–262. Therefore, the ending is passionate and lively, wrapping up this Sonata with the masculine themes and compositional elements dominating the feminine.

Here follows the layout of the masculine and feminine sections of this movement:

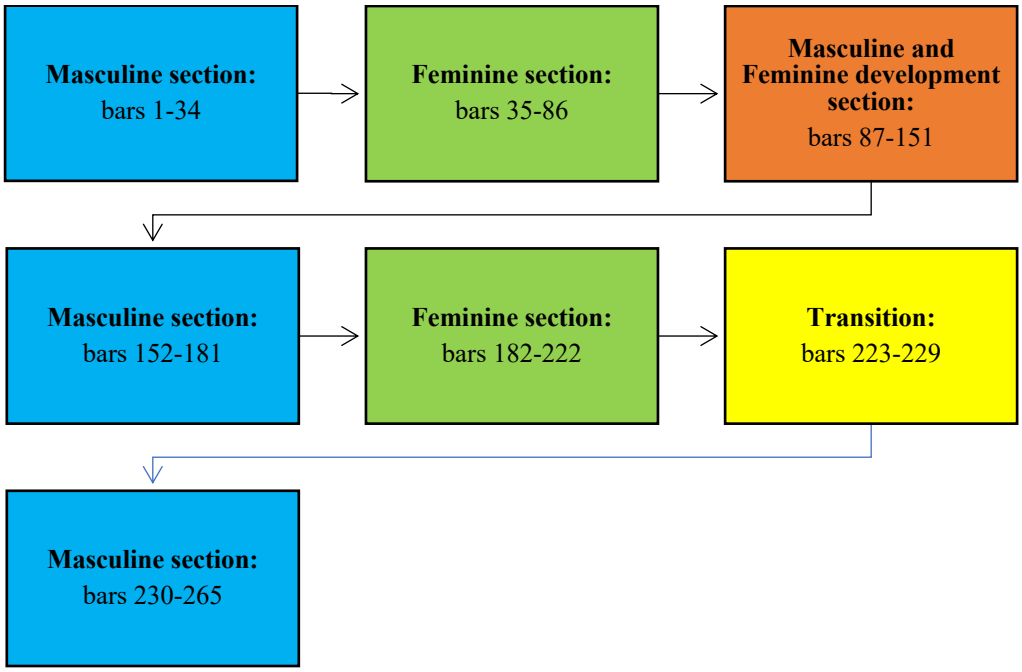


Figure 23: The layout of the masculine and feminine sections in the fourth movement of Pejačvić's Cello Sonata (Pejačvić, 2015: 34-46).

[113] Dotted rhythms are considered abrupt rhythmic material typical of masculine character (Kennaway, 2014: 28-231).

5.2.2 Solo practise and exploration of gendered playing

5.2.2.1 Vibrato

Due to the moving quaver passages throughout the first and fourth movements, there is little chance for an audible vibrato. Therefore, when the opportunity arises for an audible vibrato, it must be used to portray the gendered themes as effectively as possible. In the first movement, a wide and fast vibrato on all possible crotchets, dotted crotchets and minims aids not only in highlighting the singing masculine theme (bars 1–4). It also aids all the masculine sections (bars 1–33, 64–99 and 100–127) since this choice of a vibrato assists with passionate and dramatic masculine playing. When the more delicate feminine theme arises at *Meno mosso* (bars 34–37), it is evident that a narrower vibrato suits this feminine meandering melody line better. Although more audible on longer note values, the use of a fast, narrow vibrato also works well on specific high register notes despite short note values. Examples are the D# in bars 34 and 36, the C in bar 41, D# in bar 51, B in bar 42, C# in 128 and 130, B♭ in bar 136 and C# in bar 144. By emphasising these high register apexes with a vibrato, it creates a feeling of a mini-climatic point within those bars. It also causes a gentle 'unravelling' of the remainder of the phrase thereafter, adding to the delicacy of the feminine themes. During the loud dynamics and high registers in the masculine sections (bars 74–79) and the ending to this Cello Sonata (bars 161–166), a wide and very fast vibrato is required. The purpose is to add to the passionate excitement of their masculine character.

In the second movement, vibrato does not play a role in the masculine theme (bars 1–8) in the Scherzo. This is due to curt articulation and fast passages as well as the frequent use of natural harmonics on long notes. However, the contrasting feminine theme (bars 22–34) allows for a narrow and fast vibrato to assist with this swaying melody line. The Trio section (bars 64–173) creates further opportunities for exploring a vibrato in both masculine and feminine themes. During the masculine section in the Trio (bars 64–118), I found a wide and fast vibrato, contrasting to the feminine theme in the Scherzo, to emphasise the warm *Cantabile*-indicated melody. In the *Meno mosso* feminine section (bars 119–142), I decided to slow down the vibrato to assist with the tempo change and contribute to a calming feminine character.

The slow third movement, indicated as *Adagio Sostenuto*, allows for ample use and exploration of a vibrato throughout. When the masculine opening theme in the cello part arrives (bars 5–8), a wide and not too fast vibrato assists with this woeful opening. It showcases the warmth that the G-string offers with this theme. During the four bars of crotchets (bars 21–24 and 50–53), I tried to

keep the vibrato consistently wide with a medium speed. I also made sure not to change the amplitude, speed oscillation or bow changes to ensure control and evenness throughout (in line with the masculine character). During feminine themes, such as the *Un poco meno mosso* section from bar 37, a narrower and faster vibrato helps to alleviate the intensity of the character in the masculine theme. Towards the end of the movement (bars 73–79), I experimented with first starting with a wide and fast vibrato. Then I gradually (bar for bar), slowed it down until no vibrato was present at all, intending to assist in creating the *Poco a poco morendo.*

As mentioned above, the last movement has a similar inaudibility of vibrato as the first movement, due to a constant flow of running passages and shorter note values. Where possible, during the masculine sections (bars 1–34, 152–181 and 230–265), a wider and more intense vibrato is used to emphasise a masculine dramatic and passionate character. During the feminine section (bars 35–85 and 182–222), I experimented with a lighter feel, and a narrow and fast vibrato (but not sounding tense) worked the best.

5.2.2.2 Articulation

The entire first movement has a consistent flow and *legato* bowing throughout. There is no articulation indicated other than slurring and variations thereof. Therefore, a varied performance with varied articulation cannot be used to its full potential for a gendered performance of the first movement. An exception to this is the rolled chords (bars 16–18). I found that this enhances the masculine character in this opening masculine section (bars 1–33) when played with enough weight on the lower strings. In addition, a fluid, controlled movement that arrives on the top note of the chord helps to sustain the chord as much as possible within a crotchet value. In the *Più vivo* (bars 154–166), the first note of the two-note slurs (in bars 154–156) is reaccentuated. Also, the beat on every triplet (in bars 157–160) is emphasised. This assists in the forward drive of this energetic and frenzied masculine ending.

The second movement starts with an animated Scherzo. Here I experimented with a crisp *staccato* articulation in the brusque rhythmic motives (see Figure 18 above) to the extent that it leans towards *spiccato* bowing. This technique works well with the clarity and resonance of these articulated passages and adds to the vibrancy of the masculine theme. In bars 11–12 and 184–185, I explored with the slurred *staccato* (as indicated) and a separate *staccato.* I found the latter works best in portraying the clear and energetic intended character. It also provides a satisfying contrast to the *legato* feminine theme of the Scherzo (bars 24–34 and 196–207). In the Trio section of this

movement (bars 64–173), the character of the *Cantabile* masculine section (bars 64–118) is assisted with sustained and fluid bow control. This ensures that all registers of the cello are resonating with warm tones. During the feminine *Meno mosso* (bars 119–140), *legato* is still applied but less sustained and with a less intense quality (see 5.2.2.3 'Dynamics and Timbre', below).

The third movement, with sustained *legato*, is interrupted by the 'sigh' (as discussed in 5.2.1.3 'Third movement', above). Assisting with these melodramatic 'sighs' in the masculine theme, I lifted the weight off the bow to create a release of tension and resonance. I then placed enough weight on the bow on the second beat so that it has a weighted rearticulation (the 'sigh'). Other than that, there are the accents in bars 29–32, which I have decided to execute with sustained force and a strong rearticulation on the accented crotchets to reinforce masculine strength and control.

The last movement has a variety of articulations to explore and experiment with (Roosenschoon, 2023cccc). In the lyrical opening masculine theme, a *legato* bowing is adhered to, which assists with the *Cantabile* character, and longer note values are sustained to add to resonance and control. I experimented with the *pizzicatos* in the development (bars 87–151). I first played a fast strum from the top of the chord with my right-hand index finger and then a fast strum from the bottom of the chord with my thumb. The latter was the best option for consistency in resonance and accuracy in the off-beats, which all contribute to the loud dynamics and forward drive of the masculine compositional material. In bars 191 and 194–195, I played the accents in the lower half of the bow to assure forcefulness and resonance. It was played similarly to the *tenutos* in bar 255, where my forceful reaccentuation on every quaver assists in creating the *ff* dynamic and a powerful display of masculine dominance.

5.2.2.3 Dynamics and timbre

There are more slurring and *legato* indicated by the composer than any other articulation. Therefore, dynamics and timbre play an essential part in creating a gendered performance when the articulation is similar. In the first movement, I explored the masculine sections with sustained and resonant sound (bars 1–33, 64–99 and 100–127). I aimed for a 'full-bodied', warm tone quality by ensuring that bow changes were smooth and controlled, accompanied by a weighted right hand. When loud, higher registers are reached in the masculine sections (bars 75–79 and bars 161–166), I have decided to play it closer to the bridge. This assists with a brighter sound and more resonance. On the other hand, in the feminine sections (bars 34–63 and 128–250), I opted for less bow weight,

leaning towards *flautando* (although not playing entirely *flautando*). This was to assist with a gentler and flowing feminine character, as well as reduced dynamics. Similarly, in the feminine sections of the Scherzo of the second movement (bars 23–34 and 119–140), a more flowing and graceful feminine character is emphasised. This is achieved through using less bow weight and more bow speed.

The third movement embodies a persistent *legato* quality throughout. Besides the 'sighs' that occur (see 5.2.1.3 Third movement, above), sustained sound control is required during the masculine sections. In the feminine sections, though still *legato,* the feeling of freedom and a more relaxed character, created by less sustained intensity, enhances the quality of the feminine theme.

Due to the continuous fast passages in the last movement, the dynamics needed to be played a level up throughout (for example, *forte* passages were played *fortissimo*). This decision ensures that the interwoven intricacies of the moving passages and the melodies within the fast passages do not go unnoticed (especially in the masculine sections). The masculine section at the end (bars 230–265) requires a bright sound by playing closer to the bridge (although not *sul ponticello*). To assist with creating masculine intensity, a good combination of weighted right hand and bow is required to portray this masculine energy successfully.

5.2.2.4 Position shifting and fingering

Due to the fast passages in the left hand of the first movement, I have chosen fingering that assists with the connectedness of the masculine lyrical lines. Where possible, I have chosen fingering that does not require position shifting under a slur (such as the three-note upbeat to bar 1, 7, 13 and 22). I used as many available fingering options in one position before changing position. There are so many opportunities to explore articulated shifting (as explained in footnote 78), audible shifting, as an intended slide or *glissando*, although not indicated. Additionally, there are chances to do inaudible shifting, often referred to as 'clean' shifting. I explored the extent of audible shifting into bars 11, 13, 110 and 112. This means that I used my finger for the slide (i.e., I slide from a finger into a finger and change the bow on the arrival of the new note). This audible slide adds to the higher register's dramatic spurt in this masculine section. In the feminine theme (bars 34–38) and the rest of the triplet passages in the feminine section (such as bars 42–50, 58–59, 128–144), I aimed to achieve fluid fingering. This approach was chosen to assist with creating the flowing and gentler feminine character. I achieved this by staying in the same position for every triplet in order to assist with maintaining a steady hand position. Audible slides into new positions were used

sparingly to avoid overexcitement or unintended intensity. To accomplish this, I used ‘rainbow shifts’ (as explained in 3.2.2.4 ‘Position shifting and fingering’, above) during large position shifts. These included F# to D# in bars 34 and 35, and E to C# in bars 128 and 129.

In the second movement, I preferred fingering on the A-string during the masculine sections to aid with brightness and clarity, adding to the lively, energetic masculine character. For example, the running passages in bars 11–12 and 184–185 are played in their entirety on the A-string. The other masculine character in the Trio (bars 64–118 and bars 141–161) is of a *Cantabile* nature. Here I opted for fingering that first showcases the rich and dark colours on the lower register of the cello (on the D-string and G-string) to portray the decadent masculine character. Then I swiftly transitioned into fingering on the A-string (from bar 86) that provided brighter colours for a more intense and dramatic masculine character.

Similarly, in the third movement, I explored with fingering on the G-string for the opening masculine theme (in bars 5–8) and whenever it reoccurs with variation throughout. This contributed to a rich colour and ‘moody’ character.

In the last movement, whenever possible, I did not shift under two-note slurs. This was so that the fast-paced movement was not hindered by unnecessary position shifting, especially in the energetic masculine sections. Furthermore, dramatic masculinity was exerted with articulated shifting in bars 193 and 256 and by playing with fingering on the C-string in bar 194 to enhance bolstering confidence. During the feminine sections, I explored using open strings more often and found that it assists in creating a feminine, graceful and carefree character (such in bars 35, 39, 45 and 71).

5.2.2.5 Movement and breathing

I found that the first movement required continuous fluid body movements and ‘active’ breathing in the masculine sections. This was to allow the masculine lyrical lines to stand out in the running quaver passages. At the start of the Cello Sonata, an inbreath on the three-note up-beat and an outbreath on the down-beat (and every time this motive occurs) assist with stabilising the start of the masculine theme. At times, I made a small *Ritardando* on this three-note up-beat (for example, the three-note up-beat into bar 81). Then the inbreath was slow and deeper, so the down-beat was even more stabilised and easily pushed into the masculine thematic material. In the feminine sections, I kept my breathing shallower to help assist with delicate *flautando* feeling, especially in

the feminine theme in bars 34–38 and variations thereof. During the masculine coda, the intensity increases with louder and higher registers which can be assisted by leaning into my left hip and leaning with my torso into the cello.

Due to the masculine sections in the Scherzo of the second movement, which require crisp and technically precise playing, I tried not to add unnecessary body movements. A stabilised posture and levelled shoulders assist with the control required to play this masculine section with the necessary quirkiness and technical ease. In the feminine sections in the Scherzo, more swaying movements from mobile hips can assist with the *legato* 6/8-time swing.

Since the third movement is slower, there is more opportunity to explore with breathing and more significant body gestures. The 'sighs' (as discussed in 5.2.1.3 'Third movement', above) can be enhanced by actual breathing sighs. Breathing out on the down-beat, breathing in on the rest and breathing out on the third beat will create the desired effect of this melodramatic sigh in the masculine opening theme. In the *forte* bars in the masculine sections (such as bars 20, 35 and 59–65), I tried to ensure that I lean into the cello as much as possible. The purpose was to create an intensity that will portray the masculine, dramatic character. When playing the feminine theme from bar 37, I consciously released tension by breathing out on the down-beat rest. This was so that the remainder of the bar (and following bars with similar rests) could feel free and flowing. At the end of the movement, I purposefully used as little body movement as possible. This aids in creating a 'fade-out' into nothingness in this sombre masculine ending and assists with the *Poco a poco morendo.*

The exciting and vibrant last movement again calls for a stable posture and steady breathing. This is to assist with all the rapidly changing and technically challenging passages for both the left and right hand. I found that during the *f* and *ff* passages toward the end of the piece, open chest and other body gestures help to exert the confident and dominant masculine character.

5.2.3 Collaborative practise

5.2.3.1 First movement

We agreed that a steady tempo of ♩=110–112 is a good compromise between *Allegro* and *Moderato* (since the first movement is indicated as *Allegro Moderato*). Also, it works well in stabilising the masculine opening theme. The tempo cannot be too slow because a *Meno mosso* and a *Più meno*

mosso follow later. It cannot drag too much, otherwise the feminine flowing theme will be ineffective. Pejačević indicates frequent tempo changes and tempo inflictions. We spent some time shaping and collaborating these different indications and inflictions to create a gendered performance. Here follows the course of the tempo indications throughout the first movement:

Allegro Moderato (the name of the movement is also the initial tempo indication) (from bar 1) – *Ritardando* (bar 33) – *Meno mosso* (from bar 34) – *Più meno mosso* (from bar 45) – *Poco accel[lerando]* from bar 54) – *Tranquillo* (bar 57) – *A tempo* (bar 58) – *Poco accel[lerando]* (from bar 74) – *Rit[ardando]* 99) – *A tempo* (from bar 100) – *Rit[ardando]* (bar 127) – *Poco meno mosso* (from bar128) – *Accel[lerando]* (from bar 142) – *Poco rit[ardando]* (bar 150) – *Molto accel[lerando]* (from bar 151) – *Stretto* (from bar 158) – *Più vivo* (from bar 154).

In general, we found that faster and livelier tempos in the masculine themes or sections work better to portray energetic passages and a forward drive. On the other hand, slightly slower tempos in the feminine themes and sections assist in conveying the character of the more delicate, gentle and/or passive feminine themes.

From a technical standpoint, we agreed that the movement is (mostly) idiomatically written for both instruments. An example would be the masculine coda (bars 258–266) – this coda sounds impressive and technically challenging to perform, but is idiomatically written and manageable to play.

As far as balance is concerned, we were both surprised that the piano part (although very active with constant running passages) does not drown the cello. And the cello part, despite also being active with running passages, still has a clear melody line within the flow of quavers that allows the cello to shine through audibly.

5.2.3.2 Second movement

This Scherzo needs to be at a fast and lively tempo. This is because otherwise the sprightly masculine character is not as effective, and the curt articulation can quickly become lethargic in a slower tempo. The *Meno mosso* (from bar 119) is the start of the feminine section in the Trio. It is an example of how a slower tempo is effective to allow a flowing, graceful expression.

Upon listening to my audio recording of the collaborative session (Roosenschoon, 2023L), I came to a realisation. I realised that care needs to be taken not to reaccentuate the bow changes on beats too adamantly in the feminine sections (such as bars 23–33, 119–140). This is because it diminishes the feminine swing and feel.

5.2.3.3 Third movement

This slow movement in 5/4 time feels very structured and steadfast, as opposed to the last movement of Bosmans' Cello Sonata, which is also in 5/4 time (discussed in Chapter 3). Initially, we rehearsed it rather slow, which impaired the direction of the masculine theme. Considering that later in *Un poco meno mosso* (from bar 37) the tempos must be even slower, we abandoned the slow tempo. Instead, we explored a few options and found that an *Adagio* tempo of ♩=58 worked the best. In this movement, the piano part is more thickly textured, which suits the rich melodies of the masculine theme.

5.2.3.4 Fourth movement

We decided on ♩=120–125 as an end tempo. This gives enough leeway for the *Più mosso* (from bar 35) to be faster for the feminine section to sound lighter and carefree. This movement has active parts for both the cello and piano, and this time (unlike in the first movement), the cello can easily be drowned by the piano. Therefore, I must persistently play more sustained and good quality resonance. This also allows the pianist not to be placed in a position where it is expected of her to constantly be in a submissive position to the cello. This is because it would diminish the masculine dominant and triumphant character.

Similar to the second movement, upon listening to the audio (Roosenschoon, 2023L), I once again became aware that I must not over-articulate or unnecessarily accentuate beats on the change of bow. The reason is that it could immediately interrupt melody lines.

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5.2.4 Public performance

This technically tricky Cello Sonata challenges the first-time listener and player with florid cello and piano parts (especially in the first and fourth movements). Therefore, I felt that whenever the opportunity arose to represent gendered performance through the techniques explored during solo

and collaborative practise sessions (as discussed above), I had to instantaneously execute them. When viewing the performance video[114] (Roosenschoon, 2023BB), I felt that, in general, the gender performance techniques that were used to portray the intended masculine and feminine themes (or characters), were effective. I observed the following:

5.2.4.1 First movement

The masculine opening theme's confident character (bars 1–4) was assisted by my deep inbreath and then outbreath on the three-note up-beat to bar 1. This action set the rest of the big moving gestures in motion, which complemented the entire masculine section (bars 1–33). I was pleased to hear that the chosen audible position shifting and purposeful slides assisted in making the masculine section more dramatic and intense. These included shifts and slides into F in bar 11, into D in bar 13 and from F# to D in bar 22, as well as in the corresponding bars 110, 112 and 117. However, the chords in bars 16–18 felt 'chopped off', and I think that more sustained chords would better serve the powerful masculine character. Similarly, the minims (in bars 3–4, 22–23, 101–102, and 117–118) could also be more smoothly connected.

During the feminine sections (for example, bars 34–63), the decided slower tempo, the narrower vibrato and lesser body movement all assisted in a gentler and calmer feminine character.

I feel it could have been louder during the coda, especially from the *Stretto* (bar 158), to enhance the confident and forceful masculine ending. However, the decision to avoid harmonics in bars 171–177 and instead use a fast and wide vibrato worked very effectively for dramatic masculine playing.

5.2.4.2 Second movement

My steady and secured body position enabled the fast and stable tempo, aiding the masculine character in the opening section (bars 1–22) of the Scherzo. The chosen crisp and curt articulation effectively allowed for the precision and control required for this masculine section. However, I felt that the articulation could have been a bit louder to assist with better balance and to aid the masculine character more effectively. Also, there is no need to feel rushed during the semi-quaver

[114] See Concert 4 in 'Concert Programmes' on page v for details on the public performance.

downward run (bars 11–12 and 184–185), because it lessens the masculine sense of security and control.

During the Trio, the wide and fast vibrato promoted the character of the *Cantabile* masculine sections (bars 64–118 and bars 141–160). Additionally, this chosen vibrato promoted the audible shifts, such as in bars 70, 95–96 and 147. This not only aided lyrical lines but also assisted with passionate and dramatic masculine playing. On the other hand, the slower choice of tempo in the feminine section in the Trio (bars 119–140) effected a calmer and gentler feminine character.

5.2.4.3 Third movement

As expected, the third movement provided much opportunity for the listener to enjoy the variety of vibrato options available to execute both masculine and feminine themes. In general, a wider vibrato occurred in the masculine themes (such as in bars 5–8 and 64–70) and masculine sections (such as in bars 18–36 and 47–54). Together with a sustained bow control, this assisted in portraying the masculine theme successfully. In contrast, a narrow vibrato accompanied with less bow weight and more bow speed, complemented the feminine themes (such as in bars 9–17) and feminine sections (such as bars 37–46) better. I think that to provide an even more convincing gendered contrast, the vibrato in the masculine section could have been even wider and persistently so. Additionally, my body movements and gestures during the masculine themes felt convincing during the performance. However, the performance video proved that more obvious movements (as explored in 5.2.2.5 ‘Movement and breathing’, above) would have complemented the masculine character even better.

Still, the solemn and quiet *Morendo* at the end was adequately accompanied by less body movements, less of a vibrato and quietly fading dynamics. It helped to peacefully bring this movement to a quiet close.

5.2.4.4 Fourth movement

My chosen and secured finger choices, specifically pertaining to not shifting under two-note slurs, effectively executed the fast-paced movement as well as the forward-driving masculine character. However, the two-note slurs (with specific reference to bars 216–217 and bars 220–221) could be more sustained with smoother bow changes to aid a more effective *Cantabile* masculine character. The chosen tempo was the perfect combination between a driven albeit secured speed. And the

slightly faster tempo choice at bar 35 (*Più mosso*) helped with the feminine flow and simplicity of the feminine character of the section (bars 35–86).

CHAPTER 6: CELLO SONATA IN D MAJOR, OP. 17 (1883) – LUISE ADOLPHA LE BEAU (1850–1927)

As before, my findings on this Cello Sonata will also be divided into the categories of: (i) identifying the gendered compositional elements,(ii) solo practise and exploration of gendered playing, (iii) collaborative practice, and finally, (iv) the public performance of the work.

6.1 Introduction

This Cello Sonata in D major has three movements. It observes Classical formal structures but with Romantic characteristics such as soaring melody lines, sudden key changes, an exploration of tonal colours and increased virtuosic playing (especially in the piano part).[115] In the first movement (*Allegro Molto*), the cello introduces the theme in a song-like melody line. Also, the shortened 8-8-8-4 bar phrasing gives the opening theme momentum before handing it over to the piano (Farny, 2021: 71). The second movement is in a melancholic B minor and allows the cellist to display the ability to play fluid, long, slow melodic lines. The first and second movements are very idiomatically written for the cello – written in registers that resonate well, with comfortable tonal ranges and manageable position and fingering options. Probably the most becoming for the cello are the indulgent melodic lines, in which the cello can showcase its *Cantabile* nature. The last movement (*Allegro vivace*) is inspired by the first movement (*Allegro Assai Vivace*) of Mendelssohn's Cello Sonata no. 2 in D major, op. 58. As Isserlis (2022) says, with "sunny energy and winning melodies", the "influence of Mendelssohn shines through […]what a positive influence it is!" But unlike Mendelssohn, what Le Beau manages to accomplish with the last movement, is addressing the issue of balance. She uses more fluid and transparent writing in the piano part and mostly limits chords to three or four notes (Farny, 2021: 73). Furthermore, she places the cello in high registers when the piano part becomes thickly textured. This is so that it is more easily audible, and the cellist can rather focus on fluid, song-like playing instead of sustained and forced resonance.

6.2 Findings

The data collection and analysis of this Cello Sonata included a total of nine entries in the PJ and RJ. It was inclusive of listening to audio recordings (Le Beau, 2003; Le Beau, 2022) and video

[115] These are Romantic characteristics, as described by Fuller (2010) and Thomas (2021).

recordings (Katharina Deserno, 2014; Sound Salon, 2023) with the score (Le Beau, 2009) at hand.[116]

6.2.1 Identifying gendered compositional elements

6.2.1.1 First movement

The opening theme of bars 1–8 (the first idea) is full of nobility in a triumphant D major setting (see Figure 24 below). This theme is then slightly varied in bars 9–16, and then another theme similar in character and style as the previous two themes occur (bars 17–24). Following that is a short explosive four-bar phrase (bars 25–28) in *ff*. It concludes a truncated 8-8-8-4 bar phrasing, which assists in a forward-driving momentum (as mentioned above) before handing over the opening theme to the piano. I have identified this entire section of bars 1–28 (the first idea) as masculine. This is due to the long, soaring melody lines,[117] peaking loud dynamics[118] (in bars 15 and 25–50), and the contributing characteristics of the key signature of D major. Gathy (1835) and Schubart (1787) describe D major as "the key of triumph […] of war-cries, of victory-rejoicing" (as cited by Steblin (1983: 170)) as well as having "noisy, fiery sounds" (as cited by Steblin (1983: 178)). These characteristics of D major are arguably in line with the masculine characteristics that I would like to portray in this Sonata through my playing.



Figure 24: The opening masculine theme (bars 1–8) of the first movement of Le Beau's Cello Sonata (Le Beau, 2009: 1).

The feminine section starts in bar 52 and lasts until bar 95. The feminine compositional elements of this section include a feeling of 'breathlessness'. This is due to the sporadic crotchet rests

[116] See Appendix 7 for the score.
[117] Kennaway (2014: 220-221) confirms *Cantabile* and *Cantando* (both singing or song-like) as a masculine compositional element.
[118] Louder choices in dynamics (such as *f* and *ff*) are identified as masculine compositional elements by Kennaway (2014: 212, 28-331).

interrupting the possibility of longer lines (for example, in bars 55–56 and 69–74) as well notes under a slur creating a 'sighing gesture'. This is in line with Kennaway's statement when implying that feminine compositional elements avoid anything "resembling a straightforward [*C*]*antabile* melody" (Kennaway, 2014: 214).[119] In fact, one could argue that despite being graceful and sweet, bars 54–61 (the second idea) and 69–74 are void of any substantial melody line. This also contributes to feminine allure and vagueness.[120] In addition, mostly softer dynamics are implemented throughout these sections.[121]

A short four-bar transition (bars 96–100) of increasing dynamics and intensity leads back to the masculine opening theme (bars 101–108) in A major and abruptly fades out to the development (bars 113–168) in F major. The first several bars of the development vary the masculine and feminine themes already encountered: The masculine theme is varied in the piano from bars 113–120; from bars 121–136, the piano part is reminiscent of the feminine compositional material used in the cello part in bars 85–91, and the masculine first idea is further varied in bars 137–144. Finally, in bars 145–167, new thematic material is introduced. With the loud (*f*) *staccato*[122] quaver triplets (see Figure 25 below) creating an aggressive and brusque character, this thematic material is undoubtedly masculine. Also, in bars 161–168, further abrupt and loud quaver motives occur – this time with *staccatos* on the strong parts of the beats. It is followed by three slurred quavers (see Figure 26, below), which further adds to a driving energy. D'Indy (as cited by Citron, 1993: 136) states that vigorous and brusque rhythms and the creation of force and power are masculine compositional elements.



Figure 25: An example of the energetic and brusque quaver triplets in bar 145 in the first movement of Le Beau's Cello Sonata (Le Beau: 2009: 6).

[119] Kennaway (2014: 212, 214) discusses the shift from the masculine identity of the cello to a less clear identity. This implies that more feminine character traits are now also associated with the cello, and this includes the feminine compositional elements that he mentions (Kennaway (2014: 212, 214, 228-229).
[120] D'Indy (as cited by Citron, 1993: 136) states these as feminine characteristics in the second idea.
[121] Compositional elements such as these are feminine, as implied by Kennaway (2014: 212, 214) when he discusses the shift from a masculine character and masculine compositional elements.
[122] Curt articulation (such as *staccato*) is a compositional element that is identified as masculine by Kennaway (2014: 229).



Figure 26: An example of the energetic and brusque quaver motive in bar 164 in the first movement of Le Beau's Cello Sonata.

D major returns in the recapitulation, starting with the return of the noble masculine section (bars 169–219), but with a modulation to D minor in bar 197. The repeat of the feminine section follows (in bars 220–163), now slightly varied but with the same compositional elements and feel as in the initial statement (bars 52–95). The four-bar transition (bars 264–268) leads the first movement into the coda, which contains the triumphant masculine opening theme in D major, nobly reaffirming 'tonal ownership'.[123] The conclusion of the Cello Sonata is in line with d'Indy's view of the masculine ideas overpowering the feminine ideas. A noble and assertive first idea is followed by a gentle and elegant second idea. Also, "after the active battle of the development, the being of gentleness and weakness has to submit, whether by violence or by persuasion, the conquest of the being of force and power" (d'Indy as cited by Citron, 1993: 136).

The layout of masculine and feminine themes and sections looks like this:

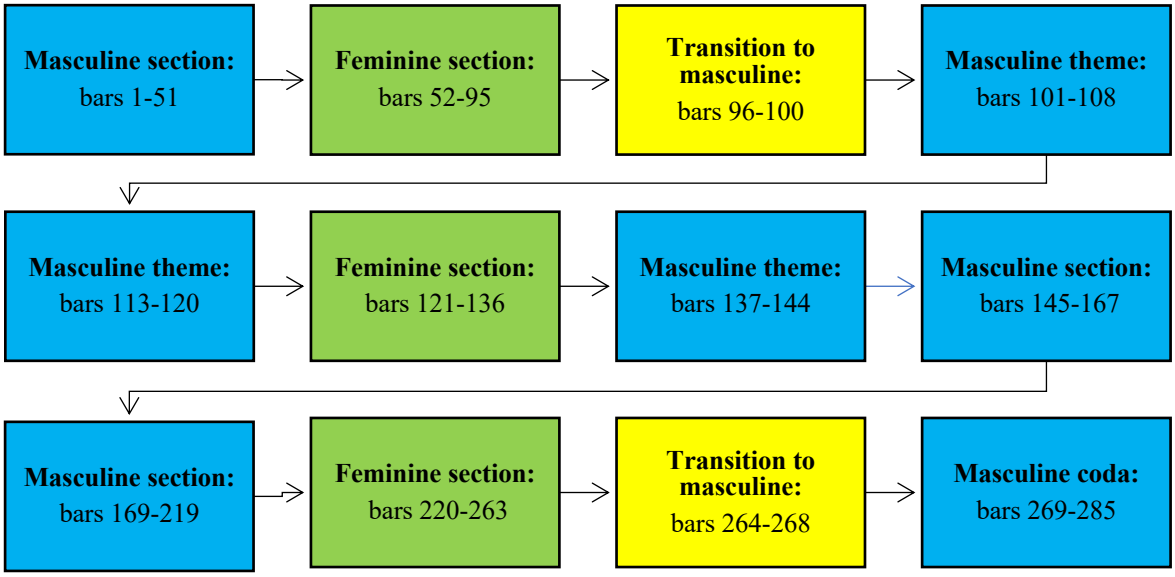


Figure 27: The layout of the masculine and feminine sections and themes in the first movement of Le Beau's Cello Sonata (Le Beau, 2009: 6).

[123] This is described as a masculine musical characteristic by d'Indy (as cited by Citron, 1993: 136).

6.2.1.2 Second movement

I have identified the melody and slow opening theme in bars 1–8 (the first idea) (see Figure 28 below) in B minor of the second movement as masculine. The assessment also applies the entire B minor section from bars 1–34. This is due to the singing characteristic of the melody line.[124] Kennaway (2014: 220-221) argues that the masculine singing voice is the true character of the cello and the opening theme is in the perfect range for a tenor to sing. Furthermore, Gathy and Schubart (as cited by Steblin, 1983: 170) state that B minor is "a gloomy key, rage, fury, tugging at passion". This is in line with the masculine characteristics described by d'Indy (as cited by Citron, 1993: 136). However, there are glimpses of a departure from the gloomy B minor key, such as the modulations to D major (bars 11–12) or B major (bars 13–16).[125] And finally, articulation (such as accents in bars 14 and 80) and loud dynamics (such as *f* in bars 14, 18, 23 and 31) are masculine compositional elements.[126] that contribute to the classification of this entire section as masculine.



Figure 28: The opening masculine theme in bars 1–8 (the first idea) of the second movement of Le Beau's Cello Sonata (Le Beau, 2009: 11).

Following the key change to B major (at bar 35), the feminine theme starts in the up-beat to bar 37 and continues for eight bars (the second idea). This gentle, flowing melody inhibits the feminine theme's characteristics described by d'Indy (as cited by Citron, 1993: 136): "[…] sweetness and melodic grace […] supple and elegant […]". This entire feminine section (bars 34–66) in B major feels sunny, pleasant and well-tempered compared to the masculine section from which it emerged. The rolling, 'water-like' semi-quavers in the piano part assist in creating fluidity and calmness. The quieter dynamics are also an example of the use of a feminine compositional element (as implied by Kennaway, 2014: 212, 214).

[124] Kennaway (2014: 220-221) argues that *Cantabile* or *Cantando* (in a singing style) is masculine in nature.
[125] Gathy and Schubart (as cited by Steblin, 1983: 170) describes D major as "triumphant […] of war -cries, of victory-rejoicing" and B major as "wild passions, tempered through great dignity". The characteristics of both these keys are in line with masculine characteristics.
[126] Identified as masculine compositional elements by Kennaway (2014: 221, 228-231).

The recapitulation (bars 67–101) reverts to the masculine opening theme. A repetition of the remainder of the masculine section follows suit, accompanied by a more thickly textured and chordal piano part this time. The feminine theme is reintroduced in bars 102–110, slightly varied and in B minor. This time, the theme appears without the running semi-quavers but instead with crotchet chords in the accompaniment (specifically in the left hand), creating a sense of calm and composure. The swelling *crescendos* and *decrescendos* assigned to the feminine theme create a gentle 'breathing' ending to this singing second movement.

The very simplistic masculine and feminine layout is as such:

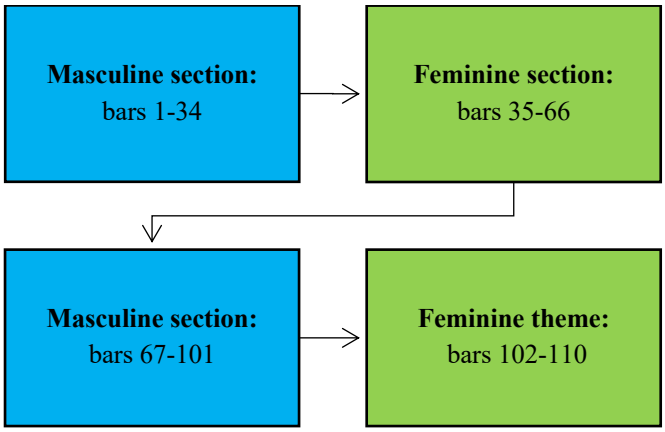


Figure 29: The layout of the masculine and feminine sections in the second movement of Le Beau's Cello Sonata (Le Beau, 2009: 11-14)

6.2.1.3 Third movement

This triumphant, D major[127] movement is mostly masculine in nature, with a few intermittent feminine motives and other compositional elements. It is reminiscent of the first movement (*Allegro Assai Vivace*) of Mendelssohn's Cello Sonata no. 2 in D major, op. 58 (as stated in the introduction to this chapter). This sunny and victorious final movement is littered with masculine compositional elements, such as loud dynamics, *staccatos*, accents and a lively and fast character and tempo (*Allegro Vivace*, as indicated).[128] The masculine opening theme in bars 1–8 (the first idea) contains energetic passages with a combination of rolling quavers and brusque dotted rhythms that contribute to masculine vigorousness and elated power. This description is in line with d'Indy's view of the masculine first idea's character (as cited by Citron, 1993: 136). I have identified the entire section (bars 1–64) as masculine. This includes this opening theme, variants

[127] D Major key characteristics as masculine are described above.
[128] Identified as masculine compositional elements by Kennaway (2014: 212, 228-231).

thereof (for example, bars 9–16) and other phrases contributing to a similar masculine character (for example, bars 17–24) due to the usage of similar compositional material.

The second idea (bars 65–72) in B♭ major is more feminine. It has longer, delicate lines and slurs, and even the slurred *staccatos* sound more graceful than forceful[129] and were explored as such during my solo practise sessions. The characteristics of B♭ major are defined by Gathy and Schubart (as cited by Steblin, 1983: 169) as "noble womanliness, cheerful, love, hope, longing for a better world", and, therefore, potentially contributes to the classification of the section (bars 65–96) as feminine.

The contrapuntal sections (bars 97–122 and 313–328, starting in the piano part) contain masculine compositional elements (accents, *staccatos* and loud dynamics). This creates a sense of force and assertion identified as masculine characteristics by Kennaway (2014: 212) and d'Indy (as cited by Citron, 1993: 136). A variation of the feminine theme (bars 123–130) takes over from the fugue and continues until bar 139. Loud dynamics (*ff*) are assigned to this variation, which is a distinct masculine compositional element that will contribute to passionate playing in the ending of this mainly feminine section. Masculine compositional elements (such as accents and loud dynamics) in bars 140–147 enhance the power and force of this climatic masculine eight bars. A short transition contains new compositional material (bars 147–158) with feminine compositional elements (such as *pizzicatos* and softer dynamics[130]). This leads to a variation of the opening masculine theme in B major (bars 159–167). This variation is followed by the rest of the masculine section (the entire section of bars 159–208) with a varied piano part. The latter contains a similar masculine character and compositional elements (as well as yet another modulation to A minor in bars 168–208).

A similar transition (as in bars 147–158) now occurs in bars 209–216 but this time with more masculine intensity since louder dynamics are used and no *pizzicato* is indicated as before. Now similar sections as mentioned above follow: A masculine section in bars 217–280 (similar to bars 1–64), a feminine section in bars 281–312 (similar to bars 65–96); a masculine fugue in bars 313–328 (similar to bars 97–122), and, a masculine climatic section in bars 341–353 (similar to bars 140–147). These sections lead this vibrant and energetic last movement to its final bars that contain

[129] D'Indy recognises gentleness, elegance and melodic grace as feminine characteristics (as cited by Citron, 1993: 136).
[130] Compositional elements such as *pizzicato* and restrained dynamics are identified as feminine, as implied by Kennaway (2014: 212, 214) when he discusses the shift from masculine character and masculine compositional elements.

Stringendo staccato quaver triplets[131] and loud, abrupt D major chords. The movement ends victorious and triumphant in all its masculine glory.

The layout of the last movement is as follows:

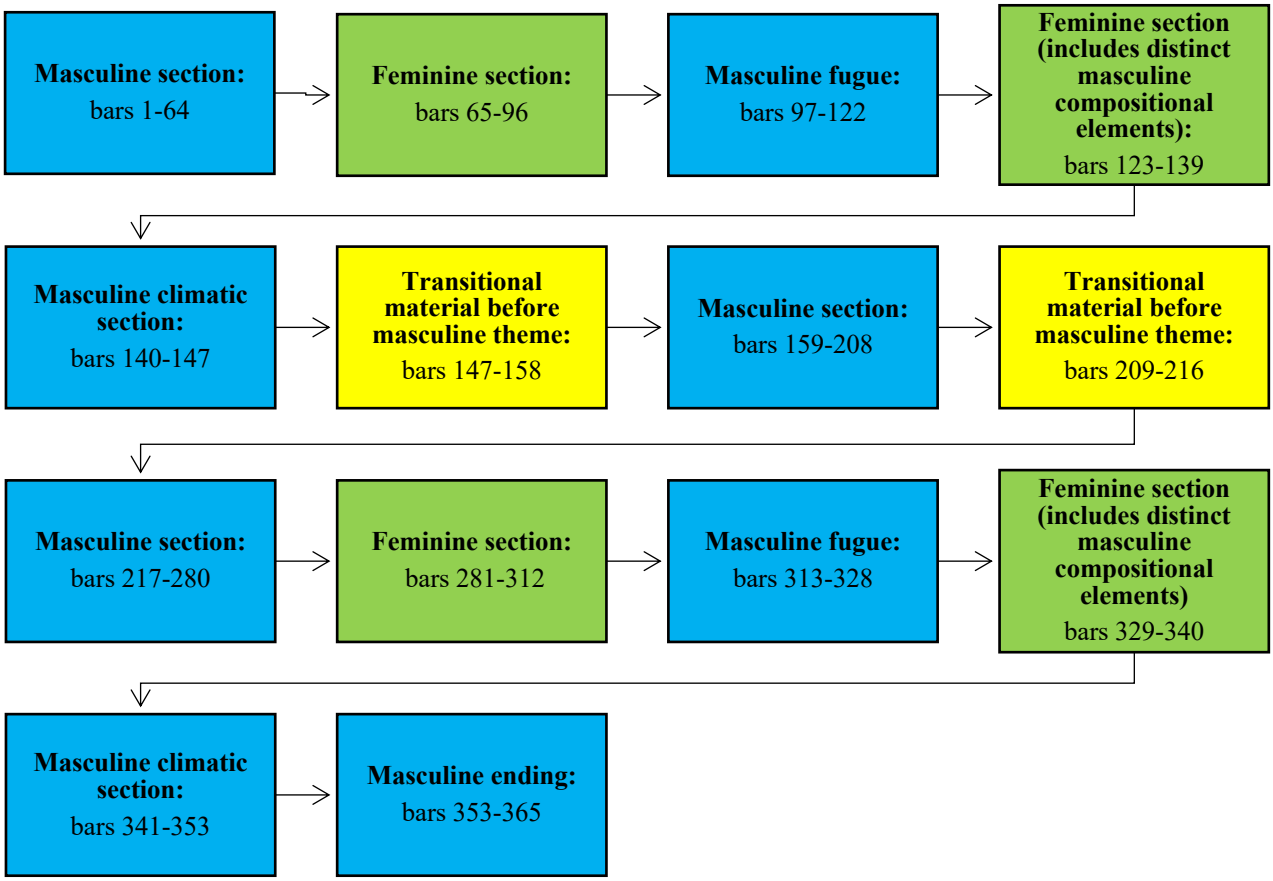


Figure 30: The layout of the masculine and feminine sections in the third movement of Le Beau's Cello Sonata (Le Beau, 2009: 15-26).

6.2.2 Solo practise and exploration of gendered playing

6.2.2.1 Vibrato

Due to Le Beau's transparent writing in the piano part, as mentioned above, the vibrato in this Cello Sonata can be focused on its use as an expressive or interpretative tool for both masculine and feminine playing. This use prioritises the vibrato's expressive qualities, rather than using it predominantly for the resonance or audibility of the cello over the piano part.[132]

[131] Reminiscent of the first movement, such as in bars 145–146.
[132] As noted in both the PJ (Roosenschoon, 2023ccc) and the RJ (Roosenschoon, 2023ddd).

The opening masculine theme in the first movement requires a wide and slow vibrato to reinforce the noble, authoritative character. I experimented with starting the vibrato before the right hand joins with the bow so that the character that the vibrato creates is in place even before the music begins. Since the opening theme starts on the D-string, a wide and slow vibrato is required in this register for the vibrato to be audible for expressive purposes. Furthermore, I ensured that vibrato was consistent over string crossings, between position shifting and between bow changes to aid the masculine control and fluidity. The slurred *staccato* crotchet triplets (bars 6, 106, 108, 174, 274 and 276) in the masculine themes are assisted by a purposeful vibrato on every note; the vibrato is restarted with every slurred *staccato.* A narrower vibrato (alternating between fast or slow, depending on the dynamics) assists in creating a feminine character when playing the feminine themes.

The masculine opening theme in the second movement requires the same wide and fast vibrato as in the first movement. Here, starting the vibrato before the right hand joins on the string also assists in establishing the character even before the vibrato is audible. When the theme is played on the A-string (see my discussion on position shifting and fingering below), the vibrato can now be at the same speed but not as wide to prohibit a hysterical or dramatic atmosphere. The accented quavers (in bars 14 and 80) are assisted by a purposeful vibrato on each note (similar to the slurred *staccato* crotchet triplets in the first movement). These accented quavers and the purposeful vibrato assist in enhancing the forceful temperament, which is a masculine characteristic. Towards the end of this movement, a narrower but gentle vibrato is required; it should be implemented less and less to suit this quiet and reflective feminine ending.

In the third movement, due to the tempo (*Allegro Vivace* with a metronome marking of ♩.=120), vibrato is only possible on longer notes. This is because attempting vibrato on the fast quavers will be inaudible. In the higher registers (such as in bars 48–50, 151, 5–6, 133–138, 163–164, 189–191 and 221–222), a narrower and faster vibrato supports the feminine demeanour. In contrast, a wider and faster vibrato assists in creating the passionate, dramatic masculine character. Furthermore, the accented dotted minims in the masculine contrapuntal sections are enhanced by a strong and assertive vibrato which is reinforced in the left hand with every accented bow change.

6.2.2.2 Articulation

Throughout this Cello Sonata, the *legato* articulation which requires sustained, smooth bow control outweighs curt articulation or complicated brusque rhythmic patterns. Therefore, the first idea (the opening masculine theme) has *legato* bowing. I worked on bow changes that are as smooth as possible. This often resulted in slowing the bow down before the bow change so that there are no jerks or unnecessary speeding up of the bow. In bars 29–42, as well as 113–120 and 197–210, a slight accent on the slurred *staccato* down-beats assists with confident down-beat placement creates a feeling of masculine steadiness. In the feminine theme, the sigh motives require a 'lift' or release in the bow for the desired effect. Passages where *staccatos* are indicated (such as in bars 85–91) have a more calming effect. Instead of playing these *staccatos* in the feminine theme with a short, abrupt and almost 'spikey' sound, I explored using 'pushes' or 'waves' on the *staccato* notes. This was so that they have a sound quality closer to *tenutos* – this was more effective for the feminine character. However, the masculine *staccato* triplets (in bars 145–146 and 149–150) are curt, and the attack is from/*on* the string for maximum force and assertiveness. In bars 161–168, another articulated masculine motive occurs (see Figure 18, above), which is well executed if a fast 'jerk' is given on the *staccato.* This technique creates space on the bow for the rest of the motive (the three slurred quavers) and creates a forward-driving motion and a forceful feel.

The second movement is primarily fluid and should be played with sustained *legato* bowing; there are very few other articulation effects. The masculine accents under slurs (bars 14 and 80) were attempted with a weighted right hand on each accent, but specifically creating a connectedness between the notes, instead of separated accents. This technique keeps these slurred accents more fluid, which is in line with the rest of the masculine section. In the feminine theme and ending, I experimented with the accented dotted minims so that it sounds more like the placement of the note than an aggressive accent complementing the feminine character better.

I experimented with all the accents in the masculine themes or sections in the third movement to make them clearer and more accurate, rather than forceful or aggressive. The purpose was to portray the bright and sunny masculine character of this movement. Similar articulation in the masculine and feminine sections was approached differently for a different outcome. For example, I chose to clearly and accurately articulate the crotchet-quaver slurred *staccatos*[133] in bars 13–14

[133] I opted to slur the majority of crotchet-quaver *staccatos* (such as in bars 8 and 14) for technical ease and more lyrical, fluid lines.

to emphasise masculine clarity and precision. On the other hand, the feminine crotchet-quaver slurred *staccato* (such as in bars 82–86) is played less starkly and lean more towards *tenutos.*

6.2.2.3 Dynamics and timbre

The first movement's masculine section, especially the opening masculine theme, is best played with a warm and Romantic sound. This can be achieved by a sustained and moderately weighted right hand on the bow to create long *legato* lines that are not forceful. The quaver passages (in bars 29–42 and again in bars 197–210) are bright and resonant, accompanying the theme in the piano part in sonorous running passages. By playing slightly closer to the bridge and with adequate bow weight and speed, I can achieve a confident and resonant masculine character. The same goes for the masculine *ff* bars (such as in bars 25–28, 49, 137–142 and 193–196), where full resonance is achieved by playing closer to the bridge. In the feminine themes, I explored playing closer to the fingerboard (but not *sul tasto*). I chose this approach for an effect of varying tonal colour and conveying a more delicate, perhaps even subdued, feminine character. *Flautando* bowing also assisted with creating a delicate and pure feminine atmosphere.

The second movement's opening masculine theme (and again in the recapitulation in bar 67) is played on the D-string. It requires more resonance to be audible and to come across as confident and masculine. Again, this can be achieved by playing closer to the bridge and using more bow weight rather than bow speed, considering that the movement is in a slower tempo (♩=66). From bar 9 (and, similarly, in bar 75), the masculine section feels freer, and the use of more bow speed worked best to assist in achieving the desired character. In the feminine section (especially in the *p* sections), I again explored *flautando* bowing to help create a delicate and 'dreamy' feeling.

The A-string registers are more appropriate for the sunny, bright and pleasant last movement. The masculine motive in bars 5 and 6 (and its corresponding bars later on) is played with a heavy and almost forceful bow on the accents. This is followed by less weight and more bow speed to assist with a faster release. The feminine theme (such as in bar 65) requires more warmth and a gentler tonal colour.

This Cello Sonata is generally not forceful (despite loud dynamics or smooth, sustained lines) and instead it is more triumphant and carefree.

6.2.2.4 Position shifting and fingering

The choice of fingering in this Cello Sonata was mainly to reflect the warm and noble character of the masculine themes and other compositional elements. In contrast, the choice of fingering for playing the feminine themes and other compositional elements was to reflect gentleness and purity.

For the opening masculine theme (bars 1–8), I made use of fingering that not only enhances its dignified and welcoming character but also aids the vibrato best.[134] For example, the use of my second or fingers on the left hand in the upper registers tends to access a broader vibrato more immediately. I kept the opening seven bars on the D-string to maintain a sense of masculine, welcoming warmth, which is well portrayed in the warmer registers on the cello. I decided on using 'unconventional' fingering in the first bar. I used an articulated shift from the third finger on F# (on the D-string) to the fourth finger on A (still on the D-string).[135] This assisted with a smooth and fluid transition between the opening intervals for a lyrical and poised masculine opening. For the quaver passages in bars 29–42 (and again in bars 197–210), I attempted to play as many notes as possible in one position before shifting to the next position. I preferred to play this with position shifting on a bow change so that it is less audible. This technique creates less frantic jumping around between positions and instead it creates an assured and controlled fast passage, adding to the masculine character. Dramatic and audible articulated shifts (such as in bars 53–54, 57–58 and 281–282) assist in creating a dramatic and passionate masculine character. The bigger the interval, the more audible the shift will be.

During the feminine themes in the first movement, fifth intervals over string crossings occur (such as in bars 55, 59, 223 and 227). Here I decided against using the same finger on both notes in the interval over the two strings as it could too easily sound stilted. Instead, I explored using different fingerings over the strings. For example, in bar 55, I decided on the first finger on E on the A-string going over to the second finger on A on the D-string. This type of fingering assists in creating fluidity for this 'sighing' gesture (as mentioned earlier). To aid the increasing dynamic in bar 58 (and similarly in the bar 228), I used an articulated shift. The shift occurred between the fifth interval in the dynamically increasing melody line, transitioning from the third finger on F# to the first finger on B, both on the A-string.

[134] As indicated in Roosenschoon (2003aaa).
[135] A more 'standard' fingering would have been to use the finger on F# to the fourth finger on A.

Harmonics are helpful in creating a feminine character (I explored using this technique, for example, in bars such as 71 and 239), because they naturally sound pure and less intense. Where harmonics are indicated during the varied masculine theme (bars 107, 109 and 111), I decided not to make use of the harmonics in bars 107 and 109. Instead, I decided to play with a weighted finger to aid the vibrato for a more passionate, masculine effect.

I explored playing the opening theme (bars 1–8) of the second movement (again in bars 67–74) on the D-string, creating a Romantic warmth and colour for this masculine theme. When this theme reappears in bar 25 (and again in bar 91), I then played it on the A-string for a brighter sound and more intensity. In general, in the second movement, the loud dynamics during the masculine sections require more audible and passionate shifts (with a more weighted left hand) and can often be faster between intervals to assist in creating intensity and drama (such as in bars 13, 15, 79 and 81). The feminine sections require less audible and more gentle shifts (with a less weighted left hand). This creates a more tender or light-hearted feminine effect (such as in bars 38–39, 45–46, 54–55 and 63–64). A slower shift between intervals can also assist in creating this calm and tender character.

Due to the clear, sunny character and faster tempo of the last movement, I experimented with finding the best fingering to achieve clarity, accuracy and confidence in passages containing masculine themes. For example, I used as many fingering options in one position as possible to minimise shifting and to attempt shifting with bow changes. Harmonics are indicated on the long A in bars 4 and 220, which I decided to keep as is. Instead, I explored creating intensity with the bow through the use of more bow weight. I varied the bow speeds and placed the cello closer to the bridge (see discussion on dynamics and timbre above). I made this choice rather than opting for a fingering that would aid the vibrato for intensity purposes. There are many opportunities for audible articulated shifts in the masculine sections, including fast shifts in the masculine contrapuntal passages (such as shifting to the down-beat of bar 101). Doing this not only assists in the marked accents but it also aids in conveying assertiveness and confidence.

6.2.2.5 Movement and breathing

The noble and controlled opening of the first movement is played with an inbreath on the up-beat and an outbreath on the down-beat. This is so the scene is set for broad and consistent breathing throughout the masculine opening section. During the quaver passages (in bars 29–42 and again in bars 197–210), a steady and stable body posture assists in the technical precision and numerous

position shifts. I also use this posture during the loud triplet quaver passages (bars 145–146 and 149–150) to assist in achieving steadiness and assertiveness. Where the feminine themes appear, breathing during the crotchet rests (such as in bars 55–56 and 69–75) contributes to the feeling of breathlessness, which the 'sighing' gesture (such as in bar 55) already suggests. During loud (*f-ff*) masculine passages, bowing and body movements in opposite directions allow for top-quality resonance (as explained in previous chapters). On the other hand, bowing and body movement in the same direction works well to achieve fluidity when playing the feminine themes.

The second movement calls for a deep inbreath before starting the vibrato and allowing the bow to make its first downbow stroke on the outbreath of the down-beat. The calm and receding feminine ending of the second movement requires minimal body movement and shallow breathing until the movement comes to a quiet close. This still and tranquil body posture bodes well for the third movement's opening, where a steady and stable body posture is required for the varied position shifts and running passages. The rolling chords at the end of the movement are enjoyable to execute with circular movements in the right hand, creating a visually triumphant guise.

In general, in large intervals requiring large position shifts, I leaned into my left hip to help my upper body with easier access to the instrument's upper registers (as explained in earlier chapters).

6.2.3 Collaborative practice

6.2.3.1 First movement

Initially, we started rehearsing with a slower tempo (close to ♩=100). We instinctively felt that this contributed to the nobility of the masculine opening theme (bars 1–8) as well as to the entire masculine section (bars 1–51). However, at this slower tempo, the phrases lacked direction and drive, which opposed the masculine character we attempted to establish. Therefore, we reverted to the indicated tempo (𝅗𝅥=112) and agreed that it contributed better in general to driving the movement forward and, specifically, it aided in highlighting the masculine character.

Furthermore, we identified a few transitions into either masculine or feminine themes. These transitions are particularly pronounced if the down-beat is slightly delayed or if a slight *Ritardando* is made before the start of the new theme or section. It then highlights the unmistakable new and contrasting gendered theme well (such as bar 128 moving into bar 129, and bar 160 moving into bar 161) (Roosenschoon, 2023H).

The balance between the two instruments in the first movement is not much of an issue due to the constant flow of running passages in the piano. This allows the broad melodic lines in the cello part to soar. Initially, the pianist was concerned with overpowering me. Audibility is not an issue for the cello in this movement. Therefore, we soon realised that the pianist can indulge in the louder dynamics and the natural resonance of the instrument. This aids the gendered playing better, specifically masculine themes.

Upon listening to my audio recording of the practise session (Roosenschoon, 2023H), I came to a realisation. I realised that due to the noble and impassioned melodic nature of this movement, it is easy to indulge in constant resonant and loud dynamics. However, it is ineffective in portraying the contrasting gendered themes.

6.2.3.2 Second movement

We happily settled on the slow tempo (♩=66) for the masculine opening theme (bars 1–8) and then took the liberty of speeding up when playing the feminine theme (starting in bar 35). This tempo change not only created a contrast between the masculine and feminine sections, but also ensured that the gentle, running passages in the piano part in the feminine section had a more flowing and 'water-like' character when played in a slightly faster tempo. The collaboration in this chosen faster tempo makes it easier for me to indulge in and explore more *flautando* and freer bow strokes and less vibrato. This contributes to the intended feminine character.

When I listened to the audio recording of my practise session (Roosenschoon, 2023H), I felt that it is easy to fall into the trap of playing the lyrical masculine theme with *portato.* I would like to avoid this, because I feel that it hinders the flow and sustenance of the masculine character.

6.2.3.3 Third movement

The lively tempo indication (♩=120) effectively matches the feminine sections well, but initially it feels a bit slow for the vibrant masculine sections. We took inspiration from the tempo of the first movement (*Allegro Assai Vivace*[136]) of Mendelssohn's Cello Sonata in D major, from which this third movement draws inspiration. However, we soon discovered that when the piano reaches

[136] *Vivace* would typically be between 132–140 beats per minute (Symphony Nova Scotia, 2024).

the quintuplet passages (from bar 25), it becomes undesirably fast and disconnects from the intended joyous and assertive masculine character. Therefore, we reverted back to the indicated tempo of ♩=120.

We concluded that although the piano part has a constant flow of running passages, it is not particularly thickly textured. This assists me in exploring gendered performance techniques beyond just trying to sustain loud dynamics purely for audibility purposes. At the same time, it feels as if Le Beau compensated for this transparent texture in the piano part by indicating loud dynamics during most of the movement for both instruments (Roosenschoon, 2023K). For example, in the contrapuntal section (from bars 97–122), the dynamic indication is either *f* or *ff*. This is a lengthy section for the constant loud dynamic, and it aids phrasing and drive better if fluctuations in dynamics are made.

Again, we identified a few moments for the placement of beats and slight *Ritardandos* just before the compositional material transitions from either feminine to masculine or masculine to feminine. This was to assist in establishing the new gendered theme (such as bar 64 going into 65, bar 81 going into bar 82, bar 158 going into bar 159 and bar 216 going into bar 217).

Upon listening to my audio recording of the practise session (Roosenschoon, 2023H), I was made aware to not over-articulate the *staccatos* especially in the masculine themes. This is because it diminishes the dignified and jubilant masculine character.

6.2.4 Public performance

When viewing the performance video (Roosenschoon, 2023BB),[137] I am very aware of how the variety of solo techniques significantly contributed to the portrayal of the masculine themes and sections, in general. Although the feminine themes and sections were very effectively portrayed, the masculine character had the opportunity to be better showcased on occasion. I observed the following:

[137] See Concert 4 in 'Concert Programmes' on page v for details on public performance.

6.2.4.1 First movement

The opening masculine theme (bars 1–8) was played with a broad vibrato, which successfully contributed to creating the intended noble, masculine character. My efforts to sustain a resonant sound with smooth *legato* bowings, accompanied by deep breathing, further assisted in effecting the controlled and commanding masculine character. This is particularly evident in the masculine sections, such as bars 1–51, 101–108, 113–120 and 137–219. Regarding position shifting and the choice of fingering, I felt that the chosen audible shifts and articulated shifts when playing the masculine themes were effective for dramatic purposes. This was especially noticeable in bars 25, 137, 141 and 280–281. I felt that my fluid and mobile body movements during the performance of the masculine themes and section were rather extreme. However, when I reviewed the video recording, it seems more subtle than I experienced. I think bigger and more prominent body movements (assisted by deep breathing) would have contributed more effectively to the desired masculine drama and intensity.

During the feminine themes and sections (such as in bars 52–95, 121–136 and 220–263), a lighter bow weight and a narrower vibrato were used. It contributed to an audible difference in creating the desired feminine colour and texture for a more flowing and sensitive character.

The balance between the cello and piano in this movement was more challenging to execute during the performance than anticipated. I observed purposefully, having to resonate and sustain sound throughout to be audible, especially in the masculine sections.

6.2.4.2 Second movement

I thought that the choice of tempo for the masculine sections (bars 1–34 and bars 67–101) was effective for portraying the *Cantabile* masculine lyrical lines – not too tediously slow, but also not too hasty. The transition into a slightly faster tempo for the feminine section (bars 35–66) aided the flowing feminine character (especially the ‘water-like’ semi-quavers in the piano part). I could create an even more ‘floating’ feminine character by using less bow weight and more bow speed, which would also enhance the gentle and calm feminine character.

Finger choices assisted the gendered performance well. Audible shifts and slides contributed to the lush and passionate masculine theme. Meanwhile, effective finger choices assisted in ‘cleaner’ and more inaudible shifts to portray a purer and gentler feminine theme. Vibrato as an assistant to

gendered performance plays an important role in this slow movement. I think that my wide vibrato was effective for the masculine theme. However, I feel that an even broader vibrato (especially in the opening 8 bars) would have allowed a better execution of this passionate, masculine theme. Still, the narrow, and sometimes even absent vibrato in the feminine section worked well.

6.2.4.3 Third movement

In this movement, there were several instances where we slightly pulled the tempo back for the placement of the start of a new gendered theme or section. This occurred in bar 64 into 65, bar 80 into 81 and bar 158 into 159), which worked well to establish and identify the new gendered sections. The chosen articulation in the masculine sections, such as in bars 8 and 13–14, involved playing the *staccatos* separately, but not crisp. This assisted in creating the more *Cantabile* masculine, noble character I aimed for. Other than that, the explored techniques of position shifting and fingering, breathing and body movements, and vibrato, all worked well in portraying the masculine and feminine performance in this Cello Sonata.

CHAPTER 7: CONCLUSION AND THEORISATION.

Due to the absence of a theory on gendered cello performance, the findings in Chapters 3–6 were used to commence the building of a theory. As discussed in Chapter 2, of Krause's (2016: 23-25) five different modes of theorising[138], the mode that is most applicable to this research study is "developing new concepts in dialogue with observations and previous concepts"[139] since this mode allows for theorising to "coin new concepts in relation to empirical observation of new phenomena" (Krause, 2016: 25). This perspective of theorisation aided me in breaking ground to get the ball rolling on building a theory on gendered performance on the cello. Furthermore, Weick (as cited by Rivard, 2021: 316) states that "products of the theorization process seldom emerge as full-blown theories". Instead, theories are approximations or interim struggles that will further assist future researchers to gradually make progress towards a more robust or more substantial theory. Rivard (2021: 316) says that this preferred perspective moves away from the hindering "romantic" view that a theory should be complete and exhaustive, instead of effectively continuing to develop it.

I concur with the views of Rivard (2021) and Weick (as cited by Rivard, 2021) regarding theory building being an ongoing process. This research study does not present a complete, flawless or exhaustive theory of gendered performance on the cello. Instead, as Rivard (2021: 316) suggests, it lays the path towards developing a theory by presenting "approximations". These approximations were exposed during the exploration which occurred during solo practise sessions, collaborative practise sessions and public performances. As per Krause's mode of theorisation mentioned above (Krause 2016: 25), I have developed new concepts regarding gendered playing on the cello. These concepts have evolved through a dialogue between observations as depicted in my findings and with the aid of already-established concepts of gendered compositional elements. It can be argued that many of the gendered compositional elements are historically situated. However, the cello playing techniques I explored to portray the gendered compositional elements are transferrable to contemporary works.

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[138] The five modes are:
i) Interpreting major figures, ii) Applying existing concepts to new observations, iii) Linking a new fact or observation to an existential issue or a historical trend, iv) Developing new concepts in dialogue with observations and previous concepts, and, v) Joining concepts to a testable hypothesis about a causal relationship between them (Krause, 2016: 23-35).

[139] In this case, "previous concepts" refer to the gendered compositional elements that were already recognised by Kennaway (2014), Citron (1993), McClary (2002), Apel (1970) and d'Indy & Sérieyx (as cited by Citron, 1993). See the paragraph following this one.

In this chapter, I summarise the findings of Chapters 3–6 in tabular form (Tables 2–9). Thereafter, an abstraction of the findings is also presented in tabular form (Tables 20–21). The abstraction goes beyond the works that I studied into general gendered performance practise on the cello. In other words, the abstractions occur where the information is transferrable to other contexts – to gendered cello performance in general – and it starts the theory-building process.

7.1 Summaries of findings

The cello performance techniques discussed under "solo practise and exploration of gendered playing", in each of the four chapters above, are summarised below. The summaries are in relation to compositional elements, themes or sections in both masculine and feminine gendered performance. After that a summary of adjusting selected musical parameters (in terms of tempo and balance) to achieve gendered characteristics in performance follows.

Table 2: Summary of findings in Bosmans' Cello Sonata (Bosmans, 1919).

Gender	Movement	Bar numbers	CELLO PERFORMANCE TECHNIQUES				
			Left-hand technique		Right-hand technique		Movement and breathing
			Vibrato	Position shifting and fingering	Bow control for articulation	Bow control for dynamics and timbre	
Masculine	First movement	1–28, 51–62, 63–71, 83–102	Wide and fast vibrato suits the dramatic masculine expression.	Clean and inaudible shifting establishes a sense of structure and control. I achieved this by (as far as possible) choosing fingering within the same position, as well as by only shifting to different positions that correspond with bow changes.		Loud dynamics require sustained bow control: Sufficient bow weight coupled with slow bow speed assists with the level of intensity and masculine dominance.	Breathing in and expanding 'against' the cello towards the middle of the bars and then breathing out, releasing and contracting towards the beginning of the bars assist with masculine character. At the highest note (B♭, then A♭ in bar 16), I lean into the left hip and move over the cello in a big embracing movement, which assists in

							passionate and dramatic playing.
		13, 16, 18, 52, 59, 79, 80, 86		Audible shifting and *glissandos* contribute to the dramatic effect, either using the same fingering for slides or different fingering for an audible articulated shift.			
		5–6, 14, 54, 61	Narrow and fast vibrato compliment accents and add to the aggressive intensity.		Accents are most effective when they are executed heavier and over-articulated for aggressive intensity.		
		8, 9, 10, 53–54, 90–94	Wide and fast vibrato achieves masculine assertiveness.		*Tenutos* are played as assertive and as broadly as possible, with a slight bow release or 'lift' between notes.		
		62–70	Narrow and fast vibrato adds to the intensity of masculinity due to its hastier and forward-driving character.				
	Second movement						
	Third movement	1–13; 15, 29, 36	Wide and slow vibrato assists with the sombre and general broody temperament (especially during *Cantando, Molto cantando* or *Sonoro* indications and all *più f* dynamics).	Darker registers portray a broody character – for example, fourth position on the D-string in the opening bars (bars 2–3). The use of first position on the A-	*Legato* for smoothness and fluidity compliments the broody character.		

				string aids the new expressive masculine thematic material starting in bar 9.			
		All			*Legato* for smooth and fluid masculine lines.		
	Fourth movement	81–93, 147–172	Wide and fast vibrato assists in emphasising boldness and dominance. There should preferably be a fluid and seamless continuation between notes, position changes and bow changes.				Secured and 'squared' body posture creates a stable and resolute physical bearing to prepare for the clear and articulate sections.
		2–6, 12–18, 91–92, 101–105, 140–145			Articulated *staccato* rhythmic figures (also, see Figure 4) are best executed by crisp and clear articulation. This is achieved with purposeful contact on the string with the bow and emphasising audible stops between the notes (and particularly so on *staccatos*), complementing the brusque, masculine character.	Loud, forceful dynamics create intensity and a sense of masculine dominance and control.	
		2–6, 45, 46		Clean and inaudible shifting aids clear, controlled articulation.	Accents most effective when they are executed heavier and over-articulated for		The head's participation emphasises the accents articulated.

				Fingering that would aid the fast and brusque masculine rhythms are used.	aggressive intensity.		
Feminine	First movement	19–43, 106–128	Narrow and slow vibrato carries across the feminine elements of understatedness (or the less dramatic) better and creates a sense of calm.			Less bow weight and more bow speed portrays ease and calm.	Movement in the opposite direction of the bow direction, which assists with the slight *crescendos* and *decrescendos*.
		27, 29, 33		Audible shifting (*Portamento*) into the minim after quaver triplets adds to the feeling of sentimentality which is associated with a feminine character.			
		19–22			Accents work well with less bow weight and attack for gentle nuance.		
		27, 29, 33, 108, 112, 118	Narrow and fast vibrato carry across the nervousness of the *tenutos* most effectively.		*Tenutos* are more 'breathless', which is achieved by the use of more bow speed and less bow weight.		
		73–78		'Rainbow' shifting would aid the feeling of 'lightness' and agility in the quiet dynamic and faster tempo.		Quiet dynamics aid 'lightness' and calm.	
	Second movement	1–10, 21–58	Narrow and fast vibrato works best to assist the carefree feminine meandering melodies.	Clean and inaudible shifting assists the peaceful and somewhat 'purer' feminine character best.	*Legato* throughout for fluidity in feminine sections.	Less bow weight and more bow speed avoids force and intensity.	Movement in the same direction as the bow creates a swaying motion.

				'Rainbow' shifts aids gentleness and better inaudibility.			
		31, 45, 91	Narrow and slow vibrato in *Più lento* sections, accentuates the tempo change and contributes to a pensive feminine character.			Less bow weight and more bow speed to avoid force and intensity.	
	Third Movement	All		A-string usage for a clean sound and D-string upper positions used for gentle or 'floating' quality.	*Legato* for smoothness and fluidity throughout this movement.		
	Fourth movement	31–43, 49–53, 69–88, 118–130, 133–139	Narrow and fast vibrato (especially in the higher registers) most effectively portrays the supple feminine qualities.				
		70–88				Less bow weight and more bow speed avoids force and intensity.	

Table 3: Summary of findings in Smyth's Cello Sonata (Smyth, 1887).

Gender	Movement	Bar numbers	CELLO PERFORMANCE TECHNIQUES				
			Left-hand technique		Right-hand technique		Movement and breathing
			Vibrato	Position shifting and fingering	Bow control for articulation	Bow control for dynamics and timbre	
Masculine	First movement	1–6, 51–53, 99–101	Medium vibrato width and medium speed aids the stable and consistent *Cantabile* lines.	Audible articulated shifts aid the lyrical melodies. Upper	*Legato* with smooth bow changes assist the *Cantabile* lines.	Sustained bow control works best for *Cantabile* lines.	Outbreath on down-beats for confident lyrical lines. Movement in the opposite

				positions on D-string and G-string work best for lyrical melodies.		During loud dynamics, playing closer to the bridge enables brighter and dramatic sound.	direction as the bow assists *Cantabile* lines.
		7–10, 104–108			Defined *detaché* bowing aids the driven masculine energy.		
		13–15, 111–113	Wide and fast vibrato assists in the increase of dynamics.				
		17–18, 53, 69–73	Narrow and fast vibrato emphasises the accents.	Clean and inaudible shifting (in bars 70–73) assists with the sense of structuredness and assertiveness.	Accents are most effective when executed with a strong attack (with the bow on the string, playing from the string) to emphasise strength and power.		
	Second movement	28–37, 85–94	Wide and fast vibrato portrays more dramatic playing.			Loud dynamics require sustained sound. Playing closer to the bridge assists in resonance and in a dominant character.	Mobile hips and leaning into the cello for expressive sound aids the masculine lyricism.
		49–50, 100–101			Accents played with slow, forceful attack for a climatic masculine passionate effect.		
	Third movement	1–48, 83–112, 113–170, 171–218, 265–284, 285–311	Narrow and fast vibrato on all crotchet or dotted-crotchet note values aids in attaining the energetic character.	Clean and inaudible shifting complements the crisp articulation.			‘Square’ body creates steady and stable control. In the 3/4 time signature (bars 23–30 and 193–200), movement in the opposite direction as the bow creates more resonance and

							tension in the tone.
		1–8, 37–46, 83–90, 171–178, 213–216, 265–272, 279, 281–284			Crisp, precise and light articulation is necessary in the tarantella-like 6/8 masculine sections.		
		289–292			Forceful accents portray strength and power in these bars.		
		294–300				Playing *on* the string works best to bring out resonance and dominance.	
		287–292		No harmonics in the coda adds to the dramatic masculine effect.			Mobile hips not only assist in the precision of extreme position, but also with the ease of movement into the higher positions. This contributes to masculine assertiveness.
Feminine	First movement	32–49	Narrow and slow vibrato portrays the gentle feminine character.				
		32–49, 56–68, 78–97, 131–152		Clean and inaudible shifting assists with purity and calm. However, gentle audible shifting (*glissando*) by shifting down in bars 32, 56, 78 and 131, helps to introduce the tenderness of feminine themes.	Smooth *legato* bowing aids in gentleness.		Breathing motion while expanding against the cello. Movement in the same direction as the bow creates a swaying motion (in bars 46–49, 146–148) and enhances the feminine character.
		35–36, 82–84, 135–136	Mostly non-existent vibrato for pureness and transparency.				

			Narrow and fast vibrato to assist in the increase of dynamics.				
		46, 145			*Tenutos* and *staccatos* with less attack so that they are more in line with *portatos* for gentle nuances.		
		88–91, 149–152			Slightly detached chords for gentle pulsing.		
	Second movement	9–19, 66–76	Narrow and slow vibrato portrays a purer feminine character.		*Legato* with smooth bow changes for a pure feminine character.	*Flautando* bowing and playing closer to the fingerboard for a purer feminine character.	Open body gestures (i.e., open chest and relaxed shoulders) invites calmness and peace.
		23–25, 119			*Portato* on upbow instead of *staccatos* assist in gentleness.		
		46, 95			Slight lift between the first and second beats portrays the feminine breathlessness and tenderness		
	Third Movement	49–82, 220–264	Narrow and slow for the lyrical feminine sections.		Smooth, *legato* assists in the lyricism.	Non-sustaining bow control for gentleness and access to the more feminine tonal colours.	Shallow breathing for calmness and gentleness.

Table 4: Summary of findings in Pejačvić's Cello Sonata (Pejačvić, 2015).

Gender	Movement	Bar numbers	Cello Performance Techniques				
			Left-hand technique		Right-hand technique		Movement and breathing
			Vibrato	Position shifting and fingering	Bow control for articulation	Bow control for dynamics and timbre	

Masculine	First movement	1–33, 64–99, 100–127	Wide and fast vibrato on all possible crotchets, dotted crotchets and minims assists in dramatic playing.	Clean and inaudible shifting under slurs aids fluidity. Audible articulated shifting for passionate playing.	*Legato* and smooth bow changes aid dramatic playing.	Sustained bow control assists in high resonance and warm tones.	Deep and active breathing for dramatic playing. In on all three-note up-beats and outbreath on down-beats for confidence.
		74–79, 161–166	Wide and fast vibrato is required to add to the passion and excitement during the loud dynamics and high registers.		*Legato* and smooth bow changes for passionate playing.	Loud dynamics for resonance and passionate playing.	
		16–18			Fluid, weighted rolled chords that stretch out the note value as much as possible for dominance.	Loud dynamics with sustained sound to assist with dominance.	Bigger, circular right-arm movements for dramatic chords.
		154–160			Accentuating beats for forward-driving energy.	Loud dynamics for forward-driving energy.	
	Second movement	1, 3, 15, 21, 35, 37, 39–40, 43, 45, 48, 170–174, 176, 188, 194, 208, 210, 212–213, 216, 218, 220, 222		A-string fingering for clarity and brightness.	Crisp *staccato* articulation in the brusque rhythmic motives for brusqueness.	Clear, clean sound control for brightness and clarity.	Secured and 'squared' body posture for control and precision.
		11—12, 184–185		A-string fingering for clarity and brightness.	Slurred *staccatos* are played separately for crispness and clarity.	Clear, clean sound control for crispness and clarity.	
		64–118, 141–161	Wide and fast vibrato in the Trio to emphasise the warm *Cantabile* indicated melody.	Upper positions on D-string and G-string are used for rich and dark tones. Swift transition into fingering on the A-string (from bar 86) is used for	*Legato* with sustained and fluid bow control, ensuring that all registers of the cello are resonating with warm tones.	Loud dynamics for resonance.	Big body movements and deep breathing assisting *Cantabile* lines.

				brighter colours and for a more intense and dramatic masculine character.			
	Third movement	5–8, 18–28, 33–36, 47–52	Wide and narrow vibrato to assist with a moody masculine character.	Upper positions on lower strings for a moody character, as well as lower positions in upper strings for brightness.	*Legato* with smooth lines for moody character. All 'sighs' have a weight release.	Sustained bow control, closer to the bridge for intensity.	Big body movements and deep breathing for intensity. Outbreath on down-beat, inbreath during rest for 'sigh' effect.
		20, 35, 59–65				Loud dynamics assist with resonance.	Lean into the left hip to create an intensity that will portray the masculine, dramatic character.
	Fourth movement	1–34, 152–181, 230–265	Where possible, a wider and more intense vibrato is used to emphasise a masculine dramatic and passionate character.	Clean and inaudible shifting under all two-note slurs assists in clarity. Audible articulated shifting for dramatic effect. effective (such as bars 193, 256).	*Legato* bowing assists *cantabile* character and longer note values are sustained to add to resonance and control.		Secured and 'squared' body posture during fast moving passages for stability and security.
		87–151			*Pizzicatos* are played with a fast strum for energetic character – it is played from the bottom of the chord with my thumb.		
		191, 194–195, 225		Upper position on lower string (C-string) in bar 194 aids intensity.	Accents are played in the lower half of the bow to assure forcefulness and resonancy.	Loud dynamics are used for forcefulness and resonancy.	
		255–265	Where possible, wide and fast vibrato is used.		*Tenutos* and *sf* are forcefully played.	Loud dynamics and close to the	Big body movements to assist in

						bridge for a brighter sound.	exerting confidence and dominance.
Feminine	First movement	34–63, 128–250	Narrow and fast vibrato for a gentler feminine character.	Clean and inaudible shifts are used to avoid over-excitement or unintended intensity.	*Legato* but with less intensity for gentleness.	Quiet dynamics for less forceful sound. More *flautando* playing for gentle and flowing feminine character.	Shallow breathing to assist with delicacy.
		42–50, 58–59, 128–144	Narrow and fast vibrato is used to portray delicacy and gentleness.	Clean and inaudible shifts assist the fluidity. Fluid fingering for a gentle feminine character – staying in the same position for every triplet to assist, maintaining a steady hand-position.	*Legato* but with less intensity aids gentleness.		
		D# in bars 34 and 36; the C in bar 41; D# in bar 51; B in bar 42; C# in bars 128 and 130; B♭ in bar 136 and C# in bar 144.	Narrow and fast vibrato works for audibility on specific high register notes despite short note values.				
	Second movement	22–4, 196–207	Narrow and fast vibrato contributes to the swaying feminine character.		*Legato* with faster bow speed for a swaying character.	Less bow weight and more bow speed to assist with a swaying character.	Movement in the same direction as the bow creates a swaying motion, which assists with the *legato* 6/8 swing.
		119–140	Narrow and slow vibrato for calmness.		*Legato* but less sustained intensity for calmness.		
	Third Movement	37–46	Narrow and fast vibrato helps to alleviate the		*Legato* but less sustained intensity.		Outbreath on the down-beat

			intensity of the character of the masculine theme.				for a conscious release of tension to create a free and flowing feeling.
	Fourth Movement	35–85, 182–222	Narrow and fast vibrato assists with a 'lighter' feel.	Use of open strings assists with feminine purity and grace (such in bars 35, 39, 45 and 71).			

Table 5: Summary of findings in Le Beau's Cello Sonata (Le Beau, 2009).

Gender	Movement	Bar numbers	Cello Performance Techniques				
			Left-hand technique		Right-hand technique		Movement and breathing
			Vibrato	Position shifting and fingering	Bow control for articulation	Bow control for dynamics and timbre	
Masculine	First movement	1–51, 101–108, 113–120, 137–144, 145–167, 168–219, 269–285	Wide and slow vibrato aids consistency and stability.	Audible articulated shifts for dramatic playing (especially bars 53–54, 57–58, 281–282).		Sustained bow control throughout for consistency and stability. Loud dynamics are played closer to the bridge for a brighter sound.	Deep inbreath before the opening theme, and outbreath on the downbeat for a noble and controlled opening. Movement in the opposite direction as the bow assists with resonance.
		1–29, 44–52, 101–108, 137–144, 151–154, 169–196, 212–220, 269–285	Wide and slow vibrato aids consistency and stability.		*Legato* bowing, smooth bow changes aid warm Romantic sound.	Sustained bow control assists in warm and Romantic sound.	
		145–146, 149–150, 161–168			Curt, attacked *staccatos* assist with a confident control.	Loud dynamics aids confidence.	Secured and 'squared' body supports

							faster note values.
		6, 106, 108, 174, 274, 276.	Wide and fast vibrato to assist in all slurred *staccato* triplets.		Weighted slurred *staccatos* aid a confident sound.	Loud dynamics for resonance and confident sound.	
		29–42, 113–120, 197–210		Fingering in same position to minimise shifting.	*Legato* under slurs, *staccatos* have an attack to show definite beats.	Closer to the bridge for bright and resonant sound.	
		107, 109	Wide and fast vibrato portrays dramatic playing.	The avoidance of harmonics creates a dramatic effect.			
	Second movement	1–34, 67–101	Wide and fast vibrato portrays dramatic playing.	Audible shifting aids passionate playing.	*Legato* bowing and smooth bow changes aid passionate playing.	Close to the bridge on higher positions on the D-string for quality resonance.	Deep breathing for dramatic playing.
		14, 18	Wide and fast vibrato to assist with accented quavers.		Accents with weighted right-hand on each accent for dramatic playing.		
	Third movement	1–64, 97–122, 140–147, 159–208, 217–280, 313–328, 341–365	Wide and fast vibrato on longer note values assists the *Cantabile* and dramatic playing.	Clean and inaudible shifting helps to create structure and control. Fingering in same position minimises shifting.			Secured and 'squared' body posture assists with the sense of control.
		5–6, 49–50, 107–108, 119–121, 140–145, 163–164, 317–319, 323–327 & 346–351	Wide and fast vibrato to assist with accented dotted minims and crotchets contributing to strength and assertiveness.	Audible shifting into the accents assists with the desired force of the accent.	Heavy and almost forceful bow on the accent, followed by less weight and more bow speed to assist with a faster release.		
		7–8, 13–14, 165–166, 171–174,	Wide and fast vibrato is used for passionate and dramatic playing.		Crotchet-quaver slurred *staccatos* are articulated clearly and accurately for passionate and dramatic playing.		

Feminine	First movement	52–95, 121–136, 220–263	Narrow vibrato (alternating between fast or slow, depending on the dynamics) which aids the lyrical feminine character.			Close to the fingerboard for more delicacy. *Flautando* bowing assists with a delicate and pure feminine atmosphere.	
		54–56, 222–224			The sigh motives require a 'lift' or release in the bow for the desired effect.	Close to the fingerboard assists the release of 'sighs'.	
		85–91, 252–260			*Staccatos* are played with 'pushes' or 'waves' in right-hand to sound closer to *tenutos* and to establish gentleness.		
		71, 239		The use of harmonics for purity and less intensity.		Quiet dynamics for purity and less intensity.	
	Second movement	35–66, 102–110	Narrow and fast vibrato, and at times the absence of vibrato (especially towards bars 108–110) aid reflective character.	Clean and inaudible shifting aids the clarity and fluidity of these bars.	Accented dotted minims are 'placed' rather than aggressively accented.	*Flautando* bowing aids the fluidity.	Shallow breathing and minimal movement for calmness.
	Third Movement	65–76, 88–91, 281–290, 296–312, 328–340	Narrow and fast vibrato helps with lyrical feminine lines.				Movement in the same direction as the bow assists the lyrical feminine lines.
		48–50, 151, 5–6, 133–138, 163–164, 189–191, 221–222	Narrow and faster vibrato also supports the lyrical feminine demeanour in the higher registers.				Movement in the same direction as the bow assists the fluidity.
		75–76, 82–86, 90–96, 125–134, 283–285,	Narrow and fast vibrato aids audible articulation.		Crotchet-quaver slurred *staccatos* are played less starkly and lean	Quieter dynamics aid the gentler atmosphere.	Movement in the same direction as the bow

		291–292, 298–302, 306–311, 313–312, 325–340			more towards the fluidity of *tenutos*.		assists the fluidity.

Table 6: Adjusting selected musical parameters (tempos and balance) to achieve gendered characteristics in performance in Bosmans' Cello Sonata (Bosmans, 1919).

Gender	Movement	Tempo	Balance
Masculine	First movement	A slower tempo (♩=68-70) more effectively demonstrates a steadfast and stern character.	Quality resonance, sustained and forceful playing (close to the bridge) aids the cello audibility.
	Second movement		
	Third movement	A slow *Adagio* tempo effectively aids masculine intensity.	Sustained and *legato* lines aid the cello audibility.
	Fourth movement	Steady tempo to aid precision and clarity.	Quality resonance during the loud dynamics aids the cello audibility.
Feminine	First movement	Slower tempo choices and character indications (such as *Tranquill, Teneramente or Calando*) for these effective feminine characters.	Less bow weight and more bow speed are still audible and can be used more for 'lighter' feel and delicacy.
	Second movement	Steady tempo assists calmness and serenity.	
	Third movement		
	Fourth movement		More use of narrow vibrato enhances resonance in the quiet dynamics.

Table 7: Adjusting selected musical parameters (tempos and balance) to achieve gendered characteristics in performance in Smyth's Cello Sonata (Smyth, 1887).

Gender	Movement	Tempo	Balance
Masculine	First movement		
	Second movement		
	Third movement	Steady tempo in bars 23–34 (and, similarly, in bars 193–204) aids control and precision.	Well-matched articulation between the two instruments best portrays the firm structure and steadfastness of the masculine character.
Feminine	First movement		More use of narrow vibrato enhances resonance in the quiet dynamics.
	Second movement	A speedier tempo (♩=65–68) assists with flow, ease of phrasing in feminine sections.	More use of a narrow vibrato enhances resonance in the quiet dynamics.
	Third movement		

Table 8: Adjusting selected musical parameters (tempos and balance) to achieve gendered characteristics in performance in the Pejačvić's Cello Sonata (Pejačvić, 2015).

Gender	Movement	Tempo	Balance
Masculine	First movement	Steady tempo (♩=110–112) for stability and control. In general, faster and livelier tempos in the masculine themes or sections work better to portray energetic, forward-driving passages.	Sustained chords in bars 16–18 are more audible and serve the powerful masculine character better.
	Second movement	Fast and lively tempo choice for an energetic character.	More forceful and louder articulation for audibility.
	Third movement	*Adagio* tempo of ♩=58 for the solemn character.	Wider and faster vibrato assists better in the lyrical audibility.
	Fourth movement	A steady tempo (♩=120-125) assists the sense of control and security.	More sustained bow changes for the required lyrical audibility.
Feminine	First movement	Slower tempos in the feminine sections assist in conveying delicacy, gentleness and passive feminine themes.	
	Second movement	Slower tempo at *Meno* (from bar 119) is effective for gracefulness.	
	Third movement		
	Fourth movement	Faster *Più mosso* (from bar 35) for a carefree and 'lighter' character.	

Table 9: Adjusting selected musical parameters (tempos and balance) to achieve gendered characteristics in performance in the Le Beau's Cello Sonata (Le Beau, 2009).

Gender	Movement	Tempo	Balance
Masculine	First movement	Steady, moderate tempo (𝅗𝅥 =112) portrays masculine nobility.	More resonant and sustained sound throughout is more audible.
	Second movement	Slow tempo (♩=66) for masculine lyrical lines.	Wider and faster vibrato aids the masculine lyrical lines better.
	Third movement	Tempo of ♩=120 (as indicated), which might feel slow but adds to the masculine triumph.	Avoid over-articulation of the *staccatos,* as it is not audible enough for the jubilant masculine character.
Feminine	First movement		
	Second movement	Slightly faster tempo during feminine sections assists the fluidity.	Less bow weight and more bow speed are still audible and can be used for the more gentle and calm character.
	Third movement		

7.2 Towards a theory of gendered performance on the cello

I abstracted the purpose of the cello performance techniques in aid of general gendered performance practice. Therefore, findings (data) that only appear once in the summaries of Tables 2–5, are excluded. However, all findings in Tables 6–9 are included because all of the findings are transferrable to and applicable in a general context.

Table 10: Using vibrato to achieve masculine character.

	Wide and fast	Wide and slow	Narrow and fast
Purpose	Dramatic expression.	Sombre and broody temperament.	Compliments masculine accents.
	Assertiveness	Consistency and stability.	Aggressive intensity.
	Boldness		Hasty & forward-driving intensity.
	Strength		Energetic
	Dominance		
	Assisting in dynamic increase.		
	Emphasise and assist articulation.		
	Warm lyrical melodies.		
	Passion		
	Excitement		

Table 11: Using vibrato to achieve feminine character.

	Narrow and slow	Narrow and fast	No vibrato
Purpose	Understatedness	Nervousness	Pureness
	Sense of calm.	Emphasise articulation.	Transparency
	Pensive	Assists carefree meandering melodies.	Reflective
	Pureness	Suppleness	
	Lyrical	Delicacy	
		Reflective	
		Assist in audibility of higher registers.	
		Alleviate masculine intensity.	
		Assist in swaying feminine character.	
		Lighter feel.	
		Lyrical	

Table 12: Using position shifting and fingering to achieve masculine character.

Position shifting	Fingering

	Clean and inaudible shifting	Audible shifting (articulated shifting, *glissandos, portamento*)	Fingering in same position	Fingering in upper positions on lower strings	Fingering on A-string	Avoid harmonics
Purpose	Control	Dramatic effect.	Control	Broody	Brightness	Dramatic
	Structure	Lyrical	Structure	Lyrical	Clarity	Passionate
	Clarity	Passionate	Aids clean and inaudible shifting.	Rich	Intensity	
	Assertiveness	Forceful	Aids fast brusque rhythms.	Moody,	Dramatic.	
	Assisting crisp and clear articulation.			Dark.	Passionate.	
	Fluidity					

Table 13: Using position shifting and fingering to achieve femininity.

	Position shifting			Fingering			
	Clean and inaudible shifting	**Audible shifting (articulated shifting, *glissandos, portamento*)**	**'Rainbow' shifting**	**Fingering in same position**	**Fingering in upper positions on lower strings**	**Fingering on A-string**	**Use of harmonics and open strings.**
Purpose	Peaceful	Sentimentality	Lightness	Fluidity	Gentleness	Clean sound.	Purity
	Purity	Tenderness	Gentleness		'Floating' quality.	Clarity	Grace
	Calm		Agility				Less intensity.
	Avoids over-excitement.		Aids inaudibility.				
	Avoid unintended intensity.						
	Fluidity						
	Clarity						

Table 14: Using bow control for articulation to achieve masculine character.

	Accents (strong attack, slow attack, forceful and heavy)	***Staccatos* (detached, crisp, clear, attacked)**	***Tenutos* (broad and heavy)**	***Legato* (Smooth bow control and bow changes)**	***Pizzicatos* (fast strum)**
Purpose	Passionate playing.	Clarity	Forcefulness	Dramatic	Energetic
	Forcefulness	Confidence	Assertiveness	Passionate	
	Power	Control		Fluidity	
	Aggressive intensity.	Assist brusque rhythms		*Cantabile,* lyrical lines.	

	Dramatic	Driven masculine energy.		Resonance	
	Strength			Moody	
	Resonance			Warm, Romantic sound.	

Table 15: Using bow control for articulation to achieve feminine character.

	Accents (less bow weight and less attack)	***Staccatos* (less detached, less attack)**	***Tenutos* (more bow speed, less bow weight, less attack)**	***Legato* (smooth bow control and bow changes)**
Purpose	Gentle nuances.	Gentle nuances.	'Breathlessness'	Fluidity
		Gentleness	Gentle nuances.	Purity
		Fluidity		Smoothness
		Tenderness		Gentleness
				Less intensity
				Lyricism
				'Swaying'
				Calmness

Table 16: Using bow control for dynamics and timbre to achieve masculine character.

	Loud dynamics	**Timbre**		
		Bow close to the bridge	**Sustained bow control (more bow weight and more bow speed)**	**Sustained bow control (more bow weight and less bow speed)**
Purpose	Brightness	Brightness	Intensity	Intensity
	Confidence	Dramatic	Dominance	Dominance
	Intensity	Intensity	Resonance	Consistency
	Dominance	Forceful	Passionate	Stability
	Control	Resonance	Dramatic	Dramatic
	Forceful			
	Lyrical			
	Warm, Romantic sound.			
	Assists in forward-driving energy.			
	Resonance			

Table 17: Using bow control for dynamics and timbre to achieve feminine character.

	Quiet dynamics	**Timbre**	
		Bow close to fingerboard	**Non-sustained bow control / *Flautando* (less bow weight and more bow speed)**
Purpose	Calmness	Delicacy	Purity
	'Lightness'	Assists in release of 'sighs'.	Fluidity
	Avoid forcefulness.		Gentleness

	Avoid intensity.		Delicacy
	Purity		Ease
	Gentleness		Calmness
			‘Swaying’
			Access to more feminine tonal colours.

Table 18: Using movement and breathing to achieve masculine character.

	Movement			**Breathing**	
	Secured and ‘squared’ body posture	**Movement in opposite direction of bow**	**Mobile hips**	**Deep breathing**	**Out-breath on downbeats**
Purpose	Stability	Resonance	Passionate	Dramatic	Confidence
	Control	Tension in tone.	Dramatic	Assists lyrical lines.	Assists lyrical lines.
	Precision	Lyrical lines.	Assertiveness	Intensity	
	Resolute bearing.	Sustains quality sound.		Noble	
	Prepares in technically challenging passages.	Assists in loud dynamics.		Controlled	
	Assists in clear articulation.			Confidence	
	Security				

Table 19: Using movement and breathing to achieve feminine character.

	Movement				**Breathing**	
	Movement in opposite direction of bow	**Movement in same direction of bow**	**Open body gestures (open chest, relaxed shoulders)**	**Minimal/no movement**	**Shallow breathing**	**Out-breath on downbeats**
Purpose	Assist dynamics.	‘Swaying’	Calm	Calm	Gentleness	Tension release.
		Assists with *Legato.*	Peaceful	Reflectiveness	Calm	Calm
		Fluidity			Delicacy	
		Assists with lyrical lines.				

Table 20: Using the adjustment of musical parameters to achieve masculine character.

	Tempo			**Balance (for cello audibility and quality resonance)**
	Slow	**Fast**	**Steady**	
Purpose	Steadfast character.	Energetic	Precision	More sustained bow control.

	Sternness	Forward-driving	Clarity	More sustained chords.
	Intensity	Lively	Security	Louder articulation.
	Solemness		Nobility	More forceful articulation.
	Assist lyrical lines.		Control	Wider and faster vibrato.
	Triumphant		Stability	Avoid over-articulation in softer dynamics.

Table 21: Using the adjustment of musical parameters to achieve feminine character.

	Tempo		**Balance (for cello audibility in quiet dynamics)**
	Slow	**Fast**	
Purpose	Tranquillity	Flow	More bow speed, less bow weight.
	Lyrical	Fluidity	Narrower and faster vibrato.
	Tenderness	Ease of phrasing.	
	Calmness	Assists 'lighter' character.	
	Serenity	Carefreeness	
	Gentleness		
	Gracefulness		

7.3 Final thoughts

Gendered performance practice, in general, has not been given much research attention. This is despite the recognised presence of gendered compositional elements in compositions, as indicated in my literature review in Chapter 1. This PLR study has created an opportunity to explore gendered performance on the cello in the selected late 19th- and early 20th-century works by women. It has done so by exploring solo cello techniques in terms of vibrato, articulation, position shifting and fingering, dynamics and timbre, movement and breathing, as well as by adjusting the musical parameters of tempo and balance in a manner that best portrays either masculine or feminine characters. The findings presented in Tables 2–9 and the abstractions presented in Tables 10–21 answer the main research question. The representation of the approximations initiates the building of a theory with regard to gendered cello performance.

In future studies in gendered cello performance, an additional technique that could be considered is usage of the amount of bow hair. Exploring this aspect could foreseeably lead to findings that less bow assists with a more delicate and gentler character (arguably feminine), while more bow hair could assist with a bolder or aggressive character (arguable masculine).

Gender as a socio-musical construct is an area that raised a few observations. The contrasting masculine and feminine compositional elements are subject to conventional binary gender roles. Compositional elements are recognised as masculine when they embrace or promote characteristics such as dominance, power, strength, brusqueness, steadiness, aggression, confidence, and passionate and prevailing melody lines. In contrast, feminine characteristics are deemed to include subtleness, vagueness, gentleness, tranquillity, gracefulness and purity.

Consequently, the preparation and performance of these compositional elements were aimed at emphasising these preconceived traditional gender roles and the struggle between them. Perhaps, gendered performance on the cello can be considered to be a microcosm of the broader complexities of gender and the struggle for gender equality in all spheres of life. This includes the historical context in which the works were composed and the complex struggle for gender equality today. The cello on stage mirrors the larger societal stage, where gender expectations are challenged, subverted and redefined. Each note played becomes a testament to this ongoing battle, an echo of the resilience and determination required to shatter the confines of traditional gender roles. Within this realm of creativity (gendered performance), societal expectations and biases loom large, shaping the way we perceive and perform gender on stage. The dichotomy of gender roles and the societal expectations tied to them manifest when playing, subtly influencing our performances and interpretations.

Again, I concur with Treitler (1993: 37) that gender roles in music cannot further be explored or examined if they are not identified. If portraying traditional gender roles in a contrasting or conventional binary context is necessary to investigate their role in music, my decision to use binary gender division in this study is justified. Citron (1993: 3) states that gendered roles in music are a representation of the current (or then-current) gendered roles in society. This may be especially true in these selected compositions (in their historical context). Gendered performance can only be adjusted to modern perceptions of gender if the gendered performance of 19th-century (and earlier) works has been explored.

There is much to say about how gender roles in one's upbringing impact your perception of gender. It also influences whether we should embrace or reject these roles or whether we must accept that we cannot wholly escape their impact. Citron (1993: 68-69) argues that music is a language for all and that all genders are socialised in this language. Therefore, as a female performing cellist, I have access to the same cello techniques and interpretive possibilities as any of my male counterparts. This includes the same standard-sized cello and bow. Consequently, as a female

performing cellist, I have the equal ability to practise and perform both feminine and masculine musical characteristics. By outlining gendered aspects of playing, I am giving women a choice to take on any gender or mix them in performance. The findings I generated about gendered performance on the cello may not only be applicable to the sonatas in question in their historical context. It is possibly also applicable to the gendered performance of works for the cello in general, even in a contemporary context. Conclusions regarding the wider applicability of my preliminary theorisation depend on further study.

On a last note, I would like to refer back to one of the initial reasons that indirectly drew me towards this research study. It has to do with the inclusion of compositions by female composers (specifically of the late 19th century and early 20th century) in the standard cello canon. I consider my study and performance of the four sonatas by the female composers in question to be my contribution in this regard. My reintroduction of these compositions to audiences, who have in all likelihood never heard, or heard of these compositions before, should encourage or inspire performers and audiences. It should entice them to more enthusiastically accept the incorporation of ‘new’, ‘rediscovered’ or ‘rare’ works in future concert programmes.

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APPENDIX 1: List of Compositions by Women for Cello and Piano (Sonatas/Multiple Movement Works)

Composer Name	Work	Audio/Video Performance	Sheet Music	Approx. Length	Composer Dates	Work Date
Archer, Violet	Cello Sonata	https://www.earsense.org/chamber-music/Violet-Archer-Cello-Sonata/	https://cmccanada.org/shop/7928/	20 mins	1913-2000	1956
Arzamendi, Beatriz	Sonata for Cello and Piano				b. 1961	1988
Auerbach, Lera	Cello Sonata no. 1, op. 69	https://www.earsense.org/chamber-music/Lera-Auerbach-Cello-Sonata-No-1-Op-69/	https://www.boosey.com/cr/sheet-music/Lera-Auerbach-Sonata-for-Violoncello-and-Piano-for-Violoncello-and-Piano/102092	33 mins	b. 1973	2002
Balutet, Marguerite	Sonata in G minor, op. 24		https://www.tfront.com/p-287352-sonate-en-sol-mineur-op-24-pour-piano-et-violoncelle.aspx		1853-1928	1897
Beamish, Sally	Sonata for cello and piano	https://open.spotify.com/album/1RrPr78IoqFTInMFae8aw7	https://www.tfront.com/p-501511-sonata-for-violoncello-and-piano-1999.aspx	19 mins	b. 1956	
Bell, Elizabeth	Fantasy Sonata	https://www.youtube.com/watch?v=jbO4MVBMHHc	https://composers.com/composers/elizabeth-bell/fantasy-sonata		1928-2016	
Bernofsky, Lauren	Rhapsody				b. 1967	
Bond, Victoria	Sonata in One Movement		https://www.tfront.com/p-444371-sonata-for-violoncello-and-piano.aspx		b. 1945	
Bonis, Melanie	Sonata in F Major, op. 67	https://www.youtube.com/watch?v=TGVLNAjb284	http://imslp.org/wiki/Cello_Sonata,_Op.67_(Bonis,_Mel)	15 mins	1858-1937	
Bosmans, Henriette	Sonata in A minor	https://www.youtube.com/watch?v=9DIC7KXa3jk also on i-	https://imslp.org/wiki/Cello_Sonata_(Bosmans%2C_Henriëtte)	23 mins	1895-1952	1919

		Tunes on Dutch Cello Sonatas Vol. 4 but poorly marked as being by the cellist playing it.				
Capuis, Matilde	Cello Sonata no. 1 in C minor	https://audite.de/de/product/CD/30007-m_capuis_works_for_violincello_and_piano_i.html		23 mins	1913-2017	
Capuis, Matilde	Cello Sonata no. 2 in D minor	https://audite.de/de/product/CD/30007-m_capuis_works_for_violincello_and_piano_i.html		18 mins	1913-2017	
Capuis, Matilde	Cello Sonata no. 3 in F# minor	https://audite.de/de/product/CD/30007-m_capuis_works_for_violincello_and_piano_i.html		15mins	1913-2017	
Capuis, Matilde	Cello Sonata no. 4 in G major	https://www.prestomusic.com/classical/products/7969716--matilde-capuis-works-for-cello-piano-vol-2?country=US&currency=USD&gclid=Cj0KCQiAv6yCBhCLARIsABqJTjYmnFBd2j6d0amYJiqe2etTrsGQxtFfdv7O9seqBuxcwbFjIEGAp3caAhQ5EALw_wcB			1913-2017	
Capuis, Matilde	Cello Sonata no. 5 in E minor	https://www.prestomusic.com/classical/products/7969716--matilde-capuis-works-for-cello-piano-vol-2?country=US&currency=USD Capuis, Matilde &gclid=Cj0KC			1913-2017	

		QiAv6yCBhCLARIsABqJTjYmnFBd2j6d0amYJiqe2etTrsGQxtFfdv7O9seqBuxcwbFjIEGAp3caAhQ5EALw_wcB				
Capuis, Matilde	Cello Sonata no. 6	https://www.prestomusic.com/classical/products/7969716--matilde-capuis-works-for-cello-piano-vol-2?country=US&currency=USD&gclid=Cj0KCQiAv6yCBhCLARIsABqJTjYmnFBd2j6d0amYJiqe2etTrsGQxtFfdv7O9seqBuxcwbFjIEGAp3caAhQ5EALw_wcB			1913-2017	
Clarke, Rebecca	Sonata for Violincello and Piano	https://www.youtube.com/watch?v=tAhWQ1-bFLs&t=82s	http://petruccilibrary.us/scores/Clarke_Rebecca_1979/Clarke%20-%20Viola%20Sonata%20-%20Violoncello.pdf https://www.sharmusic.com/Sheet-Music/Viola/w-47-Piano/Clarke-Rebecca---Sonata-for-Viola-or-Cello-and-Piano-1919---Masters-Music-Publication.axd	26 mins.	1886-1979	
Clarke, Rebecca	Rhapsody for Cello and Piano	https://www.earsense.org/chamber-music/Rebecca-Clarke-Rhapsody/?m=1		25 mins	1886-1979	1923
Cory, Eleanor	Hemispheres	https://www.earsense.org/chamber-music/Eleanor-Cory-Hemispheres/?ri=55		15 mins	b. 1943	

Ethridge, Jean	Sonata in One Movement		https://collections.cmccanada.org/final/Portal/Composer-Showcase.aspx?component=AAIL&record=52f88a50-c60c-46be-8936-491eb5188455&lang=en-CA		b. 1943	
Farrenc, Louise	Sonata in B♭ major, op. 46	https://www.youtube.com/watch?v=TG74dpJeGnU	http://imslp.org/wiki/Cello_Sonata,_Op.46_(Farrenc,_Louise)Huge file!		1804-1875	
Fine, Vivian	Fantasy for Cello and Piano	https://www.vivianfine.org/main/scores.htm	https://imslp.org/wiki/Fantasy_for_Cello_and_Piano_(Fine,_Vivian)		1913-2000	
Gideon, Miriam	Sonata for Cello and Piano	https://www.amazon.com/Aequalis-Brody-Davidovsky-Gideon-Steiger/dp/B0040EXQ6C	https://www.sheetmusicplus.com/en/product/product%2Fgideon-sonata-for-cello-and-piano-21306229.html	14 mins	1906-1996	1991
Gipps, Ruth	Sonata for Cello and Piano, op. 63	https://www.youtube.com/watch?v=RGhrtTbCDjI https://www.youtube.com/watch?v=ckOWrXbjiKo&list=OLAK5uy_l1QtaVrHCKsK-kmVKFjkevRdSDFki_ujI&index=2 https://www.youtube.com/watch?v=XWaU17_eGMo&list=OLAK5uy_l1QtaVrHCKsK-kmVKFjkevRdSDFki_ujI&index=3		16 mins	1921-1999	1978
Hazlerig, Sylvia	Sonata		http://imslp.org/wiki/Cello_Sonata_(Hazlerig%2C_Sylvia_E.)		b. 1934	2006
Jolas, Betsy	Femme le Soir	https://soundcloud.com/anssi-	https://www.wisemusicclassical.co	18 mins	b. 1926	2018

		karttunen/betsy-jolas-7-femme-le-soir-ak	m/work/59302/Femme-le-Soir--Betsy-Jolas/			
Kashperov, Leokadiya	Cello Sonata no. 1 in G major, op. 1 no. 1	https://www.youtube.com/watch?v=TPOs7GxWK9Q	http://imslp.org/wiki/2_Cello_Sonatas,_Op.1_(Kashperova,_Leokadiya)		1872-1940	
Kashperov, Leokadiya	Sonata in E minor no. 2, op. 1 no. 2	https://www.youtube.com/watch?v=B-l6Uo045fw	https://imslp.org/wiki/2_Cello_Sonatas,_Op.1_(Kashperova,_Leokadiya)		1872-1940	
Koval, Maria	Sonate for Violoncello and Piano, op. 83		https://www.tfront.com/p-238380-sonate-op-83-pour-violoncelle-et-piano.aspx		1907-1971	
Krash, Jessica	Sonata for Cello and Piano				b. 1959	1994
Kulenty, Hanna	Fourth Circle for Violoncello and Piano	https://www.youtube.com/watch?v=e--TqLswhng	https://www.tfront.com/p-256296-fourth-circle-for-violoncello-or-violin-or-viola-and-piano.aspx	19 mins	b. 1961	1994
Leontchik, Svetlana	Sonata for Violoncello and Piano		https://www.tfront.com/p-302301-sonata-for-violoncello-and-piano-1968.aspx	14 mins	b. 1939	1968
Liebmann, Helene	Grande Sonata in B major, op. 10		https://www.sheetmusicplus.com/title/sonate-pour-piano-et-violoncelle-op-11-sheet-music/17700795		1796-1835	
Liebmann, Helene	Cello Sonata in B♭ major, op. 11	https://www.youtube.com/watch?v=kzHDHjYk_Lk			1796-1835	
Moyseowicz, Gabriela	Sonate no. 1	https://www.youtube.com/watch?v=HNy0sBxxYDQ			b. 1944	1976/ 1977
Moyseowicz, Gabriela	Sonate no. 2		https://www.tfront.com/p-5448-sonate-nr-2-fr-klavier-und-violoncello.aspx		b. 1944	
Mulsant, Florentine	Sonate for Violoncello and Piano, op. 82 no. 2		https://www.demond.de/florentine-mulsant-sonate-op-82-2-fuer-violoncello-und-klavier-662075		b. 1962	

Netzel, Laura	Sonata in E minor, op. 66	https://www.youtube.com/watch?v=qToIMj79n9w&list=OLAK5uy_nY-P87ckNjxRM9zE30VlG7LLJFx3yPjOw&index=4 https://www.youtube.com/watch?v=MtC0cckE3hg&list=OLAK5uy_nY-P87ckNjxRM9zE30VlG7LLJFx3yPjOw&index=5 https://www.youtube.com/watch?v=WwC9xMPHIPU&list=OLAK5uy_nY-P87ckNjxRM9zE30VlG7LLJFx3yPjOw&index=6	http://imslp.org/wiki/Cello_Sonata,_Op.66_(Netzel,_Laura)	16 mins	1839-1927	
Pejačević, Dora	Sonata in E minor, op. 35	i-Tunes https://www.youtube.com/watch?v=-chTjgzSkQs	https://www.strettа-music.com/en/pejacevic-sonata-op-35-nr-769371.html	28 mins	1885-1923	1913
Renié, Henriette	Sonata pour Violoncelle et Piano	https://open.spotify.com/album/4rfuu3HyIeCrheNvdneth6	http://imslp.org/wiki/Cello_Sonata_(Renié%2C_Henriette)	23 mins	1875-1956	
Schonthal, Ruth	Sonata in Two Movements for Cello and Piano		https://www.sheetmusicplus.com/en/product/sonata-in-two-movements-16335954.html		1924-2006	1989
Senfter, Johanna	Sonata in A major, op. 10	https://www.youtube.com/watch?v=1ySGfd8juTE&list=OLAK5uy_mgDQ0yekVI0yBkrh-3drGlPDVWNeiK6nE https://www.youtube.com/watch?v=2GrRhsFQPD	https://en.schott-music.com/shop/sonate-es-dur-noq6647.html	31 mins	1879-1961	

		s&list=OLAK5uy_mgDQ0yekVI0yBkrh-3drGlPDVWNeiK6nE&index=2 https://www.youtube.com/watch?v=kOA3e_2Oea4&list=OLAK5uy_mgDQ0yekVI0yBkrh-3drGlPDVWNeiK6nE&index=3 https://www.youtube.com/watch?v=6OstDO1LZ-c&list=OLAK5uy_mgDQ0yekVI0yBkrh-3drGlPDVWNeiK6nE&index=4				
Senfter, Johanna	Sonata in E♭ major, op. 79	https://www.amazon.com/Johanna-Senfter-Sonata-Clarinet-Colosseum/dp/B000VLXHNU	https://www.strettа-music.com/senfter-sonate-es-dur-op-79-nr-493556.html		1879-1961	1935
Smyth, Ethel	Sonata no. 1 in C minor		https://www.magellanpublications.co.uk/product/ethel-smyth-cello-sonata-in-c-minor	28 mins	1858-1944	1880
Smyth, Ethel	Sonata no. 2 in A minor, op. 5	https://www.earsense.org/chamber-music/Ethel-Smyth-Cello-Sonata-in-a-minor-Op-5/	http://imslp.org/wiki/Cello_Sonata,_Op.5_(Smyth,_Ethel)	20 mins	1858-1944	1887
Strohl, Rita	"Titus et Berenice" Sonate dramatique	https://www.youtube.com/watch?v=FnPl1C-GIOU	https://bru-zane.com/wp-content/uploads/2021/06/STROHL-Sonate-dramatique-Titus-et-Bérénice-pour-violoncelle-et-piano.pdf	39 mins	1864-1941	1892
Thomassin, Desire	Sonata in C minor, op. 76		http://imslp.org/wiki/Cello_Sonata_in_C_minor%2C_Op.76_(Thomassin%2C_Désiré)		1858-1933	
Yagling, Viktoria	Sonata No. 1				1946-2011	

Yagling, Viktoria	Sonata No. 2	https://www.prestomusic.com/classical/products/8615594--victoria-yagling-works-for-cello-piano		15 mins	1946-2011	1965
Yagling, Viktoria	Sonata No. 3	https://www.prestomusic.com/classical/products/8615594--victoria-yagling-works-for-cello-piano		12 mins	1946-2011	1980
Yagling, Viktoria	Sonata No. 4	https://www.prestomusic.com/classical/products/8615594--victoria-yagling-works-for-cello-piano		25 mins	1946-2011	2002
Zelenaia, Margarita	Duo for Cello and Piano	https://www.youtube.com/watch?v=IQnVcxqaf6Y		18 mins	1921-2009	2000

APPENDIX 2: Consent Form

Basic Social Sciences Research Ethics Committee (BaSSREC)

DATE: 16 JANUARY 2023

BaSSREC Authorisation

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM

Title of the research project	Exploring gendered cello performance through four Romantic compositions by female composers
Ethics number	NWU-01095-22-A7
Principal investigator	Babette Roosenschoon
Student number	44346379
Address	3 Simons Way, De Wijnlanden, Stellenbosch, 7600
Email address	broosen@sun.ac.za or babette.leroux@gmail.com
Contact number	+27 72 439 3248

You are being invited to take part in a research project that forms part of my formal assignment as a requirement for the partial fulfilment for DMus. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you could be involved. Also, your participation is **entirely voluntary** and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part. Prior to publication of the study's results (or the point that publication is in process), you may also withdraw the data you generate.

This study has been approved by the **Basic and Social Sciences Research Ethics Committee (BaSSREC) of the Faculty of Humanities of the North-West University (NWU)** and will be conducted according to the ethical guidelines and principles of the international Singapore Statement on Research Integrity (2010) and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records to make sure that we (the researchers) are conducting research in an ethical manner.

What is this research study all about?

- This study is an exploration of gendered cello performance through four Romantic compositions by female composers and will involve the use of practice-led research (inclusive of critical reflection of practice journals, videos, audio, rehearsals, concerts, etc).
- The researcher has been trained to use the methods mentioned in the previous sentence.
- Besides the principle investigator, only one other participant will be included in this study.
- The objectives of this research are:
    - Identify potential gendered compositional elements.
    - Exploring and practicing different way to convey gendered compositional elements most effectively.
    - Formulating a theory on the effective gendered performance of gendered compositional elements.

Why have you been invited to participate?

- You have been invited to participate because you are my collaborative pianist.
- You have also complied with the following inclusion criteria: You are a professional pianist.
- There is no exclusion criteria.

What will your responsibilities be?

- You will be invited to participate in the noted study while learning the works, during rehearsals and discussions.
- You will have 1 (one) month to indicate whether you would be willing to participate.
- You will be requested to sign this Informed Consent Statement before the commencement of the study.

Will you benefit from taking part in this research?

- The direct benefits for you as a participant will probably be learning repertoire not regularly performed and developing collaborative piano skills.
- The indirect benefit will probably be contributing to a knowledge generation; and be a part of the creation of a source that can be consulted by cello performers interested in performing compositions from a gendered performance perspective.

Are there risks involved in your taking part in this research and how will these be managed?

The possible risks in this study, and how these will be managed, are summarised in the table below:

Possible risk	**Mitigation strategy**
COVID 19 risk during face-to-face (during rehearsals and collaboration)	Due to the potential of Covid-19 infection, the researcher will observe the following rules during in-person/face-to-face data collection: • If the current Covid-19 restriction levels do not allow for such in-person meetings, the rehearsals will not take place, and will be postponed until a later date. • If the participant prefers that persons in the room (i.e.. The participant and the principle investigator) wears, the preference will be adhered to. • Participant will disclose any symptoms of illness or temperature before rehearsals. That the researcher takes the temperature of the part. If any

	symptoms or high temperature are present, the rehearsal will be postponed to a later date. • That hand-sanitizer (with 70% alcohol-content) be used *before, during* and *after* the rehearsal. • Although social-distancing of 1.5-2 meters is not always possible to adhere to in this ensemble rehearsal setting, the participant's preference will be respected. • If the participants prefer 3 three-ply mask or hand-sanitizer, this will be provided cost-free by the researcher.
Emotional distress of the participants.	N/A
Tiredness and discomfort.	Comfort breaks will be provided for as long as needed by the participants.
Lack of privacy and comfort during interviews due to …	N/A

- *However, we do believe that the benefits to you and to science (as noted in the previous section) outweigh the risks we have listed. If you disagree, then please feel free not to participate in this study. We will respect your decision.*
- *Should we learn, in the course of the research, that someone is harming you, or that you are intending to harm someone, then we must tell someone who can help you/warn the person you are intending to harm.*

Who will have access to the data?

The following procedures will be observed in line with the Protection of Personal Information Act (POPIA):

Principle	How will this be done?	When will this be done?
Anonymity	N/A Anonymity will not be possible, as an integrated public performance is a requirement of this research project.	N/A
Confidentiality	N/A	N/A
De-identification of data	N/A	N/A
Data storage	All data collected for the purpose of the research will be stored safely in electronic format for a period of five years after which it will be destroyed. The primary investigator will ensure data that soft copy (electronic) are safely locked away and password-protected, respectively.	During the recruitment process. Before the rehearsals/collaboration commences. During rehearsals/collaboration After the rehearsal/concert/collaboration has been completed During analysis and the write-up of findings. During the reporting of findings.

		During the publication of findings in the form of articles, books, conference proceedings, etc.
Privacy	*Privacy* will be ensured by not probing unnecessarily if you do not wish to discuss particular matters.	During the rehearsals/collaboration. fieldwork. During follow-up rehearsals/collaboration.
Transcription/coding of data	I will not use a *transcriber* for the purpose of the transcripts after the interview. I will not use a *statistician/coder* for the purpose of the transcripts after the interview.	*If the primary investigator is responsible for transcribing/coding the data*: The primary investigator will be responsible for transcribing the data. Therefore, no other person will have access to the data. The primary investigator will be required to sign a NWU Confidentiality Agreement before the study commences.
Translation/interpreter services	I will not use a *translator/interpreter* for the purpose of the interviews/explaining the informed consent, etc.	It will not be necessary for the participant to sign a NWU Confidentiality Agreement .

Collection of only relevant personal information:

Collection of only relevant personal information	I, the principal investigator, will only collect personal biographical and opinion-related data about the topic I am studying.	Shortly list the *biographical* and *opinion-related* (*main themes*) information that will be collected for the purpose of the study: **Biographical:** name of collaborator; professional biography **Opinion-related:** Discussions during rehearsals/collaboration on musical phrasing, character, nuances, dynamics, articulation, sound production, and so forth.

What will happen to the data?

The data from this study will be reported in the following ways: Formal assignment; Conference papers, lecture presentation. In all of this reporting, you will be personally identified. This means that the reporting will include your name or details that will help others to know that you participated.

This is a once-off study, so the data will not be re-used.

Will you be paid/compensated to take part in this study and are there any costs involved?

No, you will not be paid/compensated to take part in the study. If participating in the research means that you have to travel especially for the purpose of participating, then your travel costs will be paid. There will thus be no costs involved.

How will you know about the findings?

- The general findings of the research will be shared with you by providing draft (so that you may comment on how I represented your contribution) and final formal assignments.
- If you would like feedback on your personal results, then contact me (contact details below).

Is there anything else that you should know or do?

- You can contact Babette Roosenschoon at +27 72 439 3248 and babette.leroux@gmail.com or broosen@sun.ac.za if you have any further queries or encounter any problems.
- You can contact the chair of the Human Social Sciences Research Ethics Committee (Prof Erharbor Idemudia) at 018 389 2899 or Erhabor.Idemudia@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.
- You will receive a copy of this information and consent form for your own records.

Declaration by participant

By signing below, I, **ESTHEA KRUGER**, agree to take part in a research study entitled: "Exploring gendered cello performance through five Romantic compositions by female composers".

I declare that:

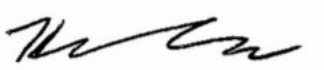
- I provide *informed consent.*
  - Thus, I have read and understood this information and consent form and it is written in a language with which I am fluent and comfortable.
  - Thus, I have had a chance to ask questions to both the person obtaining consent, as well as the researcher (if this is a different person), and all my questions have been adequately answered.

- I provide *voluntary consent.*
  - Thus, I understand that taking part in this study is voluntary and I have not been pressurised to take part.
  - Thus, I may choose to leave the study at any time and will not be penalised or prejudiced in any way.
  - Thus, I am aware of the fact that I may request that the researcher does not continue with said recording if I request it.

- I provide *specific consent.*
  - Thus, I understand that what I contribute (what I report/say/write/draw/produce visually) could be reproduced publicly and/or quoted, but without reference to my personal identity.
  - I provide *specific consent.* Thus, I consent to an audio and/or audio-visual recording of the rehearsals, discussions and concert.

Signed at (*place*) **CAPE TOWN** on (*date*) **16 JANUARY 2023**





Signature of participant **Signature of witness**

- You may contact me again ☒ **Yes** ☐ **No**
- I would like a summary of the findings of this research ☒ **Yes** ☐ **No**
- I would like feedback on my functioning/wellbeing as reflected in the questionnaires I completed. ☒ **Yes** ☐ **No**

The best way to reach me is:

Name & Surname: Esthea Kruger
Postal Address: 21 Harvey Road, Claremont, Cape Town, 7708
Email: esthea.kruger@uct.ac.za
Phone: 072 063 4631

In case the above details change, please contact the following person who knows me well and who does not live with me and who will help you to contact me:

Name & Surname: Adina Kruger
Phone/ Cell Phone Number /Email: 083 234 3338 / adinakruger4@gmail.com

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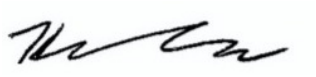
Declaration by researcher/primary investigator

I *(name)* **BABETTE ROOSENSCHOON** declare that:

- I explained the information in this document to **ESTHEA KRUGER.**
- I encouraged them to ask questions and took adequate time to answer them.
- I am satisfied that they adequately understand all aspects of the research, as discussed above
- I did/did not use an interpreter.

Signed at (*place*) **CAPE TOWN** on (*date*) **16 JANUARY 2023**

BRoosenschoon.



_____ _____

Signature of researcher **Signature of witness**

APPENDIX 3: Proofreading Certificate

3 Dolphin Crescent

Tergniet

Mossel Bay

6503

Cell: 079 546 9055

Email: annemrs6@gmail.com

9 November 2023

To whom it may concern:

This serves to certify that I, Anne Marais, performed the proofreading on the manuscript entitled:

Exploring gendered cello performance through four Romantic compositions by female composers.

By
Babette Roosenschoon

Language, grammar, and punctuation issues were addressed using MSWord Review (Track Changes) function. I did no structural re-writing of the content. I am qualified to have done such proofreading, being in possession of a Bachelor's Degree from North-west University and a Postgraduate Certificate in Practical English Editing, from the University of Stellenbosch. As the proofreader, I did not do reference checking or formatting. I am not responsible for detecting, or removing, passages in the document that closely resemble other texts and could thus be viewed as plagiarism. I am not accountable for any changes made to this document by the author or any other party subsequent to my edit.

Yours faithfully,

Anne Marais

Member: Professional Editors' Guild RSA (PEG)

APPENDIX 4: Score of Cello Sonata in A minor (1919) – Henriëtte Bosmans (1895-1952)




4
15
espr.
ff
19
Più mosso
f
Più mosso
espr.
meno f
Ped.
23
poco più tranquillo
dim.
poco rit.
a Tempo
p meno mosso
p
calando
poco rit.
26
molto dolce
pp
7565


29
espress.
Teneramente
tranquillo
pp
tranquillo
a Tempo
8
32
a tempo
cresc.
Teneramente
espr.
pp
p
8
35
pizz.
p
più tranquillo
a Tempo
arco
espr.
mf
più tranquillo
molto espr.
8
38
dolce
rit.
1.
p
rit.
8
1.
pp


41
più p
Più lento
espr.
a Tempo
Piano
pp sempre tranquillo
a Tempo
espress.
pp
45
poco rit.
misterioso
poco rit.
49
pp
a Tempo
pp
cresc.
più mosso
52
ff
sempre ff
rubato
f
f
f
sf

7565


56
ff
a Tempo (Allegro)
f
cresc.
ff
60
sf
rubato
animato
più mosso
sf
più mosso
f marc.
64
passionato
a Tempo
poco rit.
f
animato
molto crescendo
a Tempo animato
mf
67
più animato
accelerando
cresc.
f


8
70
ff
ritard.
Più largo
ff con espr.
ff
8
73
Più mosso
p
Vivo
pp
p espr.
più espr.
77
accel.
cresc.
ff
Più largo
sf
più f
cresc. molto accel.
ff
sf
82
Tempo I
allarg.
ff
Tempo I
f
allarg.
f
c. 8


86
gliss.
c. 8
90
94
f
8
97
tr
ff


100
molto espr.
ff
103
calando
f espr.
calando
(rit.)
espr.
a Tempo, tranquillo
p
106
mf espres.
più p
sempre cantando
dim.
pp
109
più tranquillo
pp
a Tempo


112
pizz.
p Teneramente
tranquillo
pp
115
tranquillo
espr.
arco
dolce
Teneramente
espr.
118
più p
calando
cantando
poco rit.
calando
122
a Tempo
tranquillo
sonore
Più lento
molto dolce
pp
ppp
pp
pp
ppp
pp
8
7565

II


1
Un poco allegretto ♩ = 126 à 132
p molto dolce
Un poco allegretto ♩ = 126 à 132
pp
6
11
p dolce
p
16
cresc.
8
8

7565


21
p espr.
più dolce
pp
p dolce
26
poco più mosso, leggiero
misterioso
pp
Ped.
Poco più lento
31
(poco rit.)
a Tempo
Poco più lento
pp
37
cresc.
8
dolce espr.
cresc.


42
poco più lento
poco più mosso
fp misterioso
Ped.
46
(poco rit.)
a Tempo
espr.
a Tempo
espress.
p
molto dolce
52
pp
poco rit.
57
pizz.
p
arco
leggiero
a Tempo
pp
pp
pp
Fine
pp
Ped.
Ped.
8
7565


63
L' istesso tempo
molto tranquillo
pp espr. cantando
Ped.
70
77
mf molto espr.
pp
84
D.C. al Fine
attacca subito
91
Più lento
perdendosi
rit.
D.C. al Fine
attacca subito
Più lento
rit.
suivez
pp
pp
8va
7565

III


1
Adagio ♩ = 42 à 44
p espres.
Adagio ♩ = 42 à 44
p
simile
Ped.
5
Ped.
Ped.
Ped.
9
cresc.
espres.
Ped.
13
cantando
cresc.
molto cantando
p
Ped.

7565


17
espr.
più espr.
22
a Tempo
rit.
mf
rit.
a Tempo
8
Ped.
27
sonore
misterioso
tranq.
m. d.
Ped.
31
a Tempo
poco rit.
dolce


35
molto cantando
più f
pp
mp
molto espr.
40
mf
43
8
p
46
perdendosi
8
pp

IV


Allegro molto e con fuoco ♩= 184 à 192
1
mf
Allegro molto e con fuoco ♩= 184 à 192
fp
p
4
f
f
7
f
sf
f
10
f
cresc.
poco rit.
ff
poco rit.

7565


20
14
f
a Tempo
mf marc.
18
cresc.
ff
marc.
22
pizz.
f
sf
sf
26
arco
f espr.
(poco meno mosso)
espr.
rit.
cresc.
ff


31
p dolce e cantando
cresc.
espr.
pp
35
cantando
p dolce
cresc.
espr.
39
più espr.
pp
p
43
marc.
mf
pp
8
mf
pp
senza Ped.
Ped.


46
poco rit.
a Tempo
marc.
cantando
espress.
pp
p
50
più p
mf
più p
54
marc.
poco rit.
a tempo
misterioso
pp
sf
p
pp
8
c.8
c.8
58
con fuoco
f
f
sf
pp
sf
p
c.8
c.8
sf
c.8
c.8

7565


62
animato
molto cresc.
f
ff
66
poco rit.
ff
calando
a tempo
poco rit.
f
mf
a tempo
pp
70
poco tranquillo
rit.
pp
pp
sempre pp
73
dolce
p espr.
più espr.
misterioso


76
più f
ppp
79
Teneramente
cantando sempre
fp
83
tranquillo
molto espr.
rit.
87
Piano
perdendosi
pp
pp
(a tempo)
dolce
pp
ppp
ppp


91
a Tempo
pp
sf
a Tempo
pp
p
94
mf
8
pp
più f
mf
marcato
97
più f
ff
molto cresc.
f
8
100
poco rit.
marcato
a Tempo
ff
rit.
a Tempo
sf
mf
marcato
8


103
sf
sf
107
ff
pizz.
f
f marc.
sf
111
pizz.
sf
sf
114
arco
f
calando
ff


118
a Tempo
p
cantando
espr.
dolce et cantando
p dolce
espr.
pp
123
più espr.
più espr.
128
a Tempo
p
a Tempo
p
pp
p
leggiero
pp
131
mf marc.
8
sf
Vivo
pp
molto cresc.
8

7565


28
134
tranquillo
cantando
sf
molto. dim.
pp
sf
137
poco rit.
espr.
tranq.
p
pp poco rit.
140
a Tempo, molto vivo
mf
f
molto vivo
p a Tempo
marc.
sf
143
più animato
marc.
sf
mf
7565


146
allargando
ff
f
cresc.
ff
149
molto
allargando
f
sf
sf
sf
ff
sf
153
Largamente
ff
Largamente
allargando
sf
8
156
Maestoso
Maestoso
ff
8
8
8
8
8
8
Ped.
7565



7565

Grav. en Druk. J. De Vleeschouwer, Evere-Brussel.

APPENDIX 5: Score of Cello Sonata in A minor, op. 5 (1887) – Ethel Smyth (1858-1944)




13
p cre - - scen - - - do
ff
cre - - scen - - do
ff
16
ff
sempre ff
20
fp
pp
espress.
fp
decresc.
p
Ped.
24
A
p
p
dolce
29
dolce
6982


4
34
cresc.
cresc
dim.
dim.
pp
38
p
pp
pizz.
p
espr.
p
pp
43
arco
espress.
pp
48
poco rall.
a tempo
pp
poco rall.
a tempo
pp
52
mf
decresc.
p
sf
p
decresc.


56 B
pp espress.
pp
espress.
62
pp
cresc.
mf
tranquillo
p
66
p cresc.
f
p
cresc.
f
70
ff
ff
74
p molto cresc.
ff
poco rit.
pmolto cresc.
ff
poco
rit.


6
78
C
a tempo
mf colando
p
a tempo
f espress.
decresc.
p
83
appassionato
p
pp
cresc.
decresc.
88
pp
espress.
pp
pp
93
cresc.
poco rit.
rit.
mf
de - cre - scen - do
pp
mf
de - cre - scen - do
pp rit.
poco rit.
98 D a tempo
pp
a tempo
pp


102
pp
cresc.
pp
cresc.
106
dim.
p
dim.
pp
110
cre - - - - - - scen - - do
cre - - scen - - do
113
f
ff
f
ff
118
fp
decresc.
p
ff
fp
dim.


8
122
E
pp
ppdolce
127
ppdolce
pp
132
cresc.
136
mf dolce
pp
cresc.
dim.
141
pizz.
arco
espress.
p
mf
pp
6982


F
9
Meno mosso.
146
rall.
pp
cresc.
mf
rall.
pp
150
p cresc.
p
cresc.
155
ri - - - tar - - dan - - do
f
p
pp
f
ri
tar
p
dan
do
pp

II.


1
Adagio non troppo.
espress.
pp senza espress.
mp
pp
10
pp
molto cresc.
pp
col 8


10
18
A
decresc.
mf
cresc.
f
decresc.
p
mf
f
25
p
espress.
p
31
f
cresc.
f
36
poco rit.
B
a tempo
decresc.
pp
poco rit. a tempo
p
espress.
legato
42
p espress.
cresc.
f
p
6982


47
cresc.
ff
cresc. molto
ff
51
a tempo
decresc. poco rit. p
pp
8
ff
decresc.
poco rit.
a tempo
p
p
pp
col 8
57
pp
dim.
poco rit.
pp
dim.
poco rit.
62
a tempo
cresc.
C
p espress.
a tempo
p
cresc.
rit.
p
68
pp
pp


12
73
appassionato
p
cresc.
dim.
77
p
mf
81
f
ff
sfespress.
p cresc.
86
pure - - seen - - do
cresc.
sf
90
f
decresc.
ff
6982


94
D dolce
poco rit.
p
cresc.
poco rit.
p espress.
cresc.
98
mf
p
f
f
p
mf
cresc.
102
ff
decresc.
poco rit.
pizz.
p
ff
pp
107
arco
pp sempre
pp
111
rit.
E
mf
pesante
pp
rit.
pp cresc.
rit.
rit.
pp



III.

Allegro vivace e grazioso.




19
pp
molto cresc.
f
pp
molto cresc.
f
25
stacc.
31
pizz.
pp
pp
f
f
pp
37
arco
pp
cresc.
cresc.
f
43
pp
rit.
pp
rit.


49 A Poco più moderato.
espress.
dolce
57
poco rit.
a tempo
dim.
m.s.
m.d
poco rit. a tempo
64
cresc.
molto cresc.
Ped.
70
espressivo
sf
76
accel.
8va bassa


B Tempo I.
83
cresc.
cresc.
89
decresc.
pp
nf
decresc.
p marcato
95
cresc.
cresc.
8
101
ff
ff
107
8
fff


18
113
C
fp
8
ffp
legato il basso
120
p
p
cresc.
p
127
pp
pp
cresc.
creso.
133
f
ff
creso.
8
ff
col 8va
vf
vf
marcato
140
ff
D
fp
pp poco rit.
a tempo
ff
ff
ffp
pp poco rit.
ff
6982


147
decresc.
p staccato sempre
155
pizz.
m. s.
pp
col 8va
163
arco
poco rit.
poco rit.
171
E Tempo I.
sf
p
cresc.
sfp
cresc.
177
ff
decresc.
p
ff
decresc.
p


20
184
pp
pp
191
sf
f
cresc.
cresc.
f
staccato
197
pizz.
pp
203
sf
sf
arco
pp
209
pizz.
cresc.
cresc.
sf
arco
pp
sf
pp


F Poco più moderato.
216
rit.
espress.
224
cresc.
espress.
dim.
231
cresc.
238
cresc.
dim.
244
G
6982


22
251
mf
cresc.
p espress.
mf
dim.
f
dim.
258
pp
p
pp
rit.
col 8va
265 Tempo I. ma poco più mosso.
pp
cresc.
270
ff
f
p
p
275
f
pp
creso.
f
pp
ff


281
accel.
Presto.
23
acceler.
288
cresc.
ff
294
299
sempre più presto
string.
ff
305
6982

APPENDIX 6: Score of Cello Sonata in E minor, op. 35 (1913) – Dora Pejačević (1885-1923)




18
22
26
30
rit.
rit.


34
Meno mosso
mf
Meno mosso
mf
37
mf
40
43
poco rit.
Più meno mosso
poco rit.
Più meno mosso


46
dim.
dim.
p
p
49
52
poco accel. e cresc.
poco accel. e cresc.
55
f
f
rit.
rit.


58
tranquillo
a tempo
61
64
68
mf


72
poco accel.
f
mf
f
poco accel.
76
ff
f decresc.
mf
80
p
mp
84
cresc.
cresc.





Autograf zasebne dionice violončela.
The autograph of the separate cello part.





MIC 06.2215



MIC 06.2215


123
rit.
f
mf
mf
rit.
Poco meno mosso
128
mp
Poco meno mosso
mp
131
mf
mf
134

MIC 06.2215


137
140
dim.
molto espress.
f
mp
dim.
mp
143
146
cresc. e accel.
cresc. e accel.


149
poco rit.
molto accel. e cresc.
mp
poco rit.
molto accel. e cresc.
mp
152
155
ff
f
f
158
stretto
stretto

MIC 06.2215


161
164
Più vivo
ff
Più vivo
ff
168
171
Ped.

II.


Scherzo. Allegro.
Vc.
mp
Scherzo. Allegro.
Klav.
mp
5
f
cresc.
f
Ped.
8
Ped.
11
mf
mp


15
mf
p
mf
p
19
poco riten.
mf
poco riten.
mf
23
a tempo
a tempo
Ped.
26
mf
mp

MIC 06.2215


29
mf
Ped.
32
35
mp
mf
mp
mf
39
mp
f
p
mp
f
p



MIC 06.2215


64
TRIO
mf cantabile
TRIO
mf
70
f
mf
mp
f
mf
mp
Ped.
Ped.
76
poco a poco accel. e cresc.
poco a poco accel. e cresc.
mp
82

MIC 06.2215

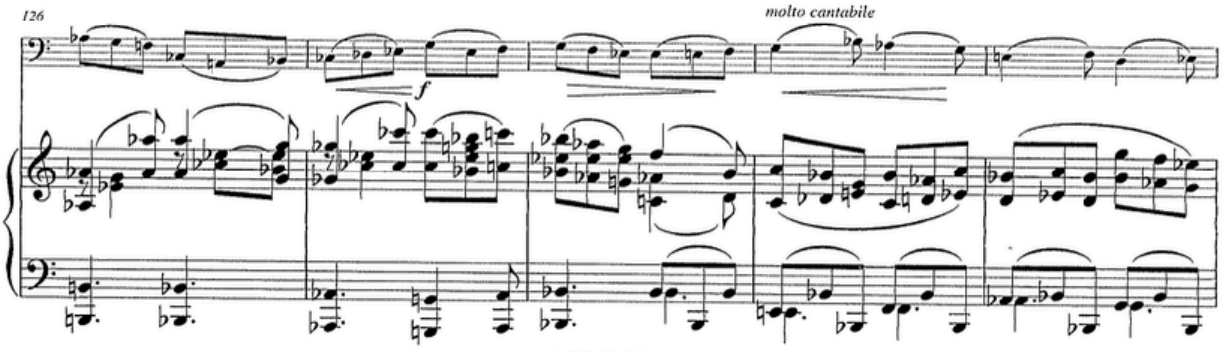


MIC 06.2215


111
f
mf
Ped.


116
f
poco rit.
Meno mosso
molto espressivo
poco rit.
Meno mosso


121
(8va
(u zasebnoj dionici čela / in the separate cello part)
p
mf


126
molto cantabile
f

MIC 06.2215


131
Ped.
136
poco rit.
f
poco rit.
141
Tempo primo
Tempo primo
146



MIC 06.2215


Scherzo. Allegro.
174
mp
Scherzo. Allegro.
mp
179
f
cresc.
f
Ped.
182
mf
mp
Ped.
186
mf
p
mf
p


191
mf
mf
poco riten.
a tempo
195
poco riten.
a tempo
7
7
198
mf
mp
Ped.
201
Ped.

MIC 06.2215



MIC 06.2215


220
mf
f
mf
f
mf
f
mf
f
224
p
p
228
pizz.
mp
p
mp
p
Ped.
232
arco
mf
mf

III.


Adagio sostenuto
Vc.
Adagio sostenuto
Klav.
p
4
mf
mf
7
f
f
mf
mf
10


13
mf
mp espress.
mf
mf
mp
16
rit.
a tempo
rit.
a tempo
19
f dolce
f
22
mp
mp

MIC 06.2215


25
f
f
28
f energico
31
33
mf dolce
mf


35
f
Un poco meno mosso
37
mf
Un poco meno mosso
mf
Ped.
39
41
mp
mp



MIC 06.2215


51
mf
mf
53
55
mf
mf
57



MIC 06.2215


69
molto rit.
molto rit.
71
Tempo primo
Tempo primo
mf
mf
74
poco a poco morendo
poco a poco morendo
77
Ped.
*

IV.



MIC 06.2215


21
3
26
31
rit.
rit.
35
Più mosso
mf
Più mosso
mf


42
cresc.
f
49
mf
f
56
63
f


69
rit.
a tempo
poco accel.
74
79
f
83
poco rit.


87
a tempo
mf
a tempo
mf
91
f
f
95
mf
mf
100
pizz.
arco


105
pizz.
arco
espress.
mf
111
fespress.
mf
pizz.
f
117
arco
pizz.
arco
pizz.
arco
ff
mf
mf
123
cresc.
ff
mf
cresc.
f
mf

MIC 06.2215


129
134
f
f
140
mf
mf
147
molto rit.
molto rit.



MIC 06.2215



MIC 06.2215


192
ff
ff
f
198
mf
mf
204
210
rit.
rit.


216
a tempo
a tempo
221
f
cresc.
cresc.
226
tr
ff
8va
ff
230
mf
mf


235
239
243
246



MIC 06.2215

25. VI. 1915.

APPENDIX 7: Score of Cello Sonata in D major, op. 17 (1883) – Luise Adolpha Le Beau (1850-1927)

Sonate, Op. 17

Luise Adolpha LeBeau

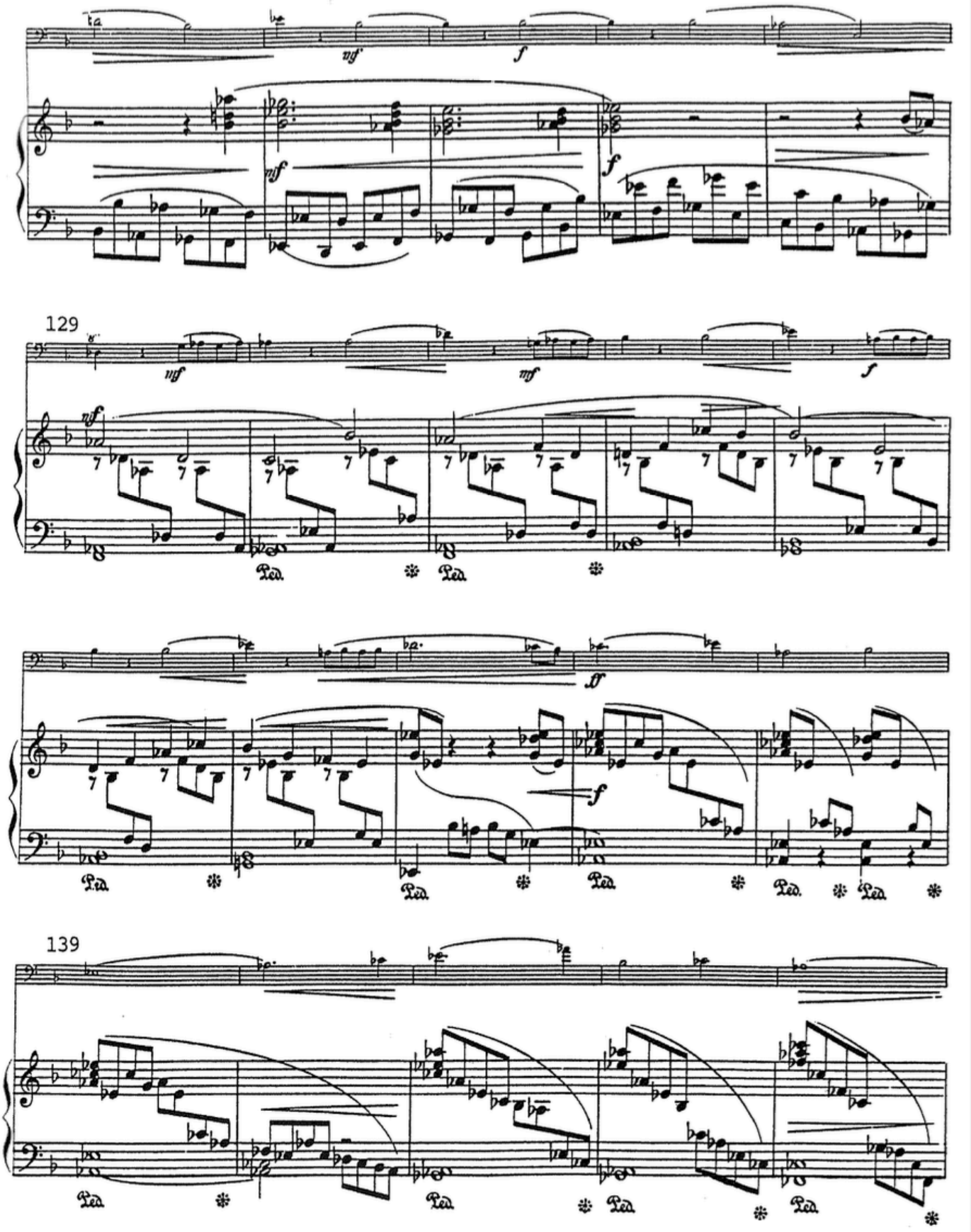


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30
ff
Ped.
f
ff
8
ff
Ped.
f
ff
8
mf
f
Ped.
Ped.
Ped.
50
p
pp
(A#)


62
nf
Ped.
Ped.
nf
p
uf
Ped.
Ped.
74
f
f
Ped.
Ped.
ff
f
p
p
Ped.
86
Ped.


92
104
117


129
139
Ped.


144
staccato
f
nf
Ped.
staccato
f
ff
f
nf
f
nf
Ped.
155
ff
f
f
f
Ped.
ritard.
ff
ritard.
ff


a tempo
a tempo
nf
175
nf
p
f
p
nf
pp
193
tf
f
f
tf


199
213
225


f
mf
Ped.
235
mf
mf
Ped.
Ped.
Ped.
f
f
L.
Ped.
Ped.
245
ff
p
8
p
Ped.
Ped.


255
mf
f
267
ff
mf
f
273
ff
ff
f


Andante tranquillo. M. M. ♩ = 66.
10
19
35


39
47
55
p
mf
f
Ped


63
74


88
99


Allegro vivace. M. M. ♩= 120
15
marcato
marcato
28
pizz.


34
44
57


70
84
sul D.


98
112
126
Ped.


ff
f
Ped.
140
ritard.
ff
ritard.
f
a tempo
pizz.
mf
a tempo
p
mf
f
mf
arco
mf
159
f
ff
ff
mf
f
f


165
f
mf
f
Ped.
Ped.
mf
marcato
p
marcato
Ped.
180
mf
mf
mf
f
mf
p
mf
p
Ped.
Ped.
194
f
f
Ped.
Ped.


206
224


231
p
marcato
p marcato
Ped. * Ped. *
f
f
f
Ped.
242
pizz.
mf
p
mf
Ped.
Ped.
arco
f
f
mf
8
Ped.
Ped.
Ped.
252
ff
mf
mf
Ped.
Ped.


265
279


286
300


320
332
Ped.


338
352
stringendo
stringendo
Ped.