

PEZZOLI, GINA ANNALISE. D.M.A. William Henry Squire's Out-of-Print Works for Cello and Piano: Analysis and Suggestions for Teachers (2011). Directed by Dr. Alexander Ezerman. 39 pp.

This study presents a biographical overview of William Henry Squire's life, performance, and teaching career and a pedagogical analysis of his out-of-print works for cello and piano. The study is organized into two main parts. The first reviews Squire's career as a cellist and composer, with special emphasis on his performing and teaching careers.

The second part consists of a detailed description of nine of Squire's forgotten and out-of-print works for cello and piano. This section includes discussion of the technical and musical challenges of the works, most of which are completely unknown to cellists today. As with many of Squire's better-known works, these pieces are excellent for intermediate-level cello students. The document is intended to be a teaching "menu" of sorts which details the attributes of each work; therefore the catalogue is organized by difficulty, not by opus number.

The nine works chosen for this study are Squire's *Chant D'Amour*, *Gondoliera*, *Souvenir*, *Légende*, *Berceuse*, *Slumber Song/Entr'acte*, *Sérénade* op. 15, *Gavotte Humoristique* op. 6, and *Meditation in C* op. 25.

WILLIAM HENRY SQUIRE'S OUT-OF-PRINT WORKS FOR CELLO AND PIANO:  
ANALYSIS AND SUGGESTIONS FOR TEACHERS

by

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APPROVAL PAGE

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This document is dedicated to my cello students, who challenge and motivate me every day. This project is for you.

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## CHAPTER I

### INTRODUCTION

#### Purpose and Scope of Research

The purpose of this study is to present a biographical overview of William Henry Squire's life, performance, and teaching career and to present a pedagogical analysis of his works for cello and piano. The study will be organized into two main parts. The first will review what is known about Squire's career, with special focus on his time performing in the music halls of early 20<sup>th</sup>-century London. The second part will consist of a detailed description of nine of Squire's neglected and out-of-print works for cello and piano. This section will include discussion of the technical and musical challenges of the works, most of which are completely unknown to cellists today.

The research study aims to answer the following questions about each piece:

1. When was the piece last published and by which company?
2. Has the work been recorded?
3. What are the specific technical challenges of the work?

The intent of the study is to serve as a source of biographical material on William Henry Squire, to shed light on nine underperformed teaching pieces, to enrich the musical development of cello students, and to assist cellists in selecting appropriate teaching and performance material.

### Justification and Related Research

William Henry Squire is well-established as a composer of student-level works for cello and piano. Squire's pieces appear on virtually all string teaching syllabi, including the American String Teachers' Association (ASTA) Syllabus, the Associated Board of the Royal Schools of Music (ABRSM) Syllabus, and the Internet Cello Society Syllabus. His works also appear in several popular compilations, such as the Suzuki cello method (books 5 and 6), *My First Schroeder*, and *Solos for Young Cellists*. Teachers who are familiar with these methods tend to find a few of Squire's pieces repeated again and again in different editions. The most common are the *Bourrée*, *Tarantella*, and *Danse Rustique*.

Despite the popularity of these pieces, virtually no research has been carried out on their composer. No biography of William Henry Squire yet exists. The most comprehensive biographical information can be found in an article by Tully Potter, "An Heir to the Throne," which appeared in the May 2004 issue of *The Strad*.<sup>1</sup> Although it is not the author's intention to create a complete biography for Squire, it is important to discuss Squire's education, performing career, and teaching career in order to provide some context for the works discussed in the study.

Doctoral dissertations cataloguing the works of a particular composer are common, but dissertations specifically discussing the teaching implications of those works are relatively rare. One similar study has been carried out by a student at Ball

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<sup>1</sup> Tully Potter, "An Heir to the Throne," *The Strad* May 2004, 478-483.

State, Joyce DuBach, who catalogued all major violin etudes by difficulty.<sup>2</sup> University of Miami student Peter D. Francis examined unaccompanied works for trumpet from a pedagogical standpoint.<sup>3</sup> Along this same vein, in her “Pedagogical Reference of David Popper’s *Hohe Schule des Violoncellospiels-Vierzig Etüden*, Op. 73,” which appears on the cello.org website, Dr. I-Bei Lin has catalogued each of Popper’s forty etudes by difficulty, focusing on left- and right-hand techniques, keys, tempi, and rhythm.<sup>4</sup> Despite the popularity of a handful of Squire’s works as teaching pieces, very little research seems to have been done in cataloguing the works that are out-of-print. The Grove Dictionary of Music and Musicians does not include a “works list” for Squire. The British firm Stainer and Bell currently publishes a few works that are not in the standard cello teaching repertory, but the vast majority of Squire’s works languishes in Stainer’s archives and has been out-of-print for almost a century. The University of North Carolina-Greensboro’s Special Cello Music Collection contains early editions (ca. 1900-1920) of nine of Squire’s out-of-print pieces, which have formed the basis for this study.

### Procedures

It is important to understand Squire’s own background in order to provide an historical and pedagogical context for the works discussed. Potter’s article in *The Strad* serves as the primary source of biographical information for this study. Potter also shared a longer version of the same article with this author, which contained some additional

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<sup>2</sup> Joyce Keith Dubach, “An Encyclopedic Index of Commonly Used Violin Etudes Catalogued and Organized Pedagogically by Technical Difficulty.” D.M.A. Dissertation, Ball State University, 1977.

<sup>3</sup> Peter D. Francis, “A performance and pedagogical analysis of compositions for unaccompanied solo trumpet by Persichetti, Wolpe, Sampson, and Ticheli” (2005). *Dissertations*. Paper 2301.

<sup>4</sup> I-Bei Lin, “Pedagogical Reference of David Popper’s *Hohe Schule des Violoncellspiels-Vierzig Etüden*, Op. 73.” available from <http://www.cello.org>, accessed 3 January 2011.

biographical information that was deleted from the version published in *The Strad*. Since Squire stayed largely out of the public spotlight in his later years and died without children (his wife predeceased him), it was impossible to obtain further biographical information from Squire's family. Newspaper reviews of some of Squire's early London performances were found in the archives of the *Monthly Musical Record* and the *Musical Times*.

Since no official "works list" for Squire exists, the initial research step was to perform a WorldCat search of all world libraries to find and compile titles of Squire's works for cello and piano. The libraries with the most comprehensive collections of Squire's works are in the United Kingdom and include the British Library and the library of the Royal College of Music. Once it was discovered that most of Squire's works were originally published by Augener, a request was made to obtain a complete list of Squire's publications from Stainer and Bell, the publishing company that has since purchased Augener. This request was acknowledged by employees at Stainer and Bell, but unfortunately never fulfilled. The Cello Music collection at UNCG houses nine of Squire's out-of-print works for cello and piano, and those form the basis for this study.

The nine works chosen for this study contain certain similarities of style and difficulty. The general characteristics of these works are discussed on pages ten through twelve. Chapter Three consists of a pedagogical analysis of each individual work. Each piece is described in terms of the following technical issues which may pose challenges to the developing cello student: rhythms, key, left hand positions/shifting, extensions, left/right hand coordination, bowing techniques, string crossings, use of arpeggios,

double stops, use of tenor and treble clef, harmonics, false harmonics, and ensemble issues with the piano. The document is intended to be a teaching “menu” of sorts which details the attributes of each work; therefore the catalogue is organized by difficulty, not by opus number.

### Limitations

This study focuses entirely on Squire’s original compositions for cello and piano. Squire also arranged dozens (possibly hundreds) of popular folk songs for cello and piano. A decision to exclude these transcriptions from the study was made early in the research process. This study also excludes Squire’s many arrangements of works by other classical music composers such as J.S. Bach and Robert Schumann. Also excluded are Squire’s pieces for solo cello such as the *12 Easy Exercises*.

In his article in *The Strad*, Tully Potter mentions that Squire wrote a cello concerto. This author has not yet found evidence of any Squire cello concerto, other than an arrangement of a Handel Concerto in G minor (originally for oboe), a 1926 B. Schott’s Söhne edition that can be found in the UNCG Special Collections. Since this piece is not originally by Squire it is excluded from the study as well.

Due to copyright restrictions which are explained in Appendix I, a decision to limit the analysis to nine pieces currently held in the UNCG Special Collections was made, as this document is intended to be used by teachers, who would of course need to be able to obtain pieces for their students within a reasonable timeframe and at a reasonable cost. For instance, it is currently difficult for cellists to obtain copies of Squire’s out-of-print works held in libraries in the United Kingdom, because librarians

there are hesitant to make photocopies or scans of works that are still under copyright protection. Squire's works will all be protected under copyright in the United Kingdom until 2013, which is 70 years after his death. Until then, it will be more convenient for teachers to obtain copies from libraries in the United States and Canada, where Squire's out-of-print pieces are already in the public domain.

## CHAPTER II

### WILLIAM HENRY SQUIRE

The cellist William Henry Squire was born in Ross-on-Wye, Herefordshire in the United Kingdom on August 8, 1871. His first music teacher was his father, an amateur violinist. When Squire was five years old he began to play the cello and when he was six years old he first played in public (the family had since moved to Knightsbridge, Devon). In 1883, when he was twelve years old, he was accepted in the first class of students at London's Royal College of Music, which had been founded by royal charter the year before. He studied at the RCM for six years, during which time his cello teachers included Edward Howell and Alfredo Piatti.<sup>5</sup> He also studied composition with Hubert Parry and Charles Villiers Stanford.

Squire received several neutral performance reviews during his time as a student. *The Musical Times* contains this review of one of Squire's early student performances, given on October 28, 1886 (he was fifteen at the time):

Of the concerted music given, first place is claimed by Schumann's Trio in G minor for pianoforte, violin, and violoncello, with Miss M. Moore, Mr. Inwards, and Mr. Squire in charge of the respective instruments – an ultra-Schumannesque composition, and for that reason incapable of receiving a perfectly adequate interpretation at the hands of such youthful performers.<sup>6</sup>

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<sup>5</sup> Tully Potter, "An Heir to the Throne," *The Strad* (May 2004): 478.

<sup>6</sup> "Royal College of Music," *The Musical Times* 27 (Dec. 1, 1886):719.

Another review appears in the same publication regarding a concert given on November 11 of the same year:

The second concert...was chiefly memorable for the exceptionally good performance, by Miss Kellett and Mr. Squire, of Beethoven's Sonata for piano and violoncello (Op. 69). Miss Kellett's phrasing was marked by an enhanced finish; indeed, at each successive appearance she displays a greater breadth of style and intelligence, qualities which, in conjunction with a round and sympathetic touch, inspire her hearers with the highest hopes for the future. Mr. Squire, too, showed a notable advance on his previous efforts in his share of the work.<sup>7</sup>

Upon his graduation in 1889 he "found engagements to be very scarce," and subsisted on a very small daily sum, having spent all his savings on a new cello.<sup>8</sup>

### Performing Career

From 1891, when he made his debut at the St. James's Hall, Squire became a fixture in the concert halls of London. From 1894 to 1897 he was principal cello at the Royal Opera (Covent Garden). From 1897 to 1901 he was principal in the Queen's Hall Orchestra.

In the 1890s, Squire's career overlapped with that of his former teacher Alfredo Piatti (1822-1901)<sup>9</sup>. Piatti spent most of his career in London, performing chamber music in the Popular Concerts series at St. James's Hall for 39 consecutive years, from 1859 to 1898. Both Squire and Piatti wrote many short pieces for performance at London concerts in the 1890s.

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<sup>7</sup> *The Musical Times* 1886, 720.

<sup>8</sup> Potter, *The Strad*, 478.

<sup>9</sup> Alfredo Piatti was a renowned Italian cellist and teacher, most famous for his *Twelve Caprices* for solo cello.

As a member of the Queen's Hall Orchestra, Squire performed for the famous summertime Promenade (or 'Proms') concerts led by Henry J. Wood,<sup>10</sup> where a combination of classical and popular music was offered to patrons at a low ticket price. Wood had taken over conducting the Proms in 1895 and he worked hard to program more and more "serious" classical music in this series. Of Squire, Wood wrote, "Squire was, of course, a very young man in those days, but his tone and technique were superb. He was a great acquisition to the orchestra and a favourite with audiences."<sup>11</sup>

The French composer Gabriel Fauré admired Squire's cello playing. During Squire's tenure at the Queen's Hall, in 1898, Fauré dedicated his *Sicilienne* op. 78 to Squire. Potter states that Fauré had been impressed by Squire's mastery of French music, including a successful 1894 performance of Saint-Saëns's Concerto for Cello and Orchestra at the Crystal Palace.<sup>12</sup>

Among the other varied concert halls and festivals at which Squire performed were the Queen's Small Hall (where he gave quartet concerts with other members of the Queen's Hall Orchestra), the British Chamber Music Concerts, Hampstead Popular Concerts, the Three Choirs Festival, the Royal Albert Hall, the London Ballad Concerts, the National Sunday League Concerts at the Palladium, and the Aeolian Hall. Squire retired from public performance in the early 1940s and died in London on March 17, 1963.

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<sup>10</sup> The Promenade concerts (so named for the audience's practice of strolling around the building during the concert) were held continuously at the Queen's Hall from 1895 to May 1941, when the building was destroyed in an air raid. Until then it had been regarded as the best concert hall in London.

<sup>11</sup> Potter, *The Strad*, 478.

<sup>12</sup> *Ibid.*

### Teaching Career

Squire taught at the Royal College of Music in London, his alma mater, from 1898 to 1917. He also taught at the Guildhall School from 1911 to 1917. In his 2004 article Potter indicates that Squire also served as an adjudicator for the Associated Board exams, and submitted a great many of his own short pieces for use, including the *Gondoliera*, *Minuet*, *Romance*, *Danse Rustique*, *Meditation*, *Sérénade*, *Tarantelle*, *Prière*, and *Gavotte Humoristique*.<sup>13</sup>

The Associated Board was an entity that administered assessment tests for eight distinct levels of musical achievement. Still in existence today, the Associated Board of the Royal Schools of Music (as it is known now) publishes graded syllabi for all classical musical instruments. Students typically follow a certain sequence through each of the eight levels, passing exams at each level. Dates for Squire's tenure as an adjudicator for the Associated Board are unknown, but his pieces still appear on the cello syllabus.<sup>14</sup>

Squire's best-known pupil was Cedric Sharpe (1891-1978), who served as principal cellist of the London Symphony Orchestra and taught at the Royal Academy of Music from 1928-1966. Sharpe was also a composer in his own right.<sup>15</sup>

### Level and Style Characteristics of Squire's Works

By the late 1890s, when Squire was employed by the Queen's Hall Orchestra, he was already busy publishing a great deal of cello and piano music. Almost without

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<sup>13</sup> Potter, *The Strad*, 480.

<sup>14</sup> "Cello Syllabus," available from <http://www.abrsm.org/exams/gradedMusicExams/latestSyllabuses.html>, accessed 27 March 2011.

<sup>15</sup> The Oxford Dictionary of Music, 2nd ed. rev., s.v. "Cedric Sharpe."

exception his pieces for cello and piano can be characterized as light, short “character pieces” that were written for popular entertainment and background music.

Squire’s harmonic language in these works is not nearly as complex or chromatic as that of other British composers of the time, such as Edward Elgar (1857-1934) and Ralph Vaughan Williams (1872-1958). In his cello writing Squire appears to have preferred writing small-scale works for one or two performers. These works were most likely written for cello students and occasionally for his own performances at London concert halls. He is not known to have written any large scale works such as symphonies, operas, cantatas, or ballets. As previously mentioned, there are hints that he wrote a cello concerto, however, no evidence of its existence has been found.

Squire’s work as a composer of songs for voice and piano influenced the style of his cello and piano works. Squire is known to have written a great deal of original songs and transcriptions of popular melodies. Squire and his publishers seem to have wanted to maximize the potential profit of each composition, and offered several different arrangements of each piece. For instance, Squire’s publisher Augener offered the *Sérénade*, op. 15 in six different versions: for violin and piano, for cello and piano, for piano, two violins and cello, for piano solo, and as a song for voice with two different titles: *Thine Eyes* (with English words) and *Votre Regard* (with French words).

Of the nine out-of-print works in the UNCG Library collection, all can be categorized as intermediate-level pieces. For this study, intermediate-level works can be defined as works that are appropriate for most second to fourth-year cello students. This level corresponds with American String Teacher Association grade 3, or Suzuki method

books 4 and 5. Pieces at this level require familiarity with basic bow strokes (such as détaché and staccato), and call on students to perform lengthier slurs and string crossings. A solid understanding of first through fourth positions is necessary at this level, with the new addition of fifth through seventh position, and some harmonic thumb position. Tenor and treble clef reading are introduced at this level. Students at this level should be familiar with the most common simple and compound meters (2/4, 3/4, 4/4, 6/8, 9/8, and 12/8) and regularly read in keys with up to 3 sharps or flats.<sup>16</sup>

Squire's nine pieces that are the focus of this study fit extremely well in to this level. All of them presuppose a basic understanding of the neck positions of the cello (that is, first through fourth positions, or the positions that can be comfortably reached with the thumb behind the neck of the instrument). Any excursions away from that zone are brief and basic. For instance, if Squire chose to include pitches that are higher than fifth position on the A string, then they are almost always in harmonic thumb position or simple harmonics above that. The cellist is not required in any of these pieces to employ false harmonics or place the thumb on a non-harmonic pitch. In addition, Squire's key signatures are restricted so that all harmonic pitches fit with the given key.

Other stylistic similarities become clear when the nine pieces are examined together. For instance, Squire wrote in sharp keys more often than flat keys, and major more often than minor. He almost always ended his pieces with a high harmonic (if it is not as the last note of the piece, then it can usually be found before the final chord/s). The texture of all nine works is clearly homophonic, with the cello providing the sole melody

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<sup>16</sup> David Littrell. *American String Teachers Association String Syllabus Volume One*. Fairfax, VA: American String Teachers Association, 2009

line at all times while the piano is given harmonic accompaniment. There is virtually no “trading off” of the melody between the cello and the piano. Squire tended to write in four and eight bar phrases, with a great deal of repetition of musical phrases. He avoided motivic development and tended to simply restate the same music at a different octave or dynamic level. He avoided modulation within these pieces except to the tonic major or minor (as in *Gondoliera* and *Légende*) or to the dominant/subdominant (as in *Gavotte Humoristique*, *Sérénade*, and *Slumber Song/Entr’acte*). All nine works are relatively short, with the cello part taking up one or two pages only. All can be classified as light “character pieces” with a singular mood (or with two contrasting moods, portrayed via key changes). All pieces have titles which evoke a place or emotion, though at times this title can be misleading; for instance the piece *Souvenir* (“Memory”) is not nostalgic or slow, as one might imagine, but rather a hearty and energetic piece in 2/4. In softer pieces, he often calls for the mute to be used, either for the whole piece (as in *Berceuse*) or in the return of the A section in pieces with ABA form (as in *Sérénade* and *Slumber Song/Entr’acte*).

CHAPTER III  
PEDAGOGICAL ANALYSIS OF WORKS

Chant D'Amour

**Title:** *Album of Characteristic Pieces, Op. 20 Book 1: I. Chant D'Amour*

**Publisher information:** Augener. Out of print.

Located in Luigi Silva collection at UNCG.

**Date of publication:** unknown, certainly pre-1895

**Recordings:** unknown

**Notes:**

Book One contains *Chant D'Amour*, *Gondoliera*, and *Souvenir*.

The August 1, 1895 issue of the *Monthly Musical Record* contains a summary of recent reviews of Squire's works, including this review: "...*Chant d'Amour* and *Gondoliera* will both be found extremely agreeable in melody and full of ingenious though perfectly simple effects." *Musical Standard*, April 6 1895."<sup>17</sup>

**Tempo Marking:** 4/4, Andante

**Key:** E flat major

**Range:** E flat 2 to B flat 4

**Clefs used:** bass only

**Positions required** (based on fingerings in the edition): 1<sup>st</sup> through 5<sup>th</sup>

**Double stops or passagework:** None

**Bowing issues:** No special bow strokes required. Most measures are bowed by the half bar.

**Rhythm/counting issues:**

Rhythms in this work are very simple, with note values ranging from sixteenth note to whole note. In measure 41 it would be clearer if the three sixteenth notes in the second half of beat three were marked as a triplet.

**Skills reinforced by the work:**

Consistency in finding the Bb above the A harmonic with the third finger

Extended hand shape in first and fourth position

Gradual crescendo and diminuendo over many bars

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<sup>17</sup> "Squire, W.H. Works for V'cello and Piano," *Monthly Musical Record* 25 (August 1, 1895): 185

**Relevance and place in cello literature:**

This is very simple piece with a range restricted exclusively to the neck positions of the cello, with frequent use of the Bb above the A harmonic (5<sup>th</sup> position). This would be a good first piece for introducing fifth position, especially for students with small hands who cannot comfortably reach B natural with the thumb still on the cello neck.

The piece is also good for students who would like to work on phrasing and drawing a long musical line within the security of the neck positions of the cello.

This is one of Squire's few pieces in a flat key so it gives the student good practice on backwards hand extensions in the first and fourth positions.

Gondoliera

**Title:** *Album of Characteristic Pieces, Op. 20 Book 1: II. Gondoliera*

**Publisher information:** Augener. Out of print.

Located in Luigi Silva collection at UNCG.

**Date of publication:** unknown, certainly pre-1895

**Recordings:** unknown

**Notes:**

Book One contains *Chant D'Amour*, *Gondoliera*, and *Souvenir*.

The August 1, 1895 issue of the *Monthly Musical Record* contains a summary of recent reviews of Squire's works, including this review: "...*Chant d'Amour* and *Gondoliera* will both be found extremely agreeable in melody and full of ingenious though perfectly simple effects." *Musical Standard*, April 6 1895."<sup>18</sup>

**Tempo Marking:** 6/8, Allegretto

**Key:** ABA form; the A section is in G minor and the B section is in G major

**Range:** G2 to B flat 4

**Clefs used:** bass only

**Positions required** (based on fingerings in the edition): 1<sup>st</sup> through 5<sup>th</sup>

**Double stops or passagework:** The B section contains running 16<sup>th</sup> notes

**Bowing issues:**

No special bow strokes required. Most measures are bowed by the full bar. If the student is practicing or performing at a slow tempo, then it may be difficult to slur an entire measure in the B section.

**Rhythm/counting issues:**

Rhythms in this work are moderately more difficult than average for Squire, with some subdivision and careful counting necessary in the B section of the work.

**Skills reinforced by the work:**

Consistency in finding the Bb and B natural above the A harmonic with the third finger

Extended hand shape in first position

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<sup>18</sup> "Squire, W.H. Works for V'cello and Piano," *Monthly Musical Record* 25 (August 1, 1895): 185.

Ability to play a full measure of 16<sup>th</sup> notes with string crossings smoothly in *p* and *f*

**Relevance and place in cello literature:**

The range of this piece is restricted almost exclusively to the neck positions of the cello, with occasional use of the B flat and B natural above the A harmonic (5<sup>th</sup> position). This work is rhythmically and harmonically more complex than the *Chant d'Amour* that precedes it in the *Album of Characteristic Pieces*.

This is one of Squire's few pieces in a minor key. Like the more popular *Tarantella*, it has a distinct personality, and students will enjoy its playful nature.

Souvenir

**Title:** *Album of Characteristic Pieces, Op. 20 Book 1: III. Souvenir*

**Publisher information:** Augener. Out of print.

Located in Luigi Silva collection at UNCG.

**Date of publication:** unknown, certainly pre-1895

**Recordings:** unknown

**Notes:**

Book One contains *Chant D'Amour*, *Gondoliera*, and *Souvenir*.

The August 1, 1895 issue of the *Monthly Musical Record* contains a summary of recent reviews of Squire's works, including this review: "The 'Souvenir' ... is a bright and tuneful allegro appassionato, and should become popular with executants of moderate ability...*Musical News*, May 11 1895."<sup>19</sup>

**Tempo Marking:** 2/4, Allegro Appassionato - Vivo

**Key:** D major

**Range:** D2 to D5

**Clefs used:** bass, with 4 bars in treble (2 pitches only)

**Positions required:** 1<sup>st</sup> through 5<sup>th</sup>

**Double stops or passagework:**

Bars 55-57 contain some sixths in 1<sup>st</sup> and 4<sup>th</sup> position. The sequence is repeated three times in the middle of the piece.

**Bowing issues:**

The opening phrase calls for quick retaking of the bow (down-down) that leaves the string ringing between strokes.

Students may feel as if their bowing is "backwards" in this piece as many measures call for an up bow on the downbeat, such as measures 12 and 19.

**Rhythm/counting issues:**

Rhythms in this work are theoretically not difficult, with notes ranging in value from 8<sup>th</sup> to half note, but due to the speed of the piece they will be more difficult than usual.

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<sup>19</sup> "Squire, W.H. Works for V'cello and Piano," *Monthly Musical Record* 25 (August 1, 1895): 185.

**Skills reinforced by the work:**

Consistency in finding the B natural above the A harmonic with the third finger

**Relevance and place in cello literature:**

The title “Souvenir” can be translated as “memory” or “reverie.” This is a fast, lively piece. This work is rhythmically similar to Saint-Saens’ *Allegro Appassionato*, but shorter, in a major key, and somewhat less difficult. It will appeal to students who like to play fast and who are already proficient at moving accurately and quickly around the neck positions of the cello.

Awkward same-finger shifts in the first phrase (3 on F sharp up to B in measure 5-6, 2 on harmonic A down to D sharp for example) are repeated often enough that students may become more comfortable with time.

The last six bars feature two pitches (A and D) in harmonic thumb position and are written in treble clef.

Légende

**Title:** *Album of Characteristic Pieces, Op. 20 Book 2: I. Légende*

**Publisher information:** Augener. Out of print.

Located in Luigi Silva collection at UNCG.

**Date of publication:** unknown, certainly pre-1895

**Recordings:** unknown

**Notes:**

Book Two contains *Légende*, *Danse Rustique*, and *Berceuse*.

The August 1, 1895 issue of the *Monthly Musical Record* contains a summary of recent reviews of Squire's works, including this review: "The 'Légende' consists of an andante, followed by a well-contrasted allegro in the tonic major. *Musical News*, May 11 1895.<sup>20</sup>"

**Tempo Marking:** 3/4 Andante-Allegro

**Key:** Andante is in A minor, Allegro is in A major

**Range:** A3 to A6

**Clefs used:** bass, with 4 bars in treble (1 pitch only)

**Positions required:** 1<sup>st</sup> through 4<sup>th</sup>, with one bar in 6<sup>th</sup> and one A6 harmonic

**Double stops or passagework:** None

**Bowing issues:**

Bowings in this piece are simple. All bars with difficult fingerings or rhythmic issues are bowed with one bow per bar.

The performer can experiment with changing the point of contact to bring out dynamic changes, specifically in the repeated *f* and *p* sections in the Allegro

**Rhythm/counting issues:**

Note values in this piece range from sixteenth to dotted half. The Andante section is rhythmically simpler than the Allegro, but both sections require the performer to switch frequently from dotted eighth-sixteenths to eighth-note triplets.

**Skills reinforced by the work:**

Steadiness in the left hand finger articulations in the Allegro section

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<sup>20</sup> "Squire, W.H. Works for V'cello and Piano," *Monthly Musical Record* 25 (August 1, 1895): 185.

Ability to alternate quickly between *f* and *p*

Rhythmic accuracy in switching from duple to triplet beat subdivisions

**Relevance and place in cello literature:**

With its two contrasting sections, *Légende* offers students two completely different styles in one piece. The lyrical Andante section is in minor, and the Allegro is faster, cheerful, and more playful.

The piece can be easily managed by a student who is not yet comfortable shifting beyond 4<sup>th</sup> position. All A4s can be played as harmonics with the 3<sup>rd</sup> finger, and are often marked as such. With the exception of one bar in 6<sup>th</sup> position and the high A6 harmonic at the end of the piece, the entire work can be played in 1<sup>st</sup>-4<sup>th</sup> position and can be used to reinforce those positions. In the Allegro section, the player will often place his or her hand in one position and use each finger in that position before shifting to another. In that way this piece is excellent for reinforcing hand shapes and finger spacing in the neck positions.

Almost without exception, the 4<sup>th</sup> position is found using the 4<sup>th</sup> finger in this piece.

Berceuse

**Title:** *Album of Characteristic Pieces, Op. 20 Book 2: III. Berceuse*

**Publisher information:** Augener. Out of print.

Located in Luigi Silva collection at UNCG.

**Date of publication:** unknown, certainly pre-1895

**Recordings:** unknown

**Notes:** Book Two contains *Légende*, *Danse Rustique*, and *Berceuse*.

**Tempo Marking:** 2/4 Lento

**Key:** Bb major

**Range:** E2 to B flat 4

**Clefs used:** bass

**Positions required** (based on fingerings in the edition): 1<sup>st</sup> through 5<sup>th</sup>

**Double stops or passagework:** None

**Bowing issues:**

Bowings in this piece are more complex than usual for Squire. In the middle section there are many instances of notes tied from one bar to the next or where a very long bow is followed by a shorter bow. Students will need to manage their bow distribution carefully in this piece. They also need to be comfortable landing on an up-bow on a downbeat.

Students are called on to play crescendo and diminuendo in both bow directions.

Students who are naturally inclined to unintentionally speed up the bow right before it changes direction may worsen that habit in the main theme of the piece, which is organized in such a way as to subtly encourage that motion (in 2, bowed by the half bar, with fast notes at the end of each bow stroke). This piece can be used quite effectively to teach a slow, even, pendulum-like sweeping back and forth of the right arm.

**Rhythm/counting issues:**

Note values in this piece range from sixteenth to half notes. Since the piece is notated in a slow 2/4 rather than 4/4, the rhythms on the page look more difficult – and faster – than they really are. Students may need to be reminded to subdivide through longer notes.

**Skills reinforced by the work:**

Accurate counting and subdivision in a slow tempo

Control of bow distribution

**Relevance and place in cello literature:**

This is a gentle, sweet piece that calls for use of the mute throughout. Students might enjoy experimenting with the different timbre of their cello when a mute is used in different dynamics.

Students can learn about bow control with this piece. For the bow arm to be the focus, it might be best if the student were already completely comfortable in 1<sup>st</sup>-5<sup>th</sup> position before beginning this piece.

*Slumber Song / Entr'acte*

**Title:** *Slumber Song / Entr'acte*

**Publisher information:** Bosworth and Co. Not in print, but may be printed by request at the Bosworth website.

Located in Elizabeth Cowling collection at UNCG.

**Date of publication:** 1899

**Recordings:** unknown

**Notes:**

Dedicated to Clarice N. Klein.

In 1899 Bosworth also published this piece for piano solo and for violin and piano.

In his web article *A First Garland of British Light Composers* Philip Scowcroft mentions this piece was premiered at the Proms in 1899.<sup>21</sup>

The cover page of the sheet music contains the following note: “The music was greatly appreciated and during the playing of the ‘Slumber Song’ composed by Mr. W.H. Squire the Princess Victoria sent up specially to inquire what was the piece being played and expressed her admiration for it.”

**Tempo Marking:** 4/4, Allegro Moderato

**Key:** ABA form; the A section is in D major, and the B section is in G major

**Range:** D2 to D5

**Clefs used:** bass almost exclusively, 8 measures of treble

**Positions required:**

1<sup>st</sup> through 5<sup>th</sup> positions are used almost exclusively, with just three pitches in harmonic thumb position.

**Double stops or passagework:**

The B section features many instances of an A string melody with open string “drone.”

**Bowing issues:** No special techniques needed.

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<sup>21</sup> Philip Scowcroft, “A First Garland of British Light Composers,” available from <http://www.musicweb-international.com/garlands/1st.htm>, accessed 3 January 2011.

**Rhythm/counting issues:**

Rhythms in this work are very simple, with note values ranging from dotted eighth-sixteenth to whole note. In measure 4, and similar measures, it would be clearer if the two eighth notes in beat three were beamed together.

**Skills reinforced by the work:**

Expressive same-finger shifting in measures 4, 8, 18, and others

Changing from arco to pizzicato and back

Pizzicato dynamics *mf-ff*

**Relevance and place in cello literature:**

This is a work that is about at the same level as works in Suzuki book four and is great for reinforcing the student's location of pitches in 1<sup>st</sup>-5<sup>th</sup> positions on the A string. It could be played by a student who has not yet begun reading treble clef, as the sections that use treble clef can be taught by rote; they consist of just the pitches A, C sharp, and D in harmonic thumb position on the A string.

The "drone" passages with open string double stops are good for self-checking intonation.

The title "Slumber Song" is somewhat misleading. It begins and ends softly but there are many moments of accented, *ff* playing in this piece.

Sérénade, op. 15**Title:** *Sérénade*, op. 15**Publisher information:** Augener. Out of print.

Located in Bernard Greenhouse Cello collection at UNCG.

**Date of publication:** unknown**Recordings:** unknown**Notes:**

Augener also published this piece for violin and piano, for piano, two violins and cello, and as a song with English words (*Thine Eyes*) and French words (*Votre Regard*).

**Tempo Marking:** 6/8, Allegro Moderato**Key:** ABA form; A section is in A major, B section is in D major**Range:** A2 to A6**Clefs used:** bass almost exclusively, 5 measures of treble**Positions required:**

1<sup>st</sup> through 5<sup>th</sup> positions are used almost exclusively, with just 2 measures that go above that. Measure 61 contains an A major scale (C#4 to A5) and 117 contains an A5 harmonic.

**Double stops or passagework:**

The B section contains sixteenth-note scalar passages that require the cellist to move quickly up and down the fingerboard in 1<sup>st</sup>-5<sup>th</sup> position.

**Bowing issues:**

No special bow strokes required. The performer does occasionally need to slur a full measure of sixteenth notes together which may be difficult at slower tempo.

**Rhythm/counting issues:**

Rhythms in this work are fairly simple; note values range from sixteenth note to dotted half-note. Students who are comfortable in 6/8 should experience no problem. In measure 16, and similar measures, the three sixteenth notes should be notated as a triplet.

**Skills reinforced by the work:**

Familiarity with chromatic scale fingerings and 3-octave A major scale

Extended third position is reinforced very well in the B section (this position on the A string has the student's 1<sup>st</sup> finger on D, second finger on E, 4<sup>th</sup> finger on F#)

Controlled left hand finger motion in the B section (for example, 1234 fingerings must be steady)

Mastery of rubato and expressive tempo changes; communication and synchronization of these tempo transitions with the pianist

**Relevance and place in cello literature:**

This is a work that is about at the same level as works in Suzuki book four and is great for reinforcing the student's understanding of where pitches are in 1<sup>st</sup>-5<sup>th</sup> positions on the A string. It could be played by a student with no treble clef knowledge, as the sections that use treble clef can be taught by rote; they consist of an A major scale and a high A harmonic.

This piece can be used to help students understand the concept of rocking the left hand back and forth and balancing the hand weight on each finger (as opposed to using finger piston action) during rapid passagework.

Gavotte Humoristique, op. 6

**Title:** *Gavotte Humoristique*, op. 6

**Publisher information:** Edition Schott/Augener's Music Printing Office. Out of print.

Located in Rudolf Matz Cello collection at UNCG.

**Date of publication:** no date, certainly pre-1890

**Recordings:** unknown

**Notes:**

This review of the newly published piece appeared in an 1890 issue of *The Monthly Musical Record*: "Mr. Squire's pretty, tuneful gavotte is a very sprightly piece; but, though full of good humour, it cannot be said to be humorous. This, however, is of no consequence; indeed, we mention it only to satisfy our critical conscientiousness (or love of fault-finding). But whether we allow the Gavotte humour or not, we must acknowledge its prettiness, tunefulness, and sprightliness."<sup>22</sup>

**Tempo Marking:** 4/4, Allegro

**Key:** ABA form; A section is in D major, B section is in G major

**Range:** D2 to A6 (harmonic)

**Clefs used:** balanced equally between bass and treble

**Positions required:** 1<sup>st</sup>-7<sup>th</sup>, harmonic thumb position, thumb position on the high E harmonic

**Double stops or passagework:** none

**Bowing issues:**

Measures 12-19: up-bow staccato

**Rhythm/counting issues:**

Rhythms in this work are simple; note values range from eighth note to whole note with a few grace notes.

**Skills reinforced by the work:**

Familiarity with location of many harmonics on the A and D strings in the register where the thumb rests on the high E/A harmonic

Fluent shifting between neck positions, harmonic thumb position, and high E thumb position

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<sup>22</sup> "Gavotte humoristique pour violoncello et piano. Par W.H. Squire," *Monthly Musical Record* 20 (February 1, 1890), p. 40.

Measures 20-23: Quick recall of the location of four different octaves of A on the A string (open string plus three octaves of harmonics)

**Relevance and place in cello literature:**

Due to its extensive use of harmonics in the high E/A harmonic thumb position, this piece has similarities with Lukas Foss' *Capriccio*. Measures 20-23, where the performer must locate many octaves of A harmonics on the A string are reminiscent of passages in Tchaikovsky's *Rococo Variations*. This piece is less difficult than the aforementioned works but could be used as a stepping stone to those pieces. All "high" notes (above the harmonic A) can be played in either harmonic thumb position or with the thumb resting on the high E harmonic. The student only needs to be comfortable playing solid pitches through harmonic thumb position; all pitches higher than this are played as harmonics. From a rhythmic and bowing standpoint the piece is quite simple.

*Meditation in C, op. 25*

**Title:** *Meditation in C, op. 25*

**Publisher information:** Boosey and Co. Out of print.

Located in Elizabeth Cowling Cello collection at UNCG.

**Date of publication:** 1909

**Recordings:**

Cello 2: The Definitive Collection Of The 19th Century's Greatest Virtuosos (pre-1940 Vintage Record).<sup>23</sup> Squire is the cellist in this recording.

**Notes:**

This publication was for cello or violin with piano accompaniment; piano and cello parts were both included with purchase. Cello and violin parts are similar but not identical. The cellist will need to alert the pianist that there are minor rhythmic and register differences in measure 63, 75 and 76, as the pianist's part contains the violin line only.

**Tempo Marking:** 4/4, Andante Religioso

**Key:** C major

**Range:** C2 to E6 (harmonic)

**Clefs used:** balanced equally between bass and treble

**Positions required** Complete fluency in all left hand positions on the A string up to G5

**Double stops or passagework:**

Measures 43-47 feature a rising chromatic succession of major sixths, from first through fourth position on the A/D strings. In a similar sequence of sixths in measure 62, the lower note is optional.

**Bowing issues:**

No special bow strokes required. The performer does need to cultivate a wide dynamic range of sound in the higher register; the same melody is written in both *p* and *ff*.

**Rhythm/counting issues:**

Rhythms in this work are simple; note values range from sixteenth note to whole note. Many expressive tempo indications are given including *con movimento*, *allargando*, *rallentando*, *piu lento*.

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<sup>23</sup> William Henry Squire. *Meditation in C*. On *Cello 2: The Definitive Collection Of The 19th Century's Greatest Virtuosos*. LP (analog disc). Ongem Music, ASIN B0046PO87Q, 2010.

**Skills reinforced by the work:**

Familiarity with location of all pitches up the A string to G5, plus the harmonic E6

Ability to play a sustained, singing melody at the *p* or *ff* dynamic in the range of the cello up to G6

Expressive glissandos

Mastery of rubato and expressive tempo changes; communication and synchronization of these with the pianist

**Relevance and place in cello literature:**

This is a sentimental, expressive work that is reminiscent in many ways of Saint-Saëns' *The Swan* from *Carnival of the Animals*. It is a good piece for students who are working on creating a smooth, full sound in the register above the A harmonic.

## CHAPTER IV

### CONCLUSIONS

William Henry Squire is well-known as a composer of student-level pieces for the cello, but only a few of his works are performed regularly. The nine out-of-print works selected for this study are excellent examples of pieces that can be used for students at the intermediate stage of their cello studies. Cello teachers and students can both benefit from knowing about these forgotten works. They are as pedagogically sound as the traditional favorites, but different and new enough to revitalize lessons for both teacher and student.

It would be a shame to let these wonderful pieces remain in obscurity. Hopefully with wider availability these works will become just as cherished as Squire's other works for cello and piano. Since copyright on Squire's works will expire in 2013, it is the author's hope that many more of Squire's wonderful pieces for cello and piano will soon see the light of day.

#### Recommendations for Further Research

Though this study is intended to serve as a general reference for cello teachers on William Henry Squire's background, a comprehensive biography on Squire is outside the scope of this study. However, a biography of this type is sorely needed as Squire appears to have died without children (his wife predeceased him) and time may be running out for researchers to contact individuals who may have known Squire personally.

Since no comprehensive works list exists for Squire, it is virtually impossible to know how many pieces he wrote. He certainly wrote dozens of pieces for cello and piano, along with possibly hundreds of transcriptions and other songs for the cello. Squire also was on friendly terms with most famous singers of the day and he penned a great deal of songs. Those works are even more neglected than Squire's cello works and deserve to be known. It would be a tremendous asset to musicians worldwide to have a catalogue of all works written by this prolific composer.

Finally, Squire may have written a cello concerto, but efforts to locate this work have been unsuccessful. In her 1988 book *The Great Cellists* Margaret Campbell writes that the "long-forgotten cellist" Squire wrote a Cello Concerto, but she does not indicate the year of publication or give any more details on the work<sup>24</sup>. Basic online searches for William Henry Squire invariably turn up sites that mention that Squire wrote a Cello Concerto, and this information must come from Campbell's book. This author has not found any evidence of the concerto's existence, but can not disprove it either. If a cello concerto exists, it would be wonderful to find and publish this work.

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<sup>24</sup> Margaret Campbell, *The Great Cellists* (Great Britain: Gollancz Ltd., 1988), 127.

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## APPENDIX A: PRESENT STATUS OF COPYRIGHT ISSUES

As it applies to Squire's compositions from the early 1900s, American copyright law differs from British copyright law in one important way: in the United States copyright is based on the year of first publication, and in the United Kingdom it is based on the composer's lifespan.

For Squire's works, all out-of-print works published before 1923 are now in the public domain in the US. All nine works in this study fall in to that category. In the UK, since copyright protection is extended for the lifespan of the composer plus 70 years, Squire's works will remain under copyright protection until 2013 (Squire died in 1963). For this reason it is currently very difficult to legally obtain copies of Squire's out-of-print works from British libraries.

At the present date, none of Squire's works can be found online through the International Music Score Library Project website, which is surprising because the out-of-print works discussed in this study are all already in the public domain in both the US and in Canada (in Canada, where the IMSLP servers are located, copyright protection is only extended for 50 years after the composer's death). Perhaps this is because Squire's out-of-print works are so poorly known that nobody has yet thought to upload them to the site.

## APPENDIX B: SAMPLE ANNOTATION FORMAT

The nine pieces in the study were examined with the following criteria in mind.

**Title:** The title of the piece

**Publisher information:**

The publisher's name is listed here, along with whether or not the piece is currently in print. Since these pieces can all be found in the UNCG Special Music Cello Collections, the cellist whose collection contains the work is also listed here.

**Date of publication:** The date(s) of publication are listed here if known.

**Recordings:** If recordings of the piece in question have been located, they are listed here.

**Notes:**

Historical information about the piece, such as newspaper reviews and publisher's notes are listed here. If the piece was offered for sale in several different versions, that information is listed here as well.

**Tempo Marking:** The time signature(s) and tempo markings

**Key:** The key(s) of the piece

**Range:**

The range of the cello part is described using scientific pitch notation. For reference, the cello's open strings are A3, D3, G2, and C2 in this notation system.

**Clefs used:**

Cellists regularly read in three clefs: bass, tenor, and treble. Squire used bass and treble, but not tenor in the nine pieces of this study.

**Positions required:**

The traditional left hand positions listed here reflect fingerings that are printed in the edition.

**Double stops or passagework:**

If the piece contains double stops (where the player must play on two strings at once) or passagework (passages of rapid notes), those are discussed here.

**Bowing issues:**

Technical issues specific to the right arm and hand are examined here. If the piece requires special bow strokes, attention to bow distribution, or awkward string crossings, then those issues are discussed in this section.

**Rhythm/counting issues:**

The rhythms of the piece are discussed here. The range of note values is given, along with indications if there are any unusual or difficult rhythms that students might not understand at first. If the piece changes meter or is in an unusual meter, a note is made of it in this section.

**Skills reinforced by the work:**

This section gives an overview of the biggest technical challenges of the work, summarizing the main issues to give cello teachers an idea of what the piece is like to teach and perform.

**Relevance and place in cello literature:**

This section compares the work in question to other well-known works in the cello repertoire. If the piece fills a gap in the cello repertoire, or if it can be used as a stepping stone to more challenging literature, that is mentioned here.