

## INTRODUCTION

The chief concern of the great performing artists of the eighteenth and nineteenth centuries was to impress the listener by a display of technical proficiency or to touch his heart through sentimental eloquence. As a result, most of the nineteenth-century works for the cello were composed by cellists who often tried to suit the demands of the pieces to their own individual technique. Those musicians frequently acquired their inspiration from traveling violin virtuosos who entertained audiences with their impressive performance skills. By emulating this manner of violin technique, the cellists discovered vast technical possibilities on the cello that resulted in compositions from the concerto genre to the smaller *salon* piece, or simply rearrangements of violin works for the cello. Accordingly, the musical demands for the cello approached those of the violin, and a virtuoso cellist was admired almost equally as the violin virtuoso. Many arrangements of excerpts from operas, sets of variations and fantasies exhibit these technical features. However, the popularity of most of these works has decreased with the passing of time. Even the compositions of well-known figures in cello history such as Jean Louis Duport, Bernhard Romberg, Friedrich Grützmacher, and others are used today almost exclusively for practical and teaching purposes. It is amazing how in the presence of such great performers who have proved personally the cello's technical and musical capabilities, other leading composers like Haydn and Mozart hardly wrote any significant solo pieces for that instrument.<sup>1</sup> Even in chamber music of the period the cello line is treated primarily as bass and is

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<sup>1</sup> Although with the exception of the cello concertos Haydn did not write any other major cello work, he did give the instrument prominent solos in his symphonies Nos. 13 and 31. (EDR)

usually tied to the left hand of the piano. In later chamber works by Beethoven, Mendelssohn, Schumann, Chopin, and Brahms, the role of the piano still predominates over that of the cello. Beethoven's cello sonatas even bear the title *Sonatas for Piano and Cello*.

In their initial steps of learning how to play the violoncello, students should learn a series of etudes, character pieces, sonatas and concertos. These works were written almost exclusively by distinguished eighteenth-century and nineteenth-century cellists who created them at a time when the cello was in a period of evolving. As such, these works are beneficial for the student because they exhibit the teaching methods and technical issues addressed in the process of the creator's own search for perfection. Through these compositions we can also evaluate the cellists' manner of playing at the time, which typically combined specific for the time musical eloquence with impressive technique. A thorough knowledge of these artists in regards to their lives, teaching methods, and compositions, as well as some of their innovations, facilitates the young cellist in understanding better the musical and technical performing aspects of a particular work. In some music editions a succinct *précis* about the composer precedes the particular work. While this information is helpful, it is usually not satisfactory in presenting the complete picture of a cellist-composer.

It must be recognized that books have been written about the lives and the musical activities of most of the cellists and that biographical works are devoted specifically to well-known cellists such as Luigi Boccherini, Adrian Servais, David Popper, Paul Tortelier, and Pablo Casals. There is not any one source, however, that concentrates primarily on the virtuoso cellist-composers in regards to their most commonly played works, and provides detailed lists of their compositions.

In a broader view, it is not the purpose of this treatise to provide a historical background of the development of cello technique nor is it intended to concentrate on the cellists' lives. Most of that information is available in other sources. It is the purpose of this treatise to compile a list of the most generally recognized significant virtuoso-cellists who were also gifted composers and to discuss their most important contributions to the development of the art of cello playing. Short biographical sketches begin each entry, but closer attention is paid to the composers' works that are of most significance and that are most commonly used either on the concert platform, or in the teaching studio. Ultimately, the main goal of this treatise is to provide a pedagogical tool for the student-cellist that offers knowledge about the composer of a particular piece, his innovations in the development of cello technique, as well as to supply the student with some additional information about the composer's works. It is important for the student to develop an interest in the violoncello in a variety of aspects and to keep this interest growing. This will provide the knowledge and ability to connect different musicians, events, and musical phenomena in music history and will prevent him from developing a routine indifference in his musical pursuits.

The cellist-composers are discussed in chronological order. The span of time comprises about a century starting with Luigi Boccherini (1743-1805) and ending with David Popper (1843-1913). It is remarkable to notice how advanced cello technique was in the eighteenth century and fascinating to observe its progress over the course of one hundred years, as well as to note the physical changes that occurred to the cello itself. The list of works following each entry is based on research of the following sources and databases: *The New Grove Dictionary of Music and Musicians 2<sup>nd</sup> ed.*, various music scores, music records, and compact discs as well as WorldCat and RISM databases. The works are listed by opus number and due to the fact that

they are restricted primarily according to the sources mentioned above, the compilations are not all-inclusive. When the opus number occurs sporadically, for clarity's sake the compositions are grouped by genre (concertos, sonatas, concert pieces, etc). When available, the sonatas and the concertos are provided with their key. In the case of Luigi Boccherini only a summary of his output is given due to the availability of a comprehensive catalogue of the cellist's compositions, compiled by the twentieth-century French musicologist Yves Gérard.

The fact that almost every celebrated cellist distinguished himself as a composer in the first half of the eighteenth century reveals the demand for new cello repertoire in that period. Towards the end of that century great cellists such as Martin Berteau, Salvatore Lanzetti, Jean Cupis, Jean Pierre and Jean Louis Duport, Giacobbo Cervetto and Luigi Boccherini had already demonstrated the potential qualities of the instrument with both their performances and their compositions. The cello technique and expressiveness continued to develop immensely during the first half of the nineteenth century and with the names of Bernhard Romberg, Friedrich Dotzauer, Friedrich Kummer, Adrian Servais, Auguste Franchomme, and Alfredo Piatti this period could be easily considered the "Golden Age" in cello history. In the second half of the same century Friedrich Grützmacher, Karl Davidov, and David Popper made further refinements in cello technique and firmly established the road of modern cello playing through their teaching methods. Although many significant cellists appeared in the following decades, the phenomena of the cellist-composer became rarer as a consequence of the growing interest in cello compositions by non-cello composers. The compositional practice, however, continued by some of the prominent cellists from the end of the nineteenth and through the twentieth centuries carried on the traditions of the previous generations. This number includes Julius Klengel, Hugo

Becker, Pablo Casals, Gaspar Cassadó, Enrico Mainardi, and Paul Tortelier, all of whom would be excellent subjects for a continuation of this project.

## VIRTUOSO CELLIST-COMPOSERS

### LUIGI BOCCHERINI

**Born:** February 19, 1743, Lucca, Italy

**Died:** May 28, 1805, Madrid, Spain

Luigi Boccherini was born in the small northwest Italian town of Lucca. His father, a professional bass player, gave the five-year-old boy his first cello lessons and developed his love for music. At the age of nine, Boccherini studied with Abbé Vanucci, the *Maestro di Cappella* of the cathedral at San Martino and four years later the young cellist gave his first public appearance by which time he had advanced greatly in cello, surpassing even his teacher in technique.<sup>2</sup> Soon after, Boccherini went to Rome to receive further musical training and by the age of fourteen he was in Vienna and had achieved popularity already.<sup>3</sup> He captivated his listeners and gained their hearts with the virtuosity and elegance of his playing. The first attempts at trying his hand in composition resulted in six string trios for two violins and cello. Boccherini retained his fondness for the composition of string chamber music for the rest of his life. In these works he treated the cello lovingly and provided a foundation for exhibiting the technical and musical possibilities of his instrument.

He returned to Lucca to 1761 and spent a few years playing in an orchestra. Boccherini found it necessary to communicate and to exchange his musical ideas with musicians on a higher

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<sup>2</sup> Margaret Campbell, *The Great Cellists*, 1<sup>st</sup> ed. (Victor Gollancz Ltd. London, 1988), 48.

<sup>3</sup> Christian Speck: 'Boccherini, (Ridolfo) Luigi', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 14 October 2002), <http://www.grovemusic.com>

level than those found in his native town, and so he moved north to Milan where many musicians from the adjacent countries met to exhibit their talents. Upon his arrival there in 1765 he composed his first string quartet and later that year he performed it together with the violinists Filippo Manfredi (1738-1780) and Pietro Nardini (1722-1793), both pupils of Giuseppe Tartini (1692-1770), and the young Italian composer Giuseppe Maria Cambini (1746-1825) on the viola.<sup>4</sup> Boccherini admired Manfredi's playing and the following year they undertook a tour through Spain, Italy and southern France, which finally brought them to the attention of Baron de Bagge (1722-1791) in Paris. The latter was a famous patron and admirer of classical music and no musician could appear at the *Concert Spirituel*<sup>5</sup> before playing for the Baron in his sumptuous house.<sup>6</sup> Written accounts report great success for Manfredi and Boccherini's performances on the *Concert Spirituel*, which ultimately resulted in an invitation, on behalf of the Spanish ambassador in France, to go to Madrid. In the Spanish capital in 1769 Boccherini was employed as a court Kapellmeister where his protector, the Infante Don Luis, named him a *Chamber Composer and Virtuoso*.<sup>7</sup> That same year the cellist composed six quartets, Op. 8, for him. In the fifteen-year period in Madrid, Boccherini devoted himself exclusively to the writing of chamber music. He had met the Duport brothers in his 1767 visit to Paris and when J. P. Duport arrived in Madrid in 1771 both musicians played together in many musical venues. It is probable that Duport inspired Boccherini to incorporate two cello obbligato parts in his string quintets, entrusting the lower parts with highly developed solo lines. The six string quintets Op. 11 dating

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<sup>4</sup> Margaret Campbell, *The Great Cellists*, 1<sup>st</sup> ed. (Victor Gollancz Ltd. London, 1988), 49-50.

<sup>5</sup> France's oldest concert institute, founded in 1725 (Bächi, p. 12).

<sup>6</sup> Baron de Bagge [Charles-Ernest Ennal Bach] was a wealthy French amateur musician and a patron of the arts (NGD2, 2001, v. 2, pp. 467-468).

<sup>7</sup> Christian Speck: 'Boccherini, (Ridolfo) Luigi', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 14 October 2002), <http://www.grovemusic.com>

from 1771, with the famous Minuet *Aviari* in the fifth one, certainly contain a degree of French elegance.

Boccherini played an important and influential role in the development of instrumental music in Italy, France and Spain and although he did not establish any particular school of cello playing, his contribution to cello performance practice is of paramount significance. The music that he wrote speaks with a very warm and personal musical language.

His music was highly esteemed by his contemporaries such as Haydn, Cambini, Nardini, and Duport. It shows fully his honorable and affectionate character and is marked by a charming sense of melodic grace and an imaginative flair for orchestral coloring. In 1969 the French musicologist Yves Gérard (1932-) catalogued Boccherini's works. This source lists 580 works, clearly established as having been written by the composer, plus others of relatively doubtful authenticity. Nearly half of this amount is comprised of chamber music, including 185 quintets, most of them for strings, out of which 125 are scored for two cellos; 101 string quartets; trios, divertimentos, and other miscellaneous works. In addition to chamber music he also wrote large amounts of orchestral and vocal music, including concertos for different instruments, symphonies, masses, motets, cantatas, oratorios, and an opera.

### **The Concertos**

Virtuoso performers at this time often had to write music for themselves in order to exhibit fully their musical and technical abilities. Viewed from this standpoint, Boccherini's cello works represent his astonishingly advanced technique. In addition to the large amount of string quartets and quintets, his contribution to the cello literature includes twelve cello concertos and some thirty-two cello sonatas, supported by an additional cello or bass. Considering the



composer's output, it is unfortunate how little of his music is known by musicians today. Other than the *Minuet* from the fifth string quintet, Op.11, Grützmacher's<sup>8</sup> version of the Concerto in B-flat Major, and the cello sonata in A Major, many can hardly name any other compositions by Boccherini. Even the B-flat Major concerto in its brilliant Grützmacher version is totally corrupted; it is actually a compilation of two different cello concertos and the first movement has been changed beyond recognition. Alfredo Piatti compiled, edited and published six of Boccherini's cello sonatas and enhanced the solo part with a piano accompaniment that marvelously approaches Boccherini's style. Those sonatas became a staple in the cello repertoire and over a period of time overshadowed the remaining number. It is important, however, to discuss Boccherini's concertos because they can be considered an outgrowth of his sonatas.

Boccherini was prolific in the field of chamber ensemble composition, and this is the style that he incorporated into his cello concertos. The orchestration usually calls for a small orchestra, with strings, two oboes, or two horns or two flutes. The accompaniments for the solo parts are very light and fairly simple in the manner of chamber music and are generally entrusted to a couple of violins, violas, and cembalo. Usually a pair of wind instruments serves to reinforce the texture of the *tutti* sections, although at times a single solo oboe or flute joins the solo cello part.

According to Gérard's catalogue, all of his concertos, like his sonatas, have no opus numbers and do not exist in Boccherini's own catalogue; many of them do not even bear a date. The only exception is the Concerto in D Major, G 483, which was published in 1785 as Op. 34

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<sup>8</sup> Friedrich Grützmacher (1832-1903), a virtuoso cellist-composer, pupil of Karl Drechsler (1800-1873)

by Artaria in Vienna.<sup>9</sup> It seems that most of the concertos were written around 1770 when Boccherini was less than thirty years old.

The concertos are constructed basically in three movements: a relatively fast first movement, slow *Andante*, and a fast, usually Rondo-form third movement. Many of them combine the features of the baroque *concerto grosso* with the *rococo* style and use solo violins in addition to the solo cello. The composer generally uses a kind of early sonata form for his concertos that utilizes conservative modulations, many repetitions, and recalls the ritornello-style baroque concertos. The Concerto in G Major, G 480, illustrates Boccherini's typical use of formal structure in his cello concertos. The orchestra introduces the main theme; a combined exposition and development with the soloist follows, then a short recapitulation and cadenza at the end. The lyrical second movement, which is in the key of G minor, is in simple binary form and features the melody of the soloist paired with a single violin line. The third movement does not deviate from the traditional *rondo* form and is in triple meter.

Ex. 1: Cello Concerto in G Major, G 480, 3<sup>rd</sup> mvt., *Allegro*, mm. 45-49



It is surprising that the composer neglected both his cello concertos and sonatas in his own catalogue of his works. A possible reason may be that he was aware of the difficulties they presented and knew that very few, if any, of his contemporaries would be able to play them. He

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<sup>9</sup> Yves Gérard, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini*, (London: Oxford University Press, 1969), 543.

wrote the works for his own concert tours and when he retired from concertizing in his early forties Boccherini apparently lost all interest in composing for this genre.

Boccherini did not hesitate to recycle his musical ideas. For example, the first movement of the cello concerto in A Major, G 475, utilizes material already encountered in the cello sonata number thirteen:

Ex. 2: Cello Concerto in A Major, G 475, 1<sup>st</sup> mvt., *Allegro*, beginning



Ex. 3: Cello Sonata in A Major, G 13, 1<sup>st</sup> mvt., *Allegro*, beginning



This practice of borrowing from his own music is found in many of Boccherini's works but, as we know, was not created by or restricted to him; it was utilized by many composers from J. S. Bach to Haydn. The *Rondo* theme of Boccherini's famous B-flat Major cello concerto obviously was borrowed from a duet for two violins:

Ex. 4: Cello Concerto in B-flat Major, G 482, 3<sup>rd</sup> mvt., *Rondo*, beginning



Ex. 5: Boccherini, Duet for two violins in F Major, G 57, 3<sup>rd</sup> mvt., *Tempo di Minuetto*, beginning



Occasionally Boccherini would use a whole movement as a substitute. The first movement of the twenty-fourth cello sonata, G 566, is an exact representation of the first movement of the cello sonata No. 1 in F Major, but transposed to E-flat Major. Other examples are the first movements of concertos G 477 and 478 where the similarities in the opening *tuttis* are strikingly obvious:

Ex. 6: Cello Concerto in C Major, G 477, 1<sup>st</sup> mvt., *Allegro*, beginning



Ex. 7: Cello Concerto in D Major, G 478, 1<sup>st</sup> mvt., *Allegro*, beginning



In Grützmacher's version of the B-flat Major concerto changes were made in the first movement and the slow movement was substituted from another concerto in much the same way that Boccherini recycled his own material; the original slow movement is replaced with the second movement of the Concerto No. 7 in G Major, G 480. In this respect, it seems entirely possible that Boccherini would have approved of Grützmacher's changes.

The melodic lines of all these concertos are highly ornamented with embellishments, scales, trills, and repeated phrases. The usual register is in the high positions where, once arrived, Boccherini does not move for incredible lengths of time. All these high thumb positions and use of double-stops call for impeccable intonation and extreme technical dexterity. His melodies, which are abundantly lyrical, are characteristic of his style. The Grützmacher version, together with the Concerto in G Major, G 480, have remained popular concert pieces. They are among the concertos that an intermediate cellist inevitably encounters during his student years. All the other concertos are not as well known and therefore are played less often; however, that fact doesn't make them any less important. Although they lack dramatic and emotional intensity, contrapuntal skill, and a more developed and richer orchestration like those of Haydn and Mozart, the cello concertos of Luigi Boccherini have their own attractive character and are marked by a charming sense of melodic grace. Even with their complex technical demands, they offer an opportunity for the development and refinement of the *rococo* style and are very suitable for advanced students.

### Works

This summary list of works is based on the information in the Gérard catalogue. With the exception of the sextets involving a flute, where the role of the two cellos is prominent, other chamber or orchestral pieces featuring solo wind instruments are omitted.

Sonatas for solo cello and bass: G 1-19 (with second versions, G 2b and G 4b),  
G 562-569 (G 565b), and G 579-580

Sonatas for two cellos: G 74, G 571, and G 572  
Six fugues for two cellos (or two bassoons), G 73

String Trios: G 77-142, violin, viola, and cello  
Trio Sonatas: G 143-148, harpsichord (or pianoforte), violin and cello  
Trio Sonatas arranged by Pleyel: G 149-151  
Piano Trios arranged by Marquis de Louvois: G 152, G 153

String Quartets: G 159-258

Quintets: G 265-378, two violins, viola, and two cellos  
G 379-406, two violins, two violas, and cello  
G 407-418, piano, two violins, viola, and cello  
G 445-453, guitar, two violins, viola, and cello

Sextets: G 454-460, two violins, two viola, and two cellos  
G 461-466, flute, two violins, viola, and two cellos

Cello Concertos: G 474-484, G 573

21 Symphonies; Mass, G 528; Stabat Mater, G 532; Cantatas: G 535, G 536, and G 543;  
2 Oratorios: G 537, G 538; Opera “La Clementina”

## **JEAN LOUIS DUPORT**

**Born:** October 4, 1749, Paris, France

**Died:** September 7, 1819, Paris

The brothers Jean Pierre (1741-1818) and Jean Louis Duport (1749-1819) were remarkable performers and contributed to the development of the art of cello playing with their refined sense of musical expression and style, teaching, and compositions for the instrument. Cello students will probably encounter the younger sibling, Jean Louis, more frequently in their course of study.

Born in Paris in 1749, J. L. Duport began his musical training first on the violin and later on the cello, where under Jean Pierre's guidance he inherited Berteau's methods.<sup>10</sup> He progressed quickly in technique and achieved popularity after appearing in the *Concert Spirituel* in Paris at the age of nineteen. Subsequently, he launched a performing career in which he captivated his audiences with his pure intonation and eloquent tone and acquired widespread admiration for his virtuosity and exquisite stylistic approach.<sup>11</sup>

In 1790, due to political dissensions brought on by the French Revolution, Duport was obliged to flee and join his brother in Berlin. His musical career there included chamber music concerts as well as his appointment as principal cellist of the Opera Orchestra, where in 1805 he shared a stand with Bernhard Romberg, another important figure in the history of the cello. When the young Beethoven toured Europe from February to July 1806, he heard his two sonatas for cello and piano, Op. 5, performed by Duport at the Prussian court of Friedrich Wilhelm II, the dedicatee of these two cello works,<sup>12</sup> who was also an amateur cellist and a pupil of Duport *l'ainé* (the elder). Freeing the cello from its long-established continuo role, these sonatas are among the first ones to have a fully written out piano part. With these works, Beethoven established the beginning of a new epoch for the classic-romantic cello sonata literature and it must be remembered that there were no similar works in the genre since neither Haydn nor Mozart wrote cello sonatas.

The amount of music that Jean Louis Duport composed for the cello and the methodology of his teachings are both of great importance for cello performance practice and the development of the art of cello playing. He collaborated with many significant musicians of his time, including Jean Baptiste Bréval (1756-1825), Charles Nicolas Baudiot (1773-1849),

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<sup>10</sup> Martin Berteau (1700-1771), founder of the French School of cello playing and a teacher of J. P. Duport.

<sup>11</sup> Margaret Campbell, *The Great Cellists*, 1<sup>st</sup> ed. (Victor Gollancz Ltd. London, 1988), 38-39.

<sup>12</sup> Bächli, *From Boccherini to Casals*, 14.

Giovanni Battista Viotti (1755-1824), Bernhard Romberg (1767-1841), Luigi Boccherini (1743-1805), Nicolas Charles Boscha (1789-1856),<sup>13</sup> and Ludwig van Beethoven (1770-1827). His brother Jean Pierre was acquainted with Mozart and it is quite possible that Jean Louis met the great composer. Duport was the principal cellist in the Opera Orchestras in both Paris and Berlin, and also obtained a professorship at the Paris Conservatory. Among his students who achieved fame are Jacques Lamarre (1772-1823), Nicolas Joseph Platel (1777-1835), Jean Henry Levasseur (1765-1823), and Nicolaus Kraft (1778-1853).<sup>14</sup>

Although Duport wrote numerous works for his instrument, only a few remain in the performance and pedagogy repertoire. His best-known work is the pedagogical set of twenty-one etudes for solo cello. In addition, there is a sonata for cello and harpsichord (or piano) in C Major that is also a part of the standard cello repertoire. However, the remainder of his works are either seldom performed or consigned to oblivion. His six concertos for cello and orchestra have a light and transparent texture and bear the formal characteristics of the classical period. Elegance and charm pervade the musical language, and the beauty and simplicity of the melodic lines are reminiscent of Mozart. Duport's knowledge of the instrument resulted in the exploration of a variety of techniques in the upper registers. Some of them require exceptional skills from the performer, which could partially explain the concertos' lack of popularity.

### ***Essai sur le doigté du violoncelle et sur la conduite de l'archet***

*(Essay on the Art of Fingering the Violoncello and of the Conduct of the Bow)*

Duport's most important and valuable work is his 1770 *Essai sur le doigté du violoncelle et sur la conduite de l'archet*. It was published in 1806, while Duport and his brother were in

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<sup>13</sup> Famous harpist who was concertizing together with Duport and inspired him to write music for cello and harp, (NGD2, 2001, v. 3, p.).

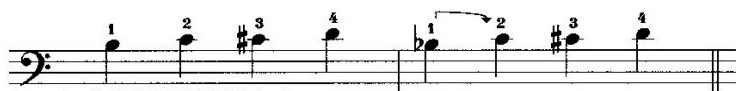
<sup>14</sup> Nicolaus Kraft was son of Anton Kraft.



Berlin. The *Essai* is comprised of two parts. In the first, he expounds on his approach to cello technique, starting from the basic position of the instrument and continuing through a variety of left-hand and right-hand techniques. The second part consists of twenty-one auxiliary exercises that expand his ideas from the first part into musically conceived etudes. These etudes have become standard technical supplements for one's development as a cellist.

In the first part Duport states the importance of three essential issues of cello practice. The first, to which he devotes ten articles, illustrates the proper use of the bow exemplified by a variety of bowing techniques. Very important is his new method of holding the bow in a manner similar to that of the violin. At the time the holding of the bow with an underhand grip had not been entirely abandoned. Second, by extensive use of double-stops, discussed in twelve articles, he established and codified the positions on the fingerboard and offered his own system for shifting. However, of paramount importance is the third contribution that Duport set forth in this treatise: his approach to fingering, which has been practiced ever since. Previously, cello players attempted to use a system emulating the violin that involved using four fingers successively in whole steps. This required unnatural extensions and ultimately led to cramping of the hand and possible physical impairment. Duport's method proposed a true fingering on the violoncello practiced in semitones, with the only allowance for a whole tone being between the first and second fingers.

Ex. 8: The whole tone in the second bar is indicated with the arrow sign.



These seemingly small, yet crucial innovations are of great importance and are essential as a basis for an advanced level of technical skills.

The exercises, or *études*, following the essay are well thought-out and are written with a fine aesthetic sense. They are designed to help the student master technical dexterity through an examination of the entire scope of cello technique. At the beginning of some of them, specific brief directions are included to help the student better understand the goal of the particular exercise. Although there are some etudes that should be played by all cellists, there are several that can discourage the student and decrease his motivation in further development by their laborious nature and length. An etude with five flats or sharps, for example, may seem excessively difficult and exhaustive to practice. Nevertheless, Duport's exercises effectively meet the needs of a student and relate well to the necessary performance applications of perception, awareness, and reasoning:

*"Not a scale, a passage, or piece has been inserted, until I have frequently tried it myself, and until it has been also tried by my brother, (who was, is, and always will be my master,[sic]) and even by some talented pupils of mine at Berlin and Potsdam."* (Essays)

Three of the etudes were written by different composers: Nos. 8 and 10 by Jean-Pierre, and No. 6 by Berteau.<sup>15</sup> Based on Duport's innovations all of the etudes stress a variety of techniques that involve both hands. Each etude is written in a different tonality for technical purposes; the only keys that are excluded are C, D, and F-sharp minors as well as F-sharp major.

In any musical composition there are a variety of phenomena occurring simultaneously that can lead to frustration for a student not capable of managing them. It is of great importance that one builds skills at the beginning of his or her practical training that enable one to divide his mind in order to be able to focus and resolve more than one problem at the same time. Thus, in

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<sup>15</sup> Duport, J. L. *Essay*, pps. 194, 198, 207.

all these etudes Duport includes at least two main goals, which involve both hands. After mastering any of the etudes, the student should have learned certain fingering positions, bow strokes, and also should be able to play with improved intonation.

As a general rule, the thumb is not used below the seventh position. Whenever that happens, however, it is usually preceded by a higher position.

Ex. 9: Etude No. 6 in G Major, mm. 39-44



Although Duport utilizes a great deal of high *tessitura*, the main emphasis is on the first seven positions. The repeated use of the thumb in double-stops is another technical point that he stresses to support his system of proper fingering:

*"I have gone considerably into detail in the article on double stopping, ... it has often served as a proof of the correctness of my views, for double stops become impracticable when not fingered with great regularity."*  
(*Essays*)

Most of the tempos are relatively fast, and when a slow tempo is indicated it is usually for a smooth change of the bow in addition to prominent use of double-stops. Furthermore, the frequent appearance of triplets in these studies is not accidental. In an application of triplets the bow alternates in the arrival on a strong beat, providing more independence to the right hand when the technique is learned. Another frequent technique in the bow strokes is a string-crossing

practice where the bow jumps across a string or alternates between two adjacent strings. This use is encountered in etudes Nos. 3, 4, 5, 6, 9, 13, 14, 15, 17, and 20.

Duport's work provides an invaluable tool during the student's initial growth as a cellist because it deals with the fundamental techniques, such as fingering, placing positions on the fingerboard and bowing skills, without which further technical development would be impossible.

### Works for cello (including some chamber works)

*Essai sur le doigté du violoncelle et sur la conduite de l'archet dédié aux professeurs de violoncelle*

Cello Sonata No. 1 in G Major

Cello Sonata No. 2 in G Major

Cello Sonata in C Major

*Trois sonates faciles pour le violoncelle avec accompagnement de basse*  
(in C Major, A Major, and F Major)

*Duo concertante*, F Major for cello and piano

*Nouveau nocturne*, C Major for cello and piano (1818)

*Fantaisie et variations sur un thème de Rigel*, for cello and piano (1817)

*Variations sur un thème de Desmoulins*, for cello and piano

*Romance*, C Major for cello (or violin) and piano (1810 or 1812)

Three Nocturnes, for cello (or violin) and piano

Three Nocturnes, for cello (or violin) and harp, Op. 69

Three Nocturnes, for cello (or violin) and harp, Op. 70

*Mélange de thèmes nouveaux*, for cello (or violin) and harp, Op. 75

*Fantaisie*, for cello (or violin) and piano (1817)

Three Duos, for cello and harp, Op. 40 (1818)

Three Duos, for two cellos, (1782)

Cello Concerto, No. 1 in A Major

Cello Concerto, No. 2 in G Major

Cello Concerto, No. 3 [n. d.]

Cello Concerto, No. 4 in E Minor

Cello Concerto, No. 5 in D Major

Cello Concerto, No. 6 in D Minor

*Airs varié*, variations for cello and orchestra

## **BERNHARD ROMBERG**

**Born:** 13 November 1767, Dinklage, Germany

**Died:** 13 August 1841, Hamburg, Germany

Bernhard Heinrich Romberg was born on November 11, 1767 in the provincial German town of Dinklage. The atmosphere in his family of musicians contributed considerably to his musical growth. His father played the bassoon and the cello, and was the first to give cello lessons to his son. At the age of seven Romberg showed his remarkable talent at his first public appearance with his cousin Andreas, who later achieved fame as a violin virtuoso. Johann Conrad Schlick (1759-1825) in Münster, a cello virtuoso who was highly respected in his time, also taught Romberg for a time.<sup>16</sup> The young cellist advanced quickly and at the age of seventeen he undertook a tour with his cousin to Holland and Paris where they performed for Baron de Bagge and subsequently at the *Concert Spirituel*. There he heard Duport's playing and the Italian violin virtuoso Giovanni Viotti, who was then visiting Paris.<sup>17</sup> The French music as well as the Italian manner of playing impressed the young cellist and after his return from France he devoted himself to refining his performance skills. Romberg became a member of the orchestra in Münster and in 1790 was engaged in the chapel of the Elector Maximilian Franz in Bonn, where he met and befriended Beethoven. They played together in a string quartet and in a piano trio.<sup>18</sup> The young Beethoven deeply respected and admired Romberg as a musician. Unfortunately, the cellist did not fully appreciate the music of his friend and had difficulty grasping some of his musical ideas. When Beethoven wanted to write a cello concerto for Romberg, the cellist rejected the offer, declaring that he performed primarily his own compositions. However, he must have had an impact on Beethoven in helping him to understand the technical and expressive

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<sup>16</sup> Campbell, 1988, 61.

<sup>17</sup> NGD2, 2001, v.7, p. 726

<sup>18</sup> Campbell, 1988, 62.

possibilities of the cello, which are especially discernable in Beethoven's late cello sonatas Op 69 and 102, and the three sets of variations for cello and piano.<sup>19</sup>

Romberg's contribution to the development of the cello is twofold. First, he deserves some credit for the contemporary size and shape of the instrument. He lengthened the fingerboard and flattened it on the side underneath the C string, thus giving the string greater freedom to vibrate. According to his suggestions, the cello was also reduced in size to  $\frac{1}{2}$  or  $\frac{3}{4}$  in order to make it easier for children to play in their first stages of development. Second, Romberg is responsible for significant innovations regarding the application of technique on the instrument. He simplified the notation to only three clefs: treble, tenor, and bass. Until his time, multiple uses of different clefs were a common practice and a frequently occurring phenomenon; even Boccherini used as many as six clefs in his compositions.<sup>20</sup> Romberg's fingering system was practically the same as Duport's, except for the use of the thumb sign, which is attributed to the German cellist. In recognizing the Duport system Romberg showed deference to his colleague. By building and expanding it he elevated the level of left-hand technique by using the thumb extensively in high positions. Romberg was quite detailed regarding the technical and artistic application of both hands. According to Bächli, he required that all fingers of the right hand lie down firmly in a grip with the frog and he openly renounced the *staccato* stroke, the latter leading to stiffening of the arm and excessive tightening of the bow hair. The flashy virtuoso effects, such as artificial harmonics, *pizzicati* with the left hand, and excessive embellishments similar to that which Paganini and some other violin virtuosos were using, were not favored by him. He probably thought that virtuosity for its own sake did not contribute to the music. Similarly, he used vibrato only sparingly when needed to achieve certain expressive effects. Romberg is also reported to be

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<sup>19</sup> Bächli, 1961, 22-24.

<sup>20</sup> Bächli, 1961, 21.

among the first cellists to perform from memory. At the time memorization was praised highly and this could be the reason he confined his repertoire almost exclusively to his own compositions.

Bernhard Romberg will remain in music history as a foremost virtuoso highly esteemed by his contemporaries and as the unquestionable founder of the German school of cello playing. Because of the scope of his performance career, he focused more on performing and composing rather than on teaching. However, he had many pupils and among the most notable are Pierre Norblin (1781-1854), Count Mathieu Wielhorsky (1787-1863), Justus Dotzauer (1783-1860), and to some extent Friedrich Kummer (1797-1879).

### **The Concertos**

In Romberg's time his compositions were esteemed highly, although this high regard has gradually diminished over the years. Among his many cello works, the ten concertos alone remain in the repertoire today. With the abundance of different types of technique, especially for the left hand, their pedagogical value is of great significance. Considering the great difficulties found in these concertos and the veneration of highly-esteemed contemporary musicians, one can understand Romberg's mastery of the instrument. Hugo Becker (1864-1941), one of the leading cello pedagogues in the history of the instrument, reaffirmed the value of these concertos as being the best possible exercises for the left hand.<sup>21</sup> Establishing a transition between two periods, the concertos serve to refine the classical characteristics in a student's mind and to prepare him for a better understanding of the Romantic style.

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<sup>21</sup> Campbell, 1988, 64.

Towards the end of the nineteenth century, Romberg toured Spain and Portugal, and Spanish influences can be heard in some of his works; an example is the *Fandango*<sup>22</sup> in the final movement of his second concerto.

Ex. 10: Concerto No. 2, Op. 3, 3<sup>rd</sup> mvt. *Rondo, Fandango*, mm. 132-136



Calling for a small orchestra that plays a mainly homophonic accompaniment, the concertos emphasize the soloist's lines in which the sonority of the cello is richly explored and the technical requirements include a wide use of the thumb in high positions. The advanced bowing techniques found in the concertos were probably a result of Romberg's discovery and use of Tourte's bow making. François Tourte (1747-1835), the famous French bow maker, was one of the first to use concave curvature of the stick. The new bow design allowed more flexibility, freedom, and a faster bow speed. By means of these bowing techniques, Romberg expanded the use of *legato* slurring and broadened the dynamic range of the instrument. His extensive use of the left-hand fourth finger established a new approach to playing in the high positions and thus developed and expanded the system of fingering introduced by Duport in his *Essay*. Fast sequential passagework that involves octaves, arpeggios, and trills are encountered often in these works. When writing in high positions, Romberg regularly makes use of more than two strings and by so doing consolidates the position of the left hand on the strings.

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<sup>22</sup> A Spanish dance in moderate tempo and triple meter that appeared in the beginning of the eighteenth-century. It is performed by a couple with the accompaniment of guitar and castanets alternating with singing (NGD2, 2001, v. 8, p. 542).



Ex. 11: Concerto No. 7, Op. 44 in C Major, 1<sup>st</sup> mvt. *Allegro poco maestoso*, pp. 49-52



None of the concertos would be suitable repertoire for either beginners or intermediate players. Even in the six *concertinos* we find technical difficulties that advanced cellists would have to struggle with to surmount. Among Romberg's solo works for cello and orchestra, the Op. 51 would be probably the most manageable for a high school student. Although it contains many technical demands and challenging passages, it is idiomatically written; the high positions are not extensively explored and the treble clef appears only occasionally. The last movement, *Rondo*, is both stylistically and technically beneficial to the student in its adherence to strict classical rondo form.

Ex. 12: Concertino Op. 51, in D Minor, 3<sup>rd</sup> mvt. *Rondo*, beginning



Although technically demanding, Romberg's concertos and *concertinos* are wonderful musical tools for building a cellist's technique and developing an insight for descriptive musical nuance.

Works for cello (including some chamber works)

- Op. 1 – String Quartet No. 1 in E-flat Major  
String Quartet No. 2 in B-flat Major  
String Quartet No. 3 in D Major
- Op. 2 – Concerto No. 1 in B-flat Major, for cello and orchestra
- Op. 3 – *Grand Concerto* No. 2 in D Major, for cello with orchestra (dedicated to Simon Chenard)
- Op. 4 – *Potpourris* in G Major, for cello and string quartet  
Three Duos, for violin and cello
- Op. 5 – Three Sonatas for cello (or violin) and harp (or piano)
- Op. 6 – Concerto No. 3 in G Major, for cello and orchestra  
*Three Grand Sonatas*, for piano with the accompaniment of violin (or cello)
- Op. 7 – Concerto No. 4 in E Minor, for cello and orchestra (dedicated to his father)
- Op. 8 – *Grand Trio* in F Major, for string trio (dedicated to Altesse Monseigneur le Prince Antoine Radzivil)
- Op. 9 – *Three Duets Concertante*, for two cellos  
No. 1 - Duet in D Major  
No. 2 - Duet in F Major  
No. 3 - Duet in E Minor  
Three Duos for violin and cello
- Op. 10 – Concerto in D Minor, for cello and orchestra (cited in RISM)
- Op. 11 – Overture for orchestra
- Op. 12 – String Quartet No. 4 in F Major
- Op. 13 – Variations in A Minor, for cello and orchestra
- Op. 14 – *Airs Russes*, for cello and orchestra
- Op. 18 – *Variations et Rondo*, in E-flat Major for harp (or piano), violin, viola and cello
- Op. 20 – *Variations sur deux airs russes*, in D Minor for cello and strings
- Op. 21 – *Rondoletto per violoncello principale con strings*, in A Major
- Op. 22 – Piano Quartet
- Op. 23 – *Trauer-Symphonie*, in C Minor
- Op. 25 – String Quartet No. 5 in G Minor  
String Quartet No. 6 in C Major  
String Quartet No. 7 in G Major
- Op. 26 – Overture for orchestra
- Op. 28 – *Capriccio sur des airs nationaux suédois*, for cello and piano  
– Symphony in E-flat Major
- Op. 30 – Concerto No. 5 in F-sharp Minor, for cello and orchestra
- Op. 31 – Concerto No. 6 in F Major (*Militaire*), for cello and orchestra
- Op. 33 – *Troi grands duos concertants pour deux violoncelles*
- Op. 34 – Overture for orchestra
- Op. 35 – *Elegie sur la mort d'un objet chéri*, for cello and string orchestra
- Op. 36 – Duets for two cellos

- Op. 37 – String Quartet No 8 in A Major  
 Op. 38 – Three Sonatas for cello and piano:  
     No. 1 - Sonata in E Minor  
     No. 2 - Sonata in G Major  
     No. 3 - Sonata in B-flat Major  
     Three Trios for viola and two cellos (E Minor, G Minor, B-flat Major)  
 Op. 39 – String Quartet No. 9 in D Minor  
 Op. 41 – Concertino for cello and orchestra  
 Op. 42 – *Divertimento über Nationallieder Schwedisch*, for cello and piano  
 Op. 43 – Three Sonatas for two cellos:  
     No. 1 - Sonata in B-flat Major  
     No. 2 - Sonata in C Major  
     No. 3 - Sonata in G Major  
 Op. 44 – Concerto No. 7 in C Major (*Suisse*), for cello and orchestra  
 Op. 46 – *Divertimento über Nationallieder Österreichisch*, for cello and guitar  
     (or piano)  
 Op. 48 – Concerto No. 8 in A Major (*Brillant*), for cello and orchestra  
 Op. 49 – *Souvenir de Vienne, grosses rondo brillant*, for cello and piano  
     (originally with orchestra)  
 Op. 50 – *Theme and Variations*, for cello and piano  
 Op. 51 – Concertino in D Minor, for cello and orchestra  
 Op. 52 – *Airs Russes*, for cello and piano  
 Op. 53 – Symphony  
 Op. 55 – *Fantaisie sur des airs norvégiens*, in D Minor for cello and piano  
 Op. 56 – Concerto No. 9 in B Minor (*Grand*), for cello and orchestra  
 Op. 57 – Concertino, for cello and orchestra  
 Op. 58 – *Fantaisie sur des airs norvégiens pour violoncelle et piano*  
 Op. 59 – String Quartet No. 10 in A Minor  
 Op. 60 – String Quartet No. 11 in E Major  
 Op. 61 – *Theme with Variations and Rondo*, for cello piano  
 Op. 62 – *Grosse Kinder Symphonie*, in C Major  
 Op. 65 – *Divertimento über Nationallieder Westfälisch*, for cello and string  
     quartet  
 Op. 71 – *Divertissement*, for piano trio  
 Op. 72 – Concertino in A Major, for two cellos and orchestra  
 Op. 75 – Concerto No. 10 in E Major (*Brillant*), for cello and orchestra

Works by Andreas and Bernhard Romberg

Three Quintets for flute, violin, two violas and cello, Op. 1 (D Major, C Major, G Major)  
*Three Duos Concertante*, for violin and cello Op. 2

### Works with unknown or no opus number

- *Le Rêve, pièce de fantaisie*, for cello and string quartet (or piano)
- Two Canons
- *Recitative and Aria*, in B-flat Major for cello and orchestra
- *Pièce pour les amateurs sur des airs suédois*, for cello and string quartet
- *Cantabile et thème varié suivis d'un allegretto*, for cello and piano
- Variations in A Minor, for cello and orchestra
- Variations in E Major, for cello and piano
- *Trois thèmes de W. A. Mozart, variés pour violon et violoncelle*
- Double Concerto, for violin, cello, and orchestra
- *Divertimento sur des airs autrichiens*, for cello and piano
- Violoncello studies, three books
- *A Complete Theoretical and Practical School for the Violoncello*

## **JUSTUS JOHANN FRIEDRICH DOTZAUER**

**Born:** January 20, 1783, Häselrieth near Hildburghausen (Saxony – Meiningen), Germany

**Died:** March 6, 1860, Dresden, Germany

Friedrich Dotzauer, a figure of crucial importance in the history of the cello, founded the Dresden school of cello playing. Having received a rather uncertain musical training as a youth he tried different musical instruments before choosing the cello and his first teachers were, if not amateurs, at least not professional cellists. He was taught first how to play the violin, piano, and double bass, and he received his first cello lessons from the court trumpeter, a versatile musician apparently capable of playing many musical instruments. The local organist provided Dotzauer with some knowledge of music theory and also acquainted him with the music of J. S. Bach.<sup>23</sup> Later in his life his love for Bach's music motivated Dotzauer to study the six solo suites for cello, which he eventually published. After choosing the cello as his primary instrument, he

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<sup>23</sup> Campbell, 1988, 66

moved north to Meiningen, some fourteen miles from his birthplace, where Johann Jacob Kriegk (1750-1814), a pupil of J. L. Duport, became his teacher.

In 1805, Dotzauer went to Leipzig and expanded his musical activities by joining the local orchestra and playing in a string quartet. The following year on a sojourn to Berlin he heard the distinguished Bernhard Romberg in concert and studied with him for some time.<sup>24</sup> In 1811, Dotzauer moved to Dresden, where he established his reputation. At that time the city was a major music center and attracted musicians from all over Europe. Dotzauer joined the Court Orchestra and was later appointed solo cellist; he served the court for almost thirty years.

According to the writings of numerous of his contemporaries, Dotzauer was apparently an excellent musician whose cello playing was greatly esteemed. He concertized as a soloist in all the major cities in Germany and the Netherlands, as well as in Vienna. His approach to playing the cello is reflected in his methods and exercises, and they are of immense importance in the initial stages of training. Dotzauer did not introduce any significant innovations, but rather polished and expanded what was established previously. He is believed to be among the first to suggest holding the bow close to the frog, as opposed to the French bow grip, in which the influence of the baroque manner was still apparent. Since the performance practice dictated that mostly the upper part of the bow be used, the baroque style of playing advocated holding the bow slightly away from the frog, so that the performer has more control at the tip and less at the frog. By using a lower bow grip, Dotzauer encouraged the equal employment of all parts of the bow. He also advocated greater freedom and natural movement of the hands and, although the endpin was not invented yet, Dotzauer tried to alleviate tension by holding the instrument in a

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<sup>24</sup> E. Van der Straeten/Lynda MacGregor: ' Dotzauer, (Justus Johann) Friedrich ', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 14 October 2002), <http://www.grovemusic.com>

more “relaxed manner.”<sup>25</sup> With his extensive teachings he laid the foundation for a new school of playing in Dresden and through his celebrated pupils Friedrich Kummer<sup>26</sup> and Karl Schuberth,<sup>27</sup> he established a link from the musical heritage of the great masters to the future generation of cellists David Popper (1843-1913), Friedrich Grützmacher (1832-1903), and Julius Klengel (1859-1933). Dotzauer wrote three violoncello methods, about 180 exercises as well as caprices, concertos, concertinos, sonatas, and several chamber works. He was the first to issue a method on harmonic playing, Op. 147, which introduces different types of natural and artificial harmonics. This method, although not comprehensive, is significant by virtue of the knowledge that the cellist provides on such a profound technical subject and it is very likely that it served as a teaching source for the future generation of cellists. The use of double-stops in artificial harmonics in the last of Grützmacher’s etudes, Op. 38, shows that the technique, although uncommon, was practiced in the second half of the nineteenth century.

Ex. 13: Dotzauer, *Violoncell-Flageolett-Schule* (artificial harmonics in thirds), p. 8

The image shows a musical score for three staves. The top staff is in treble clef and is labeled 'Terzen'. It contains a series of chords, each with a different key signature (sharps and flats). The middle staff is in bass clef and contains the notes for these chords. The bottom staff is also in bass clef and contains a sequence of notes, likely representing the fingering or bowing. The score includes various accidentals and a '8va' marking.

<sup>25</sup> Campbell, 1988, 66

<sup>26</sup> The teacher of Julius Goltermann (1825-1876)

<sup>27</sup> Karl Schuberth (1811-1863) taught Karl Davidov in St. Petersburg

## The Studies

Dotzauer composed a large amount of vocal and instrumental music mainly for the cello, most of which is not performed today. Included are a symphony, an opera, cello concertos, masses, and several chamber works. His technical studies and daily exercises, however, continue to maintain their pedagogical value in cello literature, since these studies constitute effectively everything that one may need for the development of a full and practical technique. The special types of techniques found in these compositions vary from simple exercises to the most advanced passagework. Among the exercise books ranking as most valuable today are the *Violoncello Method* Op. 165 and “*Twenty-four daily studies for the attainment and preservation of virtuosity*,” Op 153. Different editors have compiled many of his etudes in various ways. These compilations include etudes from diverse opuses and the editors include Alwin Schroeder, Johann Klingenberg, and Oskar Brückner. Some of the etudes are very easy for the left hand and are followed by numerous examples of different strokes for developing bow technique. The length of each etude varies from half a page to two pages, facilitating memorization. Usually only one principal technique for both hands is employed in each etude for concentration on a specific technical difficulty. All of the positions are explored as well as most of the techniques for both hands. Oskar Brückner’s revision of *Twenty-Four Exercises for the Violoncello* is a wonderfully written cello method consisting of etudes in all keys that many cello teachers use. In these studies Dotzauer is very explicit concerning how particular exercises are to be practiced. He goes in order through all the tonalities, incorporating both simple and sophisticated techniques for both hands. The difficulties presented in the etudes are reasonably accomplishable and are accommodated to the particular key signature as well as to the particular practical need.

Ex. 14: *Twenty-Four Exercises for the Violoncello*, etude No. 21 in A-flat Major, beginning



Each etude is preceded by a four-octave scale in the same key in order to familiarize the cellist with an aural perception of the tonality before practicing the study. Dotzauer also suggests a second scale in which the higher two octaves are executed in combinations of natural and artificial harmonics. Making the student feel comfortable with accurately hearing the pitches and the intervals in the particular key is a decisive factor in achieving secure intonation. Following each etude the author succinctly outlines the goal of the exercise in one or two sentences.

Due to the mere technical approach in Dotzauer's etudes, sometimes there is a lack of melodious character, in contrast to those of Piatti or Franchomme, for example, which makes them less accessible to students. This fact, however, does not eliminate their pedagogical value and they will continue to serve as an important source for teaching.

#### Works for cello (including some chamber works)

- Op. 1 – Seven Variations, for violoncello and double bass
- Op. 3 – String trio
  - Four Variations, for solo cello with an auxiliary second cello
- Op. 4 – Three Duets, for violin and cello
- Op. 9 – Six Duets, for two cellos
- Op. 12 – Two String Quartets
- Op. 13 – String Quartet
- Op. 15 – Three Duets, for two cellos
- Op. 19 – String Quartet.
- Op. 21 – *Potpourri*, in F Minor for guitar and cello
- Op. 23 – Quartet in G Minor, for flute, violin, viola and cello
- Op. 27 – Concerto No. 1, for cello and orchestra
- Op. 29 – String Quartet



- Op. 30 – Three String Quartets
- Op. 35 – *Venti quattro capricci in tutti tuoni per il violoncello solo*
- Op. 36 – Quartet, for bassoon and strings
- Op. 37 – Quartet, in F Major for oboe and strings
- Op. 38 – Quarter, for flute, violin, viola and cello
- Op. 39 – Three String Quartets
- Op. 40 – Symphony
- Op. 45 – Three String Quartets
- Op. 47 – Twelve Exercises, for cello solo
- Op. 52 – Twelve Duos, for two cellos
- Op. 54 – Twelve Exercises, for cello solo
- Op. 58 – Twelve Duos, for two cellos
- Op. 59 – Variations, in D Major for cello and strings
- Op. 63 – Twelve Duets, for two cellos
- Op. 64 – String Quartet, in F Major
- Op. 66 – Concerto No. 2, for cello and orchestra
- Op. 67 – Concertino No. 1, for cello and orchestra
- Op. 69 – Variations in B-flat Major, for cello with strings
- Op. 70 – Twelve Exercises, for solo cello
- Op. 72 – Concerto No. 3, for cello and orchestra
- Op. 73 – Divertimento in G Major, for cello and piano
- Op. 75 – *Three Duos Concertante*, for two cellos
- Op. 77 – *Le carnaval de Venise*, for cello and orchestra
- Op. 81 – Concerto No. 4, for cello and orchestra
- Op. 82 – Concerto No. 5, for cello and orchestra
- Op. 84 – Concerto No. 6, for cello and orchestra
- Op. 85 – *Polacca*, for violin (or cello), cello and piano
- Op. 89 – Concertino No. 2 in A Major, for cello and orchestra
- Op. 91 – Three Sonatas, for solo cello with an auxiliary second cello
- Op. 93 – Concerto No. 7, for cello and orchestra
- Op. 94 – *Potpourris*, for two cellos
- Op. 95 – *Three Sonatas for solo cello with an auxiliary second cello*
- Op. 98 – *Introduktion und Variationen uber ein Thema aus "Oberon" von Carl Maria von Weber: für Violoncell solo, Zwei Violinen, Viola und Kontrabass*
- Op. 100 – Concerto No. 8, for cello and orchestra
- Op. 101 – Concerto No. 9, for cello and orchestra
- Op. 102 – *Andante et Polacca*, for cello and piano
- Op. 103 – Three Sonatas, for two cellos
- Op. 104 – Six Pieces, for three cellos
- Op. 107 – *Zwölf leichte Übungsstücke für Violoncell*
- Op. 108 – Three String Quartets
- Op. 109 – *Variations sur une valse favorite*, for cello with accompaniment of two violins, viola, and bass
- Op. 114 – *Three Duos*, for two cellos
- Op. 118 – String Quartets
- Op. 120 – *Eighteen Exercises for cello solo*

- Op. 121 – *Quatre exercices pour violoncelle*  
 Op. 123 – *100 Exercises for cello with an auxiliary second cello*  
 Op. 124 – *Duo Concertante on a Theme from “William Tell,”* in G Major for violin and cello  
 Op. 126 – *Violoncellschule für den Ersten Unterricht Nebst Vierzig Übungsstücke*  
 Op. 134 – Quintet in D Minor, for two violins, viola, and two cellos  
 Op. 136 – *Variations on Motives from Meyerbeer’s “Aubert,”* for two cellos  
 Op. 137 – *Romance et rondeau,* for cello and piano  
 Op. 141 – *Das Eigne Herz,* song for voice, piano, and cello obbligato  
 Op. 144 – *Cantabile et rondeau,* for cello and orchestra  
 Op. 147 – *Violoncell-Flageolett-Schule*  
 Op. 150 – Concertino No. 3, for cello and orchestra  
 Op. 153 – *Twenty-Four Daily Studies for the Attainment and Preservation of Virtuosity*  
 Op. 155 – *Grosse Praktische Violoncell-Schule*  
 Op. 156 – *Duets,* for two cellos  
 Op. 158 – *Twelve Exercises,* for solo cello  
 Op. 159 – *Duets,* for two cellos  
 Op. 160 – *Twelve Exercises,* for cello solo  
 Op. 162 – *Six Romances,* for cello and piano  
 Op. 165 – *Violoncellschule Duo,* for two cellos and piano  
 Op. 171 – *Six duos religieux,* for two cellos

Works with unknown or no opus number

*Fantasia für das Violoncell mit Begleitung des Piano Forte* in E-flat Major  
 Concerto for two cellos

## FRIEDRICH AUGUST KUMMER

**Born:** August 5, 1797, Meiningen, Germany

**Died:** August 22, 1879, Dresden, Germany

Friedrich Kummer, the most celebrated pupil of Dotzauer, established an important link in the history of cello playing between his teacher and Grützmacher. Praised by his contemporaries for the brilliance and the purity of his tone, Kummer was apparently an excellent cellist, although not of the rank of Duport or Romberg. Meticulous in his work habits, he strove constantly to perfect the technical side of his playing and his mental vitality kept his teaching activities at a high level throughout his life.

Kummer was born in Meiningen, where Dotzauer studied with Duport's pupil Kriegk. His father was a famous oboist, and the oboe was Kummer's first instrument. He soon switched to the violoncello and when his father was promoted to the Royal Chapel at Dresden, both father and son went to live there. Dotzauer, who was the primary teacher in the city and the principal cellist of the Dresden Staatskapelle, continued the son's education. At the age of sixteen, Kummer was accepted into the orchestra, first as an oboist and then three years later as a member of the cello section. When Dotzauer retired from the orchestra in 1850, Kummer succeeded him in the principal position and remained there until 1864, on his fiftieth anniversary of orchestra playing. When the Dresden Conservatory was founded in 1856, Kummer was appointed Professor of Cello, a position that he held until the end of his life.

His teaching method featured constant striving for pitch accuracy, integrity of style and purity of tone production; these qualities of his teaching philosophy are all displayed in his cello method books.

*"A few notes on it (the cello) are sometimes far more effective than many elaborate passages; ...they (the elaborate passages, E. R.) certainly can change the form of a composition, they perhaps embellish it, but they can never breathe life into it." (Violoncello Method, 35)*

Kummer wrote a great number of works for the cello and published over one hundred and sixty of them. Many of the works are variations, fantasies, duos, and caprices, derived from popular tunes of the day. Unfortunately, most of these pieces have been relegated to obscurity, as have many from the previous master cellists. He devoted most of his life to teaching, and his exercises and methods have been retained to the present day. Included are the eight *Grand Etudes* Op. 44, ten *Melodic Studies* Op. 57, *Violoncell-Schule* Op. 60, and *Exercices journalières* Op. 71. These studies are of equal importance and value as those of Dotzauer. Similarly, in these etudes the composer addresses particular technical problems through a combination of bow and left-hand techniques, as well as an exploration of the different types of thumb positions. Occasionally he requires, like Romberg, a sparing use of vibrato for the sake of clarity of tone. He also expanded Dotzauer's approach to attain more freedom in both hands and insistently applied that tactic in his teaching methods.

*"A full and rich tone is not obtained by excessive exertion, but by judicious distribution of strength. ... the force to be applied in bowing should reside in and result from a free sweep of the bow, rather than heavy pressure on the string." (Violoncello Method, 35)*

Kummer achieved fame as a pedagogue and performing cellist throughout Europe. He also possessed a special gift for chamber music, and the string ensemble *Quartet Academics* in which he played at the Dresden Conservatory was revered for the musicians' integrity of sound and understanding of musical style.<sup>28</sup>

### ***Ten Melodious Etudes Op. 57***

An etude is usually a fairly short study piece; its main goal is to emphasize a particular technical problem for either of the hands. To make his etudes more pleasant for practicing by his

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<sup>28</sup> Campbell, 1988, 68.

students, Kummer masterfully infuses musical qualities that transform them into melodious pieces. Similar to Duport and Romberg, some of them purposefully include a second cello part. The intention is to strengthen the student's aural perception of homophonic comprehension, and in this way to build in him a strong sense of harmonic linear voice leading. On the other hand, it helps him to observe his teacher, both aurally and visually, and it facilitates the student in learning certain technical approaches by empirically emulating his master.

The *Ten Melodious Etudes*, Op. 57, are commonly used in teaching studios. Fairly easy, they were intended to introduce the fundamentals of cello playing. Most of them are just one page long and usually focus on one main technique, which facilitates the process of memorization for the student. The etudes are written intentionally on the tonalities corresponding to the open strings of the cello, including major and minor modes. This makes it easier for a beginner to approach the first position on the instrument. Greater emphasis is placed on the right-hand, showing Kummer's concern for the importance of developing smooth bow-changing technique in the initial stage of playing. While some of the etudes aim to achieve a beautiful and clear sound through the perfection of legato playing, others explore different types of bow strokes through a variety of rhythmic figures. Some involve coordinated work of both hands for the execution of those figures, which inevitably requires a skill, different from mere memorization. The student builds a strong ability for thinking while practicing, which is an important prerequisite for acquiring awareness of the music and having at the same time control over the senses. For instance, some sections can be played with different dynamic levels or speed. In order to apply the necessary or intended volume, the cellist must consider different parts of the bow, while the respective concern about different tempos will inevitably resort to the necessity of different bow-length application. On the other hand, when coordination of both

hands is needed, the student must prepare for the arrival of the left hand before the actual sound execution with the bow: for smooth sound in string crossing, for example, the left hand should hold the particular note until after the bow has switched to the other string.

Ex. 15: *Ten études mélodiques*, Op. 57, etude No. 1, beginning



This thought process, in which the student is involuntarily involved, is facilitated by the approachable nature of these etudes. Otherwise, if the exercises were too intricate technically, it would impede a beginner's analytical approach to practicing.

According to the New Grove Dictionary, the total number of Kummer's compositions reaches over four hundred works. The works featuring the cello as a solo instrument that are available through university libraries in the United States are listed below. Very few of them, however, are still used in the teaching studios.

#### Works for cello

- Op. 9 – *Divertissement sur des thèmes de l'opéra "La Muette" de Portici*, for cello and orchestra
- Op. 22 – *Three Duos*, for two cellos
- Op. 26 – *Grand Fantasy on an Original Theme by Molique*, for cello and orchestra
- Op. 30 – *Souvenir de la Suisse*, Concertino for cello and orchestra or string quartet
- Op. 31 – *Adagio et variations sur un thème de l'opéra, "I Capuleti ed I Montecchi,"* for cello and string orchestra
- Op. 32 – *Deux pieces faciles pour les amateurs de piano et de violoncelle*
- Op. 33 – *Deux duos et un capriccio progressif pour deux violoncelles*

- Op. 36 – *Pièce fantastique*, for cello and piano
- Op. 41 – *Huit grandes études pour le violoncelle*
- Op. 44 – *Huit grandes études pour le violoncelle: avec accompagnement d'un second violoncelle (ad libitum)*
- Op. 55 – *Mélodies italiennes, françaises et allemandes*, for cello and piano
- Op. 56 – *Anticipations de la Russie*, Fantasy for cello and piano
- Op. 57 – *Ten études mélodiques pour le violoncelle, avec accompagnement d'un second violoncelle (ad libitum)*
- Op. 60 – *Quatre-vingt-douze études progressives pour violoncelle avec accompagnement de basse*
- Op. 67 – Two Concert Duos for violin and cello:  
*Brilliant Phantasie über ein Thema von Bellini*  
*Introduktion und Variationen über ein Schweizerlied*
- Op. 68 – *Fantaisie pour piano et violoncelle: sur les motifs les plus favoris de l'opéra "Lucia di Lammermoor" de G. Donizetti*
- Op. 71 – *Exercices journalières*, for cello consisting of twenty-eight caprices
- Op. 73 – *Concertino en forme d'une scène chantante*, in D Minor for cello
- Op. 76 – *Variations brillantes sur des motifs favoris de l'opéra "La Sonnambula" de Bellini*, for cello and piano
- Op. 79 – *Elégie*, for cello and piano
- Op. 80 – *Capriccio (Über Schottische National-Melodien)*, for cello and piano
- Op. 82 – *Notturmo Über Ein Lied von H. Proch*, for two cellos and piano
- Op. 103 – Four Duos for two cellos
- Op. 105 – Twelve Duets for two cellos
- Op. 106 – Studies for two cellos
- Op. 107 – *Cantilena ed allegro moderato alla mazurka*, for cello and orchestra
- Op. 115 – *Fantaisie sur Krasn'ii Sarafan de Warlamoff*, for cello
- Op. 119 – *Introduction and Song to the Evening Star*, No. 2: from Wagner's "Tannhäuser"
- Op. 126 – *Duos für Anganger in Stufenweis Grordneter Reihenfolge Biz Zum Daumeneinsatz*
- Op. 130 – *Fantaisie über Küchen's Lieder*, for cello and piano
- Op. 151 – *Introduction et variations brillantes sur un thème original pour pianoforte et violoncelle*
- Op. 156 – *Sechs Duos für Violoncell*
- Op. 167 – *Fantaisie sur des airs Bohèmes*, for cello and piano
- Op. 168 – *Melodienkranz über Motive an der Oper "Die Folkunger" von Edmund Kretschmer*, for cello and piano
- Op. 169 – *Transcriptionen über Motiven an der Oper "Heinrich der Löwe" von Edmund Kretschmer*, for cello and piano

### Works with unknown or no opus number

Concertino in C Major, for cello and piano

*Operatic Leaves: Beautiful Melodies, Selected from Favorite Operas, Carefully Fingered, and without Octaves*

*Deux duos concertans pour violon et violoncelle sur des thèmes favoris de "Zampa" et de "Guillaume Tell"*

*Zwölf Leichte Melodiöse Duettinos für Zwei Violoncells*

Violoncello Method: with an appendix containing 111 practice-pieces

## **ADRIEN FRANÇOIS SERVAIS**

**Born:** June 6, 1807, Hal, Belgium

**Died:** November 26, 1866, Hal

Adrien Servais was undoubtedly one of the most remarkable musicians in the nineteenth century and a virtuoso cellist of the highest caliber. His cello works as well as accounts from different correspondents, reviews, books and articles are all evidence of his fantastic technique and poetic tone production. He brought the art of cello playing to a new level of excellence, and expanded the performance technique as well.

Born in Hal, Belgium, Servais began his music education first as a violinist under the tutelage of his father, who was also an organist. Later he went to study violin in Brussels with the concertmaster of the opera orchestra, van der Planken. After hearing the cellist Nicolas Platel (1777-1835) one day, he was so entranced by the sound of that instrument that he decided to abandon the violin. At the age of twelve and as Platel's pupil he entered the Brussels Conservatory where he showed remarkable talent and after one year won first prize there.<sup>29</sup> In his early twenties Servais concertized in different cities abroad and gained both recognition and

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<sup>29</sup> Campbell, 1988, 78.



fame. Due to his initial training in music, he treated the cello in a violinistic manner. Virtually every possible technical device that was applicable on the violin, from double-stops and all sorts of passagework, harmonics and *pizzicati* for the left hand, through a variety of bow stroke techniques, he utilized on the cello.

Considering the size of some intervals spanning beyond the octave in his pieces, it is clear that Servais must have had huge hands. He admired the great virtuosos of his time, such as Paganini and Liszt, and it is likely that those musicians had some impact on him in both ease of technique and the *cantilena* of the melody. The practice of emulation has always been a common tendency in the field of music. Artists influence each other in various ways, thereby obtaining inspiration and stimulus for further progress in their development. Servais befriended the violinists Charles de Bériot (1802-1870) and Hubert Léonard (1819-1890), and held an especially close relationship with the younger Henri Vieuxtemps (1820-1881). With the latter he performed on many occasions and also collaborated with him when composing duos for violin and cello. The mutual respect between the two musicians was strengthened by their similar artistic styles.

Servais toured extensively throughout Europe and Russia, where his appearances stimulated interest in cello playing. Although he was primarily a performer he did teach, and his most successful pupils include his son Joseph Servais (1850-1885), Jules de Swert (1843-1891), Joseph Hollmann (1852-1927), and Ernest De Munck (1840-1915).

Servais contributed to the cello literature with many works, such as concert pieces, caprices, fantasies, and variations on popular themes. Among the works that have kept their prominence on the concert stage and teaching studios are the fantasy *Souvenir de Spa* Op. 2, the fantasy and variations *Le Désir* Op. 4 on a waltz by Schubert, the grand fantasy *Le Barbier de*

*Séville* Op. 6 on themes from the opera by Rossini, and the *Six Caprices* Op. 11, the last of which are written with an optional second cello part. The innovation in character and performing style found in these works portrays the evocative singing of a poet combined with the brilliance of a master acrobat. The abundance of double-stops with an emphasis on the octaves shows Servais's fondness for these technical devices.

Ex. 16: *Le Désir* Op. 4, Var. III, *Allegro*, beginning



His compositions fall into the early Romantic style and are characterized by light amusement and a greater freedom of form. The extreme difficulties encountered in those pieces, however, discourage young cellists, and as a result they are taught less frequently. Even in the case of the *Caprices* Op. 11, his best-known pedagogical work, only a few are found in many teaching studios today.

His compositions are often filled with a variety of virtuosic elements for both hands. As opposed to Romberg's emphasis on left-hand technique, Servais also exploits to the highest degree the possibilities of the bow. The way he uses the *spiccato* stroke recalls the manner of his contemporary violin virtuosos and their showpiece treatment of the bow. Very appealing and unique is the manner in which Servais uses the first finger in the application of a chromatic scale, a method that was most likely adapted from violin technique. Paradoxically, the use of only one finger in a chromatic scale is not an easier way of executing this type of technique, as opposed to applying consecutive fingering, and has its own technical problems. A mere intermittent gliding

of this one finger will not be sufficient to achieve a clean run. In this respect, the cellist should consider two technical phenomena: the minor consecutive seconds gradually contract as the scale ascends and the rapidity of the left hand increases also by degrees. The natural and instinctive reaction of a student is to apply smooth and even speed of the left hand and this is exactly what impedes the intonation in the chromatic scale.

Ex. 17: *Le Barbier de Séville* Op. 6, Var. I, m. 13



Another violinistic technical idiom that Servais uses is the application of artificial harmonics. Although only one type of artificial harmonics is utilized in the cello literature, most student-cellists are reluctant to work on pieces containing this technique. This reluctance stems from a lack of awareness of its proper execution. Servais uses the technique very idiomatically and the effect usually captivates the listener's attention.

Ex. 18: *La fille du régiment*, Var. III, *Andantino*, beginning



Servais will be remembered in the history of music not only as a virtuoso performer, composer, and teacher, but also as the innovator of the endpin, perhaps the greatest development of the cello in the nineteenth century. Curiously enough, the invention did not come from a

consideration for technical improvement, but rather from the necessity of accommodating the instrument after Servais gained a great deal of weight. The cellist also valued his innovation because it opened more space for the hands, caused less pressure and tension, and led to a more relaxed style of playing. In a fairly short period of time, cellists everywhere adopted its use.

### **Six Caprices Op. 11**

The caprices are helpful study tools for intermediate or advanced cellists. Although not as pedagogically strong as those of Popper's, they provide a foundation for developing certain techniques and are a wonderful supplement to a cellist's repertoire. The first caprice concentrates on establishing a practice for playing octaves through broken arpeggios executed within an octave, creating security and stability for the hand in the particular position. This exercise is more suitable for advanced students who have been practicing double-stops for some time. For those who have not, it is preferable to have recourse to lighter etudes at first, where the application of octaves and higher positions is occasional and not as direct and explicit. The main emphasis of the second caprice is on the bow for mastering the *spiccato* stroke and building dexterity in string crossing. Since there is no limit in speed when practicing this technical device, it could be used by both advanced and intermediate cellists. Only the A and D strings are explored and the positions go up just to the ninth. The presence of seven flats and the predominance of the treble clef in the next exercise can be initially intimidating for students. This fear of potential difficulties seemingly almost impossible to overcome is rather deceptive and hinders the student's development as a cellist. In fact, this etude is a very good exercise for achieving stable intonation.

Ex. 19: *Six Caprices* Op. 11, *Caprice* No. 3 in A-flat Minor, beginning



In this etude, Servais emphasizes both the half position and the development of thumb stability in the middle positions of fourth through eighth. The caprice is a good exercise also for introducing the interval of the tenth, as well as utilizing the fourth finger in thumb positions.

Ex. 20: *Six Caprices* Op. 11, *Caprice* No. 3 in A-flat Minor, mm. 51-56



The subsequent caprice No. 4 is the most commonly taught of the six. It is fairly short, melodious, and focuses on a variety of right-hand and left-hand techniques. It is conceived with the purpose of improving smooth legato motion of the bow and developing a free yet flexible wrist in the middle position of the bow. The fifth caprice is exclusively devoted to trills, employing different shapes in the right hand through the application of single and double trills in thirds. This etude is also more suited to advanced cellists with certain established technical skills. Very melodious, the last caprice is by far the longest of all six. The challenge of this etude lies in the recurrent use of the interval of the tenth, which broadens the range of the thumb position. Through this application Servais establishes a foundation for using the fingers in high positions

in freer and more independent ways, thus breaking from the accepted frame of an octave finger configuration.

### Works for cello

- Op. 1 – *Fantaisie sur un theme favori*, for cello and piano (or harp)
- Op. 2 – *Souvenir de Spa*, Fantasy for cello and orchestra (or quartet)
- Op. 3 – *Caprice sur des motifs de l'opéra "Le Comte Ory,"* for cello and orchestra or second cello obbligato
- Op. 4 – *Fantaisie et variations brillantes sur le valse "Le Désir" de Schubert*, for cello and orchestra
- Op. 5 – Concerto in B Minor, for cello and orchestra
- Op. 6 – *Variations on themes from the opera "Barber of Seville" by Rossini*, for cello and piano
- Op. 7 – *Andante cantabile et rondo à la mazurka*, for cello and orchestra
- Op. 8 – *Fantaisie caractéristique sur deux célèbres romances de Lafont*, for cello and orchestra (or string quartet)
- Op. 9 – *Le Carnaval de Venise*, Fantasy burlesque for cello and orchestra (or string quartet)
- Op. 10 – *Souvenir de la Suisse*, Caprice for cello and piano (or string quartet)
- Op. 11 – *Six Caprices*, for solo cello with a second auxiliary cello
- Op. 12 – *Lestocq*, Grand Fantasy for cello and orchestra (or string quartet)
- Op. 13 – *Fantaisie sur deux airs russes*, for cello and piano (or string quartet)
- Op. 14 – *Morceau de concert*, in E Minor for cello and orchestra (or string quartet)
- Op. 15 – *Souvenir de St. Petersbourg*, Fantasy for cello and orchestra.
- Op. 16 – *Fantaisie et variations sur des motifs de l'opéra "La Fille du Regiment" de Donizetti*, for cello and orchestra
- Op. 17 – *O Cara Memoria de Carafa*, Fantasy and variations for cello and orchestra
- Op. 18 – *Military Concerto* in C Minor, for cello and orchestra
- Op. 19 – *Grande fantasia polonaise sur des airs du ballet "La Noce de Cracovie,"* for cello and orchestra
- Op. 20 – *Souvenir de Bade*, Grand Fantasy for cello and orchestra
- Op. 21 – *Souvenir de Czernowitz, morceau de salon sur des airs roumains*, for cello and orchestra
- Op. 38 – *Variations brillantes et concertantes, pour le violon et violoncelle sur l'air "God Save the King"*

### Arrangements

*Lac de Côme*, Barcarolle for cello and piano  
*Souvenirs élégiaques de A. Bessems*, for cello and piano  
*Nocturne de Chopin* (Op. 9, No. 2), for cello and piano  
Two Mazurkas by Chopin for cello and piano  
*Les regrets, pensée musicale à la mémoire de la reine des Belges par Joseph Gregoir*, for cello and piano  
*La veillée, pastorale de B. Damcke*, for cello and piano  
*Études de rythme en quatre suites, par L. J. Meerts*, for cello and piano

### Oeuvres Posthumous

No. 1 – Fantasy on two melodies by Halévy for cello and orchestra  
No. 2 – Duo on a melody by Dalayvac for two cellos and piano  
No. 3 – *Les Huguenots*, Fantasy on themes from Meyerbeer's opera "Les Huguenots" for cello and orchestra  
No. 4 – *Souvenir de la Hollande*, Fantasy and Variations for cello and orchestra  
*Grand duo de concert, pour violon et violoncelle*  
*Grand duo de concert, sur deux airs nationaux anglais, pour violon et violoncelle*  
*Grand duo de concert, No. 3, pour violon et violoncelle*  
*Grand duo de concert, No. 4, sur des motifs de l'opéra "L'Africaine" de Meyerbeer, pour violon et violoncelle*

### Concert Duos for piano and cello by Jacques Gregoir and Servais

No. 1 – *Duo brillant sur un thème de Donizetti*  
No. 2 – *Duo brillant sur des motifs de l'opéra "Fra Diavolo"*  
No. 3 – *Duo brillant sur des motifs de l'opéra "Le Prophète"*  
No. 4 – *Duo brillant sur des motifs de l'opéra "Norma"*  
No. 5 – *Duo brillant sur des motifs de l'opéra "Le Juif Errant"*  
No. 6 – *Duo brillant sur des motifs de l'opéra "L'Etoile du Nord"*  
No. 7 – *Duo brillant sur des motifs de l'opéra "Martha"*  
No. 8 – *Grand duo sur des motifs de l'opéra "Il Trovatore"*  
No. 9 – *Grand duo sur des motifs de l'opéra "Le Pardon de Ploërmel"*  
No. 10 – *Duo brillant sur des motifs de l'opéra "Tannhäuser"*  
No. 11 – *Duo brillant sur des motifs de l'opéra "Robin des Bois"*  
No. 12 – *Duo brillant sur des motifs de l'opéra "Obéron"*  
No. 13 – *Grand duo sur des motifs de l'opéra "Lohengrin"*  
No. 14 – *Duo brillant sur des motifs de l'opéra "Don Juan"*  
No. 15 – *Duo brillant sur des motifs de l'opéra "Euryanthe"*  
No. 16 – *Duo sur des motifs de l'opéra "L'Africaine"*  
No. 17 – *Duo sur des airs espagnols*  
No. 18 – *Duo brillant sur des motifs de l'opéra "Preciosa"*

- No. 19 – *Duo sur des motifs de l’opéra “Les Huguenots”*
- No. 20 – *Duo sur des motifs de l’opéra “Les Puritains”*
- No. 21 – *Duo sur des motifs de l’opéra “La Traviata”*
- No. 22 – *Duo sur des motifs de l’opéra “Luisa Miller”*
- No. 23 – *Duo sur des motifs de l’opéra “Rienzi”*
- No. 24 – *Duo sur des motifs de l’opéra “Le Vaisseau Fantôme”*
- No. 25 – *Duo sur des motifs de l’opéra “Aïda”*
- No. 26 – *Thème bohémiens*
- No. 27 – *Thème russes*
- No. 28 – *Duo sur des motifs de l’opéra “La Somnambule”*
- No. 29 – *Duo sur des motifs de l’opéra “Faust”*

## AUGUSTE FRANCHOMME

**Born:** April 10, 1808, Lille, France

**Died:** January 21, 1884, Paris, France

Auguste Franchomme, one of the most respected professors at the Paris Conservatory, was among the most significant cellists in France after Duport. He was a co-founder of the *Société des concerts du conservatoire* (Society of Conservatory Concerts) and for his contributions and services in music he was awarded the Cross of the *Légion d’honneur*.<sup>30</sup>

At the age of sixteen Franchomme was accepted into the Paris Conservatory where he studied at first with Jean Henri Levasseur and later with Louis Pierre Norblin. The former was a pupil of Jean Baptiste Cupis (1741-?),<sup>31</sup> one of the prominent students of Berteau, whereas the latter studied with Charles Nicolas Baudiot. After his arrival in Paris, Franchomme soon established himself in the city and led a very active musical life. He collaborated with the extraordinary violinist Delphin Alard (1815-1858), with whom he performed in many

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<sup>30</sup> Bächli, 1980, 46.

<sup>31</sup> Jean-Baptiste Cupis was the son of the French violinist Jean-Baptiste Cupis (de Camargo) (1711-1788).



chamber concerts. The two musicians formed a piano trio with Charles Hallé (1819-1895)<sup>32</sup> and also with the young French pianist Francis Planté (1839-1934).<sup>33</sup> Their devotion to music led to the establishment of regular chamber music *soirées* that attracted the attention of many prominent artists of the day.<sup>34</sup> Among their friends and frequent attendees at these *soirées* were Franz Liszt (1811-1886), Gioacchino Rossini (1792-1868), Nicolo Paganini (1784-1840), Felix Mendelssohn (1809-1847), George Sand (1804-1876), Honoré de Balzac (1799-1850), Eugène Delacroix (1798-1863), Eugène Sue (1804-1857), and Giacomo Meyerbeer (1791-1864), who would gather around the piano to hear performers such as Chopin, Franchomme, Liszt, and Rossini. Franchomme established a very close relationship with Chopin, who admired highly his playing. Both musicians influenced each other in many ways. The *Fantasy* for cello and piano on melodies from Meyerbeer's *Robert le diable* is a joint collaboration of the two musicians. It is also in dispute whether the cello part of Chopin's sonata for cello and piano (dedicated to Franchomme) was actually written by the cellist himself.

Franchomme was not a flashy virtuoso, but rather an intimate and expressive player. He was greatly admired for the nobility of his playing, the purity of his tone and the impeccable intonation derived from his beautiful 1711 Stradivarius acquired from Duport's son. His most significant pupil was Jules Delsart (1844-1900) who succeeded him as a teacher at the Paris Conservatory upon Franchomme's retirement. Delsart became a famous teacher, and his most prominent students were Paul Bazelaire (1886-1958) and Louis Feuillard (1872-1941). Delsart also made some arrangements of classical music for cello and piano, among

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<sup>32</sup> Sir Charles Hallé was a distinguished German born pianist.

<sup>33</sup> Francis Planté achieved fame and became one of the most prominent French pianists in the second half of the nineteenth century.

<sup>34</sup> Campbell, 1988, 46.

which is Cesar Franck's violin sonata, and he was one of the first to participate in a performance of Popper's *Requiem* for three cellos.<sup>35</sup>

### ***Études Op. 35 and Twelve Capriccios Op. 7***

Franchomme composed over fifty works for the cello including the Concerto, Op. 33, and a variety of small pieces and variations. The most valuable compositions, which will survive his name in the future with their instructive and pedagogical worth, are the *Études Op. 35* and the *Twelve Capriccios Op. 7*.

The process of acquiring technical skills on the cello usually creates a great deal of frustration and discouragement on the part of the young cello student. In his *Capriccios Op. 7*, Franchomme helps alleviate the level of frustration by giving the caprices a lighter and more melodious character. Following the tradition of his predecessors, such as Boccherini and Duport, the *Twelve Capriccios* are reinforced with a second cello part. The purpose of having a second auxiliary line is twofold. It would not be correct to assume that the student should play only the first part, having his teacher facilitating with the harmony and rhythm. It is also helpful for the student to play the second part in order to learn the importance of bass leading, harmonic structure, and the role of the accompanist to a flowing, soloistic melody. If that habit is introduced in time, the students will later feel more comfortable when involved in chamber music performances.

The *Capriccios* do not follow any particular key pattern or sequence. Although the number of actual studies coincides with the number of pitches in the chromatic scale, only some of the major tonalities are used. The majority of them correspond to the open strings on the

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<sup>35</sup> David Popper and Edward Howell were the other cellists who gave the first performance of the work, most likely in London in 1891 with orchestra (Campbell, 1988, 126).

instrument: four on “c,” two on “a,” two on “g,” and one *capriccio* on the tonality of “d.” Very thoughtfully written, these *capriccios* are wonderful exercises for developing the techniques of both hands. They do not require virtuosity, nor do they feature “show-off” characteristics. Fast runs, scales and long arpeggios, as well as trills and embellishments, are often intentionally omitted. Instead, the composer emphasizes in depth the technical fundamentals of the cello, such as smooth string crossing, good bow distribution, and *staccato* strokes. These *capriccios* are based on Duport’s method for fingering, which Franchomme ardently favored. The main emphasis on the left hand is based upon a thorough exploration of the positions in the lower half of the fingerboard, even though high positions above the seventh do occur. Shifts and extensions are also purposefully avoided. The exercises are especially valuable for improving the practice of intonation. They allow development of the independence of the fingers through the execution of various well-thought-out double-stops. All four strings are involved extensively, thus building a precise sense for the placement and the relationship among the fingers of the left hand on the different strings. The lyrical nature of some of the *capriccios* has a resemblance to a character piece and helps to develop an easy display of the student’s feelings through music.

Ex. 21: *Capriccios* Op. 7, *Capriccio* No. 9 in B Minor, beginning

The image shows the beginning of the musical score for Capriccio No. 9 in B Minor, Op. 7. It consists of two staves. The right-hand staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with the tempo marking "Larghetto con dolore." and a dynamic marking "Sp." (pizzicato) with a 3-measure rest. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The sixth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The seventh measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The left-hand staff is in bass clef with the same key signature and time signature. It begins with the marking "Ia" and "agitato". The first measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The sixth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0. The seventh measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The eighth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0. The score includes various fingering numbers and articulation marks.

The right hand is almost as involved as the left, but once again not solely for virtuoso display. The sophisticated bow strokes, such as fast *spiccatos* and *staccatos* on one bow, so characteristic of Romberg, Servais, and Grützmacher, are substituted with more practical assimilation of the essential techniques that develop the independence of the bow in relation to the left hand.

Ex. 22: *Capriccios* Op. 7, *Capriccio* No. 8 in E Major, beginning



The *Études* Op. 35, which also include twelve studies, involve even fewer technical difficulties. Although they were presumably conceived for less advanced cellists, mastering these exercises can bring considerable improvement for both hands. Written exclusively in the low positions, the main emphasis seems to be upon building a strong sense of solidity in the first through the fourth positions, and especially the  $\frac{1}{2}$  and the  $1\frac{1}{2}$  positions. The application of tonalities with more than three sharps or flats, as in the case of the E-flat Minor etude No. 9, as well as the use of the thumb as a base of the second position in etude No. 10, is not accidental and proves the intention of mastering the basic principles in left-hand techniques.

Ex. 23: *Études* Op. 35, etude No. 10 in E Major, beginning



The importance of the bow leading as the primary source for sound production is stressed through extensive use of legato (etudes 3, 5, 8, and 9). Another technical goal is building a sensation of security for the fingers of the left hand achieved through exercising double-stops and chords. Also, all etudes but four (5, 8, 9, and 12) are just one page in length, which facilitates memorization. These technical principles established by the exploration of the first four positions could be considered a good preparation for Bach's solo cello suites.

Franchomme also wrote many variations, fantasies, nocturnes, and caprices, and the influence of Chopin is easily perceivable in some of them. Imbued with charm and lyricism, they can be a wonderful choice for introducing students to the Romantic style.

#### Works for cello

- Op. 2 – *Variationen für Violoncell mit Quartett Begleitung*
- Op. 3 – Variations in F Major for cello and piano
- Op. 4 – Variations in G Major for cello and piano
- Op. 6 – *Variations on a Russian Theme and Ecossaise*, for solo cello, two violins, viola, and double bass
- Op. 7 – *Twelve Capriccios*, for solo cello
- Op. 8 – *Three Recreations*, for cello and piano
- Op. 9 – *Fantaisie sur "Le Chant d'Adieux,"* for cello and piano
- Op. 12 – Serenade for cello and piano
- Op. 14 – Three Nocturnes for two cellos
- Op. 15 – Three Nocturnes for two cellos  
*Trois airs nationaux étrangers*, for cello and piano
- Op. 19 – Three Nocturnes for cello (or violin) and piano
- Op. 26 – *Air auvergnat varié*, for cello and piano
- Op. 28 – *Hommage à Onslow, fantaisie sur des motifs de quintettes d'Onslow pour Violoncelle et Piano*
- Op. 32 – *Deuxième air russe varié*, for cello and piano
- Op. 33 – Concerto for cello and orchestra
- Op. 34 – *Grande valse*, for cello and piano (or orchestra)
- Op. 35 – Twelve Etudes for cello with optional second cello
- Op. 36 – *Fantasy on a Theme by Händel*, for cello and piano (or orchestra)
- Op. 37 – *Scènes d'Orphée de Gluck*
- Op. 38 – *La Gazza Ladra*, Fantasy for cello and piano (or string quartet)
- Op. 39 – Fantasy on a melody by Schubert for cello and piano

Op. 40 – *La Flûte enchantée*, Fantasy for cello and piano  
Op. 44 – *Fantaisie sur Don Giovanni de W. A. Mozart*, for cello and piano  
Op. 55 – Two Nocturnes for cello and piano, arr. from Chopin

Collaborated works and works with unknown or no opus number

Adagio in G Major, for two cellos  
*Grand Duo Concertant*, for piano and cello on themes from Meyerbeer's opera  
"Robert le Diable" by Frédéric Chopin and A. Franchomme  
*Thème vari*, for piano and cello by Henri Bertini and A. Franchomme  
*Soirée musicale*, six duets on themes from Weber's opera "Freyschütz" for cello  
and piano by Charles de Bériot and A. Franchomme  
*Larghetto du quintetto en La de Mozart pour violoncelle et piano, transscr.*

## ALFREDO PIATTI

**Born:** January 8, 1822, Borgo Canale, Italy  
**Died:** July 18, 1901, Crocetto di Mozzo, Italy

After Boccherini there appear to have been no cellists of significant stature in Italy until the advent of Alfredo Piatti in the 1830s. Considered one of the last representatives of the romantic period among cellists, he maintains a reputation in music history as an excellent performer and artist. Although Italian by birth, he was mostly associated with the musical activities in London, where he taught at the Royal Academy of Music and established the foundation for the development of a strong school of cello playing in England.

Born in Borgo Canale near Bergamo, Piatti received his first music lessons from his father, starting on the violin and then switching to the cello with his great-uncle Gaetano Zanetti. He continued his education with Vincenzo Merighi (1795-1849), a cello professor at the Milan Conservatory, and after participation in a concert in La Scala (1838), Piatti embarked on a concert tour of Europe. He appeared with great success in major cities such as Vienna and

Munich, and with the help of Franz Liszt, he also performed in Paris. In the French capital the famous pianist presented him with a generous present, an Amati cello. Later, in 1867 Piatti acquired, again as a gift from another patron, one of the finest Stradivarius cellos, dated 1720.

Piatti traveled to Russia in the spring of 1845, where he performed his own compositions to enthusiastic acclaim in St. Petersburg and Moscow. In his lifetime he collaborated with numerous distinguished musicians such as Felix Mendelssohn, Franz Liszt, Joseph Joachim (1831-1907), Henryk Wieniawski (1835-1880), Karl Davidov (1838-1889), Giuseppe Verdi (1813-1901), and Johannes Brahms (1833-1897). As a professor at the Royal Academy of Music in London, he became a well-known teacher and had several students who became important figures in the history of the violoncello. Among them, William Whitehouse (1859-1935) and Edward Howell (1846-?) stand as the most prominent. While touring Europe, Piatti taught sporadically and influenced many cellists, among whom were Robert Hausmann (1852-1909), Hugo Becker (1863-1941) and Leo Stern (1862-1904). Distrustful of new ideas, Piatti never switched to the recently invented endpin and kept holding the cello in the old manner.

Among his major contributions to the cello repertoire are his arrangements of sonatas by Locatelli, Porpora, Veracini, Ariosti, Marcello, and Boccherini, which made him the first to publish compilations of eighteenth-century works for the cello<sup>36</sup>. In these editions of baroque and early classical sonatas, he attempted to adhere as closely as possible to the original. As such, the cello parts contain only suggestions for bowing and fingering that he considered most necessary.

### ***Twelve Capriccios Op. 25***

According to different accounts, Piatti possessed astonishing technical skills comparable to that of Servais. His works, however, show that he was not interested in virtuosity for its own

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<sup>36</sup> Ginsburg 1983, 88.

sake. That is why the variety of techniques found in his pieces is balanced with the romantic ideas of the time. As a composer, Piatti was not as prolific as Boccherini, Servais, Dotzauer, or Romberg. His output consists primarily of works for the cello: two concertos, a variety of fantasies and variations on popular operatic themes, and a set of twelve *capriccios*. The latter are not only his most valuable contribution to the cello literature, but are some of the most standard and frequently taught cello exercises. The techniques found in the *capriccios* combine important pedagogical elements such as passages in *legato* and *staccato*, flying *spiccato* in arpeggios, different kinds of harmonics, double-stops, and self-accompanied techniques (SAT), which is a melody accompanied by arpeggiated chords.

The *capriccios* are well organized and thought out. Each is written in a different key and on a different degree of the chromatic scale with the exceptions of C-sharp and F-sharp, tonalities that are rarely used. In general, they all employ fast or relatively fast tempos and the *capriccios* Nos. 2 and 6 are the only ones to differ in that respect. Some of them are similar in purpose and techniques explored; for example, the first, seventh, and eighth emphasize bowing skills and exploit the SAT, which is characteristic for Piatti as a technical and musically expressive tool.

Ex. 24: *Capriccio* No. 7 in C Major, beginning

Maestoso  
o.H. 3  
mf ben marcato il basso

The second and fifth *capriccios* are also similar, despite slight discrepancies in tempo. The difficulties here are shared equally by both hands; while the right hand works on the string crossing, with an occasional use of up-bow *spiccato* in number five, the left-hand challenges



involve intonation and proper depiction of the melodic line from within the passages. The fourth and eighth are devoted to mastering chord progressions, and the third, tenth, and the eleventh of the *capriccios* tackle different double-stops in a variety of approaches.

Ex. 25: *Capriccio* No. 4 in D Minor, beginning



The frequent application of broken and non-broken chords is not accidental. Piatti surely intended to emphasize certain technical points for improvement. The practice of playing chords contains three important issues for the left hand, all of which ultimately deal with intonation. In a chord, all three or four fingers must be pressed on different strings (unless an open string is involved) in order to make all of the notes sound, which leads to inevitable tension. Due to the arch shape of the fingerboard, however, it allows only two tones to sound at the same time for a longer period of time, which facilitates the execution of a chord by breaking it into two halves. The second difficulty is finding the precise difference in stretch and distance for one and the same finger in the same position, but on different strings. The crux of the matter is that a student is usually not aware that in a progression that requires the use of the first and third fingers in first position and having the first finger placed on the first string, for the duration of this progression, the distance traveled by the third finger expands as it goes correspondingly to the second, third, and fourth strings. This requires that there must be a larger stretch between the two fingers in the same progression in order to accommodate the correct required interval. Finally, the third hindrance for the performer is the phenomenon of a non-tempered system on the string

instrument, to which one has to adjust as well. As such, these *capriccios* are especially beneficial for students with their new approach to double-stopping technique.

In the second half of the eighteenth and the first half of the nineteenth centuries, the extensive use of double-stops had acquired more of a homophonic character, in which the auxiliary notes were used to enhance the harmony and demonstrate virtuosity. Piatti was among the first cellists seeking to employ double-stops where the two lines are interrelated yet independent, which approximates the structure of seventeenth-century polyphony. As a result, the technique builds independence of the left hand fingers and helps to distribute the potential tension from one finger to another.

Ex. 26: *Capriccio* No. 4 in D Minor, pp. 31-38

These exercises avoid excessively showy techniques and instead contribute solidly to one's technical improvement. Although ostensibly virtuosic, their real goal is to achieve ample control over the instrument and for that purpose they have found their permanent place in cello pedagogy repertoire.

### Cello works

- Op. 2 – *Introduction and Variations on a Theme from Donizetti's Opera "Lucia di Lammermoor,"* for cello and piano
- Op. 3 – *Une Pièce*, Variations on an original theme for cello and piano
- Op. 4 – *Passe-temps sentimental*, for cello and piano
1. *Chant religieux de Schubert*
  2. *Souvenir d'Ems de Schubert (Romance)*
  3. *Litania de Schubert*
- Op. 5 – *La Somnambula*, souvenirs pour violoncelle et piano
- Op. 6 – *Mazurka sentimentale*, pour violoncelle et piano
- Op. 7 – *Les Fiancés*, petit caprice pour violoncelle et piano
- Op. 8 – *Airs Baskyrs*, scherzo pour violoncelle et piano
- Op. 9 – *Souvenir des Puritani*, fantasia pour violoncelle et orchestre
- Op.10 – *Amour et caprice*, fantasia pour violoncelle et piano
- Op. 11 – *Suedoise*, Caprice on two national themes
- Op. 12 – *Divertissement sur un air napolitain*, pour violoncelle et piano
- Op. 13 – *Linda di Chamounix*, souvenirs pour violoncelle et piano
- Op. 14 – *Bergamasca*, pour violoncelle et piano
- Op. 16 – *Airs russes variés*, Fantasia on Russian themes for cello and piano
- Op. 17 – *Sérénade italienne*, pour violoncelle et piano
- Op. 18 – Concertino for cello and orchestra
- Op. 19 – *Siciliana*, for cello and piano
- Op. 20 – Nocturne in F Major, for cello and piano
- Op. 22 – *Caprice sur un thème de la niobe de Pacini*, for cello solo
- Op. 23 – *Tarantella*, for cello and piano
- Op. 24 – Concerto No. 1 in B-flat Major, for cello and orchestra
- Op. 25 – *Twelve Caprices*, for cello solo
- Op. 26 – Concerto No. 2 in D Minor, for cello and orchestra
- Op. 28 – Sonata No. 1 in C Major, for cello and piano
- Op. 29 – Sonata No. 2 in D Major, for cello and piano
- Op. 30 – Sonata No. 3 in F Major, for cello and piano
- Op. 31 – Sonata *Idillica* No. 4, for cello and piano

### Works with unknown or no opus number

- Fantasia on an Oriental Theme*, for cello
- Fantasia Romantica*, for cello and orchestra
- Serenade in D Major, for two cellos and piano
- La Corsa (The Race)*, for cello and piano
- Violoncello method
- Entreaty*, for cello and piano
- La Violette: Polka-Mazurka*, for cello and piano
- Duet*, for cello, bass and orchestra by Alfredo Piatti and Giovanni Bottesini

### Arrangements and Transcriptions for cello

- Ariosti, Attilio – Sonatas for cello and piano, originally for viola d'amore and continuo:  
Sonata No. 1 in E-flat Major  
Sonata No. 2 in A Major  
Sonata No. 3 in E Minor  
Sonata No. 4 in F Major  
Sonata No. 5 in E Minor  
Sonata No. 6 in D Major
- Bach, J.S. – An edition of the first solo cello suite in G Major, arr. for cello and piano
- Brahms, J. – *Hungarian Dances*, for violoncello and piano
- Haydn, J. – Sonata in C Major, for cello and piano (from the Sonata No. 3 for violin and bass)
- Locatelli, A. – Sonata in D Major, for cello and piano (originally for violin)
- Mendelssohn, F. – Songs Without Words
- Porpora, N. – Sonata in F Major, for cello and piano
- Simpson, Christopher - *Thirteen Divisions (Variations)*, for cello and piano (originally for viola da gamba and continuo)
- Valentini, G. – Sonata in E Major, for cello and piano (originally for violin [Sonata X])
- Veracini, Francesco – Sonata in D Minor, for cello and piano, originally for violin

### **GEORG EDUARD GOLTERMANN**

**Born:** August 19, 1824, Hanover, Germany

**Died:** December 29, 1879, Frankfurt, Germany

Fairly little is known about this cellist, who in the second half of the nineteenth century was recognized as a virtuoso cellist and played an important role in the musical life of Germany. Georg Eduard Goltermann should not be mistaken for Johann August Julius Goltermann (1825-1876), another important figure whose teaching activities in Bohemia brought the standard of cello playing to a higher level. A prominent student of Friedrich Kummer, J. Goltermann was appointed professor at the Prague Conservatory where he established a strong cello class that included the eminent David Popper. Although unrelated, the two Goltermanns were just one year apart in age and maintained a strong friendship throughout their lives.

Georg Goltermann was raised in a musical family. His father was an organist and he is presumably the one who began the boy's musical education. Goltermann had his first cello lesson with August Prell (1808-1885), a former pupil of Romberg. At the age of twenty-three the young man had some further musical training with the cellist Joseph Menter (1808-?)<sup>37</sup> in Munich, where his compositional talents brought him to the attention of the German composer Ignaz Lachner (1807-1895).<sup>38</sup> Three years later, he initiated a touring career as a cello virtuoso that spanned only a few years, while his name as a composer gained recognition. In 1852, by accepting the post of Music Director in Würzburg, he abandoned cello performance, directing his ambitions primarily to conducting and composing. A year later he was offered the position of assistant Music Director of the orchestra in Frankfurt, where in 1874 he became the principal conductor.

### **The Concertos**

Goltermann's chief contributions to the cello literature are his eight cello concertos that have gained and retain an important place in the student repertoire. He also wrote many small *salon* type pieces for the cello, but these have lost their value with time.

The concertos are clear evidence of Goltermann's virtuosity. He composed them for his personal use and regularly performed them during his brief touring career. Although these compositions do not bear the value of the classical cello concertos of Boccherini, Duport, or Romberg, they may be considered excellent study pieces in which a number of technical devices for both hands are encountered. The first six are most commonly used in the cello studios and in

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<sup>37</sup> German cellist whose daughter Sophie Menter (1846-1918) became famous pianist and was married to David Popper between 1872-1886.

<sup>38</sup> Ignaz Lachner was a German composer and conductor. His musical activities took place mainly in Munich, Hamburg, and Frankfurt.

a way they can be considered as etudes accompanied by piano, and as helpful pedagogical tools. With their virtuoso character, the concertos build the student's confidence in the process of learning, providing a foundation for developing techniques such as thumb position, double-stopping and finger agility. Curiously enough, even though Goltermann had no intention of composing these works for study purposes, each of the concertos contains particular techniques and are therefore wonderful pieces in which to apply these techniques after they are mastered in standard exercises. The concertos present varying levels of difficulty. The first, Concerto in A Minor, contains some fairly difficult sections and should be approached only by advanced students who have mastered double-stopping techniques with a special emphasis on thirds. It is fairly short, and the *capriccioso* character is exhibited from the very beginning.

Ex. 27: Concerto No. 1 in A Minor, Op. 14, 1<sup>st</sup> mvt., *Allegro moderato*, mm. 53-56



The technical variations of this same phrase also delineate the teaching value of the work, as seen in ex. 28 a, b, and c.

Ex. 28a: m. 167



Ex. 28b: m. 175



Ex. 28c: m. 185



The second and third concertos seem to be the most difficult among the six. Various techniques are employed for both hands: double-stops in thirds, natural and broken sixths and octaves, scales and motivic sequences, trills, as well as a variety of bowing techniques involving *legato* and *spiccato* strokes. The following two concertos are melodious and are suitable for intermediate level students. Although high positions do occur, the predominance of the bass clef is evident.

### Works for cello

- Op. 13 – No 2, *Le Rêve*
- Op. 14 – Concerto No. 1 in A Minor, for cello and orchestra
- Op. 15 – *Grand Duo*, in D Minor for cello (or viola) and piano
- Op. 17 – *Romanze*, for cello and piano
- Op. 19 – *Capriccios*, for cello and piano
- Op. 22 – *Romanze*, for cello and piano
- Op. 24 – *Capriccio*, for cello and piano
- Op. 25 – *Grand Duo*, in F Minor for cello (or viola) and piano
- Op. 30 – Concerto No. 2 in D Minor, for cello and orchestra
- Op. 35 – Pieces for cello and piano:
  - 1. *Romanze*; the remainder [n. d.]
- Op. 36 – Sonatina No. 1 in A Major, for cello and piano
- Op. 41 – Three Character Pieces for cello and piano:
  - 1. *Intermezzo*
  - 2. *Ballade*
  - 3. *Alla mazurka*
- Op. 42 – *Danses Allemandes*, 1<sup>st</sup> book for cello and piano
- Op. 43 – Four Character Pieces for cello and piano:
  - 1. *Rêverie*
  - 2. *Inquiétude*
  - 3. *Nocturne*
  - 4. *Humoreske*
- Op. 47 – *Danses Allemandes*, 2<sup>nd</sup> book for cello and piano
- Op. 48 – Four Character Pieces for cello and piano:
  - 1. *Légende*
  - 2. *Intermezzo*
  - 3. *Nocturne*
  - 4. *Alla pollacca*
- Op. 49 – Suite for cello and piano:
  - 1. *Nocturne*
  - 2. *Sérénade*

- 3. *Novelletta*
- 4. *Capriccio*
- Op. 51 – Concerto No. 3 in B Minor, for cello and orchestra
- Op. 53 – *Quatre Morceaux caractéristiques*:
  - 1. *Nocturne*
  - 2. *Religioso*
  - 3. *Chanson sans paroles*
  - 4. *Idylle*
- Op. 54 – *Morceaux caractéristiques*, four etude-caprices for cello and piano
- Op. 56 – *Andante religioso*, for cello and harmonium (or piano)
- Op. 59 – Pieces for cello and piano
  - 1. [n. d.]
  - 2. *Saltarello*
- Op. 60 – Pieces for cello and piano:
  - 1. *Romanze*; the remainder [n. d.]
- Op. 61 – Sonatina No. 2 in G Major, for cello and piano
- Op. 65 – Concerto No. 4 in G Major, for cello and orchestra
- Op. 73 – *Marche héroïque*
- Op. 76 – Concerto No. 5 in D Minor, for cello and orchestra
- Op. 83 – *Adagio*, for cello and orchestra
- Op. 87 – *Romance, morceau de concert*, for cello and piano (or orchestra)
- Op. 88 – *Elegy*, for cello and orchestra
- Op. 90 – *Troi romances sans paroles*
- Op. 92 – Pieces for cello and piano:
  - 1. *Notturmo*
  - 2. [n. d.]
  - 3. *Romanze*
- Op. 95 – *Symbolic romances*, for cello and piano:
  - 1. *La Foi*; the remainder [n. d.]
- Op. 96 – Four Salon Pieces for cello and piano:
  - 1. *Romance*
  - 2. *Gavotte*
  - 3. *Intermezzo*
  - 4. *Walzer*
- Op. 97 – *Tonbilder*, for cello and piano
- Op. 99 – *Tonbilder*:
  - Heft I
    - 1. *An der Wiege*
    - 2. *Auf dem Marsche*
    - 3. *Auf dem See*
  - Heft II
    - 4. *Auf dem Eise*
    - 5. *Aus alter Zeit*
    - 6. *Am Spinnrad*
- Op. 100 – Concerto No. 6 in D Major, for cello and orchestra
- Op. 101 – *Tonbilder*:



Heft I

1. *Gebet*
2. *Elfentanz*
3. *Elegie*

Heft II

4. *Kleiner Reitersmann*
5. *Hexentanz*
6. *Auf der Kirmess*

Op. 102 – *Morceaux de salon*:

1. *Nocturne*
2. *Étude*
3. *Berceuse*
4. *Gavotte*

Op. 104 – *Ernst und Scherz, 6 leichte Tonstücke*:

1. *Fruhlingslied*
2. *Sarabande*

Op. 114 – *Sonatinas*, for cello and piano

Op. 116 – *Traumbilder*, for cello and piano

Op. 118 – *Six Easy Tone-Pictures*:

1. *Evening Song*
2. *Mourning*
3. *Joy and Sorrow*
4. *Light-Hearted*
5. *Contentment*
6. *Resignation*

Op. 119 – *Two pieces for four cellos*:

1. *Romance*
2. *Serenade*, in C Major

Op. 122 – *Modern Suite*, for cello and piano:

1. *Prelude*
2. *Romance*
3. *Funeral March*
4. *Gavotte*
5. *Tarantella*

Op. 125 – *Nocturnes*, for cello and piano (No. 1 in G Major; the remainder [n. d.]

Op. 129 – *Six easy tone-pictures*:

1. *Religioso*
2. *Merry play*
3. *Dream*
4. *Idylle*
5. *A dance*
6. *Silent Love*

Op. 133 – *Six morceaux caractéristiques*, for cello and piano

Arrangements and works with unknown or no opus numbers

*Capriccio für Violoncell und Klavier*

Edvard Grieg, *Lyrische Stücke* für Pianoforte:

Heft I

1. *Waltzer*, Op. 12, No. 2
2. *Norgewisch*, Op. 12, No. 6
3. *Albumblatt*, Op. 12, No. 7
4. *Volkswaise*, Op. 38, No. 2
5. *Melodie*, Op. 38, No. 3
6. *Elegie*, Op. 38, No. 6

Heft II

1. *In der Heimat*, Op. 43, No. 3
  2. *Erotik*, Op. 43, No. 5
- the remainder [n. d.]

*La Romanesca, air célèbre*, for cello and piano

*Die Meistersinger von Nürnberg, Walther's Lied für violoncelle und klavier*

## **FRIEDRICH WILHELM GRÜTZMACHER**

**Born:** March 1, 1832, Dessau, Germany

**Died:** February 23, 1903, Dresden, Germany

Friedrich Grützmacher played an important role in cello history and is venerated as a great pedagogue, composer, and a wonderful cellist. With his numerous editions of almost the whole cello repertoire available, he continued Piatti's mission of preserving the heritage of cello music from the past, including the works of his cellist-colleagues.

His father introduced Grützmacher to music and later he studied cello in Dessau with Karl Drechsler (1800-1873), a pupil of Dotzauer. Grützmacher's music activities were concentrated in two major cities, Leipzig and Dresden. In 1848 he moved to Leipzig where he was accepted in the Gewandhaus Orchestra, and two years later he succeeded Bernhard Cossmann as principal cellist and also as Professor of Cello in the Leipzig Conservatory. After

living in Leipzig for ten years, he accepted the post as principal cellist at the Staatskapelle in Dresden, thus succeeding Friedrich Kummer. In Dresden, Grützmacher headed the Union of Dresden Composers and in 1877 was appointed Professor of Cello at the Conservatory, thus continuing the traditions of the Dresden school of cello playing established by Friedrich Dotzauer.

Highly esteemed as a cello pedagogue, Grützmacher attracted and taught many students. Among his best are Emil Hegar (1843-1921), who first performed Brahms' F major Sonata, his brother Leopold Grützmacher (1835-1900) and his son Friedrich Grützmacher (1866-1919), who was actually the first to perform Richard Strauss' *Don Quixote* on March 3, 1898,<sup>39</sup> Wilhelm Fitzenhagen (1848-1890),<sup>40</sup> Hugo Becker, and Diran Alexandrian (1881-1954). Although Grützmacher is reported to have had a wonderful technique of both hands, he did not display the level of virtuosity of his contemporary colleague-cellists such as Servais, Piatti, and Davidov. In contrast to the practice of the time, that of writing music as a vehicle for the display of virtuosity, Grützmacher seemed to have more interest in promoting the music of other composers, and sonatas by Beethoven, Mendelssohn, Grieg, and Chopin appeared frequently in his concert programs. Similar to Piatti, Grützmacher also made numerous arrangements for his instrument and edited a great amount of eighteenth-century cello music literature. To him we are indebted for the reappearance of many compositions including concertos by C. P. E. Bach, J. L. Duport, Romberg, Tartini, Haydn, and Boccherini as well as the gamba sonatas of J. S. Bach, C. P. E. Bach, and Handel, some of which were still not published. Besides eighteenth-century music,

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<sup>39</sup> Lynda MacGregor, "Friedrich Grützmacher," in Stanley Sadie, 2<sup>nd</sup> ed., *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001), X, 467.

<sup>40</sup> Fitzenhagen was the first to premier Tchaikovsky' "Rococo Variations." His version of the piece although differing quite from the original has become the standard alternative in the cello repertoire today.

Grützmacher took special interest in the cello literature of his time by editing all of the cello works by Beethoven, Mendelssohn, Schumann, and Chopin.

The most famous work with which Grützmacher is associated is Boccherini's B-flat major cello concerto, which he altered by recomposing the original music of the first movement and replaced the second with the corresponding movement of Boccherini's G Major cello concerto, G 480. The fact that Grützmacher assumed that he could justify such heavy editing is unfortunate, because it distorts Boccherini's original ideas almost beyond recognition. However, it was common practice at the time for virtuosos to adopt musical ideas from previously written works and to rewrite them to suit their own musical tastes and technical needs. As viewed from this perspective, Grützmacher's edition is a wonderful composition and the concerto in this version became one of the most frequently played from that period.

### ***Twenty-Four Etudes Op. 38***

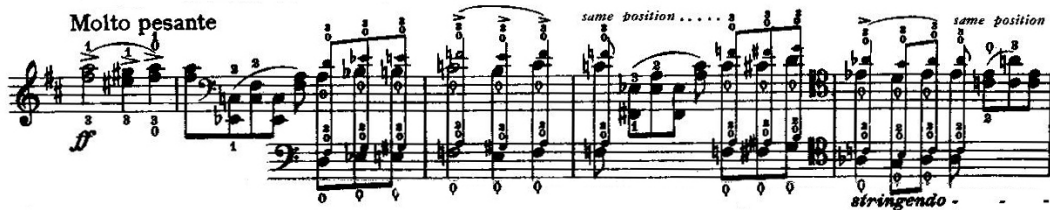
As a composer, Grützmacher was not as prolific as Boccherini, Romberg, Servais, or Piatti and even though most of his works have lost their popularity, the *Twenty-Four Etudes Op. 38* continue to be included in the teaching repertory today.

The initial etudes fall into a sequential order of the progression of fifths in the keys with sharps, but after the fifth etude Grützmacher breaks this pattern. It seems that he puts more emphasis on the keys that are most commonly used in the cello literature or namely the ones with up to four sharps or flats. The rest of the keys, with the exception of the fifth etude in B Major, are not used at all. The most frequently utilized, as being more approachable keys for the students, are the ones in D Major and A Minor. The first half of the set concentrates on exploration of the first through fourth positions. A variety of bow techniques such as smooth

*legato*, string crossings, *spiccato*, *staccato*, dotted and syncopated rhythms, triplets, and arpeggiated chords on three or four strings are utilized. For developing left-hand technique, Grützmacher makes use of relatively easy, fast motoric passages to develop dexterity of the fingers; chord configurations for building the stability of the left hand; arpeggios, double-stops, and trills. A specific feature characteristic of Grützmacher's writing is his method of composing "blocks" or sections of music, which focus on one particular technique, rather than in a continuous flow. In number four, for example, the technical sections come in the following order: syncopated stroke for the right hand, fast *spiccato* section, dotted rhythm, double-stops, dotted rhythm, *martelé* in triplets, and the etude ends with the syncopated figures. The second half of the set is devoted mainly to the thumb positions. Grützmacher stresses the use of double-stops and bow technique devices such as flying *staccato* and *spiccato*. Consecutive *fingersatz* (fingered double-stopping) in thirds are almost as frequently used as octaves, and tenths occur with much more freedom compared to the etude books of his predecessors. The difficulty of the etudes in the second half of the set advances as the number grows. In that respect the last of them, etude number twenty-four, possesses technical complexity at the highest level in which double-stops in high positions and chords are abundant. Natural and especially artificial harmonics in thirds used in the etude require concentration and precision. The use of artificial harmonics in double-stops is an extremely difficult technique. Rarely met even in the violin literature, it is almost never applied on the cello. Although there are several ways to produce artificial harmonics on the cello, most students only learn one of them and seldom attempt to play artificial harmonics in double-stops. A good knowledge of the application of the different kinds of artificial harmonics as well as their use in double-stops would be beneficial for the

cellist in two respects. He would perfect a more accurate and sensitive relationship of the fingers of the left hand with the strings, and in addition would advance his double-stop technique.

Ex. 29: *Twenty-Four Etudes*, Op. 38, etude No 24, pp. 158-162



The following excerpt features another of Grützmacher's left hand techniques rarely found in the cello repertoire. Playing unisons on two strings allows for practicing a stretch of a perfect fifth between the thumb and the third (or the fourth) finger, and increases the span of the left hand. Mastering these unisons makes it easier when approaching tenths in music, and the unison sonority is much easier to hear than the interval of the ninth, the interval that occurs when the fingering is reversed.

Ex. 30: *Twenty-Four Etudes*, Op. 38, etude No. 24, pp. 80-82



## Works for cello

- Op. 6 – Piano Trio in C Minor  
Op. 7 – *Hungarian Fantasy*, for cello and orchestra  
Op. 9 – *Duet*, No. 3 in E Minor for two cellos;  
*Dix morceaux en style national*, for cello and piano:  
    Heft I  
        1. *Mélodie Chinoise*  
        2. *Air Allemand*  
        3. *Danse Espagnole*  
        4. *Air Russe*  
        5. *Tyrolienne*  
    Heft 2.  
        1. *Air 33 Suédois*  
        2. *Romance Française*  
        3. *Alla Zingana*  
        4. *Air Ecossaïse*  
        5. *Tarantella*  
Op. 10 – Concerto in A Minor, for cello and orchestra  
Op. 13 – *Zur Erinnerung an Leipzig*, four pieces for cello and piano:  
    1. *Lied*  
    2. *Gebet*  
    3. *Tanz*  
    4. *Marsch*  
Op. 22 – Four Duets for two cellos  
Op. 30 – *Scherzo*  
Op. 31 – *Variations on an Original Theme*, in G Minor for cello and orchestra  
Op. 32 – Pieces for cello and piano:  
    1. *Nocturne*  
    2. *Burlesque*  
Op. 37 – *Adagio and Allegro Capriccioso*, for cello and orchestra  
Op. 38 – *Twenty-Four Etudes*, for cello solo  
Op. 46 – Concerto No. 3 in E Minor, for cello and orchestra  
Op. 52 – Piano Trio  
Op. 65 – *Consecration Hymn*, for four cellos  
Op. 67 – *Daily Exercises*, for cello solo  
Op. 72 – *Twelve Etudes*, for cello solo with additional second cello

## Works with unknown or no opus number

- Concerto in G Major for cello  
Fantasia on themes from the opera *Fidelio* by Beethoven  
Fantasia on themes from the opera *Norma* by Bellini  
Fantasia on themes from the opera *Wilhelm Tell* by Rossini  
Fantasia on themes from the opera *Roberto il diavolo* by Meyerbeer

Fantasia on themes from the opera *Les Huguenots* by Meyerbeer  
 Fantasia on themes from the opera *Tannhäuser* by Wagner  
 Fantasia on themes from the opera *Lohengrin* by Wagner  
*Sonate über Themen aus den Werken Friedrich des Grossen*, for cello and piano  
*Stücke aus Parsifal*:  
 1. *In Klingsor's Zaubergarten*  
 2. *Kundry's Erzählung*  
 3. *Charfrietagazauber*

### Transcriptions

Bach, C. P. E. – Concerto in A Minor, H. 432, for cello and string orchestra  
 Beethoven, L. – Romances for cello and piano (originally for violin and orchestra)  
     Romance in D Major, Op. 40  
     Romance in G Major, Op. 40  
     Sonata Op. 17 in F Major, for cello and piano (originally for horn)  
 Boccherini, L. – Concerto in B-flat Major, G 480, for cello and orchestra  
  
 Chopin/Grützmacher – Six Waltzes  
     Eighteen Nocturnes  
     Ten Mazurkas  
 Haydn, J. – Serenade for cello and piano  
 Mendelssohn, F. – *Lied ohne Worte*, Op 109, for cello and piano  
 Mozart, W. A. – Sonata in B Major, K. 196c (292), for cello and piano  
     – *Adagio* in A Major, arr. K. 581, for cello and piano  
 Schumann, R. – *Fantasie-Stücke*, Op 73, (originally for clarinet and piano)  
     – *Adagio und Allegro*, Op 70, (originally for horn and piano)  
     – Two Grand Sonatas for cello and piano, Op. 121 (originally  
     for violin)  
 Spohr, L. – Grand Duo in C Major (after *Nocturne*, Op. 34), for cello and piano  
 Schulhoff, J. – Romance Op. 49, No. 1, for cello and piano



## **KARL YULYEVICH DAVIDOV**

**Born:** March 17, 1838, Goldingen, Latvia

**Died:** February 25, 1889, Moscow, Russia

The numerous visits to Russia by the nineteenth-century virtuoso cellists -- Bernhard Romberg, Adrien Servais, Alfredo Piatti, and Friedrich Grützmacher -- and especially the violin masters -- Nicolò Paganini, Pablo de Sarasate, Henri Vieuxtemps and Henryk Wieniawski -- had an enormous impact on the development of the art of playing string instruments in that country. The cellists of the past tried to emulate the violin in various ways, and the development of the cello art in Russia reflected that trend and culminated in the artistry of Karl Davidov. He is considered the founder of the Russian school of cello playing and he contributed to its growth with his outstanding performance career, his teaching methods, as well as with his compositions for the instrument.

As music was an important part of life in his family, Davidov began to study the piano at the age of five. He began his cello studies seven years later with the principal cellist of the Moscow Opera, Hienrich Schmidt (1810-1862) and continued with the prominent disciple of Justus Dotzauer, Karl Schuberth (1811-1863) at St. Petersburg University. At the insistence of his parents, he finished his education in mathematics first and then went to Leipzig to study composition with the famous composer and theorist Moritz Hauptmann (1792-1868). His mathematical knowledge proved helpful in understanding the principles of harmony and acoustics, and aided him later in connecting cello technique with the anatomical and physiological aspects of playing.<sup>41</sup> As Davidov's primary interest was initially composition and theory, he neglected cello performance for some time. While in Leipzig, unforeseen circumstances determined the Russian cellist's future career as a solo virtuoso. When

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<sup>41</sup> Campbell, 1988, 91.

Grützmacher suddenly took ill before a performance of one of the Mendelssohn piano trios, Davidov was called upon to replace him. Soon after he was offered the position of soloist with the Gewandhaus Orchestra, where he performed his newly composed first cello concerto. The overwhelming success of that performance helped to determine his career as a cellist, and he made numerous concert tours in Europe and Russia. After Grützmacher's move to Dresden, Davidov took the position of principal cellist in the Gewandhaus Orchestra and was appointed Professor of Cello at the Leipzig Conservatory. Those two posts were later, in 1866, entrusted to Emil Hegar, a pupil of both Grützmacher and Davidov. Subsequently, in 1881, Hegar's most prominent student Julius Klengel inherited the position, which he kept until his last days.<sup>42</sup> In 1876, Davidov was appointed director of the St. Petersburg Conservatory where he remained for eleven years. Most of Davidov's compositions feature the cello as the solo instrument and are marked by his views of cello technique and esthetics. Among those works and of most significant interest, are his four cello concertos and his *Cello Method*, a treatise on cello technique composed a year before his death in 1888.

The concertos are composed in the early romantic style and call for dexterous technique in both hands. A distinctive feature of Davidov's technical approach is the employment of chords in close structure. The difficulties encountered, however, such as passages in positions above the seventh and the abundance of double-stops are idiomatic and musically well conceived. The orchestra part of these works is symphonically conceived and most of them have extended orchestral introductions before the soloist enters. The second cello concerto is played most frequently and from a technical standpoint it is the most accessible. Mendelssohn's 'romantic classicism' clearly shows its influence on Davidov in this concerto and the variety of techniques utilized as well as the necessary cantilena in phrasing makes this work a wonderful choice when

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<sup>42</sup> Campbell, 1988, 116.

introducing an advanced student to the romantic style of cello playing. The convenient key of A minor, as well as the opportunity for the display of romantic expression make this an attractive work for an accomplished young cellist.

Ex. 31: Cello concerto, Op. 14, No 2, in A Minor, 1<sup>st</sup> mvt., mm. 47-52



There is a long cadenza towards the end of the first movement that employs self-accompanied technique in double-stops and arpeggiated chords that call for impeccable use of the left hand and well-mastered bow distribution. The use of the thumb in low positions and the double-stop technique provide work for the left hand on three strings at the same time and, as difficulties go, put this concerto alongside those of Servais and Piatti. In Davidov's work there is a technical approach that is also encountered in Servais' *fantasias*, which brings the technique of the cello to a new level of virtuosity. This method utilizes broadening the shape of the left hand from the accepted octave position by extending the thumb.

Ex. 32: Cello concerto, Op. 14, No 2, in A Minor, 1<sup>st</sup> mvt., mm. 97-99



The first concerto, Op. 5, was composed when Davidov was twenty-one years old. It is fairly difficult and demands virtuoso technique. The influence of the German cello school is

perceived clearly and the first movement with its patterned passagework is reminiscent of a Romberg concerto. The six-eight meter of the third movement with its fast runs and different types of *spiccato* techniques displays the *capriccioso* character of the movement. Various violinistic approaches such as chords used for achieving dramatic effects (Ex. 33), octaves and cantilena in octaves, as well as holding a trill simultaneously with a second voice leading melody (ex 34), display Davidov's creativity in expressing his romantic ideas.

Ex. 33: Cello concerto, Op. 5, No 1, in B Minor, 3<sup>rd</sup> mvt. *Allegretto*, mm. 104-105



Ex. 34: Cello concerto, Op. 5, No 1, in B Minor, 3<sup>rd</sup> mvt. *Allegretto*, mm. 202-208



The third and fourth concertos, although less frequently performed, still deserve to be mentioned as wonderful study works exploring many aspects for building cello technique.

### Violoncello Method

The teaching methods of Davidov continue Kummer's concept for more freedom of the hands and emphasize the importance of the right hand for a more natural production of the sound with the bow and a fuller and richer tone. Towards the end of his life, in 1887-88, he summarized his teaching views in a pedagogical guide that has served as a model for teaching young cellists. The *Violoncello Method* is a rational system for cello playing and represents the initial two years of training. Divided into three parts, it acquaints the student with the rudiments of playing as well

as the most important prerequisites for the correct acquirement and application of cello technique. The first part begins with holding the cello followed by a discussion of the proper position of both hands. Regarded as the main source for sound production, the right hand is treated with greater emphasis. Davidov proposes the rudimentary bow techniques in reference to dividing the bow into different parts along the stick. In this respect he suggests different types of bow strokes, points out the necessity for well-controlled bow speed, and establishes the relationship between those fundamentals. He treats all strings equally and gives special attention to the smooth change from one string to another with even bow speed distribution. In the second part Davidov describes the first four positions on the cello, shows their correlation, and states his grounds for the importance of a pedagogical system for changing positions. In the third part he discusses the higher positions up to the seventh and formalizes the scale system of both the major and the minor modes of all tonalities in two octaves. The fingering is considered in regard to the open strings and therefore Davidov suggests two types of finger application: the first is an established pattern that avoids open strings where they occur, and could be applied to all scales; the second system accommodates the fingering according to the use of the open strings.

Explanatory paragraphs precede the particular technical approaches and are modified in exercises accompanied by an additional cello line, which builds in the student a sense for harmony, rhythm, and simple counterpoint. The *Cello Method* possesses pedagogical and methodological value and it is unfortunate that Davidov did not live long enough to complete a second part, in which he planned to discuss his views on a higher level of cello technique including upper register, double-stop and harmonic technique, as well as advanced bow strokes.

## Cello Works

- Op. 2 – *Three Bagatelles*, for cello and piano
- Op. 5 – Concerto No. 1 in B Minor, for cello and orchestra
- Op. 6 – *Souvenir de Zarizino*, salon pieces for cello and piano
  - 1 - *Nocturne*
  - 2 - *Mazurka*
- Op. 7 – *Fantasy on Russian Songs*, cello and orchestra
- Op. 9 – Pieces for cello and piano:
  - 1 - *Solitude*; the remainder [n. d.]
- Op. 10 – *Berceuse*, for cello and piano
- Op. 11 – *Concert Allegro* in A Minor, for cello and orchestra
- Op. 14 – Concerto No. 2 in A Minor, for cello and orchestra
- Op. 16 – *Salonstücke für Violoncell und Pianoforte*:
  - 1 - *Mondnacht*
  - 2 - *Lied*
  - 3 - *Märchen*
- Op. 17 – Salon pieces for cello and piano:
  - 1 - *Adieu*
  - 2 - *Barcarolle*
- Op. 18 – Concerto No. 3 in D Major, for cello and orchestra
- Op. 20 – Four Pieces, cello and piano:
  - 1 - *Sunday Morning*
  - 2 - *At the Fountain*
  - 3 - *Lullaby*
  - 4 - *Abenddämmerung*
- Op. 22 – *Romance*, for cello and piano
- Op. 23 – *Romance sans paroles*, for cello and piano
- Op. 25 – *Ballade*, in G Minor for cello and orchestra
- Op. 30 – *Drei Salonstücke für Violoncell und Pianoforte*
- Op. 31 – Concerto No. 4 in E Minor, for cello and orchestra
- Op. 35 – *Sextett für Zwei Violinen, Zwei Bratschen und Zwei Violoncell*
- Op. 37 – Suite for orchestra
  - *Albumblatt*, for cello and piano
- Op. 38 – String Quartet in A Major
- Op. 40 – Piano Quintet in G Minor
- Op. 41 – *Silhouetten*, four pieces for cello and piano:
  - No. 1 - *Am Morgen*
  - No. 2 - *Walzer*
  - No. 3 - *Notturmo*
  - No. 4 - *Am Luganer See*

*Violoncell-Schule*

## Arrangements for cello and piano

*Mazurkas* by Frédéric Chopin

Pieces by Robert Schumann:

*Träumerei aus den Kinderscenen*, cello and piano, Op. 15, No. 7

*Abendlied*, Op. 85, No. 12

Stanislaw Moniuszko - *Russische Romanzen*:

No. 1 - *Abend*

No. 2 - *Spinnerin*

No. 3 - *Vechery*

No. 4 - *Priakha*

## **DAVID POPPER**

**Born:** June 18, 1843, Prague, Czech Republic

**Died:** August 7, 1913, Baden, Austria

David Popper is one of the few cellists born in the first half of the nineteenth century about whom a great deal of reference material is available. The famous biography written by his pupil Steven De'ak is a wonderful source that discloses the remarkable nature of the cello virtuoso. The book is also useful from a historical perspective in that it provides valuable information on the musical activities in the second half of the nineteenth century.

As was the case with Servais and Piatti, the violin was Popper's first instrument. At the age of twelve he switched to the cello and entered the class of Julius Goltermann at the Prague Conservatory. Showing remarkable talent, the young cellist quickly advanced in technique and when Popper was eighteen, the German pianist and conductor Hans von Bülow (1830-1894) recommended him for the position of Chamber Virtuoso in Löwenberg. The natural flair of the young cellist was so impressive that the German composer Robert Volkmann (1815-1883)

engaged Popper to give the première performance of his cello concerto Op. 33 in 1864.<sup>43</sup> This offer was a great honor for the young musician as there were many extraordinary cellists such as Grützmacher, Piatti, Servais, Franchomme, and Davidov who were active at the time. Four years later Popper accepted the position as one of the principal cellists in the Imperial Opera Orchestra in Vienna, a post he held for five years. He then embarked on a concert tour throughout Europe and Russia and achieved widespread fame. Popper settled in Hungary in 1886, where he accepted a position at the Academy of Music in Budapest that he held for the rest of his life. While there, he formed the Budapest String Quartet with the violinist Jenő Hubay (1858-1937). Later, Johannes Brahms would join them in premier performances of his own chamber works.<sup>44</sup>

Popper's output comprises over one hundred works, most of which are for cello and piano. He constantly composed pieces for his own performances, and the musical genre to which he devoted most of his efforts was the miniature *salon* piece. Some of those works were inspired by the places that he visited on his travels. All of the character pieces possess uniqueness and charm and although most of them demand exceptional technical skills, the music itself is considered the first priority. By Popper's time, almost every possible technique on the cello had been developed. It seems that he used all of the virtuoso effects at his disposal to express his musical imagination, rather than using imagination for the display of virtuosity. These pieces have gained a special place in the cello literature and are frequently performed on the concert stage. Among his well-known *salon* pieces are *Vito*, *Gnomentanz*, *Elfentanz*, *Serenade*, *Spinning Song*, and *Tarantelle*. Later generations of cellists such as Pablo Casals (1876-1973), Emanuel Feuermann (1902-1942), Gaspar Cassadó (1897-1966), Maurice Gendron (1920-1990), and Janos Starker (b. 1924) became known for their interpretations of these pieces. These miniature

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<sup>43</sup> Campbell, 1988, 104.

<sup>44</sup> Campbell, 1988, 107.



musical gems, including dances, fantasies, and songs, are reminiscent of Fritz Kreisler's short violin pieces. The practice of emulating violin playing by cellists resulted in the transcription of an enormous amount of violin literature for the cello and Popper was the first cellist to inspire eminent violinists to transcribe some of his works for the violin. His contribution to the cello repertoire is also augmented by his own cadenzas to the cello concertos of Haydn, Schumann, Saint-Saëns, Volkmann and Molique. Popper taught many cellists, among whom the most prominent are Arnold Földesy (1882-1940), Steven De'ak (1897-1975), Ludwig Lebell (1872-?), and especially Adolf Schiffer, the teacher of Janos Starker.

### ***High School of Cello Playing Op. 73***

Popper's most valuable contribution to the art of cello playing is his *High School of Cello Playing Op. 73*, consisting of forty etudes, and the ten *Preparatory Studies*, Op. 76. These two opuses are internationally recognized as an integral part of a cellist's training. They combine different musical characters with varying levels of difficulty, but students should know the fundamental techniques on the cello before approaching these studies. Very characteristic is Popper's methodological approach of using phrasal structures in sequences, which enables the cellist to achieve agility and dexterity of the fingers in mastering all practical positions on the cello. The intended technique in each of the etudes is combined with Popper's artistic imagination, which draws a parallel to his character pieces for cello and piano. Etude No. 22 (Ex. 35), for instance, has acquired the nickname of "Chinese," because of the pentatonic mode applied, while No. 19 (Ex. 36) is known as the "Lohengrin," for the initial motive in triplets taken from the opera of Richard Wagner. Almost all of the keys are explored and the left hand takes precedence over the right in terms of the various techniques utilized. Only the most necessary and practical bow strokes are used. The use of flashy staccato in one direction of the

bow, for example, is not used as prominently as in Grützmacher's studies. Popper's etudes are usually two to three pages long and a special emphasis is placed on careful string crossing for achieving smooth and pliant wrist motion. Due to the high positions, the presence of more than three sharps or flats, as well as the use of the thumb and sequences, many students approach Popper's etudes with a certain fear. Opuses 73 and 76 are invaluable because they provide grounds for building strong cello technique and for stabilizing intonation.

Ex. 35: *High School of Cello Playing* Op. 73, etude No. 22, "Chinese," beginning

Andante grazioso.

*p* pizz.

II III

gliss.

Ex. 36: *High School of Cello Playing* Op. 73, etude No. 19, "Lohengrin," beginning

Allegro.

*p*

## Cello works

- Op. 3 – *Scenes From a Masked Ball* for cello and piano  
    No. 1 - *Harlequin-Scene*  
    No. 2 - [n. d.]  
    No. 3 - [n. d.]  
    No. 4 - *Papillon*  
    No. 5 - [n. d.]  
    No. 6 - [n. d.]
- Op. 5 – *Romance*, for cello and piano
- Op. 8 – Concerto No. 1 in D Minor, for cello and orchestra
- Op. 10 – Pieces for cello and piano:  
    No. 1 - *Sarabande*  
    No. 2 – *Gavotte*, in D Minor  
    No. 3 - *Trio-Pastoral*
- Op. 11 – Pieces for cello and piano:  
    No. 1 - *Widmung*  
    No. 2 - *Humoreske*  
    No. 3 - Mazurka in G Minor
- Op. 12 – Mazurka in D Minor, for cello and piano
- Op. 14 – *Polonaise de concert*, for cello and piano  
    *Chanson d'utrefois*, for cello and piano
- Op. 16 – Suite for two cellos  
    March for two cellos
- Op. 18 – *Sérénade orientale*, for cello and piano
- Op. 22 – Nocturne in G Major, for cello and piano
- Op. 23 – Pieces for cello and piano  
    No. 1 - [n. d.]  
    No. 2 - Gavotte in D Major
- Op. 24 – Concerto No. 2 in E Minor, for cello and orchestra
- Op. 27 – Preludes for cello solo  
    Nr. 1 - *Andante serioso*; [n. d.]
- Op. 28 – Concert-Polonaise No. 2 in F Major, for cello and piano
- Op. 32 – Pieces for cello and piano:  
    No. 1 - Nocturne  
    No. 2 - Mazurka in A Major
- Op. 33 – *Tarantella*, for cello and piano
- Op. 35 – Four Mazurkas for cello and piano
- Op. 38 – *Barcarolle*, in G Major for cello and piano
- Op. 39 – *Dance of the Elves*, for cello and piano
- Op. 41 – *Nocturne*, for cello and piano
- Op. 42 – Three Nocturnes for cello and piano
- Op. 43 – *Fantasy on Little Russian Songs*, for cello and piano
- Op. 48 – Menuetto in D Major, for cello and piano
- Op. 50 – *Im Walde*, Suite for cello and orchestra:  
    No. 1 - *Eintritt (Entrance)*

- No. 2 - *Gnomentanz (Gnome's Dance)*
- No. 3 - *Andacht (Devotion)*
- No. 4 - *Reigen (Round Dance)*
- No. 5 - *Herbstblume (Autumn Flower)*
- No. 6 - *Heimkehr (Homecoming)*
- Op. 51 – Six Mazurkas for cello and piano
- Op. 54 – *Spanish Dances* for cello and piano:
  - No. 1 - *Zur Gitarre*
  - No. 2 - *Serenade*
  - No. 3 - *Spanische Tänze*
  - No. 4 - *L'Andalouse*
  - No. 5 - *Vito*
- Op. 55 – Pieces for cello and piano:
  - No. 1 - *Spinning Song*
  - No. 2 - *Concert Etude*
- Op. 59 – Concerto No. 3 in G Major, for cello and orchestra
- Op. 60 – *Walzer Suite*, for cello and piano
- Op. 62 – Pieces for cello and piano:
  - No. 1 - *La Mémoire*
  - No. 2 - *La Chanson villageoise*
  - No. 3 - *La Berceuse*
- Op. 64 – Pieces for cello and piano:
  - No. 1 - *Wie einst in schöner'n tagen (Once in Fairer Days)*, for cello and piano
  - No. 2 – *Tarantelle*, in A Major
  - No. 3 - *Wiegenlied (Spinning Song)*
- Op. 65 – Pieces for cello and piano:
  - No. 1 - *Adagio*
  - No. 2 - *Menuetto*
  - No. 3 - *Polonaise*
- Op. 66 – *Requiem*, for three cellos and piano (originally for three cellos and orchestra)
- Op. 67 – Pieces for cello and piano:
  - No. 1 - *Largo*
  - No. 2 - *Gavotte in D Minor*
  - No. 3 - [n. d.]
  - No. 4 - *Gavotte in D Minor*
- Op. 68 – *Hungarian Rhapsody*, for cello and piano
- Op. 69 – Suite for cello and piano
  - Largo a l'ancienne mode*, for cello and piano
- Op. 72 – Concerto No. 4 in B Minor, for cello and orchestra
- Op. 73 – *High School of Cello Playing: Forty Etudes for Cello Solo*
- Op. 74 – String Quartet in C Minor
- Op. 75 – *Serenade*, for cello and piano
- Op. 76 – *Studies Preparatory to the High School of Cello Playing*
- Op. 76a – *Fünfzehntel leichte etüden in der ersten lage*

Works with unknown or no opus number

Cadenzas for cello: Haydn, J. Cello Concerto in D Major; Saint-Saëns, Concerto Op. 33 in A Minor; Volkmann, R. Cello Concerto in A Minor; Schumann, R. Cello Concerto Op. 129 in A Minor; Molique, B. Cello Concerto in D Major.

*Romance* in G Major for cello and piano, originally for violin and piano

*Chant du soir*, for cello and piano

Arrangements and transcriptions for cello and piano

Bach, J. S. – *Arie aus der D-dur Suite*

Chopin, Frédéric – *Nocturne*, Op 9, No. 2

Campioni – *Minuet Pastoral*

Cherubini, Luigi – *Ave Maria*

Giordani, Giuseppe – *Caro mio ben*

Handel, George – *Largo*; *Sarabande*

Jámbor – *Nocturne*, Op. 8, No. 1

Jensen – *Murmeldes Lüftchen*, Op. 21, No. 4

Mendelssohn, Felix – *Auf Flügeln des Gesanges*; *Reiselied*, Op. 19, No. 6

Pergolesi, Giovanni – *Nina (Tre giorni)*

Purcell, Henry – *Aria*

Rubinstein, Anton – *Mélodie*, Op. 3, No. 1

Schubert, Franz – *Du bist die Ruh*’; *Ave Maria*, Op. 52, No. 4; *Der Neugierige*;  
*Sei mir gegrüsst*; *Litanei auf das Fest “Allerseelen,” An die Musik*

Schumann, Robert – *Träumerei*, Op. 15, No. 7; *Abendlied*, Op. 85, No. 12;

*Schlummerlied*, Op. 124, No. 16

Tchaikovsky, Piotr Ilyitch – *Song Without Words*, Op 2, No. 3; *Chanson triste*,

Op. 40, No. 2; *Barcarolle*, Op. 37, No. 6; *Perce-Niegre*, Op. 37, No. 4;

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## BIOGRAPHICAL SKETCH

Evgeni Raychev was born in Ruse, Bulgaria on May 13, 1971. He began lessons on the violoncello at the age of eight and finished his high school education in the “Vesselin Stoyanov” Music School in his native town with Mrs. Elka Efremova as his teacher. At the age of nineteen he was accepted in the Bulgarian Academy of Music where he studied with professor Zdravko Yordanov. After completing his master’s degree in cello performance there, he pursued further studies with professor Lubomir Georgiev at Florida State University School of Music in Tallahassee, where he earned the Master of Music and Doctor of Music degrees in cello performance. Dr. Raychev has received awards from several competitions, including two First Prizes in the Bulgarian National Competition “Svetoslav Obretenov” (1988 and 1993). He was also a semi-finalist in the Fischhoff Chamber Music competition (2000, US), and was winner of the Doctoral Concerto Competition of the Florida State University School of Music in 2000. From 1997 to 2003 he held a Graduate Assistantship in Teaching and Performance at Florida State University and also received a Tallahassee Music Guild Scholarship Award for 2000/2001. Mr. Raychev has been Principal Cellist of the University Symphony and Opera Orchestras, as well as the University Chamber Orchestra and the Tallahassee Symphony. As a solo recitalist and a member of the award-winning Hachidori Piano Trio, Dr. Raychev has performed extensively in the United States, Central America, and Europe.