



# FRIEDRICH GRÜTZMACHER

Editions and transcriptions for cello

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Research coach: Job ter Haar  
Main subject: Cello  
Cello teacher: Herre Jan Stegenga  
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Iván Nogueira Martínez



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# Introduction

In the XIX century the violoncello experienced a great development in technique and repertoire. During the XVI and XVII centuries, cello was almost only used in the Baroque “basso continuo” and cello sonatas written for cello and a bass line. As with the violin, Italy was the place where the cello began to be used as a solo instrument. We have many examples of great cellists - and composers - of the XVII and XVIII, like Domenico Gabrielli - possibly one of the first musicians to be a cellist and a composer - or Francesco Alborea.

On the XVII century some Italian cellists made the cello popular in England: Pasqualini, Andrea Caporale and Salvatore Lanzetti. Their compositions are technically quite demanding, with virtuosic parts also in the upper register.

During the middle of the XVIII century, the cello became more popular than the viola da gamba in Italy. In France, the success of the cello came a bit later with Berteau, who would be the teacher of the brothers Duport. In Germany, it is not known when it exactly happened. Many players contributed to raise the popularity of the cello - like Joseph Weigl or Johan Konrad Schillick - but we can assume that Bernhard Romberg was the “father” of the German school. He was an outstanding player and a well-considered composer.

The word of “study” applied on music refers to a little piece meant to help the musician to improve and develop concrete technical aspects. It appeared for the first time in the middle of the XVIII century, related to the increase of the pedagogical literature and the development of the technique in that time. It is in the repertoire of the violin where we find for the first time that designation, in the work of G. Tartini “*L'arte dell'arco*” (1747), where some variations on a gavotte theme from Arcangelo Corelli were included<sup>1</sup>. From that moment, other instruments started to acquire studies in their repertoire, especially the piano, but also the cello.

Some years later after the publication of Tartini, Federigo Fiorillo wrote “*Étude pour le violon formant 36 caprices*”. It is then when we find the association between “study” and “caprice”. Originally, “caprice” was employed to designate vocal or instrumental compositions meant to be performed with a lot of freedom. It used to be also a kind of synonymous of *ad libitum*<sup>2</sup>. The meaning of this concept was used in different ways through the history. In the XIX century caprices became “virtuoso” pieces and the concept of study and caprice was often mixed when referring to pieces written with didactical purposes to achieve a concrete technical difficulty. The most known example is the 24 caprices by N. Paganini for violin solo (1805). In the repertoire of the violoncello we also find those kind of pieces, as in Franchomme, Servais or Piatti. Generally we can say that caprices are more lyrical than studies - but it's not in all the cases - and we can say that sometimes composers employed those terms with editorial finalities.

Within the cello pedagogical literature of the XIX century we can realize that many study books were written for two cellos. The reason is that the people for whom it was originally written were mostly beginners or professionals without a good technique. The first steps are always difficult when learning an instrument and for making it more attractive, composers wrote their studies with a cello accompaniment part, offering to the teacher the opportunity of accompanying their students while they improve their technique with the upper voice.

The 21 études for violoncello composed by J.L. Duport are the first studies written for violoncello. Besides we've got them separately, originally the studies were published with his method “*Essai sur le*

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<sup>1</sup> *Nouvelle etude pour violon, ou manière de varier et orner une pièce dans le gout du cantabile italien par Mr. Preonio Pinelli (...). Augmenté d'une gavotte de Corelli, travaillez et doublés par Mr. Giuseppe Tartini.* Quoted in Thomas Menrath: “Etüde”, MGG, I-3 (1994) p. 200.

<sup>2</sup> Quoted in *ibid*.



*doigté du violoncelle et sur la conduite de l'archet*". He claims that it was the result of a slow and well thought process<sup>3</sup>.

These 21 études are not ordered by their difficulty, but by their relation between tonalities, starting in F major and establishing a fifth relationship between them, alternating with the minor tonalities. The études are written for 2 cellos, so that the teacher can accompany the student at the lessons. We can prove the statements of the Duport's Essay in his études.

After the first edition of the studies, other versions appeared. One of the most important versions we got of the Duport's work was made by Grützmacher in 1895. However, we have also a previous version edited by Leo Schulz. In both versions, the 2<sup>nd</sup> cello line is deleted and integrated in the 1<sup>st</sup> cello part. They offer a different point of view of the work, with their own playing preferences from their historical times and cello school they belonged. Nevertheless, Schulz version is more respectful with the original version. What he does is mostly correcting editorial mistakes, and modifying few bowings and fingerings.

Through the XIX century, cello got established as a soloist instrument. The labour of the cellists of that time was focused in adapting their technique to the demands of the new style: Romanticism. Also, they settled the cello in a more soloist position in all the music genres: chamber music, orchestra, cello sonatas... Many of those cellists left us important documents such as methods, their annotations in scores, their editions or their transcriptions, which reflect their style and technique.

One of the most prolific editor and arranger of the XIX century was F. Grützmacher. He was a very well recognized player, who was criticized for his highly detailed editions and his freedom when transcribing or arranging. This research is focused on his unique style of performing and editing.

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<sup>3</sup> *"Voilà pourquoi j'y ai pensé plus d'une fois, et pourquoi j'ai travaillé lentement; enfin, après l'avoir relu plusieurs fois, j'ai cru pouvoir y mettre mon nom"* [That's the reason why I've thought about it more than once, and why I've been working slowly; at the end, after having read it several times, I thought I could signed it under my name". Letter from J.L. Duport to his editor Imbault, 6th March 1804. Private collection. Transcribed in Milliot, Sylvette: *"Deux musiciens français a la cour de Prusse"*, *Dix-huitième siècle*, 17 (1985), page 254.

# CHAPTER 1

## MOTIVATION, PROCESS AND RESULT

The cello - as the violin or the string instruments in general - has a long and important tradition from hundreds of years. We know about many masters of the cello who could really master the instrument and contribute with something significant for its development in technique and style of playing. I could mention many names: Boccherini, Duport, Kummer, Popper, Tortelier... All these cellists lived in different moments of the history, and they did important contributions to the cello. Those contributions made the cello be like it is today, the way we play it and the way we practice it in classical music. Are we aware of that?

In order to be a good player, we need to spend a lot of time working on the technique. It needs to be so good that we can master our instrument for playing the great repertoire of the instrument. Nowadays, one of the most spread ways of practicing the technique is by playing studies. Every instrument has its studies, which every professional classical musician must have played in order to become a good player.

I always enjoyed playing studies on the cello. During my growing period as a cellist, I played many of the most important works of this kind: starting with S. Lee or Dotzauer, continuing with Duport, Franchomme, Popper, Grützner... Every method has been written in a different time, for a different purpose, and to develop different technical skills.

Some years ago, my curiosity about this topic became more intense. It happened in a period where I came back into the practising of the Duport studies after many years of having done so. I realized that the edition I was using was made by the cellist Pierre Fournier (French cellist, 1906-1986). I wondered how the original version of Duport would be like, and where my edition came from. What I found out was something that changed my vision of the work and woke up my curiosity on the field of editions. All the modern versions of this Duport work are based in the edition made by F. Grützner. His edition is very different to the original. It reflects the way of playing and the aesthetics of other different period of time and it also reflects the strong personality of this cellist. Those modern versions are closer to the Grützner version than to the original, what made me think that this edition may have been so important and popular at its time that it became the standard version of the work. At that moment I started to be interested about Grützner. Who was him? How much did he influence the modern cello style of playing? What can I learn from him?

### 1.1 - The beginning of my research

I started by taking a look on both editions of the 21 études of Duport and analysing them. The first striking thing that comes up is the fact that Duport's original version is written with a second cello voice, while Grützner simply keeps the main part. That second cello part in the original score could hardly be called a basso continuo. It is a very basic bass line that was written with two purposes: giving the teacher the possibility of playing with the student and being a support for intonation and rhythm of the main line. There are also many other aspects that differ in both editions: bowings, bow strokes, fingerings, dynamics, expression marks, notes which can suppose a harmony change...

From the beginning I was aware that Duport's 21 études are a great work if we want to analyse and learn from both cellists and the time/schools that they represent. The first aim in my research was to draw the line between Duport and Grützner.

Duport was a French cellist who lived between 1749 and 1819. He is one of the most important figures of the French cello school. His cello method, "*Essai sur le doigté du violoncelle et sur la conduite de*

*l'archet*" and the 21 studies which belong to that publication, are their most important contributions to the cello literature. It was very modern at the time he published it and many of his statements are still in large use today. I should mention that when writing this method he was more interested in talking about the left hand, but due to the demands of the publisher, he had to write also about the bow hand. However, he writes far less about it.

In the other side, F. Grützmacher was a German cellist who lived between 1832 and 1903. He was a cellist, composer, arranger and editor. As a cellist, he was well-known for his technique, particularly for his developed left hand. As editor, he contributed with a lot of editions where he reflects very much his style and his way of playing. This is possible thanks to his highly notated scores. He is often criticized because in his editions he doesn't give freedom to the performer for a personal interpretation. Everything is so in detail notated that we can know quite a lot about his style of playing by looking to his scores.

Their distance on time and cello schools of playing made me want to find the connections between them. I was aware of the fact that the music style present in the time they lived definitely conditioned their way of editing for cello. In Duport's time, the cello started to be more and more used as a solo instrument. He was the first one in writing a method to establish a technique that allows the player to perform the more and more demanding music which was being written for cello. During Grützmacher's time, the labour of the cellists was focused in adapting the technique to the demands of the new music style: Romanticism.

For those reasons, my first aim was to draw the path between Duport and Grützmacher and to learn how the technique was developed in order to be adapted to the new necessities of the instrument, and also the relation between French and German school. In other words, the line of time and schools between both cellists.

## My plan and goals

With my artistic research, I wanted to learn more about the most important cellists in the French and German schools through the XIX century, while I apply this knowledge into the pieces of the repertoire directly connected to them, and experiment the different ways of playing and performing they had.

Through the history of music, we often find examples of the relation between performers and composers. Very often, composers used to write music for one specific cellist, with whom they had a relation of friendship or simply admiration or respect. Composers were much more in contact with performers than nowadays. I am interested in that direct relationship, because I believe that learning from the players for whom composers wrote their pieces can be as good as learning from the composer himself.

For that reason, my plan was to choose pieces of the XIX century repertoire written for a specific cellist and then, to analyse the performance of the piece that the original cellist would have done in comparison with the Grützmacher's edition of the piece. By doing that, we get many important questions:

- What was the composer's intention when writing the piece?
- How was it supposed to be played?
- How was the playing style at the time that the piece was written? In the context of which cello school?
- How the aesthetics of the music influenced the technique of the instrument?
- What are the differences with the Grützmacher edition?
- Why did Grützmacher change the score in a certain way?

The importance for myself is not to play those pieces as the cellists in XIX century would do it, but to know and understand the style and the aesthetics of the time they lived in order to perform their music with criteria and musical knowledge.

## My research question

Before starting I had many questions to answer in my research. I needed to group them in one single question in order to make clear my objectives with my Artistic Research. It was formulated several times through my research. The following is the last version of it, where what I wanted to achieve is reflected:

*What are the aesthetic differences between Grützmacher and the other main cellists of the XIX century and how can I apply this knowledge in the repertoire connected to them in order to create my own personal language as a cellist?*

My will is to understand better the style of Grützmacher in contrast with the cellists for whom composers wrote their pieces. In other words: Grützmacher is the centre of my research, from whom I want to understand his expressive principles and to take for my own performances his most interesting elements.

In the second part of the question I show the practice based part of this research. I want to gain knowledge in order to perform with criteria the XIX century music, and to develop my personality as a performer in a XIX century historical practice based.

## 1.2 - The start of the work

As I said before, the starting point of my research was about the differences between the original and the Grützmacher's version of the 21 études by J.L. Duport. Firstly, I took a look on both editions, I wrote down their main differences and I tried to play them with the knowledge I had at that moment, trying to do as much as possible what was written on both scores. I realized that I needed more knowledge in order to understand those differences. Some questions that I got:

- Which different effects should produce the different fingerings?
- Why didn't Duport write any dynamic?
- What is the kind of sound I should play with?

Apart from the études of Duport, I also wanted to find a piece of the cello repertoire that could involve both Duport and Grützmacher. That would help me to have another point of view of their different interpretation of the same piece. I found out a very special one: 2<sup>nd</sup> sonata for cello and piano in G minor composed by Beethoven.

In 1796 Beethoven met Duport in Berlin and he was impressed by the outstanding playing of him and his brother, Jean Pierre Duport, also cellist. For that reason, he wrote this sonata for him. However, there is a very interesting aspect that we should take into account: Beethoven knew from before Bernhard Romberg (German cellist) with whom he used to play in piano trio and string quartet. Because of that, although Beethoven was writing for Duport, was he expecting a performance of the piece in a Romberg style?

I found out the perfect occasion to put in practice my plan, as I came up with two contemporary cellists of different cello schools and both of them were in direct contact with the composer. In addition to that, Grützmacher also did an edition of the piece.

## Comparing Duport and Romberg:

Both J.L. Duport and B. Romberg, they wrote their own cello methods. In the case of the French cellist, he did it in 1806 and its title is "*Essai sur le doigté du violoncelle et sur la conduite de l'archet*" ("Essay on the Fingering of the Violoncello and on the Conduct of the Bow"). In the other hand, Romberg wrote his treaty in 1840: "*Theoretical and practical School for the Violoncello*".

Although he wrote his method 34 years later than Duport, most of the Duport's statements are still in large used today and it comes closer in the approach to the modern technique than Romberg's. His

method seems old-fashioned compared to Duport's. Maybe it was already old-fashioned when he wrote it. Unlike Duport did, Romberg didn't compose a collection of studies attached to his method. However, he added a lot of musical examples and exercises in his method, which help us to understand some of his fingerings, bowings, articulations, musical symbols...

His method nowadays is more interesting as a portrait of his author than a pedagogic method. Duport's 21 études are in large use still nowadays in conservatories, and in his Essay we can recognize many technical aspects that we have learnt about the good and proper technique of the cello.

The reading and comparison of both books was very useful for me, as I could understand their approach to the cello technique and music style of playing. I realized that they were completely different players, although they lived in a similar period of time. For applying in the 2<sup>nd</sup> sonata of Beethoven the knowledge that I got about them, I decided to make an annotated score of the piece with the performance indications of both cellists.

With the annotated score I came up with interesting conclusions such as fingerings, bowings, where and how to vibrate the notes and other musical choices. However, I couldn't answer to all my questions. I was expecting to find solutions by looking to the musical examples given by the cellists but for many occasions, there was just no chance to find something at least similar. The way of composing for cello of Beethoven and both cellists is so distant that I could hardly find an answer for some specific questions.

At that point I thought about the possibility of keep focusing deeply on Duport and Romberg by searching for another sources of information. However, I thought that it wasn't the purpose of my Research. I had learnt about both cellists and then, as it was planned, I analysed my annotated score in contrast with Grützmacher's edition. Comparing the two editions made me realize about great amount of different musical and technical choices that we have and the musical consequences of it.

### The same research approach for different music:

After the research I did about the Beethoven cello sonata, I was satisfied about the result and the knowledge I gained. For that reason I wanted to repeat the same kind plan for other music.

I wanted to choose another middle XIX century cellist, belonging to the French cello school, who had been in direct contact with a composer, who had written pedagogical pieces for cello and whose music works had been edited by Grützmacher. A cellist who has all that requirements is A. Franchomme (1808 1884)

- A. Franchomme is one of the most important cellists of the French school of the XIX century.
- He follows the line of Jean Louis Duport, having studied with J. Levasseur and L. Norblin.
- He had a close friendship with Chopin, having played often with him and collaborating in the composition of some of the Chopin works for cello.
- He did a lot of transcriptions for cello of Chopin's works for piano. As Franchomme and Chopin used to play together, Franchomme editions and transcription of that music may be quite close to Chopin's intentions.
- Grützmacher also did many transcriptions and editions of Chopin's works.
- Franchomme also wrote music for cello. One of his most known works are his Caprices op.7. This work is nowadays considered as pedagogical pieces for technical development, besides being a high quality music.

I started doing research about the transcriptions/editions that Grützmacher and Franchomme had in common. I took some of them that I found interesting:

- Introduction and Polonaise Brillante op.3 (1831). Dedicated to the Austrian cellist Joseph Merk.

- Sonata for cello and piano op. 65
- Transcription of Valse op.34 n°2. Unlike the Grützmacher's work, the Franchomme's transcription was never published but we have his manuscript.
- Nocturne op.37 n°1 in G minor.

I decided to focus my analysis firstly in the Nocturne op.37. The reasons were:

- Original transcriptions by both cellists. Apparently, the work of Franchomme didn't influence the transcription of Grützmacher.
- Different conception of the piece in character.

### Result and conclusions of analysing both transcriptions of Chopin:

After the process of comparing and analysing these works, I came up with interesting conclusions. I realized that there are many technical possibilities for musical expression that nowadays most of the players don't do because we consider it "out of taste" or because "it doesn't fit in the style". My surprise was when I saw written in the score some of the Franchomme or Grützmacher own annotations where they suggest many interesting elements that I would have never applied before to my own performances.

As a result of this work, I did a recording of each transcription, where I tried to reflect the different styles of playing for both cellist's transcriptions of the same piece: two contrasting ways of understanding the same music.

Editing or transcribing for cello means adding to the score your particular choices for your interpretation of the piece. As every cellist is different, everyone would edit a score in a different way. Grützmacher was exceptionally dedicated to it and, although he is still being criticized about his editions, the fact is that he was a very well recognized and popular cellist.

At that moment of my research, I gained a lot of knowledge in XIX century performing style. I thought it was the moment to put in practice the elements I had been learning. It was the moment to start applying my new knowledge on my own transcriptions.

### Meeting with an expert: Kate Haynes

In February 2015 I had the opportunity of meeting one expert for my research: Kate Haynes. She studied modern cello with Laurence Lesser at the New England Conservatory and baroque cello with Jaap ter Linden at the Royal Dutch Conservatory in The Hague, after completing a bachelor's degree in Scandinavian studies at Harvard College. Apart from being an active baroque cellist, she also has a special passion for classical and romantic performance practice, which she has explored as both recitalist and chamber musician. She is currently pursuing a PhD in XIX century performance practice under Clive Brown at the University of Leeds<sup>4</sup>. Her research is focused on Grützmacher.

My meeting with her was very inspiring. We put in common our researches and she gave me feedback on my work. I also had the chance to play for her. She explained me her point of view of the practical application of the Grützmacher style. There are some elements related with the performance in this style that are not written in the scores. However, she knows them thanks to early recordings made by some cellists who were close to Grützmacher. Having the opportunity of showing my work to her and to discuss with her about my topic was a very important input for my research.

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<sup>4</sup> More information about her in [www.katehaynes.com](http://www.katehaynes.com)

### The reason why I decided to make my own transcriptions of vocal works:

There is a small anecdote that explains my motivation for making my own transcriptions as my research result. Not long time ago I was asked to do to a little concert: cello and piano playing Lieder by Rachmaninov, Strauss, and Schubert. Actually, the concert was a try out for an audition that the pianist was planning to do. After performing the day of the concert, we received some negative comments. The audience didn't enjoy at all the concert. After seeing many Grützmacher editions and transcriptions I realized why we had such an unsuccessful concert. I was playing pieces originally not written for my instrument, so I should have done an edition to adapt that music to the characteristics and expressive possibilities of my instrument.

Transcribing, especially in the vocal Lieder case, is not an easy job. Composers write for singers in a very concrete manner, according to the demands and necessities of the voice: breathings, text and natural freedom in interpretation. We can find in Schubert's own transcription of "Die Forelle" a very good example of how to adapt vocal music for strings, or how he would expect this lied to be sung. He used this lied as the theme for the 4<sup>th</sup> movement of his Piano Quintet in A major D. 667. The comparison between the original and the string version of this piece was very inspiring and gave me a lot of ideas for my own transcriptions.

### Piatti, Grützmacher and their transcriptions of "Lieder ohne Worte" by Mendelssohn:

Before starting to do my own editions, firstly I wanted to analyse other vocal transcriptions made by other cellists. Mendelssohn's work "Lieder ohne Worte" was adapted for cello by Piatti (1822-1901) and also by Grützmacher. Although these pieces were originally written for piano solo, they are based on a vocal character. It means that there is always a melody line which could be sung. That makes easy and natural to extract and transcribe the melody for other instrument, in this case, for cello. Therefore, my plan was to compare both scores, understanding their way of transcribing and later on, exercising what I learnt from them by adapting a Lied as they would do it themselves, in their own style.

### The result:

The Lied I selected was the 19th from "Die Schöne Müllerin" by F. Schubert: "Der Müller und der Bach". As it was planned, I made the 2 different editions, in Piatti's and Grützmacher's style. In these versions I wanted to edit the music as similar as they would do it, according to all the information I had about them.

After receiving feedback and improving it to get closer to their ways of editing, I decided to make my own edition. The result was very satisfying. I had many ways of expression that I could include in my edition. I could choose with criteria fingerings, bowings, dynamics, expression marks.... I felt confident to try expressive choices that before I would never have done, because of being afraid of not fitting in the "right" style.

My edition of that Lied is something that I would definitely include in one of my own concerts, as it is beautiful vocal music adapted to the nature of the instrument, which is very pleasant for the listener and for the player.

## 1.3 - Presentation and description of the result

After having done my research, I feel satisfied about my accomplishments. I reached mostly all the goals I had planned.

Goals I didn't achieve:

- Analysis of the development of the German and French cello schools through the XIX century and the connection between them.

Goals I achieved:

- Understanding of the Grützmacher playing style.
- Understanding of the Grützmacher editing/transcribing style.
- Playing in a historical informed Grützmacher style.
- Gaining knowledge about the most important cellists of the German and French cello school of the XIX century
- Doing my own interpretation of the XIX century music with a historical approach.
- Editing/transcribing my own scores with a broader range of expressive choices that fits with the nature of the cello.

As a result of the development of myself as a musician thanks to this Artistic Research, I was able to produce several recordings, one annotated score and one transcription, which reflect my growth in interpretation of XIX century music.

### **1) Recording of the études 2, 9 and 13 of Duport according to Duport's and Grützmacher ways of playing:**

These études were recorded in 3 different moments of my Research, so that it is more clear the progress and development of the work. Firstly, I recorded only the étude n°2 before starting my research. I can realize thanks to this recording how I used to perform the piece before knowing about Duport and Grützmacher. In a 2nd step, I recorded the three of the études in three different versions: Duport's style, Duport's style with the original cello bass line (accompaniment) and Grützmacher version. Finally, after having been in contact with Kate Haynes (expert in Grützmacher style, London) I felt that I could improve my performance of the Grützmacher version, so I recorded the 3 études again in a version according to his edition with the new knowledge I had. These last recordings are included as a result of my research.

I can really say that there is an important change from the first recording to the last one. There are 3 steps of depth in the process:

- In the first recording, I was trying to play what was written in the score. That was a very superficial view of the piece, without knowing the intentions of the composer/editor, or how to make musical choices that are not notated in the score.
- In my second recording I could already show a deeper step of understanding their style. In the case of Duport, for instance, there are no dynamics written but that doesn't mean that we mustn't play with dynamics: in his method he speaks about "light and shade" as his way of playing with dynamics. Also, his avoidance of shiftings with the same finger indicates us that when he writes position changes with the same finger he really wanted something expressive (portamento).

In the case of Grützmacher, I understood that he had very clear in his mind his own interpretation of the music. In this recording I really followed his indications, I made bigger differences when Grützmacher differs totally from Duport's choices and I made more evident fingerings that are written with an expressive purpose (string choices, portamentos/glissandos by playing two notes with the same finger...)

- The last recording is the result of my aim to improve my Grützmacher style approach, after my meeting with Kate Haynes in London. One of her recommendations was to take a look into Grützmacher Daily Exercises where we can learn about his way of playing. He was very specific with the technical issues. For instance, he would keep all the left fingers down when playing to get a bigger natural resonance of the instrument. In addition to that, it is also possible to play with the agogics and to do rubatto within the beat when musically needed (accents, sforzandi...). For that reason, the length of the notes is not always the same. Notes which are more important for the expression should take more time.



## **2) Annotated score with Duport/Romberg's marks for a historical approach to the styles of both cellists.**

This is my result where I reflect the work done after analysing and comparing the ways of playing of the French and the German cellists. As I said before, I put into practice the knowledge gained into a piece of the cello repertoire that involves either Duport or Romberg: 2nd cello sonata of Beethoven in G minor.

In the annotated score it is possible to find information about how to play, in both styles:

- Fingerings
- Bowings
- Where and how to vibrate
- How to interpret different musical elements according to the statements present in their methods.

This edition is very useful for comparing the style of both cellists. It is also useful if we want to do a historical approach of the work of Beethoven. Another utility of this annotated score is that it offers the possibility of comparing the possible Duport/Romberg edition with the Grützmacher edition. Since we don't have an edition with their own markings of this work, it is very important to have this score, which could be close to what they might have done,

## **3) Recording of the transcriptions made by Franchomme/Grützmacher of the Nocturne op.37 n1 of F. Chopin**

In this recordings I reflect two different interpretations of the same piece. Luckily, for doing so I had the chance of playing with Federico Mosquera. He is a pianist who made a research about Chopin and his historically informed approach of playing. Therefore, in the recording of the Franchomme's transcription I tried to be closer to Chopin's way of playing, because both musicians were very much in contact and Franchomme had a big respect for the Polish composer. The advices of Federico Mosquera were essential for the right approach to Chopin and Franchomme in this recordings.

In the recordings I tried to reflect the differences in style and expression of both cellists. The way of transcribing also determinates the character of the piece. Grützmacher allows himself more freedom in the arrangement and the result is a strong and powerful character, while Franchomme wants to keep closer his transcription to the piano version. That makes the Franchomme edition more difficult to play, as it feels less natural for the cello in terms of bow distributions, ornaments...

It supposed a good experiment on the different musical possibilities when transcribing for cello, which was very useful for my last result of the research.

## **4) Editions of "Der Muller und der Bach" by Schubert transcribed in a Piatti, Grützmacher and in my own style.**

The transcriptions in a Piatti and Grützmacher style could be considered as an experiment. It tried to apply on them the conclusions that I got after analysing their own editions. That was useful for me to get ideas and to develop my own edition, which is the most important of this 3 editions.

My own transcription of this work is the main result of my Artistic Research. This piece summarize all the process of the previous work. It is the most personal and practical application of my research. All of the other editions and transcriptions analysed influenced my own edition of this lied, where I can show my growth and development as a cellist by editing with criteria according to the possibilities of the cello within my own taste and style.

## 1.4 – Reflection on the process and the result

After completing my Research, I can claim that I'm satisfied with my results and my growth as a musician. During the process, sometimes it was difficult to choose the path I should follow because it was a very open research, with many different possibilities to end up from the same starting point. I feel very lucky that I could work together with Job ter Haar - who was both coach and expert for this Research - due to his big knowledge about the cello in the XIX century.

Although I had a plan from the beginning, it was changed and adapted to the necessities of my research. I wouldn't guess that I would end creating my own transcriptions. I have been always interested in arranging and transcribing, but I've never had the right knowledge or the historical informed concepts for doing so. In fact, I used to arrange music for string instruments by my own, but I never took care about notating and editing properly. Now I feel that I can edit a score on my own taste and with the right approach and criteria.

This research can be useful for every musician who wants to broaden his knowledge about XIX century style of playing. It can be also inspiring for doing a similar research about the music of other century or even about other instruments. From my point of view, the importance of this work for the reader is the process, the path followed to get the conclusions.

In this work I want to present my growth as a musician, the new stage I have reached after my two years of master studies.

## Chapter 2

### The intervention cycles

In every research process it is necessary to follow a plan in order to be successful and efficient. In this research, all the actions that took me to my final conclusions were organized within a concrete plan: the intervention cycles. The process of it looks for gaining knowledge by, first of all, recording, then asking for feedback and later searching for answers through different methodologies in order to improve the first recoding. This is a cycle and can be repeated as many times as necessary, until the questions are answered and the result is satisfactory.

In my Artistic Research, I had 3 intervention cycles, which show my 3 approaches to different cellists and moments of the XIX century. The focal point of these works is Grützmacher. He is the main figure of this research.

#### 2.1 - My 1<sup>st</sup> intervention cycle.

##### Duport études and the 2<sup>nd</sup> sonata of Beethoven for Cello and Piano, op.5

As I explained before, the 21 études for cello by Duport in the Grützmacher version inspired me to start my research about the German cellist. For that reason I wanted to focus my first intervention cycle in both versions, in the different ways of interpretation according to both cellists style.

However, as I also want to improve my approach to the XIX century cello repertoire, I took a cello piece where Duport and Grützmacher are involved: 2<sup>nd</sup> sonata for cello and piano in G minor by Beethoven. It was originally written for Duport, and Grützmacher also made an edition of it.

As a first step of this intervention cycle, I did a zero point recording, where I show how my interpretation was without starting my research: Adagio and exposition of the Allegro of the 2<sup>nd</sup> sonata, and the first section of the étude n°2 of Duport. This helped me to realize about the aspects that I had to pay attention during my research in order to approach better the style and way of playing of Duport.

I got feedback from Guillermo Turina about this recording. He is been part of my network since the beginning and he is a great baroque cello player with a lot of knowledge and experience in Duport. His suggestions for improving my recording were very interesting and useful. He didn't give me information, but he made me think and focus on the important elements I really had to improve to make a better approach to Duport's style. He suggested me some questions:

- Your vibrato is too continuous. Where and how to use it?
- What are the consequences of your fingerings? Can you use open strings?
- Portamento: Is it a consequence of a fingering or is it an expressive choice?

#### **Data collection:**

As I explained in the previous chapter, Beethoven wrote his 2 sonatas for cello and piano op.5 inspired by the great playing of the brothers Duport. However, at that time Beethoven was used to play with Bernhard Romberg (Germany, 1761-1841). For that reason, in my data collection I wanted to gain knowledge about 3 cellists: Jean Louis Duport, Bernhard Romberg and Friedrich Grützmacher.

## Jean Louis Duport:

(Paris, 1749-1819) French cellist and composer. He started playing the violin, but he turned to the cello due to the talent and success of his elder brother, Jean Pierre Duport, with whom he had lessons. He got known after playing at the Concert Spirituel in 1768. That was a series of concerts that used to take place in several cities as Paris, London, Vienna... The *Mercure de France* described his performance there as "brilliant and astounding"<sup>5</sup>.

At the beginning of the French Revolution (1789), he moved with his brother to Berlin, where he stayed seventeen years. He played there in the Royal Chapel, for Friedrich Wilhelm II<sup>6</sup>.

In 1796 he met Beethoven in Berlin. It was then when Beethoven wrote his sonatas for cello and piano op.5, inspired by the brilliant playing of the brothers. They had the opportunity of playing it together in that year. Beethoven would also play these sonatas few time later, in Vienna, with Bernhard Romberg.

The fact that Beethoven wrote these sonatas for Duport makes us think that fingerings and other musical choices for a historical performance of the sonatas would be done according to the statements of the Duport Method. But we can't be sure about that. We know that the composer was already a friend of Bernhard Romberg (Germany, 1761-1841) and they used to perform together. As I will explain later, Duport and Romberg's way of playing were very different and for that reason the approach to the sonatas varies significantly depending on the cellist we take as reference.

In 1806, J.L. Duport finished writing one of his most important works for cello: "*Essai sur le doigté du violoncelle et sur la conduite de l'archet*". It was written with a pedagogical purpose, he explains basic technical elements like how to hold the cello, how to hold the bow, but also how the shakes should be done or how to finger scales, arpeggios... His method supposes the most important source of information about Duport, where we can know about his technique and music style. Thanks to his Essay, we can also compare his technique with ours, so that we can realize our differences and similarities.

Attached to this method, he composed his 21 études. These studies suppose the practical application of his Essay and are still in large use today. He wrote them with an accompaniment cello part that was thought for being played by the teacher. That confirm us the pedagogical purpose of his work.

After reading and analysing the Duport's method, I want to highlight the aspects I found more relevant, which help us to understand his technique and how to accomplish the performances of his études and the Beethoven sonata based in his style:

**Scales:** Duport explains in his Essay all the scales in a chromatic order, in 2 octaves and with all the detailed fingerings. In another chapter, he also writes about the scales in one string, which means scales on the A string, on the higher register (thumb position). Duport refuses to play 2 consecutives notes with the same finger. He claims that it produces a very bad effect, so we should avoid this habit. Nevertheless, in his Essay, he says that sometimes it could be allowed if there is an expressive intention in it. This is called portamento<sup>7</sup>.

He rejects the use of the little finger in high positions. Thus, the highest note we could play with the 4<sup>th</sup> finger is the first G sharp in the A string.

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<sup>5</sup> Quoted in Campbell, Margaret: "Master of the Baroque and Classical eras", The Cambridge Companion to the cello (1999), Cambridge University Press, page 56.

<sup>6</sup> Quoted in ibid.

<sup>7</sup> [...] I have taken the greatest care to avoid playing two notes with the same finger, which has been done in all the instruction books hitherto published. My opinion is that it is a vicious method and produces a bad effect. [...] It is true that, in a rather slow time, two notes may be taken with the same finger [...], may be thus played by a forcible sliding of the finger, which produces a very good effect, and is called the portamento. Duport, Jean Louis (1749-1819) "*Essay on fingering the violoncello, and on the conduct of the bow*", London, R. Cocks, (1852) page 17

**Double stops:** For Duport, it is very important for every cellist practicing double stops, chords and arpeggios. According to him, this forces the cellist to keep a rounded hand and fingers, with the right distance between them, which is good to play with a correct left hand position.

**Open strings:** In our modern taste and way of playing, we always try to avoid the use of open strings. Duport doesn't seem to think like that. Through his Essay and studies, we can realize in his notations how he uses the open strings. It helps the cellist with the intonation, allowing us to remain longer in a fixed position. It also seems that he liked the sound of the open strings. This suggests us that he might not use constantly (or even frequently) vibrato, although he doesn't write about it.

**The ideal sound in Duport:** The chapter XVI of his Essay is very interesting. He writes a complete chapter about how the instrument produces resonance, how the strings react when playing different notes, the natural harmonics we get when playing a note... This indicates us that the quality, clarity of the sound and the resonance were for him very important aspects. For Duport it is more important the resonance than the volume we get from the instrument, which supposes under my point of view a significant difference in the kind of sound of nowadays. In our modern sound taste we are often looking for a dark and covered sound (considered more musical), and also being able to produce loud sound is appreciated for being a good performer. That is something that maybe Duport was not concerned about.

Duport claims in his chapter XVIII, article VI that:

*"Variety in the manner of playing, gradations of sound, and consequently expression, depend on the bow, and are matters of taste and feeling"*

Therefore, every person can interpret the same music in a different way. However, he Duport also says that in order to achieve it, a perfect conduct of the bow must be acquired and this means to equalise the sound in the four strings. My conclusion of this statement is that the different "shades or gradations of sound" must be obtained by the action of the bow, and not by the concrete string we choose to play in, as other cellists would do later on the XIX century (Grützmacher or Piatti, for instance)

**The use of the thumb** that Duport suggests us in his fingerings is different of our modern use of it. He plays very often in thumb position for medium registers, fitting in it as many notes as possible. Nowadays, we prefer to avoid the use of the thumb, using it mostly for high registers, rather than for the medium ones.

**Use of the clefs for the cello scores:** The way of using the clef in the notation is different from what we usually do. Duport uses the "Violin clef" in high registers, but the sound we should produce is one octave lower than it's written. When reading the Romberg method, we realize that he uses the clefs also different.

In the first edition of the Beethoven 2<sup>nd</sup> sonata for cello and piano, we can observe that the Duport's way of using the clefs is used. That could be another prove that Beethoven was writing for Duport, which would mean that the composer would have preferred a Duport style based performance of his sonatas. However we can't be sure about that.

### Bernhard Romberg:

(Germany, 1761-1841) He was born in Dinklage. He was a very well know cellist and composer. We have received from him a lot of works for cello, including many sonatas, concertos and a cello Method: *"Theoretical and practical School for the Violoncello"*. We can say about Romberg that he is the "father" of the German cello school. He also introduced some very important changes in cello that remains until nowadays<sup>8</sup>:

-he suggested  $\frac{3}{4}$  size cellos for children,

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<sup>8</sup> Quoted in Campbell, Margaret "Master of the Baroque and Classical eras", The Cambridge Companion to the cello (1999), Cambridge University Press, page 59

- he simplified the use of the clef in the writing to 3 clefs (bass, tenor and treble clef),
- he made longer the cello fingerboard,
- he flattened the fingerboard in the side of the C string. This allows the string to vibrate better and more freely.

In 1784 he met Viotti in Paris. Romberg's both playing and composition were said to have French influences<sup>9</sup>. That's a very useful information for us, because searching about Viotti and other musicians who used to play with Romberg we can get a lot of important information about Romberg's style of playing.

In 1790 he met Beethoven in Bonn and they became friends. They played together in string quartet (Beethoven in the viola) and in piano trio (Beethoven in the piano) with the Romberg's brother, Andreas Romberg, violin player. Beethoven respected and admired Romberg as musician. This fact made him offer to Romberg a cello concerto written for him. It seems that Romberg didn't completely agree with Beethoven's musical ideas, and he rejected his concerto, saying that he only performs his own compositions. Sadly, for that reason we don't have a cello concerto by Beethoven, what could have been a great addition to the cello repertoire<sup>10</sup>.

Although he wrote his method "Theoretical and practical School for the Violoncello" 34 years later than Duport, most of the Duport's statements are still in large use today and it comes closer in approach to the modern technique than Romberg's. His method seems old-fashioned compared to Duport's. Maybe it was already old-fashioned when he wrote it. Unlike Duport did, Romberg didn't compose a collection of studies attached to his method. However, he adds a lot of musical examples and exercises in his method, which helps us to understand some of his fingerings, bowings, articulations, musical symbols...

His method nowadays is more interesting as a portrait of his author than a pedagogic method. Duport's 21 études are still in large use nowadays in conservatories, and in his Essay we can recognize many technical aspects that we have learnt.

One of the statements from Romberg that takes our attention at first time is his position of the left hand. In the time when Duport wrote his Essay (1805) it seems like there were two ways of playing with the left hand in France. In one side, the viola da gamba and violin technique influenced Michel Corrette<sup>11</sup> to place his left hand in a pronated position. That position remained until Romberg.



Bernhard Romberg and his pronated left hand position

<sup>9</sup> Quoted in *ibid*.

<sup>10</sup> Quoted in Markevitch, Dimitry Markevitch, "Cello Story" (Princeton, New Jersey: Summy-Birchard Music, 1984), page 85.

<sup>11</sup> He wrote the first method for cello, "*Méthode, théorique et pratique. Pour Apprendre en peu de temps le Violoncelle dans sa Perfection*", Paris [Undefined publisher], 1741

Due to the inconveniences of that position, during the XIX cellists looked for other techniques and Duport suggested in his Essay a rounded and perpendicular hand, which has many consequences in the choice of fingerings. Romberg prefers remaining in the same position as long as possible. He avoids long shiftings. He also allows the repetition of fingers in consecutive notes (contrary to Duport's statements). Their way of fingering the scales is very different as well. Duport's fingerings were more modern for their time, and probably what Beethoven would preferred for the performance of his cello sonatas.

Unlike Duport, Romberg writes about the use of vibrato in his Method. He claims that it only should be used at the beginning of the note, it mustn't continue through the whole duration of the note. This may sound strange for our modern playing and taste. He includes it in the chapter of the "graces notes", and he called it "Close shake". I extract from there some interesting paragraphs where he explains his vibrato and criticizes other ways of vibrating of his time:

*"The Close Shake, or Tremolo, is produced by a rapid lateral motion of the finger when pressed on the string. When used with moderation, and executed with great power of bow, it gives fire and animation to the tone; but it should be made only at the beginning of the note, and ought not to be continued throughout its whole duration".*

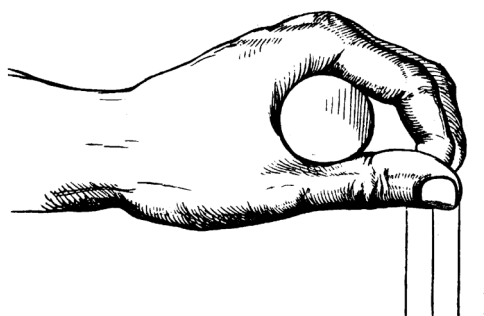
*Formerly, the Close Shake was in such repute, that it was applied indiscriminately to every note of whatever duration. This produced a most disagreeable and whining effect, and we cannot be too thankful that an improved taste has at length exploded the abuse of this embellishment."*<sup>12</sup>

Although Duport doesn't say anything in his Essay about vibrato, probably their ways of playing vibrato were very different. It seems like Duport would play it in a more smoothly way, during long notes and in the middle. Actually, his left hand position is better settled for doing vibrato than Romberg's

The Romberg use of right hand according to his method is rare for us. For instance, he claims that we should play the string crossings using only the wrist. Also his way of placing and using the fingers on the bow or how the parts of the arm act while playing may sound strange for a modern cello player.

The study of double stops in Romberg compared to Duport is also quite meaningful when referring to the left hand position. While Duport makes a very detailed study of double stops, Romberg doesn't write more than one paragraph and few exercises about it, advising not to study it too much. It may be a consequence of a stiffed left hand position.

The thumb position in Romberg is something that I also would like to highlight. While Duport is saying that the fourth finger is no longer used higher than 5th position, Romberg introduces that finger in every thumb position. He also suggests a way of learning the right thumb position in the hand, which is placing a cork in the curve of the hand between the thumb and the index.



*Bernhard Romberg, the "cork training" from his Method*

The "cork training" was criticized by many other cellist, but it actually suggests us a rounded hand, which is far better for the technique (from my point of view) rather than his pronated neck position. He

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<sup>12</sup> Quoted from his method, Romberg, Bernhard. "Theoretical and Practical School for the Violoncello" Boston: Oliver Ditson & Co., (1880)

also claims that when playing sharps and flats in thumb position, we should play those notes with the same finger as the previous note.

In his method we can also find very detailed practical information about how to execute several elements, such as vibrato, syncopations or appoggiaturas. It was very useful when trying to perform the Beethoven 2<sup>nd</sup> sonata for cello and piano in his own style<sup>13</sup>. He offers a lot of musical examples and exercises, explaining how to play and interpret his notations.

Finally, I want to point out something very striking for modern conception of playing the cello. He says in his method that when no particular string is marked, A string may be used. That is a very old-fashion concept compared to the nowadays practice or even for some of his contemporary cellists. Different strings would be used to get different characters and colours.

### Friedrich Grützmacher:

F. Grützmacher (1832-1903). He was born in Dessau, Germany. He was a cellist, composer, arranger and editor. As a cellist, he was well-known for his technique, particularly for his developed left hand. According to the critics of his concerts, he had a strong playing. People used to say that his tone quality was not so good compared to other cellists. He is definitely one of the most important cellists of the XIX century not only for being a great cellist, but also for all the cello literature he produced<sup>14</sup>.

Before his first visit to London in 1866 he was compared to Alfredo Piatti, who was having a great success there on that time. We can find that comparison in a letter written in the same year:

*"He is a magnificent player, and possesses a power and certainty of execution quite extraordinary. His style is much stronger and broader than Piatti's but not so sweet and sympathetic and lovely. But he is undeniably a great artist and an accomplished musician, witness many compositions both for the orchestra and his own instrument"*<sup>15</sup>

As a composer, one of the most interesting works he wrote is his 24 studies op. 38 for cello. They are high demanding pieces for technique, especially for the left hand. However, for this research I was more interested in his transcriptions, arrangements and editions.

He did a lot of editions where we can easily see the real Grützmacher style. This is because his editions are notated with great detail, especially in fingerings. He also adds extra dynamics, articulations, accentuations and even changes in harmony or melodic lines, as I will show later in concrete examples. His editions have been criticized for not allowing much freedom to the performer because of the great amount of details. He notated the scores as he would play them in his own style which makes it difficult for the performer to develop his own interpretation of the pieces. However, it reflects perfectly the Grützmacher style and technique, which is good to study and analyse his way of playing.

He claimed that editing music written for cello is very important because composers don't take the time to notate all the indications they want and need for their music. He wanted to reflect the aim of the composers in his editions. It seems that he was so sure about it that we can find the following sentence on the cover page of some of his editions: *"nach der Tradition des Componisten genau bezeichnet"* ("according to the tradition of the composer"). This claim is present in all of his editions of the Mendelssohn works. However, there is no evidence of this performing tradition that he claims. Grützmacher hardly could have met Mendelssohn, so that claim is not justified.

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<sup>13</sup> The detailed explanations of his own instructions according to his method are explained in the Appendix, page 51.

<sup>14</sup> Quoted in Kennaway, George in his article: "Friedrich Grützmacher: an overview" University of Leeds, <http://chase.leeds.ac.uk/articles/>

<sup>15</sup> Quoted by Kennaway, George in Ibid. [*The Reader*, 7 (1866), p. 452].





Cover page of Grützmacher edition of the Mendelssohn cello sonata n°1, op 45

His editions were sometimes not accepted by everybody, due to the limited freedom of the performer and its questionable reliability to the original composer's version. The following letter written by Grützmacher to his editor reveals his attitude about his task as editor. It was written in response to his editor after he refused one of his arrangements or editions. It is not known the concrete work rejected:

*"I could not have a more unhappy surprise than that contained in your letter. [...] A work which has been done on my part with the greatest care and love you regard as a failure? [...] Some great masters like Schumann and Mendelssohn have never taken the time to notate all the indications and nuances necessary, down to the smallest detail. [...] My main purpose has been to reflect and to determine what these masters might have been thinking, and to set down all that they, themselves, could have indicated. [...] Regarding this activity, and relying on my long musical experiences, I feel I have more right than all the others to do this work. I have the approval of many renowned composers, but naturally, Schumann and Mendelssohn can no longer give theirs to me. [...] I do not fear the opinion they could have had because when one has had - as I - the opportunity to play all types of music often, there is not a doubt that he is capable of doing this kind of editing. [...] Schumann had no practical sense, so it is indispensable not to correct but to complete the nuances. [...] Who could possibly see anything in my work but a great deal of care and love, since it cannot be thought that it is done from a lack of knowledge. That would indeed be censurable. [...]"*

*PS My concert version of the Bach Suites, which you likewise mention, cannot also be a subject of reproach since, in editing them, I not only tried to follow the same intentions of which I have just spoken but I succeeded at it. I have reaped much success in presenting this edition in concert, something that would have been impossible with the bare original in its primitive state<sup>16</sup>."*

Grützmacher edited many important works for cello. Bach's suites for cello solo were almost forgotten before he edited them. He did as well the first edition of Schumann Cello concerto and an edition of the Sonatas op.5 for cello and piano of Beethoven.

I want to focus for the first step of my research in 2 editions which are close related with J.L. Duport: his edition of the 21 études for cello of Duport and his edition of the sonatas op.5 for cello and piano of Beethoven, concretely the n°2 in G minor. The analysis of these two works in both original and Grützmacher editions will show us many evidences of the different ways of playing from the beginning to the end of the XIX century.

<sup>16</sup> . [Quoted in Dimitry Markevitch, Cello Story (Princeton, New Jersey: Summy-Birchard Music, 1984), pp. 62-63.

## 21 études for violoncello by J.L. Duport:

The Grützmacher version is by far more revolutionary. I was interested in his works for this Artistic Research due to his big contribution to the cello literature. After the comparison of both versions of the "21 études" by J.L. Duport, I got an overview about their main differences:

- About Duport's fingerings, he hardly does shiftings in the middle of a slur, while this is very common in the Grützmacher version. In fact, it seems like Grützmacher was looking for that effect as an expressive choice.
- Duport avoids as much as possible to change position on the left hand with the same finger. In Grützmacher's version those kind of fingerings are very common and used as an expressive effect called portamento.
- In the version of Grützmacher, he adds many articulation marks such as dots, accents or new slurs.
- Grützmacher is very concrete in dynamics, while in Duport's version there isn't any dynamic marks. There is only one exception in the whole original version. We can find few dynamics - only piano or forte - in the 12<sup>th</sup> étude.
- There are some changes in the notes and in the harmony. Grützmacher modifies the notes at the end of the first section of the 2<sup>nd</sup> étude in order to have the 7<sup>th</sup> and the pedal of the tonic, in the dominant-tonic cadenza.

## Duport 21 études. Analysing both editions:

I want to present here a few examples that summarize the main differences of the 21 études in the original and in the Grützmacher's version. I highlighted in the examples the differences in fingerings, dynamics and articulation. There are also some changes - on the last example - in the notes and in the harmony. Grützmacher modifies the notes at the end of the first section of the 2<sup>nd</sup> étude in order to have the 7<sup>th</sup> of the chord and the pedal of tonic in the dominant-tonic cadenza.

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**DEUXIEME EXERCICE.**

**Allegro.**

FA Mineur.

Jean Louis Duport, 21 études for Cello, n°2 in F minor. Original version. Measures 1-9

2.

Allegro.

*p* *poco cresc.* *più cresc.* *sempre cresc.* *f*

Jean Louis Duport, 21 études for Cello, n°2 in F minor. F. Grützmacher edition. Measures 1-12

2<sup>e</sup> Cor: 3<sup>e</sup> Cor: 4<sup>e</sup> Corde.  
3<sup>e</sup> Pos: 1<sup>e</sup> Pos: 3<sup>e</sup> Pos: 1<sup>e</sup> Pos:

Jean Louis Duport, 21 études for Cello, n°2 in F minor. Original version. Measures 54-64

*dimin.* *p* *pf* *cresc.* *f* *dimin.*

Jean Louis Duport, 21 études for Cello, n°2 in F minor. F. Grützmacher edition. Measures 53-64

## 2nd sonata of Beethoven for cello and piano, op. 5:

It could be said that the Beethoven's op.5 sonatas for Cello and Piano were the first sonatas for this kind of ensemble, where both instruments have the same importance: cello and piano are equal partners. However, this is not completely true. In 1787, Chevalier de Leumont (? - ca. 1812, French violinist) composed his *"Duo Concertant pour le Clavecin ou le Forte-Piano et Violoncelle"*. It's thought that this work it's actually the first sonata written for cello and piano, but it seems that Beethoven didn't know this composition.

The reason of the inexistence of sonatas for cello and piano seems to be due to the taste and convention of the time, and not as a result of a lack of instrumental technique. Beethoven wrote these two sonatas op.5 inspired by the brilliant playing of the brothers Duport. As I said before, Beethoven met Duport in 1796 in Berlin. It was then when they did the premiere of these sonatas. This fact could make us think that the fingerings, bowings, phrasing and other musical choices that those works were though for, may not match exactly with the statements of the Duport's Essay. As far as we know, Beethoven was influenced in his compositions for cello by Romberg and Kraft (apart from Duport). That's why we must make differences in the interpretations depending on the cellist we take as a reference. In this research, I'm going to focus in the versions according to what we know about the Duport's and Romberg's technique and way of playing.

Furthermore, if we want to do an accurate study of their contemporary versions of the sonata op.5 nº 2, we should also take a look on the instruments they had. The lifetime of Beethoven was a period involved in a significant development of many European instruments, including the cello. It's well known the Beethoven's interest in the development of the Forte-Piano. However, his close contact with many cellists make us think that he knew very well the current changes in the instrument.

Probably the biggest change related to the cello in Beethoven's lifetime occurred in the bow, what is very interesting in this research for the bowings or phrasing decisions. There were several models of bow in use at the same time, from the "baroque" or convex bows to the "modern" or the Tourte bow, which is more similar to the bow we use nowadays. If we have to choose a kind of bow which suites better for performing the Beethoven's music, probably it would be a bow made by Tourte in the last years of the 18th century: concave curvature for the stick, "modern" tip but without the metal piece on the frog.

However, although the pictures we have from Romberg and Duport make us think that they used a concave curving stick bow, we should also experiment with a "baroque" bow or a "convex" bow, due to the sonatas op.5 were written in an early period of Beethoven. Experimenting these different kind of bows will make us realize that we will play with a different expression, legato or fingerings. The fact that the kind of bow we use affects also on the fingerings might sound contradictory, but it's not. A modern bow sustains better the legato sound in all his length. This allows the player to play with more long shiftings in the legato sound, rather than staying in a fixed position ("baroque" bow).

## The intervention:

### Annotated score Duport/Romberg:

If we take a look on the first edition of the Beethoven sonata for cello and piano, op.5 nº2, we realize that there are quite precise marks in dynamics and articulation. However, those annotations are not enough if we want to achieve the right approach to the Duport and Romberg style. That is the reason why we need to do annotated scores. In other words: we need to do a score which contains all the information we may use for that approach, such as fingerings, vibrato, bowings, bow distribution...

Apart from reading the methods and other documents, we can get a lot of practical information by consulting their studies, musical examples in their methods and their own compositions. By doing that, we can then adapt excerpts from their own works to similar parts of the Beethoven sonata. I'm going to mention now some of the general characteristics of the annotated scores. Those scores and further remarks, are in the appendix (page 46-49)

**Fingerings:** In the case of Duport, there is no shifting with two consecutive fingers. There is only one exception (bar 32), when a shifting 1- 1 is notated in order to obtain a portamento which in that moment produces a good expressive effect. For Romberg's fingering, I tried to avoid long shiftings. For that purpose, I notated many 4 - 4 or 1 - 1 stretching slides, in order to stay as much as possible in 1<sup>st</sup> position.

In the Adagio of the 1<sup>st</sup> movement there are many scales. By applying the statements of both methods - which I explained in detail previously - and the examples of scales fingerings they wrote, we can come up with fingerings they would preferred for those scales. Duport gives his fingering choices for all the scales in all the different tonalities<sup>17</sup>. In the other hand, Romberg is less precise about it. I tried to apply his principles to the fingerings of the scales in the sonata: remaining as long as possible in the same position - preferably 1st or 4th position - and playing semitones by stretching the 1st or the 4th finger.

**Bowings:** In the original score the slurs by Beethoven himself are already written. For that reason, the only choices we have to make is whether we do up/down bow and the part of the bow we want to use. There are some similar musical examples given in their methods which helped me to take some decisions. (Explained in detail in the appendix, page 46 - 49)

**Vibrato:** The Duport and Romberg use of vibrato wouldn't be in any case continuous. However, they would play with vibrato in some moments. In the case of Duport, he would add a smooth vibrato on the middle of long notes. In the other hand, as he explains in his method, Romberg would vibrate strong notes - like the notes marked with Forte-piano or Sforzando - not in the whole of their length but only at the beginning.

**Execution:** Romberg is quite concrete on his method about how to interpret several elements. We find some of those elements on this sonata so we can apply Romberg's principles to it: how to play syncopations (bars 11 and 13), dots inside a slur (bar 12), dotted notes (bar 18), and suspension notes (bar 43). (Explained in appendix, page 49)

In both cases, besides in the score some dynamics are written, both cellists would look for a personal interpretation according to their taste. In their method they both write about "light and shade" in the music, which requires a perfect command of the bow, as they claim. Duport looks for an equal sound in all the strings and the resonance of the instrument. In the other hand, Romberg does more emphasis on the power of the tone while bringing out all the different grades of expression.

## Conclusions:

### The differences with the Grützmacher edition

Once I reflected on the annotated scores my conclusions of the statements of Duport and Romberg in their methods, I compared them with the Grützmacher edition. We can extract some conclusions of the evident differences. This will help me to have some clear concepts in order to apply later those principles into other pieces.

- Their way of fingering the pieces tells us that Grützmacher looks for playing every phrase in only one string. This means that he would keep playing in the same string until the musical phrase ends. The string he would use depend on the kind of sound and expression he wants. Other effect of playing in the same string is that we need long shiftings, which will produce portamento. This portamento is a very important part of Grützmacher ways of expression.

In the other hand, Duport and Romberg would look for less position changes - Romberg even more - alternating strings within the same phrase. In general terms, we could say that Grützmacher expressive fingerings are vertical, and Duport and Romberg ones, horizontal.

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<sup>17</sup>Duport, Jean Louis, *"Essay on fingering the violoncello, and on the conduct of the bow"*, London, R. Cocks, (1852) pages 20 - 25

- The general dynamics in Grützmacher version are mostly the same as in the original, but he is more precise about the dynamics for phrasing. When he wants to increase or decrease gradually the general volume, he writes “crescendo” or “diminuendo”, while when he wants short phrasing dynamics, he will notate it with < or ><sup>18</sup>. This seems to be a basic concept for every classical musician, but it is not that clear in the majority of the editions made by other cellists.
- In the edition of Grützmacher there are some expression marks as “expressivo” or “marcato” These indications suggest a certain character of playing. Duport and Romberg, although they had a contrasting style, they both apply their “light and shade” in the music, what for me means that it is not necessary to specific in detail on the score how to phrase, because every performer can do it differently according to his taste and feelings.

All these concepts have been put into practice in the cello. I got some different conclusions for each version. Trying to play like Romberg is very difficult according to our modern concept of the technique. His way of placing the left hand feels very awkward for me. All his fingerings and changes of positions were thought to be played with this pronated left hand. For that reason, it wouldn't make sense to play those fingerings with our modern technique of placing the left hand. In addition to that, his concrete ways of expression are not natural for us. Sometimes it sounds very untasteful playing according to those techniques, such as the powerful vibrato only at the beginning of the note, or his way playing syncopations stressing the weak part of them.

Playing according to the Duport statements is very different. It is a closer approach to our modern technique. However, he was constantly looking for the pureness and the quality of tone and we need to be aware of if we want to play as he would do it. In the other hand, the Grützmacher version seems to be the easiest of these three. The fact that his score is highly notated gives us a lot of confidence when approaching to his style. Nonetheless, it was necessary to study his style and editions to understand his aim when notating some of the above mentioned elements.

The Grützmacher edition of the études of Duport and the Beethoven cello sonata are a very good example of his editing style. However, it is necessary to take a look in some other works to have a more complete view of this unique XIX century cellist.

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<sup>18</sup> I must say that I realize about this fact later on my research after seeing more of his scores.



## 2.2 - My second Intervention cycle

### The Franchomme and Grützmacher editions and transcriptions of Chopin's works

For my 2nd intervention cycle, I decided to focus on the figure of Franchomme (1808-1884) in contrast with the main figure of my Research: F. Grützmacher. The reasons that made me choose this French cellist from the middle of the XIX century were:

- He was one of the most important cellists of the French school of the XIX century.
- He follows the line of Jean Louis Duport, having studied with J. Levasseur and L. Norblin.
- He had a close friendship with Chopin, having played often with him and collaborated in the composition of some of the Chopin works for cello.
- He did a lot of transcriptions for cello of Chopin works for piano. Since Franchomme and Chopin used to play together, Franchomme's editions and transcription of that music may be quite close to Chopin's intentions.
- Grützmacher did many transcriptions and editions of Chopin's works.
- Franchomme also wrote music for cello. One of his most known works are his Caprices op.7. This work is nowadays considered as pedagogical pieces for the technical development, besides being a high quality music.

I started by doing research about the transcriptions/editions that Grützmacher and Franchomme had in common. I took some of them that I found interesting:

- Introduction and Polonaise Brillante op.3 (1831). Dedicated to the Austrian cellist Joseph Merk.
- Sonata for cello and piano op. 65. There are not many differences between both editions.
- Transcription of Valse op.34 n°2. Unlike the Grützmacher's work, the Franchomme's transcription was never published but we have got his manuscript. It seems like Franchomme used to do transcriptions of Chopin works for a personal use.
- Nocturne op.37 n°1 in G minor.

I decided to focus my analysis firstly in the Nocturne op.37. The reasons were:

- Original transcriptions by both cellists. Apparently, the work of Franchomme didn't influence the transcription of Grützmacher.
- Different conception of the piece in character.
- It is easy to see many different aspects in the editions such as their use of fingerings, bowings, dynamics or their style of transcribing for cello a piano piece.

## Data collection:

### Franchomme and Grützmacher's version of Nocturne op.37 n°1 in G minor:

Franchomme's piece it's a transcription done in a ABA form where A is the Chopin Nocturne op.15 n°1 - originally in F major - and B is the Chopin Nocturne op.37 n°1 (originally in G minor). He changed the key of the first nocturne (G major) in order to make easier the transition between both nocturnes. It seems to have a very close approach with the original version of Chopin, as what he mostly does is giving the melody line to the cello. As a result, we have a very close to the original piano part without the melody line.

In the other hand, we can say that Grützmacher's version is an arrangement. He takes the whole Nocturne op.37 n°1 and he follows the original structure of the piece. However, he takes more freedom than Franchomme in its interpretation. It is striking that in the B part (which is originally a sort of "choral" section) he adds a written improvisation in the cello part over the original music of the piano, where he literally indicates "*quasi improvisando*".

In addition to that, he also writes a more interesting piano part, in the sense that the piano is not only playing an accompaniment line, but has a dialogue with the cello, what I personally appreciate, especially during the rests or long notes. We can guess the explanation of such a different conception of the role of the piano on both versions. Franchomme had a very close friendship with Chopin, for whom he had a big respect as musician and composer. It seems that he wanted to do a transcription as close as possible to the original.

I am going to give a detailed analysis of both versions, focusing in the following aspects:

- Bowings and slurs
- Glissandi and Fingerings that suggests portamento
- The use of vibrato
- Ornaments: different way of notation, different ornaments
- Differences in character between the arrangements

### Bowings and slurs:

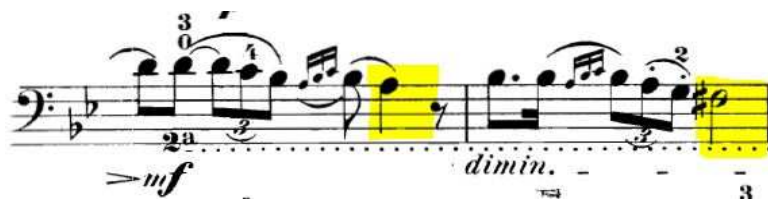
Franchomme often chooses short slurs and detached notes. In the other hand, Grützmacher prefers longer slurs. In some moments, the German cellist changes the duration of some notes, grouping some notes that originally were supposed to be played separately. It seems not only to be a matter of taste, it has an effect in the bowing distribution. When playing, the Grützmacher version feels more natural and easy because the bow is used mostly in an equal length in down and up bow. He even prolongs the duration of some notes to adjust them to his equal length of the bow conception. Personally, I think this is a very positive feature in Grützmacher editions. The result is a natural, expressive and easy to play bow distribution, which fits with the technical necessities of the instrument.

Example:



Franchomme, Nocturne op. 37 n°1. Transcription for cello and piano. Bars 29-30





Grützmacher, Nocturne op. 37 n°1. Transcription for cello and piano. Bars 5-6

### Glissandi and Fingerings that suggests portamento:

Because of the technical needs of the instrument, playing the cello demands more often shiftings than the violin. As a result of those shiftings we get an effect called portamento. We can define portamento as any audible connection between notes. We can get two kinds of portamento: forced or unforced. In other words, some cellists can do a portamento - audible shifting - as a matter of course (unforced). Others will choose carefully their fingerings in order to place portamentos in specific places when musically appropriated, because portamento can be used as an expressive element.

There are techniques to avoid portamento in shiftings. It is technically possible to minimize the effect of fingerings that produce easily portamento. However, nobody until Davidoff (Russia, 1838-1889) examined them.

As C. Flesch (1873-1944) claims in his book *"The art of violin playing"*, there are two different ways of doing shiftings, which produces a different effect:

- L shift: Starting the position change with the last finger we used. In my opinion, this should be properly called Portamento.
- B shift: Starting the position change with the finger we are going to use in the next position. Flesch doesn't give a specific name to this effect, but for me, it can be called Glissando in opposition to Portamento.

Since we can choose with which finger we want to start the shifting, we can actually define the expressive effect we want to achieve with that. I personally think that this is an issue that deserves explanation, as not every cellist knows the concrete difference between portamento and glissando.

Through the XIX century history of the cello, we can find cellists against or pro portamento. As I said in my 1<sup>st</sup> intervention cycle, J.L. Duport advises in his method not playing two consecutive notes with the same finger - as it would produce portamento - although he allows it sometimes when musically is needed. B. Romberg is clearly on the other side, he shows enthusiastic for portamento. He annotates that in his scores by a grace note. It can be implied in his fingerings as well. As I said, that might be influenced by his violinist left hand technique and its difficulty to avoid slides.

The choice of this forced portamento is based on a vocal character. Reviews of Grützmacher's performances don't mention anything about his use of portamento, so it seems that it was not especially striking or untasteful in his time. However, other cellists write portamento much less often, and we hardly find other editions with glissando marks on it, so his portamento and glissando could have been less notorious than the impression we get from his editions. However, comparing the two editions of this Nocturne by Franchomme and Grützmacher, we may think that Grützmacher's performing style was quite different from Franchomme's, even considering the possible difference between his notation and his real performance.

Once I explained the expressive effect of portamento and glissando, we can take a look on the piece I chose for my 2<sup>nd</sup> intervention cycle. I am going to discuss now about the Franchomme and Grützmacher fingerings.

As I said, Franchomme admired Chopin. Chopin was a fond of applying the Bel Canto aesthetics as a model for playing with expression in the piano, where singers are not afraid of connecting notes by glissandi as part of their way of expression. Many of his students left letters or annotations of Chopin's lessons claiming that, as Jean Jacques Eigeldinger collected in his book "*Chopin, pianist and teacher as seen by his pupils*", Chopin may have been influenced by this way of expression and that is reflected in Franchomme's transcription by his fingering choices.

*a tempo.*

*p*

*delicattissimo.*

9/8 4/4 3/4

*rall.*

*sotto voce.*

4° tempo

The image displays a musical score for a piece titled "Lento" by Franz Liszt. It consists of two staves of music. The first staff begins with a trill exercise, indicated by a "9" and a trill symbol. This is followed by a section marked "smorzando" (diminuendo) and "sostenuto" (sustained). The second staff is marked "Assai meno lento. (72 = ♩)" and shows a melodic line with fingerings (1, 2, 3, 4, 5) and a trill exercise. The score is written in G major (one sharp) and 4/4 time.

<sup>19</sup> This was the most striking element I've found in his score. During my artistic research, I couldn't find anything similar to this, not even in Grützmacher transcriptions where I would expect it.

However, Franchomme seems to have chosen carefully the places where he wanted to play with a special expression. The previous examples were taken from transitions: delicate moments that demand a great care on its execution.

If we compare it with the nowadays widespread conception of the “correct” musical style, those fingerings would be obsolete and considered as “bad taste”. For that reason I find very interesting to know how the great XIX century cellist, who we admire, used to play.

The use of portamento and glissando Grützmacher:

The Grützmacher transcription of this Nocturne is a clear example of his use of expressive fingerings. He also takes advantage of the A and D strings to get different colours and different ways of expression.

He applies portamento and glissando often, not only between two ascending notes, but also for a note which is preceded by a rest or by a note on a different string. Also to reach a harmonic or between two harmonics. There are 2 possible reasons of the notation of those glissandi: playing with expression and making the shifting more secure. Doing shiftings is always a risk in terms of intonation. When connecting two notes by a portamento we are increasing the chances to get the shifting in tune, because it's easier to listen where the right note is in the fingerboard. Now I will list and give some examples taken from his Chopin's transcription of all the kinds of glissandi he uses:

Normal glissando between two notes:



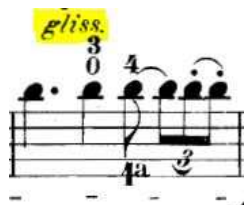
*Grützmacher, measure 10*

Big glissando from an open string:



*Grützmacher, measure 4*

Glissando to reach a harmonic:



*Grützmacher, measure 16*

Glissando between harmonics



Grützmacher, measure 94

Big glissando between harmonics



Grützmacher, measure 69

Glissando from a rest.



Grützmacher, measure 11

With all those expressive choices, Grützmacher is trying to achieve a more lyrical character, what from my point of view exaggerates the composer's intention.

### The use of vibrato:

Playing with vibrato is another important expressive effect in string instruments. The XIX century cello methods discuss less often about vibrato than later methods.

As I discussed previously during my 1<sup>st</sup> intervention cycle, Romberg claims that it only should be used at the beginning of the note and it mustn't continue through the whole duration of the note. Preferably with the 2<sup>nd</sup> finger and not combined with other ornaments. This, again, might be influenced by his violinistic left hand position. That way of vibrating may sound strange for our modern playing and taste.

Dotzauer (Germany, 1783-1860) agrees with the use of vibrato in long sustained notes<sup>20</sup>. He also describes another technique that he calls "Pochen"<sup>21</sup>: doubling a note that is being played by its octave or unison, to create a natural sympathetic resonance with the stopped note.

In contrast with the practice of nowadays, when almost every cellist is using vibrato for almost every note, during the XIX century there were very different tendencies about vibrato. Piatti, for instance, was

<sup>20</sup> In his Method: Dotzauer, Friedrich. Mainz: Schott, (ca.1826) "Methode de Violoncelle", page 47.

<sup>21</sup> Also in his Method, page 52.

praised by Hanslick (German music critic, 1825- 1904) for his restrained use of it, as we can realize in a review of one of his concerts:

*"His performance of Schubert's Litanei, for example, has a real depth of tender feeling without any of that sickly sweetness which is so generally heard on the cello. (...) We found it just invigorating in the adagio not to encounter that ongoing vibrato which so many cellists take as being the same as feeling"*<sup>22</sup>

Coming closer to Chopin, Josef Merk (Austria, 1795-1852) - for whom he dedicated his Introduction and Polonaise Brillante - was criticized in a XIX century review by his too frequent vibrating habit:

*"However, the too-frequent vibrating accentuation of the note is a habit of string players that is not wholly to be praised. One often longs for a pure sustained note, which makes an effect through calmness and fullness. Something as anomalous as the vibrating of notes must only be used rarely and with reason"*<sup>23</sup>

As we could see in several reviews of middle and end of the XIX century, it seems that vibrato was a widespread expressive technique in cello playing, but still not supported by everybody, seen as an abused way of expression.

If we take a look on the Chopin's Nocturne transcriptions made by Franchomme and Grützmacher, we can have a rough idea of his use of vibrato, by taking into consideration their aim to approach his music to Bel Canto and their fingerings choices.

Although we don't have any document which tells us the use of vibrato of Franchomme, we could guess where he would use it. He often includes open strings and harmonics, where it is not possible to add vibrato. For that reason, we can suppose that he would reserve it for intense moments. We can't be sure about that, but it could be possible to interpret the accents he wrote as vibrato markings. Some examples taken from the score:

It is technically not possible to do vibrato in the harmonic, the first note of the tie in the following example. Would he use vibrato in the second tied noted note?



Franchomme, measures 18-28.

<sup>22</sup> *"Innig und tief empfunden, wie z. B. sein Vortrag der Schubert'schen 'Litanei' war, hatte er doch nichts von jener anwiderdorn Süßlichkeit, welche gerade auf dem Violoncell so allgemein vertreten ist. [...] Ebenso sehr hat uns erquid, im adagio nicht jenem fortwährenden Vibriren zu begegnen, das bei zahllosen Cellisten mit 'Gefühl' identisch ist"* Eduard Hanslick, *"Geschichte des Concertwesens in Wien"*, Vol. 2 (Vienna: Wilhelm Braumüller, 1870). p. 162. English translation from Annalisa Barzanö and Christian Bellisario. Quoted in Kennaway, George: *"Playing the cello, 1780 – 1930"* Farnham, Surrey: Ashgate. (2014)

<sup>23</sup> Quoted in Kennaway, George: *"Playing the cello, 1780 – 1930"* Farnham, Surrey: Ashgate. (2014)

It would make sense to play with vibrato this note marked with an accent:



*Franchomme, measures 43-44*

Accents in a forte moment:



*Franchomme, measures 45-46*

Another example of vibrating a high and intense note marked with an accent.



*Franchomme, measure 60*

According to Grützmacher's transcription of the Nocturne, we get some similar conclusions but some other are different. We can agree that his use of vibrato was not something continuous, as he notates even more open strings and harmonics than Franchomme. He may have used those choices as another expressive element.

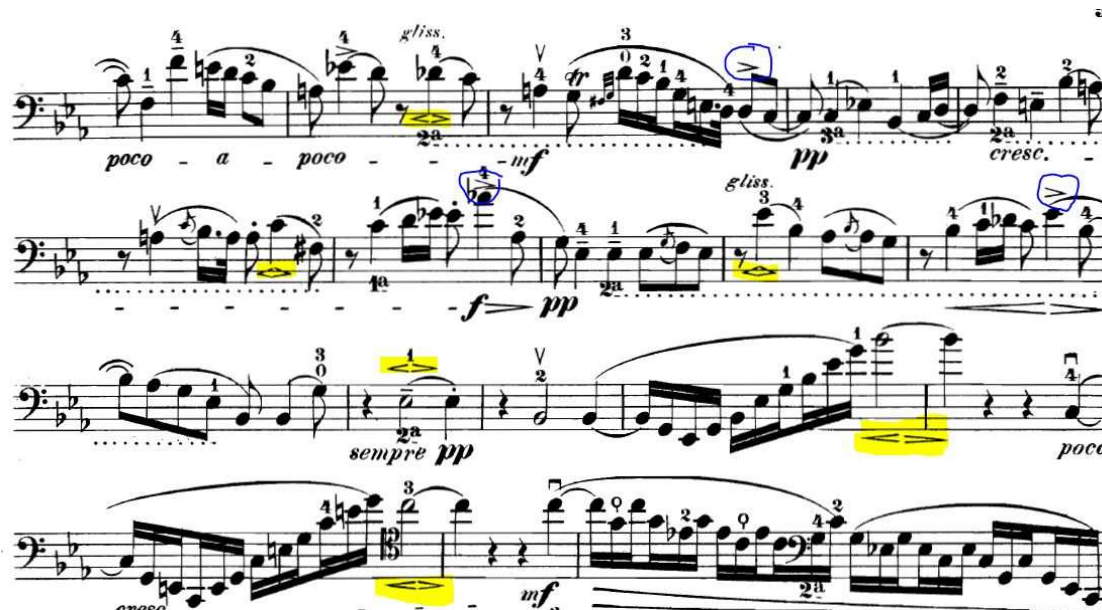
In the following example it is striking his use of a harmonic combined with a Sforzando:



*Grützmacher, measures 20-24. Other harmonics are highlighted, where applying vibrato is not possible.*

As in the case of Franchomme, we can also apply for Grützmacher the same principle of vibrating on notes marked with accents. However, there is a distinct element that appears very often in Grützmacher editions on certain single notes: hairpins or "messa di voce" notations (< >). This mark implies vibrato and a dynamic effect. Nevertheless, it can be ambiguous at some moments, when hairpins and harmonic or open strings are also marked.





Grützmacher, measures 50-67. Highlighted, some possible notes to vibrate according to the Grützmacher style, marked with hairpins and accents.

### Ornaments: different ways of notation, different ornaments:

While Franchomme tries to remain closer to Chopin's original ornaments, Grützmacher converts them in many cases into real notes. That simplifies its execution and clarify how to play those ornaments, but it can also decrease its freedom in execution:



Franchomme, measure 34



The same ornament in Grützmacher, measure 26

Franchomme keeps almost all the original ornaments, including those pianistic arpeggiato ones, something that Grützmacher deletes from his transcription:



Franchomme, measures 29-30



The same ornaments in Grützmacher, measures 74-75

Grützmacher even changed some ornaments, adding elements that show his virtuoso skills to the piece:



Franchomme, closer to Chopin's version, measure 60



Grützmacher, totally different ornament, measure 38

As a result, Grützmacher offers a more personal interpretation of the ornaments, giving to the performer less freedom in his interpretation, as he wrote it down in real notes, which suggests us to play it measured.

### Character differences between the arrangements:

From the contemporary reviews of the Grützmacher performances, we know that he was praised for his technique, especially for his left hand, and he was said to have a strong playing. That strong playing is clearly reflected in his editions and specially in its transcription of Chopin's Nocturne. His very high detailed notations in his editions tell us a lot of his strong character when playing. The contrast between him and Franchomme may have been significant and we can prove that in his expressive notation of the Nocturne.

Dynamics are also very relevant in Grützmacher. He can go from Forte to Pianissimo in less than one bar:



Grützmacher, measures 56-57

He is also a fond of long crescendo and diminuendo, which, as we saw previously in the 2nd sonata of Beethoven or in his editions of the Duport études, doesn't mean anything about phrasing but a gradual increase or decrease of the general volume.





Grützmacher, measures 20-33

In the other hand, Franchomme gives less dynamic indications. He seems to keep a more equal atmosphere through the whole piece and a continuity in the tone, rather than big contrasts and character changes.

### The intervention and the conclusions of the analysis of both transcriptions and the performance of them:

It is possible to extract a lot of useful information from the comparison of these transcriptions. Because this piece represents music from the middle of the XIX century when Romanticism was already established, we can find many new elements in the editions of Grützmacher which we couldn't find in his editions of Duport or Beethoven's works. Those elements helped me to record both versions in the two different styles, and to incorporate new elements to my knowledge of Grützmacher, having now a more complete overview of him as editor, arranger and cellist.

These 2 recordings are part of the artistic result of this research. After collecting the information and analysing the transcriptions, I put into practise all my conclusions such as fingerings, bowings, articulations or character. Working with Federico Mosquera (piano player and researcher in Chopin's field) gave me another point of view about Chopin and his influence in Franchomme's playing and editing style. Since Franchomme and Chopin had a good friendship and they used to play together, the cellist may have been strongly influenced by the pianist and composer. For that reason, many of his performance advices were included in my version of Franchomme's piece, such as the kind of freedom I could take while playing or the right approach for the ornamentation.

In my recordings of both transcriptions I apply the own Franchomme and Grützmacher style after the study that I did on their editions. After the practical application of their style in their transcriptions, I have got some interesting reflections and conclusions about the French and the German cellists. Grützmacher bowings are very well though for being natural and easy to play. For doing so, he had to adjust the original piece at some places. In the other side, Franchomme wants to keep his transcription so close to the original that his bowings don't fit with the nature of the cello. Therefore, his edition is less comfortable to play and it demands a more refined bow technique in order to equalize the sound in the irregular bows and to sustain some long slurs. Moreover, the Grützmacher version is more pleasant for the listener. His piece is more like an arrangement of the Nocturne: he adds small dialogues between the cello and the piano, which makes more interesting the piece in this new instrumentation.

## 2.3 - My third intervention cycle

### On the development of my own style in transcribing and editing for cello

Grützmacher was, perhaps, one of the most complete musicians of the XIX century. Apart of having been a great and well-recognized player, he was also composer, editor and arranger (arrangements and transcriptions). At this point, I should talk about the differences between an edition, a transcription and an arrangement, since many times those words can be confusing in their meanings. In my Artistic Research I have been working and analysing them, and I consider important to mention the differences and relation between them.

- An **edition** is the result of marking and notating the specific way of playing a piece with a certain fingerings, dynamics, bowings, articulation, expression marks... Every cellist would edit in a different way. Any edition is influenced on the own taste, the cello school or the technique of the player. As Grützmacher said, this work necessary because composers don't have the time - or the knowledge - to notate all the indications for the concrete performance of the music. This work is necessary for making easier the approach of the player to the piece, or to reflect the editor choices for his own performance.
- A **transcription** is the result of adapting - in this case, for cello - a piece written originally for other instrument, taking advantage of the natural possibilities of the instrument. This work has some common elements with editing. The result of it should be still quite close to the original composition.
- An **arrangement** is a transcription which has been treated with more freedom. It is also related with the work of composing, because the arranger needs to be creative in order to add something different and personal to the original composition. Nearly all the transcriptions written by Grützmacher could actually be called arrangements, since he was fond of adding new material to his works, sometimes even recomposing them by taking only the themes or the main motives of the music.

I decided to make my own transcriptions for cello in order to experiment and to search for the different possibilities that the cello can offer in sound and expression. I planned to do a transcription of the Lied nº19 of "Die schöne Mullerin" by Franz Schubert: "Der Müller und der Bach". Before doing it, I needed to analyse other transcriptions in order to get knowledge and inspiration from other cellists and composers.

Since I was going to transcribe a Lied written by Schubert, I thought that it could be a good idea to take a look on his transcription of his own lied "Die Forelle", which is the 4<sup>th</sup> movement of the Quintet in A, D.667, "Thema, Andantino, Variazioni I-V, Allegretto".

Secondly, because Grützmacher is the main figure of this research, I took his transcription of the work by Mendelssohn "Lieder ohne worte". I compared his transcription of it with the version of Alfredo Piatti (Italian cellist, 1822 – 1901) of the same work. Because my coach and expert for my Research Job ter Haar was at that moment involved in his own research about Piatti, I thought it could be a good opportunity to have feedback from him and to share knowledge and conclusions.

After comparing and analysing the above mentioned transcriptions, I experimented on transcribing the Lied "Der Müller und der Bach" in a Piatti style - getting feedback from Job ter Haar - and in a Grützmacher style, getting feedback Kate Haynes.

Finally, as a result of this intervention cycle I did my own transcription of the Lied "Der Müller und der Bach", where I reflect all the work done on my research and the influences that I got from Grützmacher and the other cellists I researched about.

## Data collection:

### Schubert transcription of his own work: "Die Forelle"

The Piano Quintet in A, D.667 was composed in 1819, but it was not published until 1829, one year after his death. The 4<sup>th</sup> movement is based on his own Lied "Die Forelle", and the motive of the sextuplets present in the piano part is taken as a common element for the whole quintet. It can be found in 4 out of 5 movements.

On the transcription in the 4<sup>th</sup> movement, the Theme is introduced by the strings. There are several meaningful aspects to be mentioned:

- In general, Schubert doesn't write articulation marks on the voice part in the Lied, while he is very precise in the string version, where he uses dots, slurs and accents. He also adds ornamentation like trills or appoggiaturas. The vocal version stays simple in notation. Schubert seems to expect freedom from the singer when performing the piece.
- Rhythm is modified in the string score. In the original version is much simpler. Singers use to take more freedom in the interpretation and Schubert seems to have taken it into account. With this transcription we can know how he would expect his Lied to be sung by the rhythmic notation of his Piano Quintet version.
- In the string transcription there isn't any rest in the music. In the original version there are some rests, especially between phrases, which are necessary for the singer in order to breath.
- The key of the piece is transposed in the Quintet version. Instead of writing it in D flat major, he transcribes the Quintet version in D major, one semitone higher. That allows the string and piano players to play in an easier position, with more open strings and more resonance, making it easier for the intonation.

The analysis of this transcription gave me ideas and inspiration for my own transcriptions. Since I will also do a version for cello of a Schubert Lied, I could get the overview of the freedom and the possibilities that I can have according to the composer's intention.

### Alfredo Piatti (Italy, 1822 - 1901)

He started studying cello with his father and his great uncle. Then, he was a pupil of Vincenzo Merighi when he entered in the Milan Conservatory. At the age of 15 years old, he began touring Europe after his successful debut at La Scala.

He spent the most part of his career in London. After a concert there where Mendelssohn was present, he was so impressed by Piatti's playing that he offered him a cello concerto. He actually wrote it and sent it to him by mail but, unfortunately, it never reached its destination - another lost cello concerto that could have been a great addition to the cello repertoire.

Piatti was very successful as a performer. He was praised for his technique, charm and style<sup>24</sup>. He did many editions and transcriptions for cello where he shows his refined style. One of his most known work as editor is his version of the Boccherini cello sonatas.

From his editions we can get a lot of information about his style and technique by looking at his fingerings, bowings or articulation. He is quite detailed in his notation, but not as much as Grützmacher.

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<sup>24</sup> Quote of a review of one of his concerts: "The extent of his technique, his huge and beautiful sonority, his impeccable taste, his expression and the seduction of his lyricism". [Dimitry Markevitch, Cello Story (Princeton, New Jersey: Summy-Birchard Music, 1984), page 87.

We don't have any surviving recording by him. However, we've got one single recording<sup>25</sup> from one of his most prominent English students, William Whitehouse. He suggests some notorious portamenti through the recording. Taking a look on Piatti's editions, one wouldn't think on the Italian cellist using this effect, but this recording seems to reflect a quite widespread taste, at least in the end of the XIX century.

### "Lieder ohne Worte" (F. Mendelssohn) transcriptions for Cello and Piano by Piatti and Grützmaker:

"Lieder ohne worte" (Songs without words) is a composition by F. Mendelssohn for piano solo, written between 1829 and 1845. It is a series of short lyrical songs, divided in 8 volumes with 6 pieces in each one, which were written at different moments of Mendelssohn's lifetime.

Both Piatti and Grützmaker wrote their own transcriptions for cello and piano of nearly all the pieces. It is interesting to see their approach to the Mendelssohn work and their different ways of editing, where their style is reflected.

### Analysis and comparison of the two versions. "Lieder ohne Worte" N°25, op.62, F. Mendelssohn:

In order to do my own transcriptions on the style of Piatti and Grützmaker, I made a list including the main elements which define the editions of both cellists:

Piatti:

- He remains very close to the original version, more than Grützmaker.
- Regarding the articulation, he uses quite often dots to indicate portato in contrast with legato.
- He often adds embellishments to the melody: he writes new up beats, sometimes as arpeggios, octaves, double stops...
- Some notes can be longer than what is originally written. This means sometimes deleting rests. He makes the notes for endings or up beats longer. When playing the cello we don't need to do the rests which in the voice version are meant to be the breathing of the singer.
- The use of his bowings is quite regular. Job ter Haar, cellist and Artistic Research coach in Codarts is currently studying in depth the style of Piatti. He made a study on the quantity of up and down bows employed in his editions. There are some patterns that are always repeated in Piatti's bowings: downbeats are down-bows and upbeats are up-bows. Up-bows are also used for light moments.

Job ter Haar did also another study about the quantity of notes contained in each bow. Piatti is normally very regular on the amount of bow employed, but there are some irregular moments. When the pattern is changed, it often means that he is looking for an especial effect (crescendo, diminuendo, sforzando...)

- In his edition, the bow changes normally on the beat.
- In general, it can be said that he uses safe but expressive fingerings.
- He seems to avoid shiftings on minor seconds.

Grützmaker:

- His use of the bow is very regular.
- He uses the bow in all its length.
- Predominance of legato. Unlike with Piatti, we hardly find portato in his editions.

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<sup>25</sup> (Maurice Greene, 'Sing me to sleep', Edward Lloyd (tenor), W. E. Whitehouse (cello), *The Recorded Cello*, Pearl, 1999; original recording 1907)

- In contrast with Piatti, Grützmacher notates slurs between bars. We can find up beats tied to the next bar, what can eventually change the original melody. This is related with the use of a regular bow.
- The bow changes not always on the beat, but very often on the weak part of a beat. This gives a “syncopation” feeling.
- Fingerings: use of portamento/glissando in all of its varieties, as I explained previously in the 2<sup>nd</sup> intervention cycle.
- Use of the 4<sup>th</sup> finger in thumb positions.
- Use of the flageolets as a different timber to make contrasts.
- Very big range of dynamics in his versions. Crescendo and diminuendo are often built up very gradually and notated with dashes (- - -) when it refers to the general sound. When it refers to the phrasing, he prefers to use < >
- He often uses sforzando or hairpins (< >) to add an especial effect to a note. It may also mean vibrato.
- When some element is repeated, it needs a variation according to Grützmacher’s style: octaves in double stops, chromatic variations of the melody, change of the octave register of the melody or any change of the melody, even recomposing some part.
- The piano part is partly recomposed. It also has some melody lines as a counterpoint.
- The use of ritardando.

## The intervention:

### “Der Müller und der Bach” (F. Schubert). My transcriptions on the Piatti and Grützmacher style:

These versions are part of my experiment on the style of the Italian and German cellists. It is meant to be a practical application of the conclusions that I got after the analysis of their own transcriptions.

My concern about this work was focused on the following aspects:

- Articulation
- Dynamics
- Bowings/bow distribution
- Fingerings/ which string should I use?
- Ornaments/embellishments/possible changes on the melody

Both transcriptions can be found in the appendix (page 54 - 57). While I was working on it, I came up with some specific questions. Some elements of the Lied I was transcribing were not present on the editions I analysed. To solve those questions, I needed to check similar cases in some other editions made by them.

Would the lyrics of the Lied influence both cellists when writing the articulation? When 2 or more notes are used to sing 1 syllable, the most similar effect we could get in any string instrument is playing those notes in the same bow (slurred notes). Because the work of Mendelssohn is written for piano solo, there are no lyrics, therefore, I couldn’t know what they would have done in that case.

For that reason, I took a look on other Piatti’s transcriptions of songs. Particularly, if we check his version for cello of the Lied “Am Meer” (by F. Schubert), it is possible to claim that he didn’t pay attention to the words in the music, as we have several examples where he breaks the original slurs. On the case of Grützmacher, it seems that he wouldn’t respect the original lyrics neither. Besides that, I was more concerned about what Piatti - rather than Grützmacher - would do in this case, because, as I said, he used to remain closer to the original sources.



Original version of Am Meer, by F. Schubert



Transcription of Am Meer by A. Piatti, where we can see the differences in articulation with the voice version.

Sometimes, there is in the original melody of the Lied a slight rhythmic change when it is repeated. The reason is that, because the lyrics change, the melody needs to be modified in order to fit in the different lyrics. When we do an instrumental version, there is no need to do so. Therefore, it would make sense to keep the original rhythm when the same melody repeats. However, Piatti seems to respect the composer's rhythm of the melody. He uses this variation as a variation on the melody when it is repeated. On the other hand, Grützmacher is so unpredictable in his editions that he would maybe change it as well.

Another issue when transcribing the Schubert lied is that, due to the 3/8 bar, it is difficult the avoidance of playing with asymmetric bows, especially for Piatti's case, as I mention before. There are several examples in his transcriptions (nº20, nº 22 of "Lieder ohne Worte") where the solution is playing the short notes between long notes at the frog or at the tip of the bow.



Mendelssohn. "Lieder ohne worte" op. 53 nº 4, measures 8-9



Piatti's transcription of the same Lied. The first note of this example is played in a down bow, according with the previous bowings.



Grützmacher's solution for the same case. In his case, the first note is played with an up bow.

### My own transcription:

In my own version of the lied, my purpose was to do something personal with the influences of the cellists analysed before. I wanted to include the different elements mentioned above about the other works and to use them in a way that could reflect my own taste. These elements are concretely specified in the appendix (page 65). Some of the general concepts applied on my transcription are listed below:

- Timber variations, by changing the string in the different phrases.
- Taking advantage of the different colours of the strings. A string for forte or light parts, D string for piano or dark parts.
- Regular bow distribution and the use of the bow in all its length.
- The lied is composed in a 3/8 bar. For that reason, playing with a regular bow can be difficult sometimes. The solution for this is - as seen in Piatti - playing the short notes on the tip or frog of the bow - it depends on the case - between 2 long bows.
- The use of shiftings with the same finger (glissando) for expression.
- Adding to the cello line a part of the piano line, to do a dialogue at the end and finishing together with the piano.
- In general the use of the portato of Piatti. And the legato of Grützmacher.
- Changing bows also in the weak part of the beat or between bars.
- Using flageolets or open strings as a part of the expression.

## Conclusion

Friedrich Grützmacher was one of the most important cellists of the XIX century. However, nowadays it seems that we don't know so much about him. His "Daily exercises" and "24 Etudes Op.38" are perhaps his main recognized works, but he did a much bigger contribution to the cello literature. For instance, he did the first performance edition of the Schuman Concerto and his editions of the Bach suites were the first ones appearing on the XIX century. His versions had also a big influence on other cellists. Many published editions by other performers are actually based on the Grützmacher versions. In fact, this is normal because he edited many works that were almost forgotten, so his versions were the only existent sources.

For that reason I found interesting and exciting to study about Grützmacher and his style. Moreover, it really inspired me for doing a research in other cellists. Therefore, this research is focused on the German cellist, but also in the other main cellists of his century. Thanks to this study, I can say that I opened my eyes into a new way of playing and interpreting music. Nowadays classical musicians are trained to follow certain "rules" in style, considered as the "true" and "proper" historical style. However, when we study XIX century musicians and we read from their own sources, this style can sometimes be wrong. Portamento, vibrato or fingerings are a matter of fashion and our perception of it is constantly changing.

Only by reading and doing research we can perform with criteria XIX century music and classical music in general. With this Artistic Research I gained knowledge about it and I acquired my own taste and style for transcribing and editing music by applying the aesthetic principles of the main cellists I studied.

I want to share my achievements with this research and hopefully it is useful for some people interested in developing an informed XIX century style. The reading of this report can also encourage people to do similar researches. The importance of it is not to play as Grützmacher or any other XIX century cellist would do it, but to perform their music with criteria and personal taste in the musical choices.



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- Llorens Martín, Ana *"Los estudios para violoncello de Duport a Popper"*. Master thesis for Universidad Complutense de Madrid.

## APPENDIX

Editions used:

### *21 Études pour le Violoncelle*

- Paris: Imbault [ca. 1805], 1<sup>a</sup> edition
- Leipzig: C.F. Peters [1895], Friedrich Grützmacher (edition).

### *Sonata for cello and piano in G minor, op.5 n°2, Ludwig van Beethoven*

- Vienna: Artaria, n.d.[1797], 1<sup>o</sup> edition
- Leipzig: C.F. Peters [1868]. Friedrich Grützmacher (edition)

### *Cello Sonata No.1, Op.45, Felix Mendelssohn*

- Leipzig: C.F. Peters No.1735, [1878]

### *Nocturne op.37 n°1 in G minor, Frédéric Chopin*

- Paris: E. Gérard et Cie, [1870], Original version
- Leipzig: C.F. Peters, [1880] , Friedrich Grützmacher edition

### *Lieder ohne Worte, Felix Mendelssohn*

- Leipzig: Breitkopf & Härtel, 1874-82. Plate M.B. 77, Original version
- Florida: Master Music publications, Inc., Piatti transcription
- Leipzig: C.F. Peters, (ca.1890). Plate 6079, Grützmacher Transcription.

### *Die Forelle D. 550, Franz Schubert*

- Leipzig: Breitkopf & Härtel, [1895] , Original version
- Leipzig: Breitkopf & Härtel, [1886] , Piano Quintet (4<sup>th</sup> movement)

### *Die Schöne Müllerin, D. 795. "Der Müller und der Bach", Franz Schubert*

- Leipzig: Breitkopf & Härtel, [1894-95].

### *Schwanengesang, D.957. "Am Meer", Franz Schubert*

- Vienna: Tobias Haslinger, [1829]. First edition
- London: J. & W. Chester, [1920], Piatti's transcription

L. van Beethoven  
Sonata for Cello and Piano in G minor op. 5  
(Edited in a Duport based style)

46

Specific indications for the annotated score in Duport's style:

- Measure 12: For Duport, the last note which can be played with the 3<sup>rd</sup> finger is the G in the A string (4<sup>th</sup> position). For that reason, using the 3<sup>rd</sup> finger in the A flat is the best possibility for the Duport version.
- Measure 13: The election of this fingering was not easy, especially for the second half of the bar. My choice of remaining in the thumb position comes from the Duport preference of staying in high positions once you have reached them. This is an example of his "horizontal" fingerings.
- Measure 18: Duport gives in his method two possibilities for the bowings of this dotted rhythm. He calls it "*piqué*": "down / up" bow and "down / down" - "up / up" bow. My choice for this sonata was the second one because he writes more positively about it:  
  
*"The second way is rather more difficult, but it has the advantage that it can be performed with greater vivacity and even with greater force."*<sup>26</sup>
- Measure 32: The only case in this annotated score where a portamento is implicit in a Duport's fingering for an expressive reason<sup>27</sup>.

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<sup>26</sup> Duport, Jean Louis (1749-1819) "*Essay on fingering the violoncello, and on the conduct of the bow*", London, R. Cocks, (1852), page 171

<sup>27</sup> Ibid, page 17



Annotated score:

L. van Beethoven  
Sonata for Cello and Piano in G minor op. 5  
(Edited in a Romberg based style)

1 **Adagio sostenuto ed espressivo.**

Sonate N° 2.

8

11

14

18

22

25

29

33

38

*sf* *p* *sf* *p* *sf* *pp* *sf* *pp* *attacca:*

Specific indications for the annotated score in Romberg's style:

- Measures 11, 13: According to Romberg's method<sup>28</sup>, when playing those syncopations, we must give a "slight jerk" to the bow for the third eighth note. This means a small accent on the weak part of the quarter note.
- Measure 12: According to Romberg's method, "notes which are marked with points and tied together with a slur, must be played in one bow, and without letting the bow quit the strings, each note being separated from the other by a slight pressure of the bow in its course"
- Measure 18: According to Romberg's method<sup>29</sup>, the non-dotted note (sixteenth note) "should occupy even a shorter time than that which properly belongs to it"
- Measures 18 – 20: The bowings for the dotted notes rhythm in a Romberg style were taken from one of his music examples on his method, (concretely, the following example on the page 106 of his method)



B. Romberg, example of the bowing for dotted notes in his method.

- Measure 20: Romberg claims in the Chapter of his method "Of Execution" that in general "the swelling and diminution of the tone is invariably regulated by the rising or falling of the scale. The ascending scale is more prominently marked than the descending". For the concrete case of this measure he remarks that "if in the descending scale, a note should occur at the end which does not belong to the key in which the music is there written, this note should will require a stronger accent."<sup>30</sup>
- Measure 43: Romberg explains how to execute the appoggiaturas. He calls it "suspension". He claims that: *"the finishing note of this suspension may be made so short as to be scarcely audible"*<sup>31</sup>
- In the FortePiano and Sforzando, vibrato should be added only at the beginning of the note. He calls it "Close shake" and he claims that: *"When used with moderation, and executed with great power of the bow, it gives fire and animation to the tone; but it should be made only at the beginning of the note, and ought not to be continued throughout its whole duration."*<sup>32</sup>

<sup>28</sup> Romberg, Bernhard. "Theoretical and Practical School for the Violoncello" Boston: Oliver Ditson & Co., (1880), page 39.

<sup>29</sup> Ibid, page 39

<sup>30</sup> Ibid, page 120

<sup>31</sup> Ibid, page 119

<sup>32</sup> Ibid, page 81

# ŒUVRES DE CHOPIN

Traduites pour le Violoncelle

par AUG<sup>te</sup> FRANCHOMME.

1<sup>re</sup> Série N<sup>o</sup> 1.

## NOCTURNE

(Op. 15)

1  
Andante cantabile. (62 =  $\text{♩}$ )  
VIOLONCELLE.  $\text{♩} = 4$   
*dolce semplice e tranquillo.*

6  
*a tempo.*  
*poco cresc e ritenuto.* *p* *delicatissimo.*

11  
*f* *dolciss.*

18  
*f* *smorzando.* *sostenuto.*

25  
Assai meno lento. (72 =  $\text{♩}$ )

29  
*riten.* *a tempo.* *tr*

33

37  
*dol.* *cresc.* *dim.*

41  
*p*



# VIOLONCELLE.

45

49

53

57

61

65

70

74

79

84

*f*

*p*

*1<sup>a</sup>*

*dol.*

*cresc.*

*1<sup>o</sup> tempo.*

*rall.*

*sotto voce.*

*riten.*

*a tempo.*

*dolciss.*

*f*

*dolciss.*

*f*

*dol.*

*dim.*

*rall.*

*smorz.*

# Nº 4. Notturmo.

F. Chopin. Nocturne op.37 nº1

Edited by F. Grützmacher

Andante sostenuto.

1 *p dolce* *f* *gliss.*

5 *mf* *dimin.* *p* *pma poco espress.*

10 *cresc. poco* *a* *gliss.*

15 *poco* *f* *gliss.*

20 *sf* *dimin. poco* *a* *poco*

25 *pp* *cresc. poco* *a*

30 *poco* *f con grandezza*

34 *f*

37 *tranquillo.* *Pfte.* *pp* *poco*

44 *dimin.* *gliss.* *pp quasi improvvisando* *pp* *cresc.*

50 *poco - a - poco -* *gliss.* *mf* *pp* *cresc.*

55 *f* *pp* *gliss.*

60 *sempre pp* *poco*

65 *cresc.* *mf*

68 *p* *dimin.* *gliss.* *pp dolce*

72 *sf* *mf* *dimin.* *p*

77 *p ma poco espress.* *cresc. poco*

82 *a* *poco* *f*

87 *fz*

90 *dimin.* *gliss.* *p < > dimin. e rallent.* *pp*

Score

# Die schöne Müllerin

## XIX

Franz Schubert

Piatti style

### Der Müller und der Bach

Iván Nogueira

**Mässig**

Cello

*p*

Vc.

*mp*

II - - - - -

Vc.

*p*

II

Vc.

*f*

Vc.

*p*

Vc.

*cresc.* *cresc.*

Vc.

*f*

Vc.

*f* *p*

Vc. 64 *cresc.* I ***f***

Vc. 72 *dim.* ***p*** II -----

Vc. 80 ***p***

Vc. 89

Detailed description of the musical score: The score is for a Violoncello (Vc.) part. It begins at measure 64 with a series of eighth and sixteenth notes, marked with a crescendo (*cresc.*). The first ending (I) is marked with a forte (***f***) dynamic. The second ending (II) is marked with a piano (***p***) dynamic and includes a repeat sign. The score continues with more complex rhythmic patterns and rests, ending at measure 89 with a double bar line.



Score

Grützmacher style

# Die schöne Müllerin

XIX

## Der Müller und der Bach

Franz Schubert

Iván Nogueira

**Mässig**

Cello

*p*

gliss. 3

II

Vc.

8

3

3

3

1

gliss. 4

gliss. 3

Vc.

16

3

2

4

4

4

3

*pp*

Vc.

25

3

3

3

4

4

4

*mf*

cres

cen

Vc.

33

4

4

4

3

3

2

do

Vc.

41

*ff*

3

3

3

3

*sf*

Vc.

48

3

2

1

3

2

3

3

3

3

*rit. 3*

*a tempo*

4

*p*

Vc.

56

4

4

3

3

2

1

2

cres.

*ff*

Vc. 64

di-mi-nuen-do

Vc. 72

*rit.* *p* *pp*

Vc. 80

II



## Die schöne Müllerin

## XIX

## Der Müller und der Bach

Franz Schubert

Iván Nogueira

Mässig

The musical score is written for Cello in bass clef, 3/8 time, and B-flat major. It consists of eight staves of music. The first staff (measures 1-8) begins with a 'Mässig' tempo marking and a piano (*p*) dynamic. It features triplet and dyad patterns. The second staff (measures 9-17) continues with similar patterns and includes a crescendo (*cresc.*) marking. The third staff (measures 18-27) shows a dynamic shift from forte (*f*) to piano (*p*) with a crescendo. The fourth staff (measures 28-35) starts with a mezzo-forte (*mf*) dynamic. The fifth staff (measures 36-43) transitions from piano (*p*) to forte (*f*). The sixth staff (measures 44-51) includes a piano (*p*) dynamic and a crescendo. The seventh staff (measures 52-59) features a ritardando (*rit.*) followed by a fortissimo (*f*) dynamic and a return to 'a tempo'. The eighth staff (measures 60-66) concludes with piano (*p*) dynamics and a final crescendo.

*p*

*cresc.*

*f* *p*

*mf*

*p* *f*

*p* *cresc.*

*rit.* *f* *a tempo*

*p* *p*

68

1 1 2 4 2 2 4 3 4 4 2 1 3 2 1

*f* *dim.* *p*

77

85

*p* *rit*

Detailed description: This block contains three staves of musical notation. The first staff (measures 68-76) begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. It features complex fingerings (1, 2, 4, 3, 4, 2, 1, 3, 2, 1) and slurs. The second staff (measures 77-84) starts with a piano (*p*) dynamic and continues with fingerings (4, 2, 1, 3, 2, 1). The third staff (measures 85-88) also begins with a piano (*p*) dynamic and includes a *rit* (ritardando) marking. The notation includes various note values, slurs, and fingerings throughout.

## Die schöne Müllerin

## XIX

## Der Müller und der Bach

Franz Schubert

Iván Nogueira

Mässig

Cello

Piano

Vc.

Pno.

Vc.

Pno.

*p*

*cresc.*

*f*

*p*

25

Vc.

Pno.

*mf*

31

Vc.

Pno.

*p*

37

Vc.

Pno.

*f*

The musical score is for a piece titled "Die schöne Müllerin". It consists of three systems of music, each for Violoncello (Vc.) and Piano (Pno.). The first system starts at measure 25, the second at measure 31, and the third at measure 37. The Vc. part is written in bass clef, and the Pno. part is written in grand staff (treble and bass clefs). The key signature changes from one flat (B-flat) to two sharps (F# and C#). The Vc. part includes various ornaments and fingerings (2, 3, 1, 4, 2, 4). The Pno. part features arpeggiated figures and sustained chords. Dynamics include *mf*, *p*, and *f*.

43

Vc.

Pno.

49

Vc.

Pno.

54

Vc.

Pno.

*p* *cresc.*

*cresc.* *rit.* *f* *a tempo*

59

Vc.

Pno.

*p*

*p*

64

Vc.

Pno.

69

Vc.

Pno.

*f*

74

Vc.

*dim.*

Pno.

80

Vc.

*p*

Pno.

86

Vc.

*rit.*

Pno.



My own transcription for Cello and Piano: "Der Müller und der Bach":

Concrete explanations for the musical choices:

- Measure 5, 21 (and similar): The hairpin on the F sharp is reinforcing the meaning of the original text: "Liebe", which means love in German. This note is also reached by a portamento with a shifting 4-4, which makes this note more expressive.
- Measure 8, 11 (and similar): The 2 sixteenth notes are played on the tip in order to have a regular use of the bow.
- Measures 9, 13 (and similar): portato stroke, taken from Piatti's transcription, in contrast with the legato of Grützmacher.
- Measures 34, 54, 70, 78: With the fingering 4-4 or 2-2 - change of position with the same finger - I am looking for a portamento in the shifting.
- Measure 75: I change the colour in the expression by playing in the A string, which has a brighter sound and matches with the change to major tonality of the music.
- Measures 85 – 89: As with Grützmacher or Piatti style versions, this ending was taken from the piano part, in order to have a dialogue between both instruments.