

# The Dresden School Of Violoncello In The Nineteenth Century

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THE DRESDEN SCHOOL OF VIOLONCELLO  
IN THE NINETEENTH CENTURY

by

ADRIANA MARIE LUTHER VENTURINI  
B.M. University of Central Florida, 2007

A thesis submitted in partial fulfillment of the requirements  
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## ABSTRACT

Until the nineteenth century, the violoncello was considered a background accompaniment instrument. By 1900 however, over eighty method books had been published for cello, and Richard Wagner and Richard Strauss were composing orchestral cello parts equal in difficulty to those of the violin, traditionally the only virtuosic string part. The emancipation from the ties of bass ostinato for the cello began with Bernhard Romberg in Dresden. The group of cellists, who came to be known as the Dresden School, included Kummer, Lee, Goltermann, Cossmann, Popper, Grützmacher, Davidov, and other cellists that were students and colleagues of this group. The Dresden School of cellists attempted not only to bring the instrument into prominence, but to revolutionize the technique of the instrument completely. The cello pedagogues of the Dresden School achieved this by publishing their methods and advancements in technique in cello etude and method books. This efficient process of dissemination allowed for the members of the school to improve on each other's work over time. By the second half of the nineteenth century, the cello pedagogy of the Dresden School was established through the etudes published by the cellist-composers of the Dresden School, and these etudes are still considered some of the most advanced studies for cello, and are the foundation of modern cello pedagogy. At the turn of the twentieth century the Dresden School was the leading cello school in the world, and no longer tied only to the city of Dresden, but spread throughout Europe and beyond. In the publishing of their etudes, the Dresden cellists not only passed down their information to their students, but also to future generations of cellists. Descendants of the Dresden School

cellists are now performing in almost every nation and teaching the ideas born in nineteenth century Germany.

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## CHAPTER 1: INTRODUCTION

Until the nineteenth century, the violoncello was primarily considered a background accompaniment instrument.<sup>1</sup> In the eighteenth century the majority of orchestral cello parts were bass lines, which were rather simple. The cello was not considered a virtuosic instrument, in the string family, only the violin had that distinction. In 1741, Michel Corrette published a method book for the cello, which was the first method to treat the cello as a solo instrument. By 1900 however, over eighty method books had been published for cello, and Richard Wagner and Richard Strauss were composing orchestral cello parts equal in difficulty to those of the violin, traditionally the only virtuosic string part. The answer to how the cello was emancipated from its ties to the bass line is found in Dresden, Germany. A group of cellists, who came to be known as the Dresden School, led the crusade to bring the cello into the realm of virtuosity.

In the nineteenth century, cellists began to realize that they could be more successful as soloists, much like their violinist contemporaries. Not unlike the violinist Paganini, the Dresden School of cellists attempted not only to bring the instrument into prominence, but to revolutionize the instrument's technique completely. The cello pedagogues of the Dresden School achieved this by publishing their perfected methods, and advancements in technique, in cello etude and method books. Successive generations inherited the ideas from previous generations and this improved the continuity of the transfer of information from one generation to the next. This efficient dispersion process allowed for the members of the school to improve

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<sup>1</sup> Stephen Bonta, et al. "Violoncello." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44041> (accessed March 25, 2009). Includes a general history of the violoncello especially section 4 (i), which focuses on performance in the nineteenth century.

on each other's work over time. Methods that predate the Dresden School were written by Corrette, Crome, Azais Baumgartner, and Hardy, but the purpose of their methods was to help amateur cellists play easier cello parts in family chamber groups.<sup>2</sup> The Dresden School publications differed in that they were geared toward pushing the technique of the cello to new levels appealing to the professional virtuosic cellist, as well as the beginner.

The pedagogical importance of the Dresden School is seen in their etudes utilized today by cello students. The majority of cellists in their early and college studies today will work on an etude from the Dresden School. In a study done by Ozan Tunca entitled "Most Commonly Used Etude Books by Cello Teachers in American Colleges and Universities", he found that on a scale of one to eleven, one being the most frequently used etudes, David Popper was at the top of his list at 1.97, followed by Alwin Schroeder's collection of etudes (which includes over 50% Dresden cellists' etudes) at 2.97, Friedrich Dotzauer at 7.12, and Friedrich Grützmacher at 8.61.<sup>3</sup> This is further proof of the importance of the cello technique taught in Dresden School methods.

### A Brief Overview of the Dresden School's Foundation and Expansion in the Nineteenth Century

The first virtuosic cellist in the German States was Bernhard Romberg (1767-1841). He had a close relationship with Ludwig van Beethoven, and was famous in Europe for having one of the finest sounds ever produced on the instrument. Romberg was not only a world famous touring cellist, but also a successful pedagogue. One reason that he is not considered the founder of the Dresden School, but rather the father, is that he was not the first to publish his method

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<sup>2</sup> Stowell, Robin. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 1999, p. 178.

<sup>3</sup> Tunca, Ozan. "Most Commonly Used Etude Books by Cello Teachers in American Colleges and Universities." Dissertation, Florida State University, 2001, p. 46.

(*Violoncell-Schule*, 1839), for by this point his student Friedrich Dotzauer had already published his method six years earlier (1832). Romberg's first cello method book entitled *Violoncelle-Schule*, focused on a new thumb position style, and a new relaxed natural position for holding the cello. Traditionally cellists sat in a stiff arched back position. The new Romberg technique relaxed the shoulders and back, which rounded the performer to the instrument and allowed for greater access to the fingerboard. Another reason Romberg is treated as an influence rather than member of the school, was because of issues with his left-hand technique. Romberg observed and learned his technique from the Italian string musicians that were dominant in the courts at the turn of the nineteenth century. He used the violin-style left-hand pronation, instead of the squared off left hand that would later become a trademark of the Dresden School of cello playing. Romberg by moving his hand to the frog of the bow however, would revolutionize right-hand technique in German speaking lands. Romberg's right-hand innovations laid down the foundation of the imminent Dresden School of cellists. The accepted founders of this school are Romberg's students: Friedrich Dotzauer, Friedrich Kummer and Johann Prell. Appendix A, at the end of this document shows the pedagogical lineage and connection of these teachers to their students.

### First Generation

Friedrich Dotzauer (1783-1860) is generally considered to be the founder of the Dresden School. The first in the school to publish his method, Dotzauer can also be considered the first master cello pedagogue in the German States. Dotzauer was the first cellist to produce a method that gradually increased with difficulty from beginning to end. In 1806, he began his studies with Romberg and within ten years had become one of the most popular cellists in Dresden. Dotzauer would compose over 170 musical compositions in his lifetime, but his method and etude books

for cello are the only ones still in usage today. Dotzauer teaches similar techniques as seen in Romberg's *Violoncell-Schule*, except for his treatment of the left-hand position and Dotzauer's insistence on a relaxed bow hold. He used a more rounded and relaxed hold at the frog, which allowed for easier wrist and finger motion, and most importantly, a bent thumb.<sup>4</sup> This more natural hold, and his emphasis on even sound through the entire length of the bow, was a forward looking advancement that aid cellists in the later part of the nineteenth century.<sup>5</sup>

Another member of the Dresden School in the first generation is Johann Prell (1773-1849). He was from Hamburg, studied with Romberg, and his greatest accomplishments were his students, Sebastian Lee (1805-1887) and his son August Christian Prell (1805-1885). Little is known of this performer and pedagogue of the Dresden School.

Friedrich August Kummer (1797-1879) was born in Meiningen and was the son of an oboist in the Dresden courts. Kummer was at first a student of Romberg, but later became Dotzauer's star student. Kummer is included in the first generation because his fundamental instruction came from Romberg. Kummer was as equally important as a virtuosic cellist and pedagogue. He worked in Dresden at the Royal Orchestra for fifty years and he held the position as the first cello professor at the Dresden Conservatoire from its foundation in 1856, until his death. In his *Violoncellschule Op.60*, there is a picture of Kummer holding the cello in the style of Dotzauer, but even more relaxed than that of his teacher. Kummer was famous for teaching and achieving the natural freeness of motion displayed in his method.<sup>6</sup>

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<sup>4</sup> Walden, Valerie. *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840*. Cambridge: Cambridge University Press, 1998. pp. 92-93.

<sup>5</sup> Ibid.

<sup>6</sup> Campbell, Margaret. *The Great Cellists*. North Pomfret, Vermont: Trafalgar Square Publishing, 1988. pp. 66-74.

## Second Generation

The second generation of Dresden cellists is stemmed pedagogically and linearly from the three cellists J. Prell, Dotzauer and Kummer. These first generation cello pedagogues each produced two significant teachers. Line one includes J. Prell's students Sebastian Lee and August Christian Prell. The second line is through Friedrich Dotzauer and includes Karl Dreschler and Karl Schuberth. The third pedagogical line stems from Kummer and includes the two pedagogues Julius Goltermann and Bernhard Cossmann.

### *Line I*

The two cellists who learned from J. Prell were Sebastian Lee and A. C. Prell. Sebastian Lee was born and studied cello in German lands, but spent the majority of his life performing and teaching in Paris. Lee was a prolific composer, but out of all of Lee's compositions, his etudes are the most used today. Lee combined features of German and French cello technique trends in his cello method *Ecole de Violoncelliste*, which was later used as a cello manual of the Paris Conservatoire. The fingering style Lee uses in his method was influenced by the French school. Keeping with the tradition of his teacher Romberg, the Dresden School foundations of relaxed sitting position are seen in Lee's manual and represents his German influences.<sup>7</sup>

The other cello student of J. Prell was his son August Christian Prell. A. C. Prell was the last student of Romberg; however the majority of his study was under his father J. Prell. By the age of sixteen, A. C. Prell was already working as a cellist in German lands. His most famous student would be one of the most prolific cellist-composers, Georg Goltermann. Georg Goltermann went on to become one of the greatest writers of student concerti for the instrument.

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<sup>7</sup> Ibid.



A.C. Prell was also a composer and his arrangements of pieces for the cello are still used today, but he did not publish a set of cello studies.

### *Line II*

The two cellists that stem from Dotzauer are Karl Dreschler and Karl Schuberth. The first of Dotzauer's students included in the pedagogical line is Karl Dreschler (1800-1873). Dreschler started off his career as a military band musician in Dessau. Once under the tutelage of Dotzauer, he quickly became a touring virtuoso and eventually took up a teaching position in Dessau. Dreschler used the techniques of the Dresden School in his pedagogy and was known as a great pedagogue and his star students, Friedrich Grützmacher and Bernhard Cossmann, would publish significant cello studies. The other cellist that learned from Dotzauer is Karl Schuberth. Schuberth was already considered a cellist of considerable talent when he was sent to Dresden to study with Dotzauer. The majority of Schuberth's early years consisted of touring Europe and Scandinavia eventually settling in Saint Petersburg, Russia at the Imperial University, where he taught one of the greatest virtuosic and pedagogical cellists of generation three, Karl Davidov. Schuberth did compose, but his works are rarely used today.

### *Line III*

The third line of generation two is from the pedagogue Friedrich August Kummer, and includes his students Julius Goltermann, and Bernhard Cossmann. Bernhard Cossmann (1822-1910) was briefly a cello student of Karl Dreschler in Dessau but did the majority of his study with F.A. Kummer in Dresden. Cossmann was a well known virtuosic cellist who performed for Mendelssohn in the Leipzig Gewandhaus and Queen Victoria at Windsor castle. Cossmann

toured with Hans von Bülow, Brahms and Joachim, and played under Liszt at Weimar. Besides being a fantastic orchestral musician, he also was a well known pedagogue holding appointments as professor in Moscow at the Imperial Conservatoire and at the Hoch Conservatory in Frankfurt. Cossmann's cello method and etudes, *Etudes de Concert Op.10*, and *Violoncello-Studien: Etudes pour le Violoncelle*, perpetuate the traditions of Romberg, Dotzauer, and Kummer, and are still used in modern cello pedagogy.<sup>8</sup> The other fellow cellist of generation two line III is Julius Goltermann (1825-1876). Often confused with Georg Goltermann, Julius was not a composer like the latter, but was best known as a performer and pedagogue. At a young age, Julius Goltermann began his studies on cello with Romberg, and later continued on with F. A. Kummer in Dresden. He performed with the Hamburg Stadttheater and Stuttgart Hofkapelle, and was appointed professor of cello at the Prague Conservatory, where he taught the great generation three cellist David Popper.

### Third Generation

The final generation to be discussed in detail is the third generation of Dresden cellists, who stem from the pedagogues of generation two in five lines. The first line is through A.C. Prell and includes Georg Goltermann, line two is through Karl Dreschler and covers Friedrich Grützmacher, and line three is through Karl Schuberth and includes Karl Davidov. Line four is carried through Julius Goltermann and includes David Popper, and line five is through Bernhard Cossmann to his student Carl Fuchs.

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<sup>8</sup> Jones, Gaynor G. and Valerie Walden. "Cossmann, Bernhard." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06605> (accessed March 18, 2009).

### *Line I*

Georg Goltermann (1824-1898) began his cello career as a well known touring virtuoso after completing cello study with A. C. Prell. G. Goltermann also studied briefly in Munich with the cellist Joseph Menter, but Goltermann's technique was perfected under Prell. Unlike the other members of the Dresden School G. Goltermann's most successful works were for performance and not pedagogy. He left the profession of cellist for composition and conducting posts in his twenties. G. Goltermann was never known as a great conductor, but several of his eight cello concertos are still used today as valuable pedagogical tools. He composed eight cello concertos, several overtures and songs, three sets of organ preludes, and chamber pieces.<sup>9</sup> He is the last cellist in this line due to the fact that he was not a significant cello pedagogue.

### *Line II*

Friedrich Grützmacher (1832-1903) was a German cellist and composer that studied cello with Karl Dreschler. Grützmacher was one of the leading virtuosos of the school, taking over principal cello positions from both Cossmann and Kummer in Dresden. He toured Europe as a soloist and chamber music player, and was also known as an influential teacher. Grützmacher's most significant compositions were his technical studies, which follow in the tradition of the

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<sup>9</sup> Moskowitz, Marc. "Goltermann, Georg." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11415> (accessed February 3, 2009).

Dresden School and are still used today. Out of several successful students, Hugo Becker and Friedrich Emil Hegar are known as his most notable pupils.<sup>10</sup>

### *Line III*

Before the age of twenty-five, Karl Davidov (1838-1889) was considered the greatest cellist in the German States, however he did not begin cello until the age of twelve. Davidov began his cello studies with the Dresden cellist Karl Schuberth at the University in St. Petersburg, Russia and went to Leipzig in order to pursue composition in with Moritz Hauptman. Originally Davidov had intended to be a composer, but was discovered to be greatest virtuosic cellist since Romberg. Davidov was also a master pedagogue who held the position of cello professor at the Leipzig and St. Petersburg Conservatoires. He spent the last two years of his life touring and writing his *Violoncello Schule* (1888), which would be the first method of the Dresden School to incorporate physiology into a cello method. Davidov's most valued student was Alfred von Glehn, who later taught the famous twentieth century cellist Gregor Piatigorsky.

### *Line IV*

The fourth line of the Dresden School generation three is from Julius Goltermann, and leads to his student David Popper (1843-1913). Popper was born in Prague, and was the son of a Jewish cantor. Popper auditioned for the Prague Conservatory on violin at the age of twelve, but was sent to the cellist Julius Goltermann since the violin school was full. Quickly adapting to the

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<sup>10</sup> MacGregor, Lynda. "Grützmacher, Friedrich." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11877> (accessed February 3, 2009).

cello, within six years Davidov led the cello class when J. Goltermann was on tour. Davidov worked as a pedagogue for Liszt as professor at the National Hungarian Royal Academy of Music, where he established the cello and chamber music divisions. He taught there until his death in 1913. Popper composed more than seventy-five works, mostly for the cello. His most important contribution, and direct link to the Dresden School, is his *Hohe Schule des Violoncello-Spiels* (1901-05), a set of forty studies that examine the positions of the left-hand within a highly chromatic, Wagner influenced style.<sup>11</sup> These etudes are still some of the most challenging etudes written for cello to date, and most importantly with Romberg, bookend the nineteenth century and demonstrate how cello parts had transitioned from classical bass lines, to working with virtuosic Wagnerian orchestral parts.

### *Line V*

The last line of generation three runs from Bernhard Cossmann to his student Carl Fuchs (1865-1951). Fuchs was born near Frankfurt and studied at the Hoch Conservatoire with Bernhard Cossmann. After the age of twenty, Fuchs studied with Davidov in St. Petersburg, Russia. Fuchs was a favorite of Clara Schumann who was first introduced to Fuchs at his performance of her husband's cello concerto. Fuchs was appointed the first professor of cello at the Royal Manchester College of Music in 1893. He was a significant force in helping England produce outstanding cello soloists in the twentieth century. Though his pedagogical lineage is not known, he was the first major connection of the Dresden School of cello to England.

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<sup>11</sup> Ibid.

## Summary of Chapter One

At the beginning of the school, Romberg was able to impart to future cellists with the wisdom which enabled them to make their first steps towards virtuosic playing. In the later generations of the Dresden School the cellists: Dotzauer, J. Prell and Kummer from generation one, Grützmacher Cossmann, J. Goltermann, Drechsler, Schuberth and A.C. Prell from generation two, and Popper, Grützmacher, Davidov and Fuchs of generation three, perpetuated and perfected the Dresden School style with their own performance standards, etudes, and studies.

In order to understand how and why the Dresden School emerged and became the prominent cello school of Europe in the nineteenth century, chapter two will discuss in detail different regional influences on German cello technique and methods for the cello at the turn of the nineteenth century. The evolution of the instrument will also be covered from the instrument's origins in the viol family to the emergence of the violoncello as its own entity with a new combination of both violin and viol family technique. This history will lay the groundwork for how the Dresden School led the fight to make the cello an equal in consideration to the violin as a virtuosic instrument of the romantic era.

## CHAPTER 2: A BACKGROUND OF PRE-NINETEENTH CENTURY VIOLONCELLO HISTORY AND PEDAGOGY

Before Stradivarius created the model for the modern cello between 1707 and 1710, the preferred instrument in the string family that carried the tenor voice had been the bass viol. The reason Stradivarius is credited with being the greatest luthier of all time, is that in the time since he established his violoncello design, there have only been two significant modifications to the cello, one being the lengthening of the neck in the late 1700s, and the other is the addition of the tail pin in 1846 by A. F. Servais (a Belgium cellist).<sup>12</sup> These changes were made in order to improve the sound, response time and to keep up with the increase in difficulty of cello repertoire in the nineteenth century.

It was over a century previous to Stradivarius' mastery when the first celli emerged. The reason the establishment of the modern cello is important to cello pedagogy and the Dresden School is because when the new cello did emerge, there were two different types of cello players; those who used the traditional viol left hand position technique and those who adopted the violin hand position to the cello. The Dresden School would adopt the French viol method against the trend in German States at the time to follow the Italian violin left hand technique.

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<sup>12</sup> Boyden, David D. and Sonya Monosoff. *The New Grove: Violin Family*. New York: W. W. Norton and Company, 1989, p. 155.

## The Violoncello's Origin

The first celli originated as part of a larger family of instruments known as the 'viole da braccio' in the 1500s.<sup>13</sup> The earliest makers of the instrument were Andrea Amati (c. 1505-1577) credited as the first maker of the cello, Gasparo da Salo (c.1540- 1609) who was the founder of the Brescian school of luthiers, and Giovanni Maggini (1580-1632). These luthiers were crafting the new celli from the end of the sixteenth century until the middle seventeenth century.<sup>14</sup> Their version of the cello was larger than the later Stradivari model of almost a century later, but used the same tuning which is the main difference between the cello and its earlier viol cousins. These early celli would today seem more like a middle child between the cello and bass with a length of eighty centimeters, as opposed to the modern seventy five centimeter cello used today.

The first cellos were considered the bass of the violin family and differed from the viol in their tuning in fifths instead of the traditional tuning of viols in fourths and thirds (depending on the region in which the viol was used).<sup>15</sup> The typical tuning for the bass viol from left to right, lowest to highest is d-g-b-e-a, while the tuning for cello is c-g-d-a. Unlike the viol, the cello did not have frets. This required the viol players who transferred to cello to focus more on intonation in placement of fingers, and changed fingering techniques. At some point between the late 1600s and middle 1700s, the cello replaced the bass viol as the continuo instrument in Europe, though in other regions its preferred use over the viol began earlier.<sup>16</sup>

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<sup>13</sup> Ibid, p. 153.

<sup>14</sup> Campbell, p. 23.

<sup>15</sup> Sadie, Stanley. ed. *The New Grove Dictionary of Musical Instruments*. Vol.3, New York: Macmillan Press Limited, 1984, p. 737.

<sup>16</sup> Ibid, p. 749.



Originally the viol of the sixteenth century had leaned on the left hand, and rested on the floor, but with the emergence of monody in the seventeenth century and the need for greater access to the fingerboard, it then rested on the calf of the leg freeing up the left hand. Previously the neck rested on the palm of the left hand, but with it resting on the calf, the musician was now able for the first time to bring the fingers of the left hand around to the front of the finger board to a vertical approach towards the string.<sup>17</sup> The previous approach to the viol had the left hand coming around from behind the neck. The new calf hold allowed for greater mobility and access to the entire fingerboard. The newer viol left hand technique is the foundation of what cello and bass players use today with a rounded hand that approaches the strings from above. It took over a century to finalize the size of the cello. There were other sizes of cello-type instruments such as the violoncello piccolo or ‘little violoncello’ which was used in the beginning of the 1700s by Bach in several of his cantatas. Another term that was loosely used for early celli was *violone*, ‘large viol’ which in modern times is a term for the double bass viol.<sup>18</sup>

The violin family took over the viol entirely in Italy by the middle 1600s as the leading string family. So it was in Italy that we see the first violoncello soloists. The earliest cello soloists were Petronio Franceschini, Domenico Gabrielli and Giuseppe Jacchihi, who were all centered in Bologna between the middle to late 17<sup>th</sup> century.<sup>19</sup> These cellists used a reverse pronation (or violin left hand technique) on the cello which became the Italian violoncellist trademark. The first appearance of the cello with the new tuning of C-G-D-A was first seen in France in 1710 as opposed to in Italy where this tuning had begun around 1600. The French

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<sup>17</sup> Ibid, p. 159.

<sup>18</sup> Ibid, p. 814.

<sup>19</sup> Boyden, p. 161.

preferred the viol, and until 1730, the bass viol remained the regional predominant stringed bass instrument. By only 30 years later though, Paris becomes the center of cello pedagogy and performance in 1765, but it was the end of the eighteenth century before the new Stradivarius style cello superseded the viol in France. By this time, France was the leading country for established technique of viol musicians and this immediately translated onto the cello.<sup>20</sup> It was around 1730 that the French transferred the left hand viol technique to the cello as opposed to following the Italian violin left-hand technique of backwards pronation. So unlike the Italian cellist's adaptation of left-hand violin technique with reverse pronation, the French adopted the squared off viol hold.

François Tourte (1747-1835) changed the stringed instrument world in the late 1700s. He redesigned what we know now as the Baroque bow by taking the stick which was outwardly curved and inverted it. This allowed the string musician to now play with more tension, balance and control of the bow.<sup>21</sup> The Baroque bow was played with more of a brushing action where sound was pulled from the string. The new Tourte bow was more taut so more weight could be exerted onto the string allowing for a much quicker and more accurate response. Tourte improved the bow by adding a special 'D-ring' to the frog which allowed the hair to ribbon with a uniform flatness. The Tourte bow also allowed for more bounce and articulation which opened up new bowing technique possibilities.<sup>22</sup> By the turn of the nineteenth century François Tourte began to be known as the Stradivari of the bow since by this point his new bow design now was the preferred bow, and is the bow used most commonly today.

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<sup>20</sup> Ibid, p. 157.

<sup>21</sup> Campbell, p. 27.

<sup>22</sup> Stowell, *Cello*, pp. 29-30.

As for German speaking lands, we know that the cello showed up sometime before 1700, though it is not known when the cello overtook the viol in this region.<sup>23</sup> There are several factors that point to its dominance. The first reason is that J.S. Bach was an admirer of Antonio Vivaldi's string compositions and in return wrote the partitas and cello suites for violin family instruments. Germanic lands during the 17th century had just come out of the Thirty Years War and cultural advancement was happening simultaneously with reconstruction. Bach lived most of his life during the reconstruction from the war, which lasted almost a century. He wrote the cello suites (BWV 1007- 1012) as a sequel to the Sonatas and Partitas for solo violin in 1720. Though the suites were completed later several are believed to have been written during the earlier Weimar years (1708-1717).<sup>24</sup>

The use of celli in Germanic lands was dominated by a large number of Italian string musicians of who were hired in the courts. Around 1650, Prince Johann Georg of Saxony decided to hire a large number of Italians to play in his musical events and ensembles.<sup>25</sup> This was a response to reports he had received from his brother-in-law, who had been traveling in Venice a few years earlier and proclaimed Italian musicians as the leading performers of western art music. Over the next thirty years, the prince would continue to import Italian musicians into his court in Dresden. The Italian cellists were the most important influence for the foundation of the Dresden School, for with them they brought the first solo concerti for the cello by Antonio Vivaldi of whom composed twenty seven solo cello concerti in all and impressed a young cellist by the name of Bernhard Romberg.

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<sup>23</sup> Ibid, p. 58.

<sup>24</sup> Boyd, Malcolm and John Bott, editors. *J.S. Bach: Oxford Composer Companions*. Oxford; New York: Oxford University Press, 1999, p. 90.

<sup>25</sup> Frandsen, Mary E. *Crossing Confessional Boundries*. Oxford; New York: Oxford University Press, 2006, p. 6.

In 1787 Leopold Mozart, the one of the greatest string pedagogues of his time, wrote a treatise on the fundamentals of violin playing entitled *Violonschule*. In this treatise, Mozart discusses the common forms of members of the violin family at the time. He speaks of the cello as the Bass-viol “or, as the Italians call it, the Violoncello.”<sup>26</sup> He speaks of its former five-string brother and then of the difference in sizes, but mainly of its use as an instrument used to play the bass part. Fifteen years after this treatise, the cello in Germanic society would start to evolve by elevating from the status of bass part comparable instrument to a more dignified and versatile soloist role.

In Russia, the niece of Peter the Great czarina Anna Ivanovna (1693–1740) imported the first cello teachers to her country from Italy. The Italian cellists in Russia during the eighteenth century were Gasparo, Giuseppe dall’Oglio, and Cicio Polliari. The ruling class of Russia soon fell in love with the cello and Count Mathieu Wielhorsky (1787-1863), was an amateur cellist who at one point housed Romberg for two years in order to receive lessons.<sup>27</sup> Wielhorsky, even though he was an amateur owned a Stradivarius cello, which Karl Davidov (a Dresden cellist) acquired upon Wielhorsky’s death. Besides the imported Italian musicians in Russian courts, there were no virtuosic cellists or master cello pedagogues in Russia until the nineteenth century.

### Early Cello Pedagogy

Before the beginning of the eighteenth century, cello pedagogy was limited to what passed between teacher and student, and cello method books did not yet exist. At the time, the cello was still in experimental design and performance practice stages, and the seventeenth

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<sup>26</sup> Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. trans. Editha Knocker. 2<sup>nd</sup> edition, reprint, London: University Press, 1967, p. 11.

<sup>27</sup> Campbell, p. 90.

century was treated as a time for figuring out the best way to hold or sit with the instrument. It was not until the end of the seventeenth century that French cellists had finally developed refined left and right hand techniques that were used with frequency. Before 1700, the cello was still being held while resting on the floor, but after 1700, the cello is seen more regularly in paintings and drawings placed on the calf. It was not until 1741 that we see enough interest in the instrument and performance for a cello manual, and the first to publish such a work was Michel Corrette, a French musician who published a myriad of other instrument manuals.<sup>28</sup> Corrette's cello manual predates the torte bow and the universal move to the overhand bow grip of 1750. So it is safe to say that the cello and bow were almost identical to what we use today by the beginning of the nineteenth century, which is when we see the beginning of the Dresden School, and the emergence of their first cello methods, treatises and manuals.

The earliest cellists are thought to have led unexciting lives as accompanists performing continuo parts and that it was not until we see Luigi Boccherini that it can be truly said that a cello soloist ever existed. This is a misconception.<sup>29</sup> The reason that cello literature was rare or non-existent until the eighteenth century took hold is because the cellist was still using the techniques of the viol and therefore would play treble viol pieces transposed down to their range. This had been a common practice for viol players and early cellists followed suit.<sup>30</sup> The first piece thought to have been composed specifically with the cello in mind was by Petronio Francheschini (1650-1681) who worked in Bologna with the early Italian cellists previously mentioned.

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<sup>28</sup> Boyden, p. 157.

<sup>29</sup> Campbell, p. 29.

<sup>30</sup> Ibid, p. 30.

Up until the end of the 1700s, Italy had been the leader in violin and cello performance. The Italian cellist Luigi Boccherini (1743-1805) had been the first world class cellist and had brought the concept of virtuosic violoncello solo performance to Spain and France.<sup>31</sup> His biggest contribution to the cello was his introduction of thumb position into left hand cello technique which allowed cellists to play in the soprano voice range. The decline of Italian dominance as the leading nation of cello playing falls on his shoulders though, for he spent very little time in Italy teaching and so after his death, Italy did not have world class cellists for quite some time.<sup>32</sup> He spent all of his pedagogical energy instructing the cellists in France and Spain and in doing so helped bring about the dominance that France maintained through the end of the eighteenth and beginning of the nineteenth centuries.

Michel Corrette (1709-1795) was a French musician and virtuoso on several instruments but most importantly the cello. He wrote method books for almost every instrument in existence and in doing so is credited with writing the first cello manual (1741) entitled *Methode, theorique et pratique, pour apprendre en peu de temps le violoncelle dans sa perfection* or “Method, theory and practice, for understanding and perfecting playing the cello today”. One of the most interesting parts of this manual is on how to transition from viol to cello. The book serves as an excellent indicator of early cello technique for it has three different style bow holds and even suggests marking the fingerboard in order to adjust to playing without frets.<sup>33</sup> It was not until the

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<sup>31</sup> Ibid, p. 48.

<sup>32</sup> Ibid, p. 54.

<sup>33</sup> Ibid, pp. 35-36.

beginning of the nineteenth century that we see a calculated and decided technique for left and right hands, and the absence of viol consideration.<sup>34</sup>

The first cello school however, began with the French cellist Martin Berteau (1700-1771). Berteau was the head of the leading cello school in 1765 in Paris. He had begun his string career as a gamba player but later had become one of the top cellists in Europe.<sup>35</sup> His students included Jean-Louis Duport and his brother Jean- Pierre Duport (Jean-Louis was the performer, Jean-Pierre the pedagogue), who were considered the most influential early French cellists. It is from this school that we see the first group of manuals emerge with ties to one school. Joseph Tilliere, Jean- Baptiste Cupis, Joseph Muntzberger, Dominique Bideau and Jean- Baptiste Breval were all members of the Paris circle of cellists, and they all produced cello method books around the turn of the nineteenth century.<sup>36</sup> The final manual that this school produced was the *Method* of the Paris Conservatoire in 1804 which was collaboration between Charles Baudiot, Jean Henri Levasseur and the violinist Pierre Baillot.

The first comprehensive Violoncello technique book was published in 1813 in Paris and authored by Jean-Louis Duport. The title of the method was *Essai sur le doigte du celle, et sur la conduit de l'archet* or “Essay on the fingering of the cello and conduct of the bow”. Duport covers the left hand positions one through four and also deals with double stops. The most significant contribution though was Duport’s inclusion of cello fingerings for the left hand in his method<sup>37</sup>. The fingerings are not necessarily the best ever created (considering they rarely use

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<sup>34</sup> Wasielewski, Wilhelm, Joseph D. *The Violoncello and its History*. trans. Isabella Stigand. New York: Novello, Ewer, and Co., 1894, p. 57.

<sup>35</sup> Stowell, Robin. *Performing Beethoven*. Great Britain: Cambridge University Press, 1994, p. 89.

<sup>36</sup> Boyden, p. 164.

<sup>37</sup> *Ibid*, p. 167.

the fourth finger in scales), but cellists today use them in appreciation of their simplicity.<sup>38</sup>

World class twentieth century cellist Anner Bylsma believes that “Jean Louis Duport’s fingerings are a combination of both viol and violin fingerings. Higher positions are played with violin fingerings and lower with viol.”<sup>39</sup> Once again it is through the French that we see the adaptation of the viol left hand technique, which is first seen in print in Duport’s *Essai*. It was with this method along with concerti published by Martin Berteau and Louis’ brother Jean-Pierre Deport that we see the first virtuosic cello repertoire emerge in France at the end of the eighteenth century.

There were several other methods from other regions such as that of Londoner John Gunn. His ‘Theory and Practice of Fingering the Violoncello’ showed a definite shift away from a gripping left hand and towards a more rounded relaxed one<sup>40</sup>, but in general the leader in cello technique at the turn of the nineteenth century were the cellists of Paris. The only Germanic methods for the cello before Romberg and Dotzauer, was that of Johann Baptist Baumgartner. Though few if any of the eighteenth century method books are used today, they set the stage for what would become the leading methods of our time, the Dresden methods.

By the end of the eighteenth century, Italy had waned as the leading cello-playing nation and France and Germanic lands were in tight competition to be on top. The Germanic cellists were famous at the time for their having the biggest sound and best left hand technique while the French excelled in the lighter bow techniques such as spiccato and staccato, which came from the close relation of the cellists in Paris to Viotti and their interest in violin right-hand bowing

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<sup>38</sup> Adeney, Marcus. *Tomorrow’s Cellist: Exploring the Basis of Artistry*. Ontario: The Fredrick Harris Music Co., Limited, 1984, p. 88.

<sup>39</sup> Laird, Paul. *The Baroque Cello Revival: An Oral History*. Maryland: The Scarecrow Press, Inc., 2004, p. 69.

<sup>40</sup> Boyden, p. 166.



techniques. The French school emerged as the leader in technique of the left hand after the invention of the Tourte bow.

During the modest beginnings of the string family, the violin was always considered the supreme solo performance instrument. Around 1800 the greatest school of violin performance in the world was that of Giovanni Battista Viotti. He had Italian string technique training and was the founder of the French school of violin. During the time of Beethoven no other violinist would have more influence on violin technique and performance. Romberg was to have this same influence on cellists. Though the first famous touring violoncello virtuoso was Luigi Boccherini, Romberg had a more modern and advanced technique.

## Summary of Chapter 2

At the turn of the nineteenth century the main conflict for cellists was the question of would the public ever accept them as soloists as it had previously the violin?<sup>41</sup> It was this question that began the process of creating definitive methods for publication that would assist cellists in their journey to become more accomplished. These manuals and etude books served as master teachers to the lesser cellist and as an instruction tool for the cellist without a mentor. Romberg and the Dresden School method and etude books were at the root of what made the city the birthplace of the modern virtuosic cellist. Each generation of the Dresden School improves on the previous generations, revolutionizing technique and elevating the cello on the performance stage into the realm of virtuosity. At the turn of the nineteenth century, France has the leading school of violoncello however, by the beginning of the twentieth century, the Dresden cellists are well in the lead.

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<sup>41</sup> Boyden, p. 178.

## CHAPTER 3: THE FATHER OF THE DRESDEN SCHOOL: BERNHARD ROMBERG (1767-1841)

Towards the end of the eighteenth century cello performance and pedagogy were ruled by the school of Jean-Louis Duport (1741-1818) in France. The most advanced cellists were traveling to Paris to study performance at the Conservatoire. Italy only produced one well known cellist after the eighteenth century, Alfredo Piatti, who later moved to London, England. Germanic lands at the time were famous for the great Italian musicians in their courts, and one world-class cellist by the name of Bernhard Romberg, later known as the father of the Dresden School of cello. The cellists who were to come out of his studio would make up the first generation of the Dresden School of cello playing. Three of his outstanding students were: the founder of the school Fredrich Dotzauer along with Fredrich Kummer, and Joseph Prell.

### Bernhard Romberg

Romberg was born in Dinklage, which is in the western region of modern day Germany, and began cello at a young age with either his father Bernhard Anton Romberg,<sup>42</sup> or Johann Schlick,<sup>43</sup> or both<sup>44</sup>. Romberg began a tour of Europe in 1776 with a trip to Holland performing with his violinist cousin Andreas Romberg. In the spring of 1785, the Rombergs performed in

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<sup>42</sup> Stephenson, Kurt and Valerie Walden. "Romberg." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43995p2> (accessed January 26, 2009).

<sup>43</sup> Stowell, *Cello*, p. 58.

<sup>44</sup> Walden, Valerie. *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840*. New York: Cambridge University Press, 1998, p. 37.

Paris for Viotti (the leading violinist of France) and Jean-Louis Duport. In 1790, Christian Gotlieb Neefe sponsored Romberg to study composition with him at the Bonn Kapelle. A contemporary student at the school who became a close friend and colleague of Romberg's was a young Beethoven. It was while at Bonn that both Romberg and Beethoven met Haydn for the first time.<sup>45</sup> While they were in Bonn they formed a string quartet with Andreas Romberg and Franz Ries on violin, Bernhard Romberg on cello, and Beethoven on viola. While they both admired each other as friends and colleagues, Romberg had a hard time appreciating his friend's compositions. Notoriously old fashioned Romberg only used a legato bow technique and would not accept the newer techniques used in Beethoven's Opus 18 quartets.<sup>46</sup> This new springing bow technique was mentioned in Romberg's *Violoncello School* many years later in retrospect. He said of this technique that it is acceptable when:

Introduced in light, easy passages, and is particularly suited to those pieces which are written in a playful style such as rondos, or chamber solos. For music of a higher order it is not so well adapted and should never be used except in quick movements.<sup>47</sup>

This bowing known as *detaché*, already in use at this point in France, later would become an universal technique in practice for the instrument. Romberg was not accepting of new stylistic bowing techniques, which is a prime example of why he was considered old fashioned.

In 1795 the Rombergs were on tour again, this time stopping off to Vienna where they studied composition with Haydn. They both dedicated their Opus I string quartets to their

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<sup>45</sup> Ibid, p. 37.

<sup>46</sup> Stowell, *Cello*, p. 59.

<sup>47</sup> Stowell, *Beethoven*, p. 143.

teacher. Later in January of 1797 Bernhard Romberg gave the Vienna premiere of Beethoven's Opus 5 cello sonatas with Beethoven on piano. In the fall of 1800, Romberg was called to France once again and offered the post of cello professor at the Conservatoire of Paris. In 1803 he left his professorship in Paris for an appointment at the Berlin *Kapelle* where he shared a desk with J. L. Duport for the next two years at the Berlin Opera.<sup>48</sup> It was around this time Romberg came into possession of a unique Stradivarius cello. This cello, unlike the typical maple wood Stradivarius, was made of poplar wood. The purfling on this instrument was also unusual in that it was only one stripe as opposed to the typical three.<sup>49</sup> Romberg's possession of a Stradivarius is significant for at the time, the Stradivarius stringed instruments were a century old, and were considered the best choice for performance.

1806 marked one of the most important years of Romberg's life. A young student by the name of Fredrich Dotzauer came to study and live with him in Berlin. This was to be a short experience for the both of them because six months later the Berlin Kapelle was disbanded after the entrance of Germanic lands into the Napoleonic wars. Undaunted, Romberg went on tour again, and continued touring around the world until he was appointed to the reconstituted Berlin Kapelle in 1816, except this time he was offered the position of second Kapellmeister. In 1819 he handed the position off to the Italian composer Gasparo Spontini (1774-1851), went back to touring and to teaching students. In 1820, Romberg gained even more respect in Vienna for his ten cello concertos that went against the prevalent view that violinists were the only strings that

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<sup>48</sup> Walden, p. 38.

<sup>49</sup> Campbell, p. 65.

could be considered virtuosic.<sup>50</sup> He continued to travel, perform and teach until he retired in 1836 to write his violoncello method.

### *Romberg's Pedagogy*

Bernhard Romberg was a prolific composer and cellist, though he composed more for performance than pedagogical reasons until his cello method book, *Violoncell Schule*, was published. It received its first publication in 1839 in France and England, and then in German language in 1840. In the preface of the book Romberg gives this reason for publishing method books for the cello. “Though many Instruction Books for the Violoncello have been published, in which players may find much that is useful, not one has yet appeared by which he who is wholly ignorant of music can be properly taught.”<sup>51</sup> It was with this goal of creating beginning cello manuals for the public that Romberg began the German tradition of publishing cello methods, which would eventually become the most valued contributions of the Dresden School.

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<sup>50</sup> Stowell, *Cello*, p. 95.

<sup>51</sup> Romberg, Bernhard. *A Complete Theoretical and Practical School of Violoncello*. Boston: Oliver Ditson and Company, n.d., ca. 1900, p. 5.



**Figure 1: Picture of Bernhard Romberg from his *Violoncell-Schule* (1839).**

In Romberg's *Violoncell Schule*, there is a plate of a cellist displaying the proper Romberg technique. In the figure, it is clearly seen that while the Romberg bow technique is the most advanced of its time, closest to modern standards, his left hand has reverse pronation in the picture which shows his use of the violin technique used in Italy at the time versus the viol technique that was so popular in France. Both the French and Italian cellists were influential for Bernhard Romberg. In the early 1700s the German courts and churches were overrun with Italian string players. This influence is why Romberg's technique in the left hand resembles the reverse pronation (or left hand tilt towards the nut) typical of the Italian schools. This is further emphasized by a passage in his *Violoncell Schule*. In his book Romberg describes proper left hand technique as:

A sloping of the left hand as that of a violinist with the third joint of the first finger placed up against the neck of the cello, the second bent like three sides of a square and finally the pinky is to be kept straight.<sup>52</sup>

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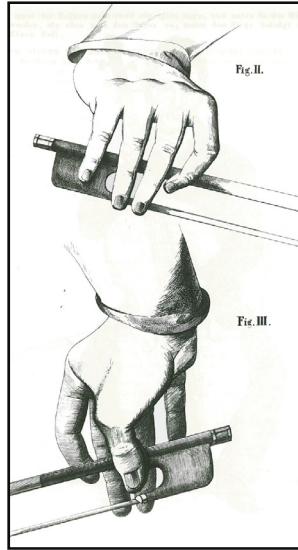
<sup>52</sup> Stowell, *Beethoven*, p. 111.

What separates Romberg from the Dresden School cellists is that he chose to use the violin pronation of the left hand instead of the viol rounded hand that would be a trademark of the later established Dresden School. His main connection to the Dresden School was that his student Friedrich Dotzauer would become the founder of the school. Though many discount Romberg as having no ties to Dotzauer besides teaching him briefly, I believe it is too harsh to cut him from the line completely as it was only in his Italian violin style left-hand technique that he differed from the Dresden cellists. His bow hold at the base of the bow would become a Dresden School tradition adopted by Dotzauer, Kummer, Prell and every following generation. The main reason that Romberg should be barred from inclusion into the Dresden School is that he was not the first to publish his method, as it came six years after his student Dotzauer's publication date of 1832.

Up until the beginning of the nineteenth century it had been customary for all cellists to hold the bow further down the stick than we do now, with the fourth finger being the only contacting finger on the frog. This was a tradition held over from the renaissance and baroque convex stick and straight stick bows before Tourte. It was Romberg who changed all this in order to gain more control of his sound with the bow. Romberg while in Paris had familiarized himself with the Tourte design bow and owned several, two of which bore his name: Romberg I and Romberg II, which had been specially made for Romberg by Tourte. At the turn of the nineteenth century the only string players that used a bow hold on the frog were French violinists.<sup>53</sup> In a letter to an inquiring student Romberg wrote this of the bow hold:

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<sup>53</sup> Ibid, p. 91.



**Figure 2: Romberg *Violoncell-Schule* (1839)  
'Fig II and III'.**

I hold the bow close to the frog and indeed so that the thumb lies on the upper and middle finger on the underside of the frog. The stick of the bow lies in the middle of the top joint of the thumb. The third finger lies next to the middle finger so that it covers the beginning of the frog; the little finger lies next to the third finger.

The first finger is placed so that the stick of the bow rests in the first joint. All must rest firmly lying on the bow and not move while bowing.<sup>54</sup>

Though his suggestion of holding the bow stiffly goes against what cellists of today do, and what his student Dotzauer would consider a good right hand technique, the idea of moving the bow hold to the frog was an effective decision and is used today by modern performers of stringed instruments. The most ironic part of this is that the French who invented the bow did not think that moving the hand to the frog was the best choice, and because of their work with lighter bow techniques this transition to the frog was rejected, though the Duport method did use a relaxed flexible bow hold. The cellist that did eventually set the tone for the proper bow hold was

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<sup>54</sup> Ibid, p. 91.



Dotzauer. By combining the loose and flexible hold of the French school with the grip at the frog of Romberg, Dotzauer established the modern bow hold.<sup>55</sup>

Another advancement that Romberg bestowed on the cello community was his instruction on how composers should treat the assignment of clefs in music for cello. Up until the time of Romberg, cello parts that reached above the bass clef (or F clef), were written in the violin clef (or G clef) with the notation of *8va* to be transposed down one octave. At the time composers such as Haydn had used this practice for the cello as a leftover from the viol days where violists began on the treble viol and then moved down to the bass viol transposing the treble music onto the lower instrument as needed. This practice was in Romberg's eyes outdated, and he speaks against this practice in his *Violoncell Schule* insisting that the three clefs (tenor, bass and treble) should be used in succession.<sup>56</sup>

By the time of Romberg's death, he had modified the cello by having the fingerboard shaved down so that the string did not rattle when played, thinning the neck, revolutionizing thumb position by rounding the hand and using all four fingers, and angling the fingerboard and neck to create more distance between the finger board and top of the instrument. Romberg later invented the thumb sign, and adopted the open string and natural harmonic signs from French violinists.<sup>57</sup> Though the harmonic sign had been used by violinists, this was the first time that a cellist had ever utilized what was to become universal. Romberg was also famous for his bow hold at the frog, which had come about with his adoption of the 'Tourte' bow which allowed the

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<sup>55</sup> Ibid, p. 93.

<sup>56</sup> Romberg, pp. 60-61.

<sup>57</sup> Stowell, *Cello*, p. 180.

Dresden cellist's style to progress from the stiff Classical and Baroque feel into the new Romantic era.

In the *Methode of the Paris Conservatoire* published in 1804, Romberg wrote a section entitled "Of Light and Shade in Music" which he also attached to his *Violoncell-Schule* of 1839. The idea of "Light and Shade" was to use dynamics and color to emphasize ideas in the music through utilization of the bow, thus achieving phrasing. Duport thought this chapter to be ridiculous believing that the bow was not the execution device for phrasing<sup>58</sup>, but a reviewer of the work and his playing said this of Romberg:

It is impossible to express more deeply all the delicate shades of feeling,  
impossible to give more variety of color, especially by delicate shading,  
impossible to find the quite unique tone, which goes straight to the heart and  
which Mr. Romberg succeeds in producing in his music.<sup>59</sup>

So while the French school did not agree with the idea of using the bow expressively, Romberg achieved his fame from using the bow in this way.

### Summary of Chapter 3

Romberg's career in performance and pedagogy lasted for over fifty years. He was obsessed with getting phrasing articulations to be as expressive as possible through better utilization of the bow, which helped lead cellists towards the modern bow technique used today. Romberg was also responsible for inventing the thumb sign ( $\phi$ ), and identifying vibrato as a respectable ornamentation in art music. He was also one of the first cellists to successfully pass

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<sup>58</sup> Stowell, *Beethoven*, p. 108.

<sup>59</sup> *Ibid*, p. 109.

on his techniques to his nation's students thus developing a regional difference and trend (unlike the Italian cellist Luigi Boccherini).

Though Viotti's school in France was the most influential school to the majority of cellists of the late eighteenth and early nineteenth centuries, it was Romberg who would be credited with inspiring the most musically expressive and virtuosic school of the nineteenth century, the Dresden School.<sup>60</sup> Among Romberg's many pupils, his star students Friedrich Dotzauer, Friedrich Kummer and Joseph Prell will pass on the Romberg bow tradition. It was his student Friedrich Dotzauer though, who will gain the title of the first great cello pedagogue in Germanic lands with his publication of the first inclusive cello method. Kummer would also produce a method, but six years later than Dotzauer in the same year as his master Romberg. The focus of chapter 4 will be the first generation of the Dresden School's performance careers and their contributions to the betterment of cello technique and pedagogy.

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<sup>60</sup> Ibid, p. 115.

## CHAPTER 4: THE DRESDEN SCHOOL'S FIRST GENERATION: FRIEDRICH DOTZAUER (1783-1816), FRIEDRICH AUGUST KUMMER (1797-1879), AND JOHANN NICOLAUS PRELL (1773-1849)

### Friedrich Justus Dotzauer

Dotzauer was born in Haselrieth near Munich as the son of a local minister. His early musical career included lessons on the clarinet, violin, piano, double bass, and strangely enough he received his earliest cello lessons from the court trumpeter.<sup>61</sup> One of his first teachers J. K. Rüttinger, was the organist of Hildburghausen, and a former student of J. C. Kittel, who studied with J.S. Bach.<sup>62</sup> Once it was decided that cello was to be Dotzauer's primary instrument he was sent away to Meiningen to study with J. J. Kriegck, a student of Duport. Soon after he joined the Dresden Court Orchestra, where he was given the position of solo cellist, and he remained there until he retired in 1850. He was replaced upon retirement by his student F. A. Kummer.<sup>63</sup>

The first time Dotzauer heard Romberg perform was in 1806 in Berlin. Dotzauer could not wait to study with Romberg and in 1806 he moved from Meiningen to Berlin to study with Romberg. In 1811 Dotzauer accepted a position as cellist in the Dresden Court Orchestra and was promoted to principal cellist in 1821. In the Dresden Court Orchestra, he worked under the baton of such greats as Carl Maria von Weber and Richard Wagner. Dotzauer toured as a soloist

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<sup>61</sup> Campbell, p. 66.

<sup>62</sup> Dotzauer, J.J.F., Leo Shultz, ed. *Twenty – Four Daily Studies for Violoncello for the Attainment of Virtuosity, Opus 115*. New York: Schirmer, 1902, introduction by Richard Aldrich.

<sup>63</sup> *Ibid*, introduction by Richard Aldrich.

from time to time playing concertos, but in performance he was most often praised for his chamber music.<sup>64</sup>

Dotzauer took lessons from Jean Louis Duport (the leading cello pedagogue in France), and Bernhard Romberg. Dotzauer combined the best aspects of both schools of cello playing in his *Violoncell-Schule* (1832), and etude studies. His successful work in pedagogical studies is what makes Dotzauer the founding father of the Dresden School, the most successful cello school of the nineteenth century. It was for his pedagogy and composition that he is remembered best as opposed to Romberg who was known as composer, performer and lastly teacher.

Dotzauer was a prolific cello composer writing nine concertos (Opp. 27, 66, 72, 81, 82, 84, 93, 100, and 101), three concertinos (Opp. 67, 89, and 150), and sonatas for the cello. He also is credited with being the first cellist of the Dresden School to make his own edition of the Bach cello suites in 1826.<sup>65</sup> Another difference between Romberg and Dotzauer's chosen compositional style is that Romberg preferred to arrange national songs such as capriccios and divertissements, while Dotzauer's smaller works were arrangements of opera tunes.<sup>66</sup> Dotzauer's greatest focus though, was on his 180 plus instructional studies and caprices for the cello, the first being his *Violoncell-Schule*, op.165 (Mainz, 1832). These studies are still used today in four volumes edited by Klingenberg (a later Dresden cellist)<sup>67</sup>, and in Alwin Schroeder's *170*

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<sup>64</sup> Walden, p.40.

<sup>65</sup> Cowling, Elizabeth. *The Cello*. New York: Charles Scribner's Sons, 1975, p. 97.

<sup>66</sup> Stowell, Cello, p. 158.

<sup>67</sup> Dotzauer, J.J.F.,Johannas Klingenberg, ed. *113 Studies for Violoncello*. Books 1 and 2, New York: International Music Company, n.d.

*Foundation Studies for Violoncello* etude collection. Twenty- two of Schroeder's studies are Dotzauer etudes.<sup>68</sup>

### *Dotzauer's Pedagogy*

Dotzauer is acknowledged as the founder of the Dresden School. Dotzauer's pedagogical line had the greatest and most widespread influence than any other vein of the Dresden cello school of the nineteenth century, his followers include: Karl Dreschler, Carl Schuberth, Fredrich Grützmaker, Karl Davidov, Friedrich Hegar, Julius Klengel, Hugo Becker, Edmund Kurtz, Emanuel Feuerman, Alfred von Glehn, Gregor Piatigorsky,<sup>69</sup> William Pleeth, Jacqueline Du Pre, Hideo Seito, and Tsuyoshi Tsutsumi. This line covers some of the greatest world class cello soloists and pedagogues of the last two hundred years. Dotzauer's studio included the Dresden School second generation cellists Schuberth, and Dreschler. Dotzauer also taught Kummer, but since Romberg was his first teacher, Kummer is considered to be of the first generation.

In the work *Die Violoncellschulen von J.J. Dotzauer, F.A. Kummer und B. Romberg* (1968), Joseph Ekhardt compares their three cello methods. He came to the conclusion that Romberg was adamant about a violin left-hand technique while the Dresden School cellists Kummer and Dotzauer used the modern left-hand technique or a more rounded hand away from the neck.<sup>70</sup> Dotzauer's first cello method (1832) was significant for it combined the methodology of both Duport and Romberg. An excellent example of this is that he used the rounded off viol left-hand position of the French school of Duport however, Dotzauer preferred the left-hand

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<sup>68</sup> Schroeder, Alwin. *170 Foundation Studies for Violoncello*. Vol.II, New York, Carl Fischer, n.d., p. 104.

<sup>69</sup> Boyden, p. 170.

<sup>70</sup> Cowling, p. 167.

technique of shifting on one finger, of which Romberg taught, and Duport was adamantly against.<sup>71</sup> Dotzauer was able to make the distinction between shifting on one finger silently and making a portamento or audible slide. He says portamento, "...makes it easier for singers and instrumentalists surely to find the subsequent note, and the slide, when carried out in such a way as not to resemble a wail, can make a very agreeable effect."<sup>72</sup> By being able to identify the difference between shifting on one finger and portamento, Dotzauer was able to give a better shifting technique than that of his predecessors. Today modern cellists shift on one finger as opposed to the fingerings of Duport or block shifting of Romberg. The example in figure 13 is taken from the Cello I part of Popper's *Requiem*. In this example we see the shifting on one finger from 1 to 1, and 2 to 2. Duport's fingerings would take the fingering of 3 2-2, 1-2, and change it to 3 2 1, 3 2, which would create a larger shift and make the execution more difficult.



Figure 3 : Excerpt from Popper's *Requiem*

Another example of Dotzauer's combining the two methods was in his treatment of thumb position technique. Dotzauer saw merit in Duport's thumb position fingerings and Romberg's use of the fourth finger in thumb position and combined those into another method all together, which included Romberg's rounded hand and use of fourth finger in thumb position, and Duport's fingerings. One of the reasons that the Dresden School became the leading cello school in the nineteenth century was by combining the two thumb position methods of Romberg and Duport (Germanic and French).

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<sup>71</sup> Walden, p. 123.

<sup>72</sup> Stowell, *Beethoven*, p. 114.

Dotzauer is also credited with being the first cellist to teach vibrato technique. He considered it a left hand tremolo, that was used only by Italian professors and says this of it, “On long notes many make use where possible of *Pochens* (throbbing) which result from the coalition of vibrations.”<sup>73</sup> The referral to the Italian professors was most likely in reference to the violinist Geminiani, who in the previous century suggested vibrato be used by string players on all notes.<sup>74</sup> Duport and Romberg both wrote briefly of vibrato but thought it distasteful if it continued onto the next note. Today cellists use a continuous vibrato, which is the opposite of what Romberg advocated. Romberg expressly said that it should begin at the start of a note but end before the note duration is over. It is in Romberg’s *Violoncello Method* book also that he makes comments that allude to its popularity being much more important in the past. So it is most likely that Dotzauer was not the first to take it seriously, but the first to be around when its popularity reemerged.

When it came to the right hand or bowing technique, Dotzauer said:

Professors are scarcely in agreement over the manner of holding the bow. One finds that the best players hold the bow as near to the frog as possible, while the others leave a shorter playing length of the bow (because the starting point of a bow stroke starts after the hand). An excess of either way is harmful.<sup>75</sup>

Dotzauer adopted Romberg’s technique of using arm weight to draw the bow, and said of middle bow use in fast passages:

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<sup>73</sup>Ibid, p. 110.

<sup>74</sup> Stowell, *Cello*, p. 191.

<sup>75</sup> Stowell, *Beethoven*, pp. 99-100.



It is quite possible to execute fast strokes at the frog but as the sound only has little vibration it is rarely used. If these strokes demand strength they are performed in the middle of the bow, and if they require delicacy one does them at the point.<sup>76</sup>

The ideas that Dotzauer puts forth in this passage are the same used today in modern cello performance. Dotzauer's bowing technique was taken more from the school of Romberg than Duport. Romberg's bow was nearly two inches longer than Duport's bow and allowed for a broader stroke and it was with the larger bow that the technique of a middle bow stroke is more easily executed. On the other hand Romberg thought that a staccato bow technique (French method) was never to be used, while Dotzauer admits that it can be used,<sup>77</sup> and dedicates exercise seven in his *Twenty-Four Daily Studies for Violoncello*, Opus 155, to the staccato bowing technique.<sup>78</sup>

The main objective of right hand technique at the beginning of the nineteenth century was in achieving a smooth and even bow stroke. Dotzauer followed in Romberg and Duport's footsteps in making this the ultimate goal in Dresden cello bowing technique. An example of this is seen in his *Twenty-Four Daily Studies for Violoncello*, Opus 155, in exercise number six.<sup>79</sup> In this etude, Dotzauer, instead of using several bows to the measure, which would be commonly seen today, he chooses to slur at times more than eighteen notes into one bow. Slurring this many

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<sup>76</sup> Ibid, p. 102.

<sup>77</sup> Ibid, p. 104.

<sup>78</sup> Dotzauer, J.J.F., *Twenty – Four Studies for Violoncello for the Attainment of Virtuosity, Opus 115*. New York: Schirmer, 1902, p. 14.

<sup>79</sup> Ibid, p. 12.

notes together would only serve one purpose and that would be to master playing difficult long and challenging passages with one bow stroke, which would produce an unbroken line.

Marcus Adeney, a cello professor of the Royal Conservatory of Music in the 1980s in his book *Tomorrow's Cellist* said of Dotzauer, "Dotzauer, to whom all cellists are indebted, bestowed upon future generations a 'method' and series of graded studies which even the great work of Diran Alexanian...could not supplant."<sup>80</sup> The most important thing that Dotzauer gave future cellists was in his creation of graduated methods for pedagogical purposes. Besides his original treatise *Violoncell Schule* (1832), he also produced four volumes of etudes entitled *113 Violoncello- Etuden*. The difficulty in this collection of etudes increases from beginning to end starting with the simple scale and arpeggio study in first position of *Etude #1*, and advancing to the highly virtuosic and difficult etude *Etude #113* that employs double stops, chords, thumb position, left hand pizzicato, and other advanced techniques. Dotzauer also composed a set of virtuosic daily studies and caprices, all of which are graduated the easiest being his treatise or beginning method to the most advanced etudes for virtuosic players. Table I shows the pedagogical significance of what Dotzauer's etudes cover in the advanced volumes III and IV or etudes 63 through 113 of his *113 Violoncello- Etuden*.

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<sup>80</sup> Marcus, Adeney. *Tomorrow's Cellist: Exploring the Basis of Artistry*. Ontario: The Fredrick Harris Music Co., Limited, 1984, p. 1.

**Table 1: List of techniques used in Dotzauer's  
113 Etudes Vol. III and IV:**

<b>Pedagogical Significance in Dotzauer's Etudes Volumes III and IV:</b>	<b>Etude that examples are found:</b>
<b>Double Stops and Chords</b>	63, 70, 72, 90, 91, 95, 100, 105-108, 111, and 113
<b>Thirds and Sixths</b>	96, 100, 101, 103, 106, and 108
<b>Octaves</b>	95, 110
<b>Thumb Position</b>	77, 81, 85, 89, 92, 99, 100, 102, 107, 108, 110, and 112
<b>Right Hand / Mixed Bowing Techniques</b>	66, 68, 70, 75, 78, 79, 82, 85, 89, 91, 96, 97, 98, 100, 101, 102, 104, 109, 110, 111, and 113

Dotzauer was one of the first pedagogues to write graduated virtuosic cello studies that would appeal to advanced cellists and pedagogues all over Europe. While Romberg was the first virtuosic cellist of the Dresden School, Dotzauer was the first of the Dresden School to publish his *Violoncell Schule*, and the first German master cello pedagogue.

### Friedrich August Kummer

Friedrich August Kummer was born in Meiningen as the son of an oboist who worked in the ducal chapel, and Dresden Orchestra.<sup>81</sup> F. A. Kummer originally set out to follow in the footsteps of his father, but when his father began working at the chapel in Dresden, F.A. Kummer began taking lessons with Dotzauer though it is not clear whether or not he began his studies with another Dresden cellist by the name of Jean Ticklir (1715-1813).<sup>82</sup> In 1814 Kummer applied for a job with his father at the Chapel Royal, but they were in no need of a cellist so he was originally hired on as an oboist. Within three years he was able join the cello section where

<sup>81</sup> van der Straeten, Edmund S. J. *History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments*. reprint, London: William Reeves, 1915, p. 248.

<sup>82</sup> Walden, p. 42.

he remained until Dotzauer's retirement in 1850, at which time Carl Maria von Weber promoted him to the position of principal cellist.<sup>83</sup> He held this position until 1864 at which point he was made a Knight of the Order of Albrecht, and then retired after being a member of the group for fifty years. It was not surprising that his replacement was another Dresden cellist, Friedrich Grützmacher, though Kummer was known to have a richer and more powerful tone than Grützmacher.<sup>84</sup> It was during the nineteenth century and tenure of Dotzauer and Kummer, that the Dresden Court Orchestra became famous for its virtuosic violoncello members.<sup>85</sup>

Kummer's relationship with Romberg is not well documented, nor agreed upon. It was originally implied by the nineteenth music critic François Joseph Fétis (1784-1871).<sup>86</sup> Because of this implication Kummer is put into the first generation under Romberg and to the side of Dotzauer in the pedagogical genealogical chart at the front of this work. It is safe to say however, that Dotzauer was Kummer's foremost instructor on the cello. Kummer followed in Dotzauer's footsteps by attaining his fame for his pedagogical methods and etudes. Kummer was professor of cello at the Dresden Conservatoire from its foundation in 1856 until his death in 1879. His studio included Julius Goltermann, the pedagogue, and Bernhard Cossman, who made his mark in both performance and pedagogy.

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<sup>83</sup> Ibid, p. 41.

<sup>84</sup> van der Straeten, p. 428.

<sup>85</sup> Stowell, *Beethoven*, p. 34.

<sup>86</sup> Walden, p. 43.

## *Kummer's Pedagogy*

Upon his retirement from the Dresden Orchestra in 1864, Kummer retired from performing, but not from his position as professor at the Dresden Conservatoire, which he held until his death in 1879.<sup>87</sup> Not unlike his other Dresden cello composer counterparts Kummer was also a prolific composer. During his lifetime he published 163 works though few are used today. The most significant of his writings were in cello methods and etude books similar to his teacher Dotzauer's works. Kummer's *Methode de Violoncelle* op.60 or *Violoncello Schule* (1839) is still used for cello study today. The most commonly used version of this work is the Hugo Becker (a later Dresden cellist) edition.<sup>88</sup> Similar to his predecessor Romberg, Kummer also formed a close working relationship with a famous composer. Robert Schumann had been a cellist in his youth and worked with Kummer and the third generation Dresden cellist Friedrich Grützmacher.<sup>89</sup>

In Kummer's *Violoncello Schule* (1839), there are parallels to Romberg's techniques, though Kummer prefers to use the bow for expression rather than vibrato.<sup>90</sup> Kummer also considered the overuse of rubato and portamento as a serious mistake as did Romberg. Kummer adopted Romberg's technique of using the thumb around the lower positions of the neck. This idea of moveable thumb was passed down through Dotzauer, though Kummer utilized the technique more in his pedagogical compositions.<sup>91</sup> An aspect of right-hand bow technique that also ties Kummer to the Dresden School is his disagreement with the French over the idea of a

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<sup>87</sup> van der Straeten, p. 249.

<sup>88</sup> Kummer, F.A., *Violoncell-Schule, op.60*, ed. Hugo Becker. Leipzig: Edition Peters, n.d.ca. 1900.

<sup>89</sup> Stowell, *Cello*, p. 95.

<sup>90</sup> Stowell, *Beethoven*, p. 111.

<sup>91</sup> Walden, p. 143.

*detaché* or light bow stroke. Romberg wrote an edict against its use in his *Violoncell Schule* on page 109. Dotzauer and Kummer both adopted this opinion in their own methods. Most importantly Kummer adopted the left hand technique of the Dresden School as opposed to that of Romberg. In his method Kummer says of the left hand: “The left hand encloses the neck of the instrument in hollow form. The thumb lies on the underside of the neck, opposite the forefinger and middle finger, and serves the hand as base.”<sup>92</sup> This method of using a rounded left hand is the basis for proper cello technique today.

Another issue that Kummer addresses in his *Violoncell-Schule* op. 60 was on how to hold the cello on the calf, since the end pin had still not been invented. On page 60 of this work, Kummer is concerned with cellists hurting themselves by forcing the hold of the instrument instead of allowing the cello to rest on the calf:

The violoncellist sits on the forward part of the seat; the feet must be extended forwards a little, but the left somewhat more than the right, while the upper body stays in a straight and natural position. The instrument is held between the legs, so that the lower front edge on the right touches the right calf, and the left rear edge touches the left calf of the player. But avoid, as much as possible, covering the surface of the ribs, because in doing so the vibrations of the sound would be hindered.<sup>93</sup>

The significance of Kummer’s comment is in his discription of proper sitting position, suggesting cellists should sit at the edge of the chair. Romberg’s previous description goes into great detail but does not state that one must sit at the edge of the chair, rather he says that “his

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<sup>92</sup> Kummer, F.A., *Violoncell-Schule, op.60*, ed. Hugo Becker. Leipzig: Edition Peters, n.d. ca. 1900.

<sup>93</sup> *Ibid*, p. VIII.

thighs do not cover the seat”<sup>94</sup> Today in modern cello pedagogy the student is taught to sit at the edge of the chair, which can be considered a tradition used before the adage of the endpin, and allows for proper skeletal alignment. Nonetheless, Kummer is the first to describe the correct cello position with accuracy. By the end of the nineteenth century, the endpin had been put into use and the aim of Kummer to relax the grip of the legs was accomplished indirectly.

Another important change in Kummer’s approach to the instrument was his insistence that composers start adding up-bow markings to pick up notes in scores so that “the student can become accustomed to arranging the stroke in such a manner that the down stroke comes on the downbeat.”<sup>95</sup> Though Romberg spoke of this bowing technique’s importance it was Kummer who worked on making it a requirement of publication. Today we see this in the majority of published orchestral works. As for his views on right hand bowing technique, Kummer adhered closely to the former teachings of Dotzauer and Romberg.<sup>96</sup>

A weakness in Kummer’s work is in his inability to accept that the motion of the arm and the hand are two different things. In his *Violoncello Schule*, Kummer says that:

The wrist must always be carefully watched by the violoncello player, as all changes of the bow must be executed solely by it, without moving the upper arm...let the student diligently study the following examples and let him prevent while studying them any motion of the right upper arm.<sup>97</sup>

Even though Kummer was the leading pedagogue in Dresden during his tenure at the Conservatoire, there were still holes in his technique and this inability to utilize motion in the

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<sup>94</sup> Romberg, *School*, p. 7.

<sup>95</sup> Kummer, *School*, p. 22.

<sup>96</sup> Stowell, *Cello*, p. 184.

<sup>97</sup> Adeney, p. 22.

upper arm is one of them. In executing a bow stroke, the wrist is involved however, so are the fingers, upper arm, elbow, shoulder, and forearm. On the other hand Eckhardt, in his study of the early Dresden techniques, credits Kummer's fingering system as being the basis of today's current system, which had not been revolutionized since Duport and Dotzauer.<sup>98</sup> So though Kummer's right hand technique was not his best subject, in holding the instrument and in reference to left hand technique, Kummer was revolutionary.

The final and most valued statement in Kummer's *Violoncello Schule* was a summarization of what would become the rule of the nineteenth century for solo cello performance and is still true today: "violoncellists preferably should mold themselves after a good singer."<sup>99</sup> Though Kummer was conservative and chose to echo the majority of the teachings of Dotzauer and Romberg, he chose to be selective and take from both of their methods in order to build a better technical guide for the next generation. Together with Dotzauer and Friedrich Grützmacher, Kummer was responsible for the reputation of the founding generation of the Dresden cellists.<sup>100</sup>

Kummer had numerous students who were working virtuosic cellists including Ferdinand Böckmann (former student of S. Lee), Richard Hoecke (cello teacher of the author E. S. J. van der Straeten), Arved Poorten, Arthur Stenz, and Richard Bellmann (both who studied under Grützmacher)<sup>101</sup>. Kummer also had two very important students who carried on the Dresden traditions through the second generation, Bernhard Cossmann and Julius Goltermann.

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<sup>98</sup> Boyden, p. 167.

<sup>99</sup> Walden, p. 277.

<sup>100</sup> Stephenson, Kurt. "Kummer, Friedrich August." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15661> (accessed January 30, 2009).

<sup>101</sup> van der Straeten, pp. 443, 445, 469, and 616.



## Johann Nicolaus Prell

Biographical information is limited on Johann Nicolaus Prell. He was born in 1773 in Hamburg, his cello instructor was Romberg, and his better known students were his son August Prell, and Sebastian Lee. He was the last “Discantist” singer under Carl Phillip Emanuel Bach, and after he completed his studies with Romberg, he was hired as principal cellist of the theater in Dresden.<sup>102</sup> He also worked closely with Bernhard Romberg’s brother Andreas in putting on chamber concerts. He retired in 1842 from teaching and performing, and died in 1849. His students would go on to be pedagogues of the Dresden School.

## Summary of Chapter 4

In the founding generation of the Dresden School we see each individual cellist doing their part in proliferating the Dresden School’s technique. Dotzauer used the same techniques as seen in Romberg’s *Methode de Violoncelle*, except for Romberg’s left hand position. Dotzauer also chose to use a relaxed bow hold which he adopted from Duport and the French school. Dotzauer used a more rounded, relaxed hold at the frog that allowed for easier wrist and finger motion, and most importantly, a bent thumb.<sup>103</sup> This more natural hold, and his emphasis on even sound through the entire length of the bow, was a forward looking advancement that would bring cellists into the twentieth century.<sup>104</sup> Dotzauer’s *Violoncell-Schule Op.165*, and F.A. Kummer’s *Violoncellschule Op.60*, combined with Romberg’s

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<sup>102</sup> Ibid, p. 385.

<sup>103</sup> Walden, pp. 92-93.

<sup>104</sup> Ibid.

*Methode de Violoncelle*, helped build the foundation of the first German school of cello performance and pedagogy; the Dresden School of cello.

The members of the founding generation of the Dresden School were students of the virtuosic German cellist Bernhard Romberg. The cellists from this generation would go on to train the leading cellists of the nineteenth century. Geographically speaking there is no reason why German cellists would have so quickly outshone French cellists in Europe in the nineteenth century. Part of the reason is due to Romberg's influence. It was Romberg and his student's desire to revolutionize performance of the cello that made Dresden the center of cello study. Without the publication of Dotzauer, Kummer, and Romberg's cello methods, which so easily transmitted the information from one generation to the next, cello technique and performance would not be the same as we know it today. This tradition would continue on through generation two of the school, especially through the methods of Bernhard Cossmann and Sebastian Lee.

## CHAPTER 5: THE SECOND GENERATION OF THE DRESDEN SCHOOL: KARL DRESCHLER (1800-1873), SEBASTIAN LEE (1805-1887) AUGUST PRELL (1805-1885), KARL SCHUBERTH (1811-1873), BERNHARD COSSMANN (1822-1910), AND JULIUS GOLTERMANN (1825-1876)

The Dresden School's second generation pedagogical lines come through the studios of J. Prell, Dotzauer, and Kummer. The second generation produced several great performers and pedagogues. The students who continued the tradition of publishing cello methods are Bernhard Cossmann and Sebastian Lee, and the rest of the cellists maintained the school's integrity as some of the leading cellists in Europe towards the end of the nineteenth century. Though the biographical and pedagogical information about Dreschler and Schuberth is limited, the value in their connection is through their pedagogical influences on generation three.

### Karl Dreschler

Karl Dreschler was born in Kamenz, Saxony in 1800 and began his musical career in Dessau as a musician in the local military band. He began playing cello in the town orchestra in Dresden, and in 1820 he joined the Dessau Court Orchestra cello section working in both the military and orchestra simultaneously. Friedrich Schneider, his military superior, recommended to the Duke of Dessau that Dreschler be sponsored for further study on the instrument.<sup>105</sup> The Duke agreed and from 1824 to 1826, Drechsler studied in Dresden with Dotzauer. In 1825 Dreschler went on an extensive tour of Europe, England and Scotland. When he returned from

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<sup>105</sup> Wasielewski, Wilhelm Joseph von. *The Violoncello and its History*. trans. Isobella Stigand, London: Novello Ewer and Company Limited, 1894, pp. 124-125.

his tour, he was offered the permanent position as principal cellist of the Dessau Orchestra, which he held until his retirement in 1871. It turned out that principal cellist was the position for which he would become most famous for. Orchestras and Festivals from all across Europe sought him to lead their cello sections.<sup>106</sup>

Even though Drechsler resided in Dessau he brought the Dresden School technique with him, and out of his many students he produced four who would carry on the Dresden traditions; Bernhard Cossmann (who would also study with F. A. Kummer), August Lindner (1820-1878), Friedrich Grützmaker (1832-1903), and Leopold Grützmaker (Friedrich's brother)<sup>107</sup>.

Dreschler returned to Dresden in 1871 after receiving his pension but died two years later. His position at the ducal chapel at Dessau was taken over at his retirement by another Dresden cellist, Karl Lübbe (1839-1888), who was a student of Grützmaker. By teaching Dresden technique in Dessau, Dreschler was one of the first cellists of the school to make Dresden a name connected more with the pedagogical ideas of the school rather than the school's location. Dreschler was best known as a performer, and did not publish a violoncello method. There is little else known of this Dresden cellist.

## Sebastian Lee

Of the two students of Julius Prell, August Christian Prell and Sebastian Lee, it was Lee that carried on the Dresden tradition of composing etudes. Sebastian Lee was born in Hamburg in 1805 around four months before A. C. Prell. Lee studied with J. Prell, and made his début in Hamburg in 1831 and in Leipzig and Frankfurt shortly after. In 1832, he gave

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<sup>106</sup> Campbell, pp. 67-71.

<sup>107</sup> van der Straeten, p. 435.

performances in Paris at the Théâtre Italien, which was well received.<sup>108</sup> Lee continued on this tour for five years but after performing in London in 1836, he returned to Paris to join the Opera in 1837, and was promoted to solo cellist in 1841.<sup>109</sup> In Lee's playing, he was said to have combined features of both German and French influences. Felix Mendelssohn wrote that Lee was a "true genius and real phenomenon who is inferior to no player on the earth in style and execution."<sup>110</sup> He quit the solo cellist position at the Paris Opera in 1843 but continued performing there as a section cellist until his retirement.<sup>111</sup> It was in the 1840s that Lee began to focus more on his teaching and compositions. Though Lee did compose several works for cello including divertimentos, and fantasias, it is his work in etudes that he is known today.

Lee composed and published multiple works for the cello. Today, the most frequently used of these works are his cello method, *Methode pratique pour le violoncelle*, Op.30 (1842), and his *Forty Melodic and Progressive Etudes for Violoncello*, Op.31, which is still used today to teach melodic phrasing. Lee also chose to use Romberg's bow grip of a lowered hold towards the base of the bow, which he passed onto his students.<sup>112</sup> One of the things that Lee did in his pedagogy was to teach against the accepted stationary and blocked hand in thumb position, advocating a more relaxed mobile approach. Lee similar to Duport and

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<sup>108</sup> Ibid, p. 393.

<sup>109</sup> Macgregor, Lynda. "Lee, Sebastian." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50028> (accessed January 30, 2009).

<sup>110</sup> Lee, Sebastian. *Forty Melodic and Progressive Etudes for Violoncello: Op.31*. ed. Leo Shultz. Book I, Biographical Sketch : Richard Aldrich, New York: G. Schirmer, Inc., 1931, p. 1.

<sup>111</sup> van der Straeten, p. 393.

<sup>112</sup> Walden, p. 91.

Dotzauer advocated using a freer moveable thumb idea that we use today. This is seen in Lee's *Méthode* on page forty nine.<sup>113</sup>

Lee was best known as a virtuoso and not as a pedagogue.<sup>114</sup> The pedagogical line that connected from Romberg to Prell ends with Lee. His three best students were Ferdinand Bochmann who was only known as a performer, his son Louis Lee who was also primarily known as a performer, and Johann Karłowicz who chose to make his career as a linguist.<sup>115</sup> Even though Lee's students did not choose to teach the Dresden traditions, in composing his successful methods Lee carried on the Dresden pedagogical tradition.

### August Christian Prell

August Christian Prell's first cello instruction came from Bernhard Romberg and then later was supplemented by A. C.'s father, J. Prell. At the age of sixteen in 1821 A. C. Prell worked as a chamber musician in Meiningen, and in 1824 he accepted the position of principal cellist for the Hofkapelle in Hanover, which he held until 1869<sup>116</sup> A.C. Prell performed on an Amati cello which was later acquired by Friedrich Grützmacher, a generation three Dresden cellist, from Prell's estate in 1885.<sup>117</sup> Even though A.C. Prell did not publish a set of cello studies he did arrange pieces for the cello that are still used today. In the 2007-2008 concert season, the Philadelphia Orchestra performed Beethoven's original Trio in C major Op.87 for

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<sup>113</sup> Stowell, *Cello*, p. 188.

<sup>114</sup> van der Straeten, p. 443.

<sup>115</sup> Ibid, p. 613.

<sup>116</sup> Wasielewski, *Violoncello*, p. 164.

<sup>117</sup> MacGregor, Lynda. "Grützmacher, Friedrich." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11877> (accessed February 3, 2009).

two oboes and English horn arranged by A.C. Prell for three cellos.<sup>118</sup> Though he chose not to compose cello technical studies, his student Georg Goltermann went on to become one of the greatest composer of student concerti for the instrument.

Because the information on August Prell is limited, I found several mistakes in the research of other historians in their biographical study of this cellist. Margaret Campbell says in *The Great Cellists*, that A.C. Prell was the last boy soprano “Discantist” singer of Carl Philipp Emanuel Bach,<sup>119</sup> however in van der Straeten’s *History of the Violoncello*, A. C. Prell’s father J. Prell, is said to have this distinction.<sup>120</sup> C.P.E. Bach died in 1788<sup>121</sup> around the time Johann Prell was fifteen, so van der Straeten is the correct source in this matter since Bach died before A. C. Prell was born. A questionable discrepancy can be found in David D. Boyden’s *Violin Family*. In his nineteenth century technique chapter, Boyden states that though Sebastian Lee and G. Goltermann were taught by the Prells (both students of Romberg), Lee and Goltermann are not linear descendants of the Dresden School.<sup>122</sup> I disagree with this. In Campbell’s *The Great Cellists*, Sebastian Lee is mentioned in the Dresden chapter as Romberg’s last cello pupil, however the duration was brief<sup>123</sup>, and he spent the majority of his instruction time with the elder

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<sup>118</sup> Howard, Luke. “Program notes for the The Philadelphia Orchestra Chamber Music Concert October, 2007”, [http://www.kimmelcenter.org/styles/poa02e/www/pdfs/prognotes/0708\\_web06.pdf](http://www.kimmelcenter.org/styles/poa02e/www/pdfs/prognotes/0708_web06.pdf). (accessed February 5, 2009).

<sup>119</sup> Walden, p. n 331.

<sup>120</sup> van der Straeten, p. 385.

<sup>121</sup> Wolff, Christoph. "Bach." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023p12> (accessed February 12, 2009).

<sup>122</sup> Boyden, p. 170.

<sup>123</sup> Moskovitz, Marc. "Goltermann, Georg".

Prell.<sup>124</sup> So it seems if one is to include Lee in the Dresden line as a student of Julius Prell, than G. Goltermann should also be a part of the family through his teacher A. C. Prell, who was a student of J. Prell and Romberg. The statement is brief and there is no information to back up this assertion in Boyden's text or any other that I have found.

### Karl Schuberth

Karl Schuberth was born in Magdeburg in 1811, as the son of a virtuoso oboist and clarinetist. He received his first lessons on the cello at the age of five with a local musician Hesse, and in 1825 he was sent to Dresden to study with Dotzauer. When he returned to Magdeburg in 1828 he played a concert for Madame Catalani which was well received.<sup>125</sup> The majority of Schuberth's next ten years consisted of performing on tours of Europe and Scandinavia. He played for the London Philharmonic Society in 1835 along with the cellists Servais and Riemann. His playing was described by Wasielewski as "exceedingly clever, but in expression more elegant and ornamental than expressive",<sup>126</sup> while van Der Straeten described it as "brilliant but lacking in breadth and grandeur".<sup>127</sup> Shortly after touring Europe in 1835, Schuberth traveled to St. Petersburg, Russia where he was appointed conductor of the Court Orchestra, and musical director of the University.<sup>128</sup> At this time he was also hired to the permanent position as Director of the Imperial Band of St. Petersburg. Schuberth spent the remainder of his life in Russia, and in 1863 he died in Zurich.

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<sup>124</sup> Campbell, p. 69.

<sup>125</sup> van der Straeten, p. 405.

<sup>126</sup> Walden, pp. 69-70.

<sup>127</sup> van der Straeten, p. 405.

<sup>128</sup> Ibid.



Though Schuberth did try his hand at composition, none of his works were enduring. He wrote caprices for cello and piano which have been used more as studies for advanced students,<sup>129</sup> and also two concertos, one sonata, several chamber music works, and character pieces with orchestra. Soon after Schuberth became the director of music at the University in St. Petersburg he met his most successful student, Karl Davidov. It was through his student Karl Davidov that Schuberth would be best remembered.

### Bernhard Cossmann

Bernhard Cossmann is the most outstanding performer of the second generation Dresden School cellists. His touring schedule and public admiration matches that of Romberg half a century later, though like most of the Dresden cellists, today he is best remembered for his method books which are still used as valuable pedagogical tools. In his lifetime Cossmann worked with the greatest instrumentalists and composers of his day and was only surpassed by J. Goltermann's student, David Popper.

Bernhard Cossmann was born in 1822 in Dessau to a merchant. He first studied with the Dessau court cellist L. Espenhahn, and then continued his cello study with the Dresden cellist Karl Drechsler and Theodore Muller.<sup>130</sup> When Cossmann reached an advanced level on the cello, he was sent to Dresden where he completed his studies with F. A. Kummer. Around 1840 he traveled to Paris where he befriended Franz Liszt. Cossmann then held the position of principal cellist with the Théâtre Italien from 1840 to 1846. In 1847 Mendelssohn invited Cossmann to be the solo cellist during the 1847 concert season with the Leipzig Gewandhaus. While there he

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<sup>129</sup> Ibid.

<sup>130</sup> Jones, Gaynor G. and Valerie Walden. "Cossmann, Bernhard".

performed in quartets with the violinists Ferdinand David (1810-1873) and Joseph Joachim (1831-1907), and also studied composition with Moritz Hauptmann (1792-1868). In 1848, Dreschler's student Friedrich Grützmacher inherited all three of Cossmann's jobs in Leipzig; as solo cellist in the theatre orchestra, solo cellist position in the Gewandhaus concerts, and Cossmann's professorship at the Conservatoire.<sup>131</sup> It was shortly after this that Cossmann left Leipzig with Joachim for Paris in 1849 and took an extensive tour of the British Isles. When in England, Cossmann performed for Queen Victoria at Windsor Castle.<sup>132</sup>

Cossmann once again returned to Germany in 1870, and began touring with Brahms, and Hans von Bülow (1830-1894), and began to focus on his composition. In November of 1872 Cossmann performed in one of von Bülow's *Kammer Musik* concerts in Pest with Edmund Singer (1830-1912) from the Weimar Quartet and Orchestra.<sup>133</sup> The *Kammer Musik* concert series featuring Cossmann and Singer continued on to Germany and then to Vienna in March of 1873.<sup>134</sup> From around 1870 until the end of his life, Cossmann composed new works and published his editions of cello literature. The only compositions that are still in use today are his cello studies and his *Etudes de Concert* Op. 10. In 1878, he was appointed professor of cello at the Hoch Conservatoire, and held this position until his death in 1911.<sup>135</sup> In an advertisement for

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<sup>131</sup> Stowell, *Cello*, p. 68.

<sup>132</sup> Campbell, p. 70.

<sup>133</sup> Waters, Edward N. trans, William R. Tyler. *The Letters of Franz Liszt to Olga von Meyendorff: 1871-1886, In the Mildred Bliss Collection at Dumbarton Oaks*. Washington: Dumbarton Oaks, Trustees for Harvard University, 1979, p. 60.

<sup>134</sup> *Ibid*, p. 65.

<sup>135</sup> Stowell, *Cello*, p. 67.

the school in *The Musical Times* from August 1, 1891, Cossmann is listed as the cello professor.<sup>136</sup>

Cossmann is remembered today as a virtuosic cellist who excelled at both solo orchestral, and ensemble playing. Critics of his time considered his style to be conservative and his use of vibrato and rubato out of style, though his sound, technical, rhythmic accuracy, and creative phrasing was acclaimed. Cossmann was a virtuosic performer, but was not known as a great cellist-composer like members of other generations. His compositions were limited mainly to works for the cello including salon pieces, fantasias on opera themes, concerto cadenzas, and editing of established cello repertoire. During the time when Cossmann was writing music, it was mainly to satisfy the music publishing business in Leipzig at the time, which was considered a hub in the German sheet music industry.<sup>137</sup> The majority of what the publishing houses wanted at the time was salon music, so Cossmann along with several of his cello composer colleagues were writing just to keep up with the demand. Cossmann's studies and exercises for teaching purposes are still used today and perpetuate the traditions of Romberg and of the Dresden School etudes of Dotzauer and Kummer.<sup>138</sup> It is for these instructional studies that he is known universally today.

### *Bernhard Cossmann and Franz Liszt*

In 1850, Cossmann accepted Liszt's invitation to join the Weimar Orchestra as solo cellist, though because of the paltry pay he continued his touring schedules.<sup>139</sup> In a letter from

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<sup>136</sup> *The Musical Times and Singing Class Circular*, Vol. 32, No. 582 (Aug. 1, 1891), p. 452.

<sup>137</sup> De'ak, p. 90.

<sup>138</sup> Gaynor G. Jones and Valerie Walden, "Cossmann, Bernhard".

<sup>139</sup> Gaynor G. Jones and Valerie Walden, "Cossmann, Bernhard".

Liszt to Wagner in July of 1850 Liszt writes “Our cellos will be strengthened by the addition of Cossmann from Paris, and he will be an excellent acquisition.”<sup>140</sup> Franz Liszt held Cossmann in high esteem and often conferred with him and Edmund Singer about what was possible for instrumental effects in the string section.<sup>141</sup> Cossmann was considered to be the best orchestral cellist in Europe during the time that he was performing with Liszt. In August of 1850, Cossmann played the premiere of Wagner’s *Lohengrin* in Weimar. Later in May of 1852 he also was the principal cellist for the premiere performance of Wagner’s *Tannhäuser*, which has a featured cello solo in Wolfram’s song in Act III, Scene ii.<sup>142</sup> Cossmann was also hired by the Duke of Weimar as principal cellist of the Weimar Orchestra and held this position for sixteen years. Starting in 1850 Cossmann was involved with a quartet known as the Weimar Quartet whose members included Joachim and Carl Stör (1814-1889) on violin, and Johan Walbrül on viola. The quartet in absence of Joachim often used Edmund Singer on first violin. On January 26, 1851, this quartet came to Liszt’s home and performed quartets by Mozart and Beethoven in an attempt to cheer up a sick Liszt.<sup>143</sup>

The Weimar Quartet often played at the Altenburg house owned by Liszt’s lover Carolyne von Sayn-Wittgenstein. An evening there would usually consist of card games and then chamber music, usually performed by Weimar musicians.<sup>144</sup> It was at Altenburg that Hans von Bülow met Cossmann. Bülow arrived there in August of 1850 and in Liszt’s absence became

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<sup>140</sup> Campbell, p. 70.

<sup>141</sup> Walker, Alan. *Franz Liszt Volume Two: The Weimar Years, 1848-1861*. New York: Alfred A. Knopf, 1989, p. 317.

<sup>142</sup> Arnold, Ben, editor. *The Liszt Companion*. Westport, CT: Greenwood Press, 2002, pp. 226-227.

<sup>143</sup> Williams, Adrian. *Franz Liszt: Selected Letters*. Oxford: Clarendon Press, 1998, p. 297.

<sup>144</sup> Walker, p. 80.

acquainted with Cossmann and Joachim, and eventually formed a piano trio with them. The trio's best known performance was on a piece by Raff, who was Liszt's assistant at Weimar from 1850 to 1856.<sup>145</sup> Cossmann also played in piano trios with Liszt. A visitor at Altenburg recorded in his diary his observance of a performance by Joachim, Liszt and Cossmann performing Cesar Franck's Piano Trio, "of which Liszt was quite fond."<sup>146</sup> Later, the musicians that performed at Altenburg would be known as the Altenburg circle, and Cossmann would be the sole cellist of this group. Several years after the Altenburg circle, Liszt lost a close friend Maria von Mouchanoff, and put together a memorial concert in June of 1875. At that concert, Cossmann premiered Liszt's elegy in its first form for cello and piano entitled *Slumber Song in the Grave*.<sup>147</sup>

### *Cossmann's Pedagogy*

In 1864 Goltermann's student David Popper would surpass Cossmann in the eyes of von Bülow as a solo cellist, and it was around this time he began considering teaching as a full time career. In 1864 von Bülow chose David Popper over his own teacher Goltermann, Cossmann, Friedrich Grützmacher and Karl Davidov as the premiere soloist of Volkmann's *Cello Concerto in a minor* Op.33. In 1866, Cossmann moved to Moscow to take up the position of professor of cello at the Imperial Conservatoire where he associated with Nicholas Rubenstein,<sup>148</sup> but only stayed for four years. In 1870, Cossmann went to Baden-Baden in Germany and focused on

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<sup>145</sup> Ibid, p. 171.

<sup>146</sup> Ibid, p. 193.

<sup>147</sup> Walker, Alan. *Franz Liszt, Volume Three: The Final Years, 1861-1866*. New York: Alfred A. Knopf, 1996, p. 285.

<sup>148</sup> De'ak, Stephen. *David Popper*. Neptune, New Jersey: Paganiniana Publications, Inc., 1980, p. 72.

performing chamber works with von Bülow and others, and also edited cello works. In 1878 he switched his focus back to teaching upon his appointment as cello professor at the Hoch Conservatoire at Frankfurt–on–Main, where he remained until his death in 1911.<sup>149</sup>

During his pedagogical career, some of Cossmann's most outstanding cello students were Carl Fuchs (1865-1951) from Offenbach, Joseph Diem (1836- 1894) from Kellmünz near Meiningen, and Victor Herbert (1859-1924). Though not all of his students carried on the Dresden line of pedagogy, they were considered excellent performers and composers for the instrument. Fuchs began studying the cello with Cossmann at the age of 16 at the Frankfurt Conservatoire, and later studied with the Dresden cellist Karl Davidov in St. Petersburg.<sup>150</sup> Fuchs though originally a student of Cossmann is also connected to the fourth generation as a student of Karl Davidov. Joseph Diem studied with H. Muller in Munich, and later with Cossmann in Weimar. Diem later went on to teach the cello in Moscow in the 1860s, but was best known as a virtuosic cellist.<sup>151</sup> Victor Herbert on the other hand was solely Cossmann's student and Herbert's claim to fame was in his compositional works.

Victor Herbert worked as a cellist in Germany and Austria, and studied cello with Cossmann at the Hoch Conservatoire. He worked as solo cellist for the court chapel in Stuttgart until he left for a job in 1886 to take up the position of principal cellist in the Metropolitan Opera Orchestra in the United States. At some point he suffered an arm injury and was forced to abandon his career as a concert cellist for conducting. He was hired first as the conductor of the Pittsburgh Symphony from 1898-1905.<sup>152</sup> Herbert was also a founding member of ASCAP. He

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<sup>149</sup> van der Straeten, p. 422.

<sup>150</sup> Campbell, pp. 121-134.

<sup>151</sup> van der Straeten, p. 437.

<sup>152</sup> Ibid, p. 474.

did not go on to become a famous teacher, which makes him a dead end on the generation three pedagogical genealogical line of the Dresden Cellists however, it was his compositional work in which he would achieve his fame. Besides writing for the cello he also wrote successful comic operas.

One of Victor Herbert's more significant works for the cello was his Second Cello Concerto Op.30 (1894). This work was performed during Dvořák's tenure at the National Conservatory of Music in New York and after hearing it, Dvořák found inspiration to write his first cello concerto.<sup>153</sup> Victor's concerto was very lyrical and exploited the cello's range. This was the first time Dvořák began to think of the cello as a solo instrument.<sup>154</sup> The Dvořák concerto, later popularized in the twentieth century by Rostropovich, is considered one of the greatest concertos in cello literature today. Another Dresden trained cellist, a student of the later generation Karl Davidov, Hanuš Wihan was the dedicatee of the Dvořák concerto. It was the influence of a Dresden School cellist's composition and the performance of another that sparked the invention of Dvořák's great work.

Cossmann was known for his humor as a teacher. Once his student was performing *Dance of the Elves*, a composition by the Dresden cellist David Popper, which has a very aggressive and heavy right hand or bow technique. After the student was finished, Cossmann was quoted as saying "Very good, but you had better call it 'In the saw-mill'!"<sup>155</sup>

Portamento was a controversial subject in the nineteenth century and this controversy also affected the Dresden School. Romberg considered it unnecessary and to only be used as an

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<sup>153</sup> Stowell, *Cello*, p. 97.

<sup>154</sup> Ibid.

<sup>155</sup> Campbell, p. 71.

ornament while, Dotzauer and Kummer considered it to be an emotional enhancement similar to vibrato. Cossmann, because of his conservative and clean style felt that ‘glides’ were only to be used in very specific circumstances, if at all. In Arthur Broadley’s *Chats to ‘Cello Students*, he mentions the Classical school of Bernhard Cossmann<sup>156</sup>, and said this of his treatment of portamento, “Some Professors of the strictly classical school condemn all gliding as faulty: the finest of these players are noted for their perfect intonation, but are also noted for their lack of sentiment.”<sup>157</sup>

Towards the end of his life Cossmann wrote his most advanced set of exercises, *Studies for developing agility, strength of fingers, and purity of intonation* in 1900.<sup>158</sup> Cossmann’s studies are considered today to be some of the most significant short etudes for the cello.<sup>159</sup> Dotzauer was the first Dresden cellist to employ the use of the fourth finger in thumb position in his *Violoncell Schule*, and in Cossmann’s studies two generations later, Cossmann reinforces the technical benefits of this left hand technique. The set of etudes begins with double-stop trills (a highly virtuosic technique), studies with two against three and other combined rhythms, and it concludes with frequent fourth finger thumb position exercises. What makes this method unique is that it is the first book of studies since Dotzauer’s later etudes directed towards the virtuosic cellist. The main focus of the Dresden School in the beginning generations was on the early instructional methods or the *Violoncell Schule*. As the school develops and we move onto later generations, we will see the focus switching to more advanced and virtuosic studies as students,

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<sup>156</sup> Stowell, *Cello*, p. 192.

<sup>157</sup> Broadley, Arthur. *Chats to ‘cello Students*. New York: Charles Scribner and Sons, 1915, p. 56.

<sup>158</sup> Cossmann, Bernhard. *Studies for developing agility, strength of fingers, and purity of intonation*. International Music Co., n.d., p. 2.

<sup>159</sup> Stowell, *Cello*, p. 199.



composers and teachers grow to further understand the limitations of the instrument. In his obituary in *Musical Times* this was said of Cossmann:

The famous violoncellist, professor Bernhard Cossmann, died on May 7 at Frankfurt in his eighty-ninth year. Born at Dessau, he became a member of the orchestra of the Italian Opera in Paris in 1840. Later he joined the Gewandhaus Orchestra at Leipzig. The year 1849 found him in London, and in the following year he took up an appointment at Weimar, where he became a regular member of a trio with Joachim and Liszt. He was professor at the Moscow Conservatoire in 1866, and afterwards settled in Frankfurt. The deceased was a soloist of great reputation in his day, and enjoyed the friendship of many prominent men, among them Bülow, Brahms, Ferdinand David, and Schumann.<sup>160</sup>

### Julius Goltermann

Johann August Julius Goltermann was born in Hamburg in 1825, and at a young age began his studies on cello with Romberg. Later he continued his studies with the Dresden School cellist F. A. Kummer in Dresden. It was in his study with Kummer that he developed into the one of the greatest virtuosos of his day. His first performance post was at the Hamburg Stadttheater as principal cellist. In 1850, J. Goltermann was appointed professor of cello at the Prague Conservatory, where he developed an impressive studio of cellists, including David Popper. In 1862, J. Goltermann left the Prague Conservatory to be solo cellist at the Stuttgart Hofkapelle,<sup>161</sup>

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<sup>160</sup> *The Musical Times*, Vol. 51, No. 808 (Jun. 1, 1910), p. 376.

<sup>161</sup> Baker, Theodore. *A Biographical Dictionary of Musicians*. 2<sup>nd</sup> edition. New York: G. Schirmer, 1905, p. 224.

but due to health problems he was forced to retire eight years later.<sup>162</sup> He stayed there until his death in 1876.

J. Goltermann was not related to Georg Goltermann, though both cellists knew each other well. They are often confused as I found in Steven De'ak's *David Popper*.<sup>163</sup> There is a letter between the two which has been translated:

April 30, 1861. Dear Friend, All in haste I beg you will kindly forward the enclosed letter to the address, the "Herr Kapellmeister" will call upon you. I hope to have within this year still the pleasure to see you, as I shall be moving near Frankfurt soon, and beg of you at the same time to have me booked for the concert season...Hearty greetings to friend Mayer, Bockmühl, and especially your amiable wife, from your Julius Goltermann.<sup>164</sup>

At the time that this letter was written, Georg Goltermann was living in Frankfurt and would have been able to help his friend get work there as this letter suggests. What this letter also proves, is that the cellist from Prague Julius Goltermann is not the same cellist that dwelt in Frankfurt in the middle of the nineteenth century.

Julius Goltermann taught at the Prague Conservatory, and it was in 1855 that his famous student David Popper was placed in his studio. Popper had auditioned on violin and piano, but since there was a shortage of cellists in Prague, they placed him in Julius' studio in hopes he would turn out to be a cellist. Popper often confirmed his loyalty to Goltermann in public, but at

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<sup>162</sup> Moskovitz, Marc. "Goltermann, Julius." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11416> (accessed February 2, 2009).

<sup>163</sup> De'ak, pp. 13, 35, 52, 55, 72, 93, 271 and 307 should be referring to J. Goltermann, though De'ak misidentifies him as Georg however, pp. 15, 38, 57, 59-60, 70, 78, 90, 95, 108 and 110 refer to Georg Goltermann properly.

<sup>164</sup> van der Straeten, p. 425. The original manuscript pictured as "Figure 50", on p. 426.

the beginning of his training with Goltermann, Popper had concerns that his teacher was holding back. In retrospect, Popper said that he believed it was because at first Goltermann did not believe that he was anything but a violinist.<sup>165</sup>

One of the most famous stories about this particular teacher and student relationship pertains to Goltermann's position as solo cellist of the Opera Orchestra in Prague. One afternoon Goltermann was indisposed and asked Popper to take his place as principal cellist that night. The opera was *William Tell* by Rossini and begins with a challenging first cello part in a cello quartet. The young Popper was a huge success and was honored with a solo bow from the pit. The next day when he met his teacher, Goltermann said: "Popper, you would be a scoundrel if you call me 'Herr Professor' any more. From now on you call me the familiar *Du*".<sup>166</sup> Popper later dedicated his first *Concerto for Cello*, Op.8 to his "Beloved Teacher and Friend, Julius Goltermann."

Another student of Julius Goltermann who worked in Stuttgart and Beyreuth was Julius Cabisius (1841-1898), who later succeeded David Popper as chamber virtuoso in the court chapel at Löwenberg.<sup>167</sup> Cabisius wrote a few pieces for cello but was not known as a pedagogue and did not write etudes for the instrument.<sup>168</sup> Though Goltermann did not publish cello methods or lead a grand life, his most important contribution to the cello world was by helping develop the talents of David Popper who ends up being the most virtuosic cellist, prolific composer, and successful etude-technician of the nineteenth century Dresden cellists.

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<sup>165</sup> De'ak, p. 35.

<sup>166</sup> Ibid, p. 38.

<sup>167</sup> van der Straeten, p. 447.

<sup>168</sup> Ibid, p. 442.

## Summary of Chapter 5

Though the second generation of the Dresden School were not as progressive as the trailblazers of generation one, they still were important sustaining the prestige of the school. Cossmann and Lee carried on the etude writing tradition that allowed for the next generation to learn from their improvements, while the other cellists of this generation went out as performers and landed the majority of desired principal cello positions in orchestras in Germany and even Paris. The second generation found success in affirming Dresden as the center for development of virtuosic cellists in the nineteenth century, and establishing the Dresden School of violoncello as a school based on ideas rather than a location.

## CHAPTER 6: THE END OF THE NINETEENTH CENTURY AND THE DRESDEN SCHOOL'S THIRD GENERATION: GEORG GOLTERMANN (1824-1898), FRIEDRICH GRÜTZMACHER (1832-1903), KARL DAVIDOV (1838-1889), DAVID POPPER (1843-1913), AND CARL FUCHS (1865-1951)

The Dresden cellists of the third generation are stemmed from five different pedagogues, themselves students of the three founders of the school. David Popper learned from Julius Goltermann, who was connected to Romberg through F. A. Kummer. The other student that stems from F. A. Kummer in this generation is Carl Fuchs. Grützmacher and Davidov learned from Schuberth and Dreschler respectively, both former students of Dotzauer. The third branch stems from Romberg and Julius Prell down to August Christian Prell, the teacher of Georg Goltermann. Even though these cellists learned from the different branches of the family tree, their tie to the Dresden School is in the dedication to producing pedagogical studies to be passed down to future cellists, and in continued excellence in performance.

### Georg Goltermann

Georg Goltermann was born in Hanover, in the German States as the son of an organist. August Prell taught Georg Goltermann, and since he was a student of Romberg, Georg Goltermann is a Dresden cellist. This is supported by the Dresden School being founded on Romberg's right-hand bow technique, which was adopted by Dotzauer the founder of the Dresden School, and Romberg's other two students Sebastian Lee, and A.C. Prell (Georg Goltermann's teacher).

At the age of twenty-three, G. Goltermann went to study briefly in Munich with the cellist Joseph Menter. Menter would also give lessons to the later Dresden cellist David Popper, and Menter's daughter Sophie would become Popper's first wife.<sup>169</sup> Joseph Menter received his cello education from the Moralt brothers who were Bavarian. Menter was born in a Bavarian village in 1808 and in 1833; he moved to Germanic lands and landed a job with the Munich Kapelle which he maintained until his death in 1856.<sup>170</sup> His students generally came from the Darmstadt area of the German States. His most famous student was Ferdinand Büchler,<sup>171</sup> and his etudes are found twenty five times in the three volumes of Alwin Schroeder's *170 Foundation Studies for Violoncello*.<sup>172</sup> Though Menter never had a group as prestigious as the Dresden School of cello, his students did include several Dresden cellists, and the etudes of Menter's rank among the most important of today.

G. Goltermann completed his studies in 1849 and began touring Europe in 1850. In 1851, he published his First Symphony which was performed in Leipzig, and Cello Concerto. He abandoned the profession of cellist in 1852 and took up a post as music director in Würzburg. In 1853 he accepted another post as assistant music director in Frankfurt, which he held until 1874 when he was promoted to Kapellmeister. Besides G. Goltermann's eight cello concertos, his other compositions include orchestral overtures, songs, three sets of organ preludes, and chamber pieces.<sup>173</sup>

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<sup>169</sup> De'ak, p. 52.

<sup>170</sup> Wasielewski, *Violoncello*, p. 159.

<sup>171</sup> van der Straeten, p. 413.

<sup>172</sup> Schroeder, p. 104.

<sup>173</sup> Moskovitz, Marc. "Goltermann, Georg".

G. Goltermann was never known as a great conductor, but several of his eight cello concertos are still used today as valuable pedagogical tools. The cellists Nathaniel Rosen, Thelma Reiss, Giovanni Barbirolli, and Hugo Becker (fourth generation Dresden cellist) all performed Goltermann's *Cello Concerto in a minor* for their debut performances as young cellists.<sup>174</sup> I have also performed four of Goltermann's cello concertos in my high school studies and find it interesting that Margaret Campbell both in the *Cambridge Companion to Cello* and her work *The Great Cellists*, said that "none of his works is of lasting value".<sup>175</sup> Several virtuosic cellists including David Popper worked on these concertos as students to build up their technique in order to master serious repertoire, so pedagogically speaking, Margaret Campbell is wrong in this respect. Out of the cello composers of the Dresden School (Romberg, Goltermann, Grützmacher, Davidov, Klengel, Becker and Popper) only Popper's solo works are still used in the concert hall, while the others are used pedagogically.<sup>176</sup> In the New Grove Online article on G. Goltermann, Marc Moskovitz writes:

Despite the success in his day of many of his works, it is Goltermann's compositions for cello that are chiefly remembered; his eight concertos so effectively demonstrate the lyrical and virtuoso potential of the instrument that they continue to be in use as study pieces.<sup>177</sup>

I tend to agree with this statement.

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<sup>174</sup> Campbell, pp. 118, 130, 172, and 252.

<sup>175</sup> Stowell, *Cello*, p. 67 and Campbell, p. 65.

<sup>176</sup> Boyden, p. 178.

<sup>177</sup> Moskovitz, Marc. "Goltermann, Georg".

## Friedrich Grützmacher

Friedrich Wilhelm Grützmacher was born in Dessau and began music at an early age with his father who was a musician in the Hofkapelle. He excelled at the cello early on and began studying with Dotzauer's student Karl Drechsler. In 1848 he moved to Leipzig, and in February played his first public concert where he performed *Variations* by Franck. <sup>178</sup> In 1850 upon Cossmann's exit, Grützmacher took over all three of his cello positions at the theater orchestra, Gewandhaus concert series, and as professor at the Conservatory. He maintained these positions for ten years until 1860. Julius Rietz (a former pupil who studied briefly with Romberg) who admired his left hand technique <sup>179</sup> offered him a cellist position in Dresden at the Court Orchestra, where in 1864 he replaced Kummer as principal cellist. In 1877 Grützmacher became professor at the Dresden Conservatoire and remained in Dresden until his death in 1903. Besides working for these cultural organizations, Grützmacher toured Europe, and Russia where he often met with Karl Davidov. <sup>180</sup> When Grützmacher left Dresden, Davidov replaced him as professor of cello at the Conservatoire. Grützmacher had a cleaner style of playing closer to modern standards unlike his contemporaries that at the time followed the trend to play with too much portamento and vibrato. <sup>181</sup> Not unlike the previous generations of Dresden cellists, Grützmacher premiered several pieces, one of the greatest being Edward Grieg's *Cello Sonata in a minor*, in

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<sup>178</sup> Wasielewski, pp. 126 and 151.

<sup>179</sup> Ibid, p. 151.

<sup>180</sup> Campbell, p. 72.

<sup>181</sup> Ibid.



1883.<sup>182</sup> Grützmacher owned a Stradivari, and a fine Amati that he inherited after A.C. Prell's death in 1885.<sup>183</sup>

### *Grützmacher as Controversial Editor of Music*

Grützmacher was a blessing and a curse as a composer. His performance and pedagogy were a blessing, but unfortunately his editions of cello repertoire were the bane of twentieth century musicologists who worked in cello subjects. One of his supposed blunders is in an 1895 Breitkopf & Härtel edition of Boccherini's Cello Concerto in B flat. For many years scholars and performers accepted it as Boccherini's original, while in truth it is the compiled material extracted from three separate works by Boccherini, with an extensively embellished solo part.<sup>184</sup> The original concerto by Boccherini was compiled from an original violin duet, which later was arranged into a cello duet, and lastly joined together in the concerto. Boccherini also borrowed the second movement from another of his cello concertos to complete the concerto in B Flat.<sup>185</sup> When Grützmacher reworked the concerto, he decided to borrow the second movement from yet another Boccherini concerto in G, and extensively reworked the outer movements. One of Grützmacher's biggest critics on the subject is Elizabeth Cowling. In her work *The Cello* she

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<sup>182</sup> Preto, Carlo. *The Adventures of a Cello*. trans. Elena C. Murray. Austin: University of Texas Press, 2006, p. 238.

<sup>183</sup> MacGregor, Lynda. "Grützmacher, Friedrich".

<sup>184</sup> Ibid.

<sup>185</sup> Laird, Paul. *The Baroque Cello Revival: An Oral History*. Maryland: The Scarecrow Press, Inc., 2004, p. 251.

attacks Grützmacher's work on the B flat concerto four times discrediting his work as a mockery of the 'authentic' concerto.<sup>186</sup> This obviously was the prevailing attitude of 1975.

Here is where it gets interesting. In Mary-Grace Scott's article titled "Boccherini's B Flat Cello Concerto: A Reappraisal of the Sources" she says to accuse Grützmacher of being a butcher is wrong. The claim that she makes is that the manuscript of the 'original' Boccherini concerto is not a late eighteenth century copy, but one from the late nineteenth century in Friedrich Grützmacher's own hand. When Grützmacher died, the Sächsische Landesbibliothek of Dresden took possession of his manuscripts. Among these manuscripts are the two cello concertos Grützmacher used to form the B flat including Boccherini's *Cello Concerto in G Major*, from which Grützmacher borrowed the slow movement. The B flat concerto is supposed to be in the archive of the Statni Konservator, in Prague, but Boccherini's original manuscript of the B flat Concerto seems to have disappeared, which leaves the only manuscript (the one considered 'authentic') once again to be Grützmacher's.<sup>187</sup> She also argues that in the worst case scenario, Grützmacher was like the majority of nineteenth century composers taking a piece with lacking orchestration and movements that was not complete, and filling it out to meet his performance needs. The wise thing to do in this argument is for the two editions to be published as the *Grützmacher – Boccherini Cello concerto in B flat major* (the former accepted one), and the new 'authentic' one to be called the *Grützmacher Manuscript of Boccherini's Cello concerto in B flat major*, and let the performer decide which version he likes better to perform.

Grützmacher also published a reworked Bach Cello Suite edition in 1866 with an added piano accompaniment (which Piatti and Schumann also did in their nineteenth century editions),

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<sup>186</sup> Cowling, *Cello*, pp. 105, 113, 115, and 127.

<sup>187</sup> Scott, Mary-Grace "Boccherini's B Flat Cello Concerto: A Reappraisal of the Sources" *Early Music*, Vol. 12, No. 3, String Issue (Aug., 1984), pp. 355-357.

and also Haydn's concerto in D with several reworked sections. Grützmacher composed three cello concertos which are rarely heard today. Though he has the reputation of being a butcher of several pieces of great cello literature, on the flip side he can be credited with popularizing the out of date compositions of Boccherini, Haydn, and Bach.<sup>188</sup>

### *Grützmacher's Pedagogy*

Grützmacher's pedagogy was based on the ideas of sound technique, developed musicality, and the idea that solo, chamber and orchestral music are of equal importance.<sup>189</sup>

Grützmacher resided in Dresden for over forty years, and became an established and influential teacher there. His studio was made up of Diran Alexanian, Hugo Becker, Wilhelm Fitzenhagen, Karl Lübbe, and Friedrich Emil Hegar. Even though the cello end pin was gaining widespread use by 1850, Grützmacher advocated using the cello calf hold, and never used an end pin.<sup>190</sup>

Grützmacher wrote several method books that are used today as pedagogical tools. His most commonly seen works are: *Tägliche Übungen* (Daily Exercises), Op.67, *Hohe Schule des Violoncellspiels* (High School of Violoncello Playing) 1891, and *24 Etüden*, Op.38. Daily Exercises begins with string- crossings and ends with thumb position utilizing the fourth finger (a method originally used by Romberg and later adopted by Dotzauer). He also edited pedagogical texts with greater success than with solo compositions. His edition of Duport's *Essai*, is the edition that is most widely used today.

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<sup>188</sup> Campbell, p. 73.

<sup>189</sup> Ibid, p. 72.

<sup>190</sup> Stowell, *Cello*, p. 180.

His younger brother Leopold Grützmacher, also a cellist, studied with Friedrich Grützmacher and Karl Drechsler. Leopold was as successful as his brother in performance holding positions at the Leipzig Gewandhaus, Schwerin Hofkapelle, Landestheater at Prague, Bayreuth theatre, and as professor at the Weimar Hofkapelle. Unlike his brother though, Leopold did not carry on the Dresden pedagogy tradition of etude publication, and has no renowned students.

There is a lot of controversy surrounding Friedrich Grützmacher because of his Boccherini concerto edition however, there is one thing that all scholars agree on; he was a great performer and teacher. Grützmacher's student Friedrich Emil Hegar (1841-1927) would go on to teach Julius Klengel (1859-1933), one of the most powerful pedagogues of the Dresden School. Grützmacher is also credited with being the first cellist to bring historical compositions back into cello repertoire, and by doing so expanded cello repertoire more than any other cellist of his time.<sup>191</sup> Most of the controversy surrounding Grützmacher happened after his death. In life he was one of the great performers and composers of the Dresden School, but had a bad habit of arranging music out of his head without enough concern for the historical accuracy of his editions.

### Karl Davidov

Before Davidov reached his twenty-fifth birthday, he was considered the greatest cellist in the German States. This is unusual because unlike the majority of Dresden cellists, he did not begin playing the cello until the age of twelve.<sup>192</sup> Hugo Becker (1864-1941), a fourth generation

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<sup>191</sup> Campbell, p. 72.

<sup>192</sup> Faber, p. 140.

Dresden cellist, described Romberg and Davidov as the “most brilliant creative personalities in the realm of art, whose compositions had a huge impact on the development of cello playing.”<sup>193</sup>

Karl Davidov was born in Goldingen, Latvia. His father was a physician and an amateur violinist. Davidov began his musical training on the piano at the age of five, and later began cello studies with the Moscow Theater’s principle cellist, Heinrich Schmidt. At Davidov’s parent’s insistence, he pursued his first degree in mathematics at St. Petersburg University in Russia, and while there, studied cello with the Dresden cellist Karl Schubert, who was the director of music at the school. Davidov left the university at twenty and studied composition in Leipzig with Moritz Hauptman, which would expose him to advanced music theory eventually influencing Davidov’s cello methods.<sup>194</sup> His early mathematical training would later aid him in making the connection between performance and the human body,<sup>195</sup> being the first Dresden cellist to bring this into consideration.

Originally Davidov had intended to be a composer, but a serendipitous moment in 1859 interfered with his plans. One afternoon, his friend and colleague Friedrich Grützmacher called on Davidov at the last moment as his substitute to perform a Mendelssohn piece at a private concert. The private concert was for Ferdinand David and Moscheles, and after a successful performance at the concert, Davidov became an instant success. His next big performance date was to perform on a Gewandhaus concert premiering his *Cello Concerto*, Op.5, which once again was considered a phenomenal performance.

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<sup>193</sup> Campbell, p. 65.

<sup>194</sup> Ibid, p. 91.

<sup>195</sup> Ibid.

Davidov was the first cellist in the Dresden School that advocated using an endpin. From 1866 on, the instrument that he played on was a 1711 Stradivarius that later would bear his name. The cello was originally purchased by a Medici known as Cosimo III. Eventually the cello made its way to Russia and was in the hands of the amateur cellist Mathieu Wielhorsky (1787-1863). He had purchased the Stradivarius sometime between 1817 and 1843 in trade for his Guarneri, 40,000 francs, and a nice looking horse.<sup>196</sup> Upon Weilhorsky's death he bequeathed the instrument to Davidov. The cello now is known as the Du'pre Stradivarius and is performed on by Yo-Yo Ma, but while in Davidov's hands it went through quite a bit of change. The most major addition and alteration to the instrument would have been the installation of an end pin.<sup>197</sup>

In 1860 when Grützmacher left for Dresden, Davidov, at the time only twenty two years old, took over the position of cello professor at the Leipzig Conservatory. Then in 1863 he took over the position of his former teacher Schuberth as cello professor at the St. Petersburg Conservatoire and joined the Opera as principal cellist. In 1876, Davidov won the position of Director at the St. Petersburg Conservatoire over Tchaikovsky and was later named the "Soloist to his Majesty" the Czar.<sup>198</sup> There were no hard feelings between Tchaikovsky and Davidov though, for later in 1880, Tchaikovsky made Davidov the dedicatee of his *Italian Capriccio*. Davidov's reign in Russia ended suddenly in 1887 when an affair with a younger student got him exiled. His dedicated student Carl Fuchs left with him and they went together to Leipzig. Upon arriving there, Fuchs threw a party for Davidov where "all those in Leipzig who had so much as

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<sup>196</sup> Faber, Tony. *Stradivari's Genius: Five Violins, One Cello, and Three Centuries of Enduring Perfection*. New York: Random House, 2004, p. 143.

<sup>197</sup> Faber, p. 139.

<sup>198</sup> Campbell, pp. 91-92.

had a cello between their knees appeared.”<sup>199</sup> While in Leipzig Davidov taught alongside Klengel. He spent the last two years of his life touring and writing his *Violoncello Schule* (1888), but in 1889, he died of an unknown illness.

Besides his cello method, Davidov also composed four cello concertos; Op.5 (1859), Op.14 (1863), Op.18 (1868) and Op.31 (1878). These concertos along with two by Anton Rubenstein made up the majority of nineteenth century cello concerto literature from Russia.<sup>200</sup> Davidov also wrote some cheery solo pieces *Allegro de concert*, Op.11 (1862) and *Ballade* Op. 25 (1875). Other concert pieces for cello and piano that he composed are *Romance, Acht Stücke, Waltz* Op.41, No.2, and his nationalistic *Fantasie über russische Lieder* Op.7 (1860). Just like his other Dresden colleagues and predecessors, Davidov wrote for the growing middle class and their demand for pieces displaying technical difficulty, and above all the desire to be entertained.

### *Davidov's Pedagogy*

Being hired as the Director of the Conservatoire in St. Petersburg was no light affair. Holding this position meant automatic membership to the Order of St. Vladimir, of the Fourth Class. This meant that he and his descendants would inherit a noble status that would keep them clear of hassles at checkpoints on the frontiers, and bestowed rights beyond the imaginations of his fellow feudal Russians.

Davidov was the most influential cello pedagogue since Romberg. Davidov, like Romberg, made serious improvements in bow technique. Davidov's focus in left-hand technique was on thumb position. He created a method known as “The Davidov Hinge” that would allow

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<sup>199</sup> Ibid, p. 122.

<sup>200</sup> Stowell, *Cello*, p. 99.

for easier performance in thumb position on the lower strings.<sup>201</sup> The “Hinge” freed the technique of playing certain passages on the cello that required crossing to the lower strings in thumb position. The sound on the C and D string is weak in the upper positions, so he taught his students to avoid the lower strings in this position by switching to different thumb positions on the upper strings. This was a very significant technique in forwarding virtuosic playing in the upper registers of the cello. For the first time, cellists could move freely up and down the strings while maintaining thumb position.<sup>202</sup> Davidov said this of using the lower strings, “To produce a well sounding virtuoso passages I considered it necessary to remain chiefly on two strings, D and A, if not on one, the A string only.”<sup>203</sup>

Davidov is also famous for his insistence that his cello students listen closely to the virtuoso violinists for instruction on phrasing, and that they utilized free movement of the bow arm which allowed for more freedom of sound. His students while at the Imperial Conservatoire included Carl Fuchs (an ex student of Cossmann), Leo Stern, and Hanus Wilburn to whom the Dvorak concerto was dedicated.<sup>204</sup> Two of Davidov’s most important students are Friedrich Emil Hager who began his studies with Grützmacher and later taught Julius Klengel, and Alfred von Glehn who later taught Gregor Piatigorsky (1903-1976).<sup>205</sup>

Davidov was revolutionary in his clear design on left hand shifting technique. He had two rules that continue to govern cello technique today. The first rule when shifting is use the finger that has just been used (shifting from 1 on 1 to 2). Davidov’s second shifting rule is that one can

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<sup>201</sup> Campbell, p. 93.

<sup>202</sup> van der Straeten, p. 643.

<sup>203</sup> Ibid, p. 618.

<sup>204</sup> Campbell, p. 102.

<sup>205</sup> Stowell, *Cello*, p. 84.



also shift on the finger that you will land on, or the second note to be sounded (shifting from 1 on 2 to 2). Another technological advance Davidov taught was the importance of incorporating the concepts of anatomical and physiological ideas into his pedagogy, which was later perfected by Hugo Becker and Emanuel Feuerman (1902-1942).<sup>206</sup> Though Davidov was a great player he was also an excellent pedagogue and his students went on to teach another generation of amazing cellists carrying on the Dresden tradition.

### David Popper

David Popper was born in a Jewish ghetto in Prague known as Josephstadt. His father, Angelus Popper, was a cantor in two local synagogues. By the age of three, Popper could imitate his father's chant, and at the age of five could improvise on the piano. Popper began his studies on stringed instruments when he was six, beginning with the violin. When Popper reached the age of twelve, he won an audition at the Prague Conservatoire performing on the violin and piano. At the time there was a shortage of cellists in the cultural organizations and the at the Prague Conservatoire, so they accepted him under the condition that he join Julius Goltermann's (former student of Kummer) studio and learn to play the cello. After playing the cello for only six years, at the age of eighteen Popper was hired as a cellist for the Prince of Hohenzollern, at Löwenberg in Lower Silesia at the Chapel Royal. A short time after this appointment, Popper was given the honored title of *Kammervirtuoso*. In honor of the Prince, Popper dedicated his *Six Character Pieces*, Op.3, to his patron. Popper met Wagner, and Berlioz while in the position of assistant principal cellist of Löwenberg Court Orchestra. He was later succeeded in this position by a fellow student in Julius Goltermann's studio, Julius Cabisius.

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<sup>206</sup> Ibid, p. 69.

In 1864, von Bülow chose Popper over all the living cellists of the Dresden School at the time, Grützmacher, Cossman, Davidov, and Goltermann, to premiere Volkmann's Cello *Concerto in a minor*, Op. 33. After the performance, Bulow wrote to Raff that Popper gave "an extraordinarily pleasing performance, was a remarkable talent, beautiful tone and technique. He has a promising future."<sup>207</sup> At the time of this performance Popper was only twenty one, and by the age of twenty five had been hired as principal cellist of the Vienna Hofoper and the Vienna Philharmonic Orchestra, the youngest to ever be hired to these prestigious positions. Herman Starcke in 1868 wrote this of Popper in a December issue of *Neue Zeitschrift für Musik*: Vienna has had, until now, no cellist to boast about, and none was received with such enthusiasm, other than some foreign artists who appeared on transitory visits. We can congratulate ourselves on the recent acquisition of this artist.<sup>208</sup>

In 1872, Popper married Joseph Menter's daughter Sophie Menter, a concert pianist, and they then toured together for the majority of the duration of their marriage. Because of Popper's absences due to his touring, he resigned from the orchestras in Vienna upon their refusal of his taking leave.<sup>209</sup> His marriage to Sophie was over by 1886 and Liszt hired him at the National Hungarian Royal Academy of Music, where Popper established the cello and chamber music divisions. Popper remained there for twenty-seven years until his death. Two famous students at the academy during Popper's tenure were Belá Bartok and Zoltan Kodaly. In 1900, Bartok who was only nineteen and a student of piano and composition, performed with Popper for a charity concert in a duet. Bartok wrote home to his mother and said this of Popper:

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<sup>207</sup> Campbell, p. 105.

<sup>208</sup> Ibid.

<sup>209</sup> Moskovitz, Marc. "Popper, David." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22113> (accessed February 6, 2009).

I am glad that I had the chance to play with a real artist at last, and became acquainted with a delightful man... At the end of the first rehearsal he told me that I am a good sight-reader and thanked me five times for coming to his house.<sup>210</sup>

Similar to his Dresden counterparts, Popper was a cellist that displayed the most groundbreaking technique of his time, and was also a prolific composer with more than seventy-five works, the majority written for cello. Today one of his most popular compositions is *Elfentanz*, a show piece that requires extremely clean technique due to its technical difficulty. Popper's *Requiem* is also a favorite among cellists as it is scored for three cellos. His most important contribution to the Dresden School is his *Hohe Schule des Violoncello-Spiels*, which consists of forty studies that examine the positions of the left hand with Wagner-influenced, highly chromatic exercises.<sup>211</sup>

### *Popper's Pedagogy*

When Popper first arrived at the Royal Hungarian Academy of Music, his teaching career had been sporadic, barely having time for students between touring and performance. When he first arrived at the school, there were no students of cello, considering that it had previously been a school of piano (run by Liszt). Kodaly once said that you were more likely to find the string faculty across the street playing pool than teaching lessons.<sup>212</sup> This all changed however, and within a few years Popper's cello studio was full. Popper was a tough teacher that expected his

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<sup>210</sup> Campbell, p. 108.

<sup>211</sup> Moskovitz, "David Popper".

<sup>212</sup> Campbell, p. 108.

students to take his advice and apply it to long hours of practice. His teaching method was built on the idea that self-critical disciplined practice was the only way to succeed.<sup>213</sup> One of his trademarks was teaching “continuous vibrato”, with the idea that all notes should receive vibrato no matter the length.

By the time that Popper published his four sets of etudes known as the *Hohe Schule des Violoncello-Spiels*, the Dresden School cellists had been the leading force in revolutionizing technique through their etude publications. Popper made note of this importance and decided that he too would hold up this tradition and publish his technical principles and innovations for the cello in four volumes from 1901 to 1905. The *Hohe Schule des Violoncello-Spiels*’ etudes range in difficulty from advanced, to some of the most virtuosic etudes ever written for the cello. Popper expected his students to perform his etudes by memory. These etudes give technical advancement in cello performance, bring nuances to older music, and allow for easier execution of advanced and challenging compositions.

Each of Popper’s forty *Hohe Schule des Violoncello-Spiels* etudes are composed in keys that employ three or more sharps and flats. In dealing with the left hand technique, etudes 9, 13, 17, 20, 29, 34, and 39 focus on double stops or blocked hand positions, while etudes 1, 5, 6, 13, 23, 24, 26, 27, 31, 37, 38, and 39 are what set Popper’s etudes apart from his predecessors with the primary focus being on chromatics. Thumb position is dealt with in all the etudes except for 3, 11, and 25, while shifting and utilizing the majority of positions is in all forty etudes. On the subject of intervallic studies, octaves are covered in etudes 13, 38, 20, and 39, sixths in etudes 17, 24, 2, and 34, and thirds in 9, 29, and 34. There are also etudes that are specifically marked

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<sup>213</sup> De’ak, p. 254.

as to their intention such as the “Mordent Study” etude 37, the “Study in Harmonics” etude 40, and the famous “Lohengrin Study” etude 19.

Popper composed etude 19 while in Vienna, and used a motive from Wagner’s opera *Lohengrin*, Act III Scene iii to write the etude. Etude 19 has a difficult repeating figure similar to the first one hundred and eleven bars of the opera’s cello part. If one were to master this etude, the cellist should be able to perform those bars with ease,<sup>214</sup> for the etude is more challenging and once it is mastered, performing the cello part of *Lohengrin* should be easier. Etude 5 is also a type of improvisation on the rhythmic pattern seen in another of Wagner’s operas, *Die Walküre* Act III, Scene i.

Popper uses several different right hand or bowing techniques in each of the forty etudes. One example of this is that the first etude begins on an up bow, making the pedal tone on the first beat of each measure an up bow, the opposite of what is expected. This teaches strength in the upper and middle part of the bow. Other etudes focus on legato (smooth bow), spiccato, staccato and *detaché* (off the string) bowing styles while other etudes combine all of these. Table 2 shows the different types of bowing techniques and which etudes are used for each style:

**Table 2: List of techniques covered in Popper's *High School of Cello Playing*.**

<b>TABLE 2</b>	<b>Bowing technique list for Popper’s High school of Cello Playing Opus 73</b>
<i>Techniques Used:</i>	<i>Etudes that contain these techniques:</i>
<b><i>Detaché</i></b>	5, 6, 18, 37, and 25
<b>Legato (trademark of early Dresden School)</b>	2, 3, 4, 7, 8, 9, 10, 12, 13, 17, 20, 21, 22, 23, 24, 26, 28, 29, 31, 33, 34, 35, and 39
<b>Spiccato and Staccato</b>	1, 14, 19, and 32

<sup>214</sup> De’ak, p. 262.

Popper's studio was filled with future virtuosic cellists and pedagogues. Some of his better known pupils who later became master pedagogues were: Stephen De'ak- former professor of cello at the Curtis and Peabody Institutes and the University of Southern California, Jenő Kerpely – the teacher that replaced Popper at the Academy, Adolf Shiffler- teacher at Royal Academy of Music in Budapest (who taught Janos Starker), and many others. The students that were master performers landed positions in; Budapest with the Symphony, Philharmonic and Opera Orchestras, the Vienna Opera, San Francisco Orchestra, and countless other cultural organizations.<sup>215</sup>

Since the publication of Popper's *Hohe Schule des Violoncello-Spiels*, the frequency of publication of etudes dropped significantly. Not only had Popper and the Dresden School covered the majority of information that is needed to perform at a virtuosic level on cello, but the invention of recording devices and other technological advancements lessened the need to publish pedagogical materials. Popper was one of the greatest cellists of the nineteenth century and through his etudes, he lives on today in every virtuosic cellists' muscle memory.

## Carl Fuchs

The last line of cello pedagogy from generation three comes through Bernhard Cossmann and ends with Carl Fuchs. Fuchs was born in Offenbach near the city of Frankfurt to a merchant. He began the cello at the age of nine with a local cellist, but by the age of sixteen was sent to the Frankfurt Conservatoire to study with the Dresden cellist Bernhard Cossmann. One of his first big breaks into the performance world was in his first performance of Robert Schumann's *Cello Concerto*. He gave his first performance of the piece for a jury at the Frankfurt Conservatoire

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<sup>215</sup> De'ak, p. 265.

and did not know that Clara Schumann was present.<sup>216</sup> This relationship at the beginning consisted of Fuchs performing at Clara's house in the evenings, but it was Fuchs' connection to her that would lay the ground work for his later success in England through one of her friends, Karl Hallé in Manchester.

After studying with Cossmann in Germany and graduating from the Frankfurt Conservatoire, Fuchs went to the St. Petersburg Conservatoire to study with the Dresden cellist, Karl Davidov. They shared a fond relationship and when Davidov left Russia, Fuchs fled with him to England. The first position Fuchs held in Manchester, was the first professor of cello at the Royal Manchester College of Music. In 1887, he used his connection through Clara Schumann to work for Karl Hallé, and was hired as principal cellist of the Hallé Orchestra. This turned out to be a great opportunity as Fuchs was able to premiere the Lalo *Cello Concerto*, Tchaikovsky's *Rococo Variations*, and Strauss' *Don Quixote* while in this position.<sup>217</sup>

### *Carl Fuchs' Pedagogy*

In 1906 Fuchs carried on the Dresden tradition and published his *Violoncello Method*, in three volumes. This set of works was significant since most methods presented at the turn of the twentieth century were advanced studies, and Fuchs' was presented in a graduated manner, allowing the beginning cellist to gain experience while working through the volumes.<sup>218</sup> Similar to other cellists in his generation, a concern for Fuchs was whether or not to use the end pin. He says this in his method:

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<sup>216</sup> Campbell, p. 121.

<sup>217</sup> Ibid, p. 122.

<sup>218</sup> Stowell, *Cello*, p. 195.

Although it is not advisable to allow beginners to play without a spike (end pin), I think it is useful to play without. The body must then of necessity be kept still, and anyone who has fallen into the habit of holding the legs in an ugly position, can remedy this evil by practicing without the endpin... Ladies always use a spike. They can either cross their right leg over or put it back under the left leg and place the cello against the right side, or hold it nearly as possible in the way men do.<sup>219</sup>

An innovation that Fuchs is credited with in his method was his addition of a piano accompaniment part for open string exercises on the cello. This idea was later used by the twentieth century cello pedagogues Paul Roland and Shinichi Suzuki.<sup>220</sup>

Though Fuchs was never a great virtuosic player or master pedagogue, he was remembered as being a kind teacher and gifted chamber musician. A student of his from the Royal Manchester College of Music once said this: "Fuchs had endless patience with his students, and his wealth of musical knowledge was astounding, especially in chamber music."<sup>221</sup> Fuchs would end the Cossmann line but would be the first Dresden cellist to establish a cello studio in England.

## Summary of Chapter 6

The third generation of Dresden cellists are all great cello composers each contributing in their own way to cello literature and technical studies. The leader of the group in advancement of cello technique was David Popper not only in the production of his etudes, but also in his

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<sup>219</sup> Ibid, pp. 195-196.

<sup>220</sup> Ibid, p. 197.

<sup>221</sup> Campbell, p. 123.



virtuosic solo compositions for the cello. Grützmacher was one of the most powerful performers taking over the former generation of Dresden School cellists' leading cello positions in Dresden. Davidov would be known not only as one of the greatest virtuosos since Romberg, but also as a great teacher and the first in the Dresden School to advocate using the endpin. Fuchs, though not a virtuosic cellist like his colleagues, managed to produce a method that would be the mold for the two greatest string pedagogues of the twentieth century. The third generation of the nineteenth century Dresden School of cello concludes with the final methods being published in the first decade of the twentieth century. In the final chapter, the influences of the Dresden School on future generations, and the school's significance in the twentieth century will be discussed.

## CHAPTER 7: THE BEGINNING OF THE TWENTIETH CENTURY AND THE DRESDEN SCHOOL'S EFFECT ON THE CELLISTS OF GENERATION FOUR THROUGH THE MODERN ERA

Every successive generation of the Dresden School of cello contributed to the advancement and improvement of cello playing by developing cello technique and advancing the cello as a virtuosic solo instrument. Romberg began the school by imparting future cellists with the developments of a rounded thumb position and new bow technique, wisdom that enabled future generations to make their first steps towards virtuosic playing. In the later generations of the Dresden School: Dotzauer, Kummer, and J. Prell in generation one, Grützmacher, Cossmann, J. Goltermann, Drechsler, Schuberth and A.C. Prell in generation two, and Popper, Grützmacher, Davidov and Fuchs in generation three, perpetuated and perfected the Dresden School style with their own performance standards, etudes, and studies. The changes to cello technique in nineteenth century Germany was bookended by Romberg and Popper respectively. The span of time between these two cellists is a little over a century and in this short time the Dresden School led the crusade to make the cello an equal to the violin in consideration as a virtuosic instrument.

At the turn of the nineteenth century the main concern of professional cellists was the question of whether the public ever accept them as soloists as they had violinists previously?<sup>222</sup> Each generation of Dresden cellists answered this question by writing etudes, studies and methods. The following generations would then greet these advances as a challenge and improve upon them further. This drive by the Dresden School, to advance cello technique and strive for

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<sup>222</sup> Boyden, p. 178.

virtuosity, helped transition the cello from an accompaniment instrument during the Renaissance, Baroque, and Classical eras, into a virtuosic solo instrument in the late nineteenth and twentieth centuries. Romberg and the Dresden School's method and etude books were at the root of what made Germanic lands the birthplace of the modern virtuosic cellist. At the turn of the nineteenth century, France had the leading school of violoncello however, by the beginning of the twentieth century, the Dresden cellists were well in the lead.

Much of the separation between German and French cellists in the nineteenth century was due to anger and alienation caused by the Napoleonic War. The Germans became set in their right-hand bow technique being powerful and large, while the French were more concerned with elegant bowing technique. The German violoncellists felt that spiccato, staccato, and other French techniques were too insubstantial, while the French felt the German bow technique was too aggressive and heavy.<sup>223</sup>

In 1832, Dotzauer combines both French and German techniques in his *Violoncell-Schule*. Each school of cello, French and German, still maintained its own techniques, but the two schools were more open to communication. In 1845 Lee, another Dresden cellist, had his studies *Ecole de Violoncelliste* accepted by the Paris Conservatoire as a manual, and spent most of his life in France. By the middle of the nineteenth century, we see the rivalry begin to dissipate between the two countries in cello pedagogical matters, but by this point the Dresden cellists are the best pedagogues and performers in all of Europe. The cellists that made the greatest strides in cello technique in the nineteenth century come from Germany and France including, Romberg, Dotzauer, Kummer, Davidov, Franchomme, and Servais,<sup>224</sup> but two thirds

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<sup>223</sup> van der Straeten, p. 642.

<sup>224</sup> Ibid, p. 643.

of the contributors are Dresden cellists. The Dresden School's innovations begin with the father, Bernhard Romberg.

Romberg's career in performance and pedagogy lasted for over fifty years and during this time he gave cellists a new right hand or bow technique which moved cellists towards the modern bow technique used today. Romberg was also responsible for inventing the thumb sign, and identifying vibrato as a respectable ornamentation in art music. He was one of the first cellists to successfully pass on his techniques to his nation's students, thus developing a regional difference and trend (unlike the Italian cellist Luigi Boccherini) that would become the trademark of the Dresden cellists.

In the first generation of the Dresden School we see each individual cellist do their part in proliferating the school's technique. Julius Prell would not produce a cello method, but his student Sebastian Lee would. Dotzauer advanced cello technique by relaxing the bow hold in his *Methode de Violoncelle*, which allowed for easier wrist and finger motion, and most importantly a bent thumb or rounded hand.<sup>225</sup> He also combined the fingering techniques of both Duport and Romberg to create a more complete method. Kummer was a prolific cellist-composer having over one hundred and sixty three works published. Of these, his *Violoncello-Schule* (with one hundred and one studies) Op. 60, is the publication with lasting merit, today considered an invaluable pedagogical tool. Without the publication of Dotzauer and Kummer's cello methods, cello technique and performance would not be the same as we know it today. The cellists from this generation would go on to train the leading cellists of the nineteenth century. The tradition of publishing etudes would continue on through generation two of the school, especially Bernhard Cossmann.

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<sup>225</sup> Ibid, pp. 92-93.

The second generation of Dresden cellists, Lee, Dreschler, Schubert, Cossmann, A. C. Prell, and Julius Goltermann, perpetuated and perfected their school's style with their own etudes and studies, and were highly respected pedagogues and performers. Though the second generation of the Dresden School were not as progressive as the trailblazers of generation one, they were important in sustaining the prestige of the school. Cossmann and Lee carried on the etude writing tradition that allowed for the next generation to learn from their innovations, while the other cellists of this generation went out as performers and pedagogues and landed the majority of desired principal cello and cello professorship positions in Germany and even France. This generation more than any showed that the cello could be utilized as a virtuosic instrument. The second generation found success in affirming Dresden as the center for the development of virtuosic cellists in the nineteenth century, and establishing the existence of the Dresden School of violoncello.

The third generation contains the greatest cellist-composers with each cellist contributing to cello literature and technical studies. The leader of the group in advancement of cello technique was David Popper, not only through production of his challenging etudes, but also his virtuosic solo compositions for the cello. Grützmacher was one of the most powerful performers, taking over the positions of the former generation of Dresden School cellists' posts in the leading cello positions in Dresden, while Davidov would be known not only as one of the greatest virtuosos since Romberg, but also as a master pedagogue. Davidov was the first cellist in the Dresden School to advocate using the endpin, and is also famous for his "Davidov Hinge" technique, which allowed for better execution of virtuosic passages in thumb position. Fuchs, though not as virtuosic at the cello as his colleagues, managed to produce a method that would be the mold for the two greatest string pedagogues of the twentieth century. The third generation's

methods and performances, laid the groundwork for twentieth century cello technique and performance. In just over a century, Germanic lands went from having one virtuosic cellist in Dresden (Romberg), to having master cello pedagogues and virtuosic cellists in cultural centers all over the country and abroad, the majority stemming from the Dresden School. The complexity of orchestral parts evolved from ostinato accompaniments, into the virtuosic parts seen in Strauss' *Don Juan*, and *Don Quixote*.

By the second half of the nineteenth century, the cello pedagogy of the Dresden School was established through the etudes published by the cellist-composers of the Dresden School. Just like the orchestral cello parts of the nineteenth century, the etudes of the Dresden School go from beginning level to virtuosic. At the turn of the twentieth century the Dresden School was still the leading cello school in the world, and no longer tied to the location of Dresden, but spread throughout Europe. In the publishing of their etudes, the Dresden cellists not only passed down their information to their students, but also to future generations of cellists. The etudes composed by the Dresden School cellists in the nineteenth century are still considered some of the most advanced studies for cello, and are the foundation of modern cello pedagogy.

The Dresden School did not cease to exist at the end of the nineteenth century. The first pedagogical line to come through David Popper continued through Adolf Shiffler to Janos Starker. The second pedagogical line comes through the studio of Grützmacher to his student Friedrich Hegar who taught Julius Klengel (one of the greatest twentieth century cello pedagogues). Klengel taught three great students: William Pleeth (Jacqueline Du'Pre's teacher), Emanuel Feuerman (who brought Dresden methods to Asia and taught Hideo Saito, who in turn taught Tsuyoshi Tusutsumi, now a teacher in America), and Edmund Kurtz. Davidov's student Alfred von Glehn would go on to teach one of the greatest performers and pedagogues of the

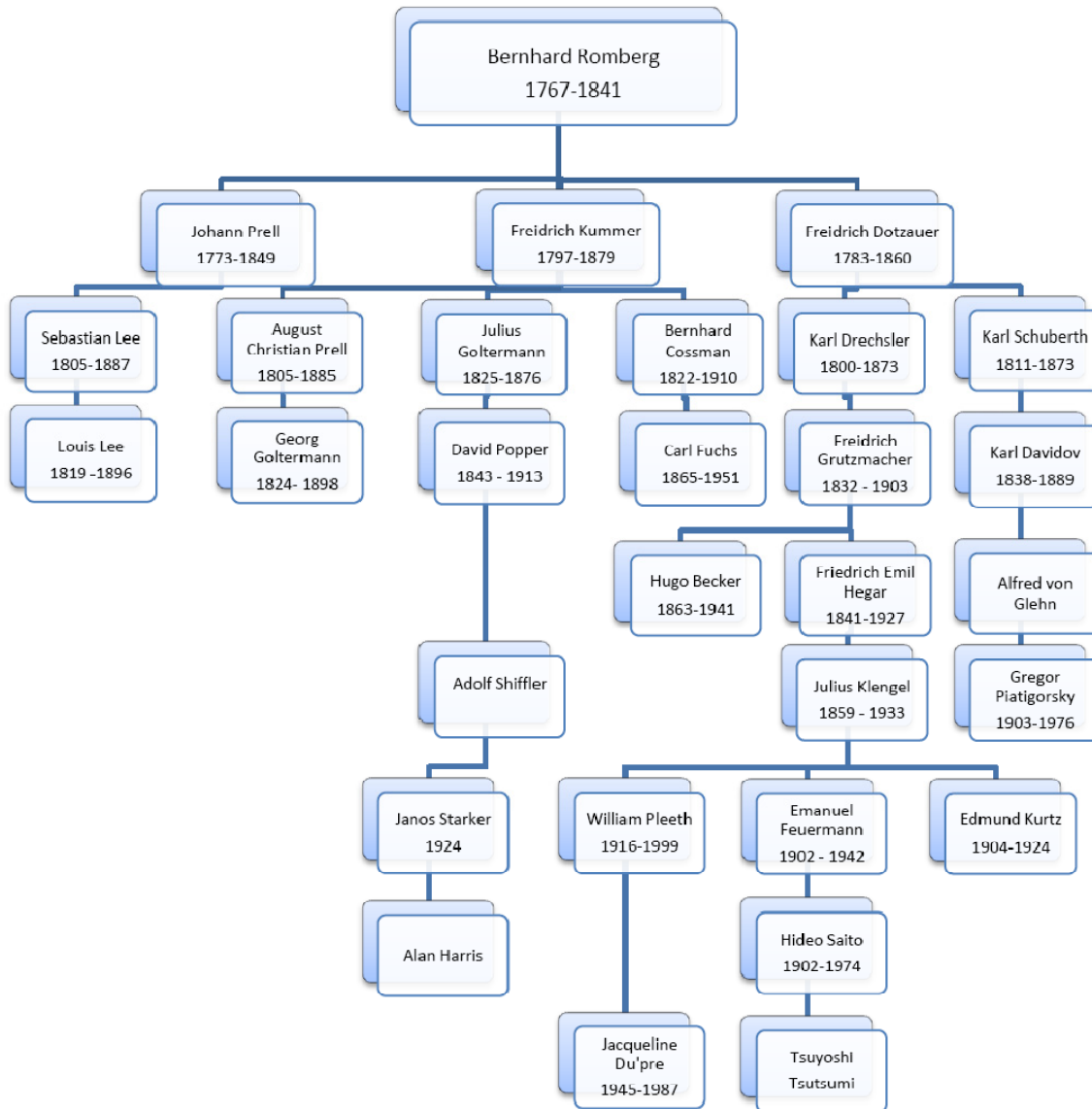
twentieth century, Gregor Piatigorsky. These cellists by no means make up the only Dresden cellists of the twentieth and even twenty-first century, for another entire study could be made of the Dresden cellists of the 1900s.

Descendants of the Dresden School cellists are now performing in almost every nation and teaching the ideas born in nineteenth century Germany. The traditional learning methods used today in cello pedagogy are dominated by Dresden School etudes, studies and solo pieces. Though Italy and Spain also had schools of cello pedagogy in the nineteenth century, the most far reaching school is that of Dresden. Today, cellists are not necessarily performing the same repertoire as their Dresden ancestors, however they are utilizing the revolutionary ideas that were born in the school, and disseminated through their methods over a century ago.

APPENDIX A: DRESDEN SCHOOL OF VIOLONCELLO PEDAGOGICAL  
TREE



# Dresden School Of Cello



APPENDIX B: A CHRONOLOGICAL LIST OF METHODS OF THE  
DRESDEN SCHOOL

- 1832 – Dotzauer, Friedrich, *Violonzell-Schule*, Op. 165, Mainz.
- 1839 – Kummer, F. A., *Violoncell-Schule*, Op.60, Leipzig.
- 1839 - 1840 – Romberg, Bernhard, *Violoncell Schule*, Berlin.
- 1842 – Lee, Sebastian, *Methode pratique pour le violoncelle*, Op.30, Mainz.
- 184? – Lee, Sebastian, *Forty Melodic and Progressive Etudes for Violoncello*, Op.31, 2 vols.
- 1888 – Davidov, Karl, *Violoncell-Schule*, Op.50, Leipzig.
- 1891 – Grutzmacher, Friedrich, *Hohe Schule des Violoncellspiels*, Leipzig.
- 1900 – Cossmann, Bernhard, *Studies for developing agility, strength of fingers and purity of intonation*.
- 1901-1905 – Popper, David, *Hohe Schule des Violoncellspiels*, Op.73, 2 vols., Leipzig.
- 1906 – Fuchs, Carl, *Violoncello Method*, 3 vols., London.

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