

JULIUS KLENGEL (1859–1933) AND HUGO BECKER (1864–1941): THEIR WORKS AND
LEGACIES AS VIOLONCELLO PERFORMERS AND PEDAGOGUES

by

YU CHI VICKY WANG

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts, The City University of New York

2011

© 2011

YU CHI VICKY WANG

All Rights Reserved

This manuscript has been read and accepted for the
Graduate Faculty in Music in satisfaction of the
dissertation requirement for the degree of Doctor of Musical Arts.

Dr. John Graziano

Date

Chair of Examining Committee

Dr. Norman Carey

Date

Executive Officer

Dr. Barbara Hanning

Dr. Raymond Erickson

Professor Marcy Rosen

Dr. John Graziano
Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Abstract

JULIUS KLENGEL (1859-1933) AND HUGO BECKER (1864-1941): THEIR WORKS AND
LEGACIES AS VIOLONCELLO PERFORMERS AND PEDAGOGUES

by

Yu Chi Vicky Wang

Advisor: Professor Barbara Hanning

Julius Klengel (1859-1933) and Hugo Becker (1863 -1941) were two of the most influential cellists of the late nineteenth century. Both were closely associated with the Dresden cello-school tradition of Grützmacher and masters of interpretation of Romantic-period composers such as Mendelssohn, Brahms, and Dvořák.

As important as Klengel and Becker were, however, very little has been written about their respective beginnings, concertizing careers and accomplishments, teaching styles and materials, compositions and editions, and philosophies relating to cello technique. Nonetheless, Klengel's and Becker's legacies and contributions to cello literature and technique continue to influence cellists today.

Thanks to the memoirs of their contemporaries and students and through an analysis of recordings, technical studies, performance editions, and published compositions, this dissertation attempts to investigate the different aspects of their respective careers, illuminating the similarities and differences between these two German master cellists. This dissertation also revisits the evolution of cello techniques, performance practices, and repertoire just prior to the emergence of Casals' revolutionary teaching philosophies, which shaped the succeeding generation of cellists.

To my parents

Ming-I Wang and Chun Chen Chang

Acknowledgements

Many people have helped me in the writing and editing of this dissertation. I would like to express my sincere gratitude to my advisor, Dr. Barbara Hanning, for her continual advice over the years. Her attention to details has been remarkable. Without her constant guidance, encouragement, and wisdom, this dissertation would not be what it is today. She consistently made time to consult with me regarding the progress of my dissertation and kept me motivated throughout every stage of this long endeavor.

I would also like to express my utmost gratitude to Dr. Raymond Erickson for his assistance in the completion of this dissertation. His insights into performance practices have been deeply inspiring and will continue to influence me as a cellist beyond this project. Also, I would like to extend my sincere appreciation to my cello teacher, Professor Marcy Rosen, whose knowledge of and advice on the artistry of cello performance is always inspirational and continues to shape the way I interpret music today.

This project would not have been possible without the emotional support of my parents. Any success I have had is thanks to their unfailing confidence in me and love for me. Finally, I wish to express my sincere gratitude to my husband. His love, encouragement, and unconditional support and advice during the entire project were vital to its completion.

TABLE OF CONTENTS

	Page
LIST OF EXAMPLES	ix
LIST OF FIGURES	xiii
CHAPTER	
1 INTRODUCTION	1
2 EARLY YEARS AND ACCOMPLISHMENTS	12
Hugo Becker	12
Julius Klengel.....	20
3 MASTER TEACHERS.....	27
Becker’s Students.....	32
Klengel’s Students	38
4 TEACHING MATERIALS AND METHODS.....	48
Becker	51
Klengel.....	72
5 COMPOSITIONS	88
Klengel.....	88
Becker	109
6 EDITIONS BY KLENGEL AND BECKER, INCLUDING THE BACH SUITES..	
.....	116
Klengel Editions.....	116
Becker Editions.....	117
Bach’s Cello Suites	119

CHAPTER		Page
	Klengel's Bach Edition	125
	Becker's Bach Edition	134
7	CONCLUSION.....	143
APPENDIX		
A	DIAGRAM OF TEACHER–PUPIL RELATIONSHIPS.....	147
B	HUGO BECKER, <i>BEGEGNUNG</i> , OP. 7, NO. 1.....	149
BIBLIOGRAPHY.....		151

LIST OF EXAMPLES

Example	Page
3.1. Cossmann, <i>Studies</i> , p. 5, line 3	30
3.2. Becker, <i>Finger and Bow Exercises</i> , p. 3, line 2 bar 2	30
4.1. Becker, <i>Finger and Bow Exercises</i> , p. 21	52
4.2. Scale without helper note	53
4.3. Becker, <i>Finger and Bow Exercises</i> , p. 8	53
4.4. Grützmacher, op. 67, p. 18.....	54
4.5. Cossmann, <i>Studies</i> , p. 15	54
4.6. Becker, <i>Finger and Bow Exercises</i> , p. 13	54
4.7. Klengel, <i>Technische Studien</i> , vol. 1, p. 27	54
4.8. Becker, <i>Mechanic and Esthetic</i> , p. 265.....	65
4.9. Franchomme, op. 5, No. 12.....	68
4.10. Becker, <i>Finger and Bow Exercises</i> , p. 20	68
4.11. Grützmacher, op. 67, Willeke edition	69
4.12. Grützmacher, op. 67, Becker edition	69
4.13. Klengel, <i>Technische Studien</i> , vol. 1, p. 1	73
4.14. Klengel, <i>Technische Studien</i> , vol. 1, p. 12	74
4.15. Klengel, <i>Technische Studien</i> , vol. 1, p. 26	74
4.16. Klengel, <i>Technische Studien</i> , vol. 1, p. 8	75
4.17. Klengel, <i>Technische Studien</i> , vol. 1, p. 30	76
4.18. Klengel, <i>Technische Studien</i> , vol. 1, p. 1	76
4.19. Klengel, <i>Technische Studien</i> , vol. 1, p. 1	77

Example	Page
4.20. Klengel, <i>Technische Studien</i> , vol. 1, p. 2	77
4.21. Klengel, <i>Technische Studien</i> , vol. 1, p. 13	77
4.22. Klengel, <i>Technische Studien</i> , vol. 1, p. 27	77
4.23. Tortelier, <i>How I Play, How I Teach</i> , p. 99	79
4.24. Klengel, <i>Technische Studien</i> , vol. 2, p. 13	80
4.25. Cossmann, <i>Studies</i> , p. 2	81
4.26. Klengel, <i>Tägliche Übungen</i> , vol. 1, p. 14	81
4.27. Preparatory exercises, Klengel, <i>Tägliche Übungen</i> , vol. 2, p. 8.....	82
4.28. Practical application, Klengel, <i>Tägliche Übungen</i> , vol. 2, p. 8	82
4.29. Klengel, <i>Tägliche Übungen</i> , vol. 2, p. 34	83
4.30. Klengel, <i>Tägliche Übungen</i> , vol. 3, p. 2	84
4.31. Klengel, <i>Tägliche Übungen</i> , vol. 3, p. 3	84
5.1. Klengel, <i>Caprice in Form einer Chaconne</i> , op. 43, mm. 1–10	90
5.2. Klengel, First movement from <i>Kindertrio</i> , op. 35, No. 1, mm. 29–36.....	95
5.3. Klengel, <i>Caprice</i> , op. 27, mm. 69–81	99
5.4. Klengel, <i>Caprice</i> , op. 27, mm. 1–6.....	100
5.5. Klengel, <i>Caprice</i> , op. 27, mm. 9–12.....	101
5.6. Klengel, <i>Caprice</i> , op. 27, mm. 1–2.....	101
5.7. Klengel, <i>Caprice</i> , op. 27, mm. 25–26 and mm. 129–130.....	102
5.8. Klengel, <i>Caprice</i> , op. 27, mm. 12–15.....	103
5.9. Klengel, <i>Caprice</i> , op. 27, mm. 13–14.....	104
5.10. Klengel, <i>Caprice</i> , op. 27, mm. 15–23.....	105

Example	Page
5.11. Klengel, <i>Caprice</i> , op. 27, mm. 37–38.....	106
5.12. Klengel, <i>Caprice</i> , op. 27, mm. 45–46.....	106
5.13. Klengel, <i>Caprice</i> , op. 27, mm. 49–59.....	107
5.14. Klengel, <i>Caprice</i> , op. 27, mm. 63–64.....	108
5.15. Klengel, <i>Caprice</i> , op. 27, mm. 65–68.....	108
5.16. Becker, op. 7, No. 1, mm. 1–2	112
5.17. Becker, op. 7, No. 1, mm. 13–17	113
5.18. Becker, op. 7, No. 1, mm. 5–16	113
6.1. J. S. Bach, Suite No. 4, Sarabande—Klengel Edition	126
6.2. J. S. Bach, Suite No. 5, Prelude—Klengel edition	126
6.3. J. S. Bach, Suite No. 1, Prelude—Klengel edition	127
6.4. J. S. Bach, Suite No. 1, Prelude—Dörffel edition	127
6.5. J. S. Bach, Suite No. 1, Prelude—Klengel edition	128
6.6. J. S. Bach, Suite No. 1, Prelude—Barenreiter–Wenzinger edition.....	128
6.7. J. S. Bach, Suite No. 1, Courante—Klengel edition.....	129
6.8. J. S. Bach, Suite No. 1, Courante—Dörffel edition.....	129
6.9. J. S. Bach, Prelude, Suite No. 2—Klengel edition	130
6.10. J. S. Bach, Suite No. 1, Allemande—Klengel edition	131
6.11. J. S. Bach, Suite No. 1, Courante—Klengel edition.....	132
6.12. J. S. Bach, Suite No. 1, Sarabande—Klengel edition.....	132
6.13. J. S. Bach, Suite No. 1, Sarabande—Dörffel edition.....	132
6.14. J. S. Bach, Suite No. 1, Sarabande—Anna Magdalena Bach’s copy.....	133

Example	Page
6.15. J. S. Bach, Suite No. 1, Sarabande—Klengel edition	134
6.16. J. S. Bach, Suite No. 2, Sarabande—Klengel edition	134
6.17. J. S. Bach, Suite No. 1, Prelude—Becker edition	137
6.18. J. S. Bach, Suite No. 1, Courante—Becker edition	140
6.19. J. S. Bach, Suite No. 1, Sarabande—Becker edition	141

LIST OF FIGURES

Figure	Page
5.1. Klengel, <i>Caprice</i> , op. 27, Structure Diagram	98

CHAPTER 1

INTRODUCTION

During the second half of the Romantic period, from the 1860s to the outbreak of World War I, advancements in technology and the rapid growth of middle-class families provided an ideal environment for musicians. Inventions, such as radio, phonograph, photographic film, and moving pictures documented performances and thereby made music more accessible to a broader audience. The spread of railways across the European continent as well as the advent of steamships allowed for faster, more extensive traveling and concertizing. The continual growth of the middle class meant more people now had the financial means and leisure time to play musical instruments. Composers in the second half of the Romantic period such as Franz Liszt (1811–1886), Richard Wagner (1813–1883), Johannes Brahms (1833–1897), and Richard Strauss (1864–1949) continued to expand the musical language and style of their predecessors. They continued to compose and publish large quantities of character pieces, salon music, ensemble music, and large symphonic works to meet the growing demands of amateur musicians and audiences. It was during this flourishing and inspiring musical period in Germany that the respective careers of Julius Klengel (1859–1933) and Hugo Becker (1864–1941) blossomed and matured.

Germany has produced some of the most revered composers in music history, as well as some of history's most celebrated performers, virtuosi, teachers, and scholars. During the Romantic era, violin and piano virtuosi-composers dominated the musical scene. Germany became the musical powerhouse of Europe: students from all over Europe and the United States congregated to study in the famed conservatories in Berlin, Leipzig, Dresden, and Frankfurt. Musical activities in Germany were abundant; two cities with extraordinary levels

of musicianship and lively musical activities stood out in particular among the others and played an important role in the development of Klengel and Becker: Leipzig and Frankfurt. These were the two cities in which Klengel and Becker spent most of their time as teachers and performers. Klengel spent his entire career in Leipzig's Gewandhaus Orchestra and its associated conservatory, while Becker began his teaching tenure at the Hoch Conservatory in Frankfurt.

Leipzig in the nineteenth century was a literary center and the chief publishing headquarters for scholarly journals and music reviews. For instance, the *Neue Zeitschrift für Musik*, edited by Robert Schumann (1810–1856), introduced the most promising rising musicians of his time, such as Hector Berlioz (1803–1869), Brahms, and Fryderyk Chopin (1810–1849), to name but a few; also centered in Leipzig were the music publishing companies C. F. Peters and Breitkopf & Härtel, the latter founded by Bernhard Christoph Breitkopf (1695–1777) in 1719,¹ and its publication *Allgemeine musikalische Zeitung*, a weekly magazine, which was the foremost German-language musical periodical of its time.

The musical scene in Leipzig was greatly enhanced when Felix Mendelssohn (1809–1847) assumed the music directorship of the Gewandhaus Orchestra, where he served from 1835 to 1847. The Gewandhaus Orchestra is one of the longest existing orchestras in Europe. Organized in 1743 by Leipzig merchants, it presented a subscription concert series first named *Grosse Concert-Gesellschaft*. In 1775, under the direction of Johann Adam Hiller (1728–1804), this group was renamed the *Musikübende Gesellschaft*. In 1781, the orchestra began its residency in a newly constructed concert hall within a former textile (*Gewand*) warehouse; in November of that year, a new concert series, the *Gewandhaus Concerts*, took place and the ensemble was

¹ Hans-Martin Plesske, "Breitkopf & Härtel," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03920> (accessed May 8, 2010).

renamed the Gewandhaus Orchestra. The Gewandhaus Orchestra played a significant role during the Classical era; many premier performances of Classical era composers such as Wolfgang Amadeus Mozart (1719–1787), Joseph Haydn (1732–1809), and Ludwig Van Beethoven (1770–1827) were presented by the Gewandhaus Orchestra. During his residency as the *Gewandhauskapellmeister*, Mendelssohn elevated the Gewandhaus Orchestra from a well-known ensemble to a major cultural institution in Germany. Under his directorship, the Gewandhaus Orchestra continued to perform and premiere works by eminent composers of his time, such as Franz Schubert (1797–1828), Robert Schumann, and Hector Berlioz. He also broadened the ensemble’s repertoire by presenting early music in series of “Historical Concerts” to promote and to bring the music of J. S. Bach (1685–1750) to his audiences.² In the nineteenth and early twentieth centuries, the Gewandhaus was under the direction of many famed conductors, such as Carl Reinecke (1824–1910), Arthur Nikisch (1855–1922), and Wilhelm Furtwängler (1886–1954). The roster of the orchestra musicians was equally impressive, particularly for the cello section, which included Karl Davidov (1838–1889), Freidrich Grützmacher (1843–1903), Emil Hegar (1843–1921), Karl Schröder (1848–1935), Alwin Schröder (1855–1928), who shared the duties of principal cellist of the Gewandhaus Orchestra with Julius Klengel from 1880,³ and Julius Klengel.⁴

In 1843, Mendelssohn founded the Leipzig Conservatory as the training ground for the Gewandhaus Orchestra, whose musicians would also act as teachers and staff of the

² George B. Stauffer, “Leipzig,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16353> (accessed May 8, 2010).

³ Ozan Tunca, “Popularity Contest: Most Commonly Used Etude Books in American Colleges and Universities,” *Internet Cello Society*, <http://www.cello.org/Newsletter/Articles/etudes/etudes.htm> (accessed May 7, 2010).

⁴ Waldo Selden Pratt, *The History of Music: A Hand Book and Guide for Students* (New York: G. Schirmer, 1935), 524.

conservatory. The idea of having a conservatory serve as a training school for the orchestra was such a success that it became a model for future conservatories and orchestras.⁵ Notable faculty members at the Leipzig Conservatory in the nineteenth century included Robert and Clara Schumann (1819–1896), the violinists Ferdinand David (1810–1873)⁶ and Joseph Joachim (1831–1907),⁷ and the composer Max Reger (1873–1916). The collaboration between these two institutions propelled the level of string playing in Leipzig to a new height.

Julius Klengel (1859–1933) was active in Leipzig during this very period, which created an ideal environment to perform, to compose, and to attract talented cello students to his teaching studio in the conservatory. Though Pyotr Il'yich Tchaikovsky (1840–1893) called the Leipzig Conservatory the “most conservative of all conservatories,”⁸ others saw the musical training of students in Leipzig as both progressive and conservative. “Unlike the Paris Conservatoire,” Waldo Selden Pratt has observed, “its connection with operatic music has been comparatively slight; but in the training of instrumental and vocal composers and of general teachers it has served a noble purpose.”⁹

A contemporary of Klengel, cellist Hugo Becker (1864–1941) began to make a name for himself as a soloist, a teacher, and a chamber musician in the city of Frankfurt. Unlike Leipzig, musical and cultural activities in Frankfurt were not so well established until the opening of the city museum in the nineteenth century; before that time, the cultural scene was mostly energized

⁵ In the United States, music schools such as the Juilliard School and the Curtis Institute were organized in similar fashion with the New York Philharmonic and Philadelphia Orchestra, respectively.

⁶ Albert Mell, “David, Ferdinand,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07271> (accessed May 7, 2010).

⁷ Beatrix Borchard, “Joachim, Joseph,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14322> (accessed May 6, 2010).

⁸ Dimitry Markevitch, *Cello Story* (Miami: Summy-Birchard Inc., 1984), 92.

⁹ Pratt, *The History of Music*, 523.

by musicians travelling through Frankfurt. Mozart and his family frequently visited Frankfurt in the eighteenth century; opera companies from Italy, Germany, and France often staged performances in Frankfurt. Its proximity to Mannheim and Bonn, two very eminent musical centers of the Classical period, also contributed to Frankfurt's cultural and musical scene. During Richard Strauss's visits to Frankfurt, he would often stop in to see his friends, such as Richard Wagner, Hans von Bülow (1830–1894) and Engelbert Humperdinck (1854–1921), enjoying and commenting upon the “old-fashioned” artistic conditions of Frankfurt. In 1808, Frankfurt established a new museum to promote and cultivate literature, art, and music. Later, this museum became chiefly known for its highly-regarded orchestral and chamber music concerts. Under its first director, Louis Spohr (1784–1859), this ensemble became known as the *Frankfurt Oper und Museumsorchester* in 1817.¹⁰ Its visiting conductors included Gustav Mahler (1860–1911), Richard Strauss, Arthur Nikisch, and Hans Pfitzner (1869–1949). Clara Schumann and Johannes Brahms were frequent soloists with the orchestra. Due to its close ties with Richard Strauss, the orchestra also premiered *Ein Heldenleben* and *Also Sprach Zarathustra*.

Besides the Frankfurt Oper und Museumsorchester, another major influence in Frankfurt that played a significant role in Becker's life was the Hoch Conservatory in Frankfurt. It was funded by Joseph Hoch (1815–1874), a Frankfurt merchant in 1878. Some notable teachers included Clara Schumann, the cellist Bernhard Cossmann (1822–1910), and the violinist Hugo Heermann (1844–1935). During the second half of the Romantic era, Frankfurt continued to receive frequent visits from eminent composers and virtuosi, such as Brahms and Joachim. One of the places at which many well-known musicians would congregate was Clara Schumann's

¹⁰ Peter Cahn, “Frankfurt,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10153> (accessed May 8, 2010).

residence. She held regular or impromptu chamber music gatherings and entertained her out-of-town visitors by inviting various professors from the Hoch Conservatory to play chamber music with her guest of honor. One of her most prominent guests, who was also one of her closest friends, was Johannes Brahms. His frequent visits to Clara Schumann in 1895 were documented by Schumann's grandson, Ferdinand Schumann. His detailed observations of these musical activities during Brahms's visits to Frankfurt are extensively described in his journal. Many of these evenings with Brahms involved the Heermann String Quartet (also known as the Frankfurt Museum Quartet), with Hugo Becker as cellist accompanied by the faculty members of the Hoch Conservatory. At one such event, Schumann writes:

Tonight Brahms appeared rather out of sorts and did not seem to be interested in the applause at all. After each movement he rose reluctantly and, apparently angry. . . . At the close they sat together in the artists' room, none willing to come out. . . . At last the door opens and Hugo Becker flies out as if shot out of a blow pipe; behind him Brahms, fiery red in the face and furious.¹¹

Whether in Leipzig or Frankfurt, the musical scene in the second half of the nineteenth century in Germany was exciting because of its performers, and forward looking because of its composers. As observed by the scholar Waldo Selden Pratt, who was a contemporary of Klengel and Becker:

Virtuosity of the highest rank now usually involves readiness in ensemble playing, in solid composition, in broad musicianship, as well as the power to sway casual audiences to enthusiasm or to execute difficult feats. Furthermore, the work of teaching on the part of solo instrumentalists becomes more orderly and thoughtful, so that they compete more equally with teachers in other branches.¹²

Before delving more deeply into the differences between the lives and careers of Julius Klengel and Hugo Becker, a few other significant commonalities between these two cellists need

¹¹ Ferdinand Schumann, "Brahms and Clara Schumann" *The Musical Quarterly* 2/4 (1916): 507–15; see 513.

¹² Pratt, *History*, 593.

to be explored. In the latter half of the nineteenth century, the French cello school of playing and the Dresden cello school of playing dominated the major conservatories in Europe. Becker and Klengel were both disciples and teachers of the Dresden cello school. The German tradition favored a strong, deep tone, achieved by playing near the bridge with a slower bow speed while holding the bow closer to the frog. The French school preferred more *vibrato*, faster bowing, playing closer to the fingerboard, and holding the bow away from the frog; this combination produced a lighter, more delicate, graceful, and elegant tone.¹³

Becker's and Klengel's cello lineage can be traced back to Bernhard Heinrich Romberg (1767–1841), who was generally known as the father of the German school, and predecessor to the Dresden school of playing (see appendix A). Romberg was a close friend of Beethoven; they studied with the same composition teacher while in Bonn and played in a string quartet together. Because of his close ties with Beethoven, but also because he himself was an accomplished composer, Romberg saw the need to modify the way in which the cello was set up and played to allow for more virtuosic playing and ease of maneuvering around the instrument. Among his inventions popular during Klengel's and Becker's time were the angled fingerboard beneath the C string, which allowed for more powerful playing; as well as the thinning and lengthening of the cello neck and fingerboard to accommodate the use of the thumb position.¹⁴ Romberg was a bridge between classical and romantic styles of cello playing. In 1815, E.T.A. Hoffmann wrote:

The total freedom of [Romberg's] playing and absolute mastery of his instrument obviate any struggle with the mechanical means of expression and make the instrument an immediate, unfettered organ of the spirit. . . . Romberg possesses all the qualities

¹³ Anita Mercier, *Guilhermina Suggia, Cellist* (Burlington, Vermont: Ashgate, 2008), 8.

¹⁴ Margaret Campbell, *The Great Cellists* (London: Robson Books, 1989), 8–9.

one customarily extols in cellists to such a high degree that for the present at least he is unsurpassed.¹⁵

Romberg's compositions were widely used in concert programs and as teaching tools by his students and cello descendants, including Klengel and Becker.

One of Romberg's most renowned and celebrated students was Justus Johann Friedrich Dotzauer (1783 – 1860). His contemporaries, such as Louis Spohr, admired him greatly for his interpretive skill, the purity of his intonation, and the perfection of his technique.¹⁶ Dotzauer was greatly influenced by Romberg's teaching; however, he was also in close contact with Jean-Pierre Duport (1741–1818) and Jean-Louis Duport (1749–1819), founders of the French cello school. In 1832, while at Dresden, Dotzauer wrote the *Violoncellschule*, which integrated the most appealing aspects of both Romberg's and Duport's theories of cello playing. He continued to advocate Romberg's in-the-string playing, but recommended Duport's left-hand technique. In his bow hold, which much resembles the modern bow hold, Dotzauer recommended a bow grip at the frog together with a rounded, relaxed wrist and finger motions.¹⁷ This is also the bow hold that Becker and Klengel continued to refine. Dotzauer believed that "the principal merit of the violoncello is in its quality of sound, in its timber which greatly resembles the human voice. . . . The human voice, must remain the example and ideal of every musician."¹⁸ Besides his revolutionary *Violoncellschule*, Dotzauer also composed three other teaching methods and was one of the earliest cellists to edit and teach the Bach suites for cello solo to his students. He also

¹⁵ *Allgemeine Musikalische Zeitung* (January 1815), cols. 19–20; trans. in E.T.A. Hoffmann's *Musical Writings*, ed. David Charlto, trans. Martyn Clarke (Cambridge University Press, 1989), 389–91. Quoted in Valerie Walden, *One Hundred Years of Violoncello* (Cambridge: Cambridge University Press, 1998), 39.

¹⁶ Markevitch, *Cello Story*, 61.

¹⁷ Valerie Walden, *One Hundred Years of Violoncello*, 93.

¹⁸ J. J. F. Dotzauer, *Violonzell-Schule* (Mainz: B. Schott, 1832), 56. Quoted in Walden, *One Hundred Years of Violoncello*, 277.

taught many great mid-nineteenth-century cellists: Friedrich August Kummer (1797–1879), Carl Dreschler (1800–1873), and Karl Schuberth (1811–1863), and, most importantly for Klengel and Becker, Grützmacher.

Grützmacher trained solely in the tradition of Dotzauer. He studied first with Dreschler and then with Dotzauer. He was the solo cellist of the Gewandhaus and a professor at the Leipzig Conservatory, the positions that Klengel held from his teens to retirement. Later, Grützmacher moved to Dresden and taught at the conservatory, a post previously held by Dotzauer. Dresden was an active music center; the standard of string playing was high and attracted many gifted string players, such as Klengel and Becker. Grützmacher was well known for his exceptional techniques and a sensitive manner of expression and musicality.¹⁹ He continued the Dresden cello school tradition, focusing on developing sound technique and a natural use of the bow, while improving the general repertory; he believed teaching and performing were complementary and that technique and musicality must coexist. He was a gifted teacher and performer. His repertoire was comprised by the music of his contemporaries: Mendelssohn, Strauss, and Edvard Grieg (1843–1907). Like his teacher, Grützmacher also edited and taught his students the Bach cello suites; however, he was also infamously known for his tendencies to change and, on occasion, to rewrite the music.

A contemporary of Klengel and Becker was Karl Davidov, whose playing and teaching greatly influenced both cellists. Davidov was a student of Karl Schuberth, who studied under Dotzauer. Davidov took over Grützmacher's position at the Leipzig Conservatory and the Gewandhaus Orchestra for two years before returning to teach in his native country at the St. Petersburg Conservatory in Russia. Davidov was known for his masterly technique, intonation,

¹⁹ Campbell, *The Great Cellists*, 35.

and ability to make the instrument sing.²⁰ During their tours to Russia, both Klengel and Becker would seek advice and guidance from the great cellist. According to Klengel “I only understood what cello playing signifies after hearing Davidov in St. Petersburg in my youth.”²¹ In his treatise *Mechanik und Ästhetik des Violoncellospiels*, Becker singled out Romberg, Adrien François Servais (1807–1866), 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.”²² Gregor Piatigorsky (1903–1976), the famed Russian cellist and a student of Klengel and Becker, favorably described Davidov’s playing: “His playing was not based on theories, it didn’t derive from what people refer to as technique, he had no method. Or you might say that his method was simply to make music and that, for his time, such an idea was most advanced.”²³ After hearing Davidov’s concerts in Leipzig, Becker proclaimed that Davidov “has wakened the comprehension of the musical aesthetic in the realm of cello playing.”²⁴

When Klengel and Becker became active in Leipzig and Frankfurt, respectively, pianists and violin virtuosos dominated the musical scene. However, cello as a solo instrument was beginning to gain popularity through the pedagogy and advancement of the performers following the Dresden cello-school tradition. Cello solo recitals were still rare at this time, but both Klengel and Becker were involved in every aspect of music making; they actively concertized as orchestra musicians, chamber musicians, and soloists, playing concertos and touring Europe.

²⁰ Markevitch, *Cello Story*, 92–93.

²¹ *The Strad* (January 1952), 278. Quoted in Margaret Campbell, *The Great Cellists* (Berkeley: University of California, 1989), 50.

²² Hugo Becker and Dago Rynar, *The Mechanics and Esthetics of Violoncello Playing*, trans. Gordon J. Kinney (Lexington: University of Kentucky, 1978), 264.

²³ Gregor Piatigorsky, interview (Los Angeles, April 1975). Quoted in Deena Rosenberg and Bernard Rosenberg, *The Music Makers* (New York: Columbia University Press, 1979), 206.

²⁴ *Le Siècle* (1875). Quoted in Markevitch, *Cello Story*, 94.

They composed for their own use in concerts and for teaching; they edited performance editions of works by classical and baroque masters. Furthermore, they both dedicated a significant amount of time and energy to teaching and the compiling of pedagogical materials. Because of their dedication to their students and the advancement of cello techniques, Klengel's and Becker's fame as teachers attracted the most talented cello students from all over the world. Many of their students, among them some of the most successful soloists in the twentieth century, eventually became more influential than their teachers. Perhaps Klengel's and Becker's greatest legacies are the students who were trained under them and those who have continued to refine cello technique, continuing the Dresden cello-school tradition to a future generation of cellists. Music historians rightly call Klengel and Becker the "Twin Peaks"²⁵ or "Two Summits"²⁶ of cello history. Both shared a "similar artistic taste, the austerity of interpretation prompted by rejection of the virtuoso romantic line, an 'academic' style of playing, and a heightened interest in teaching and compiling teaching aids and editions."²⁷

Their seemingly parallel training, careers (they were both represented by the same agent, Daniel Mayer),²⁸ and musical tastes are of great interest to cellists; however, it is also the differences between their personalities, upbringing, and experiences that make their playing style, techniques, teaching methods, compositions, and performance editions unique and important. It is these differences of style and teaching that allow us to understand further the performance practice of the time, the philosophies of Klengel and Becker as teachers and performers, and how much the art of cello playing has changed since then.

²⁵ Campbell, *Great Cellists*, 72.

²⁶ Lev Ginsburg, *History of the Violoncello* (New Jersey: Paganiniana Publications, 1983), 74.

²⁷ Ginsburg, *History*, 74.

²⁸ Daniel Mayer, "Concert and Opera Agent" *The Musical Times*, advertisement (January 1, 1891): 50.

CHAPTER 2

EARLY YEARS AND ACCOMPLISHMENTS

Hugo Becker

Hugo Becker was born in 1864 in Strasbourg, south of Mannheim, to a musical family. His father, the violinist Jean Becker (1833–1884), was the founder of the famed Florentine Quartet. The youngest child, at five years old Becker began his early studies on piano, and at seven years old, the violin and viola with his father. In anticipation of forming a family piano quartet, Hugo Becker began to take cello lessons when he was nine years old from a cellist in Mannheim named Kannut Kündigers.¹ The Becker children, Hans on viola, sister Jeanne on piano and father Jean on violin, were very well-versed in chamber music playing. From a very young age, the children listened to Jean Becker play with his group, being exposed to a great classical repertoire such as Beethoven's String Trio, op. 9, as well as new compositions, including Brahms's Piano Quartet, op. 26, Camille Saint-Saëns's² Piano Quartet, op. 41, and Joseph Rheinberger's³ Piano Quartet, op. 38. After hearing one performance by the Becker Family Quartet, Edmund Van der Straeten (1855–1934) noted of their playing: "a perfect command over the technical difficulties and in a very artistic style."⁴ As a child Becker was also very passionate about painting; he would secretly devote his morning hours before practice to painting in the attic. At the age of fourteen, his father asked him to choose between the arts, claiming it would be difficult to master either art form while pursuing them simultaneously.⁵

¹ Lynda MacGregor, "Becker, Hugo," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02481> (accessed May 10, 2010).

² Camille Saint-Saëns (1835–1921), French composer, pianist, organist, and writer.

³ Joseph Rheinberger (1839–1901), German composer, organist, conductor, and teacher.

⁴ Edmund Van der Straeten, *History of the Violoncello* (London, 1914), 483. Quoted in Campbell, *Great Cellists*, 74.

⁵ Cuthbert J. Hadden, *Modern Musicians: a Book for Players, Singers and Listeners* (England: Wildhern Press, 2008), 209.

At the age of fifteen, Becker became the leading cellist in the court orchestra in Mannheim and, the next year, made his *début* as soloist with the Mannheim Theatre Orchestra. Becker's basic, fundamental training was in the German tradition of playing; and yet his style was eclectic. He traveled quite extensively to study with teachers from different backgrounds and schools. At the age of sixteen, he studied with Grützmacher and Karl Hess in Dresden; in 1882, at the age of eighteen, he went to London and studied with Alfredo Piatti (1822–1901), who was the foremost Italian cellist of the time. He also studied concertos in Brussels with Belgian cellist Jules de Swert (1843–1891); de Swert was a student of Adrien Servais (1807–1866), the most important Belgian cellist and composer of the nineteenth century. De Swert later settled in Leipzig, becoming a chamber music partner of Clara Schumann and Leopold Auer (1845–1930). This eclectic training led Becker to understand the pros and cons of each school and allowed him to help his students who came from different backgrounds. As a student of De Swert, Becker adopted the usage of the endpin much earlier than many of his contemporaries. The endpin was considered by many as feminine and suitable only for beginners in the nineteenth century. However, the Belgian school of Servais advocated the use of it because it allows cellists greater flexibility in movement and less tension in the posture. Interestingly, in all of Becker's photographs demonstrating hand positions, the images were all cropped below the knees so one cannot see the bottom portion of the cello; one can only assume that from the way the knees touch behind the cello and the way the left knee touches below the C-bout, Becker was indeed a supporter of the endpin following the tradition of the Belgian school.⁶ Becker's bow hold, however, was distinctly German school, following the tradition of Dotzauer. In terms of the bow hold, the Belgian school takes after the French technique in which the player's right hand is

⁶ Becker's other teachers Grützmacher and Piatti were firmly against the idea of using an endpin.

placed above the frog. On the other hand, Dotzauer's bow hold includes features which continue to be practiced today, such as a rounded, relaxed wrist; rounded thumb; and equal placement of fingers to allow utmost flexibility. As Becker stated in the preface of his monumental treatise on the mechanics and aesthetics of cello playing:

After I had had the opportunity, in the course of my study, to become familiar with the German, French, Italian and Belgian schools successively, I tried to reflect upon the playing process independently and to test the theories of instruction I had experienced for their justification.⁷

At the age of twenty, in the year his father died, Becker became the principal cellist in the Frankfurt Opera Orchestra. During this time, he formed a piano trio with the pianist Daniel Kwast⁸ and the violinist Willy Hess (1859–1939), who was a student of Joseph Joachim and served as the concertmaster of the Boston Symphony from 1904 to 1910. In 1887, Becker left his post in the Frankfurt Opera Orchestra to fulfill his military training. From 1890 to 1906, he formed the a string quartet with faculty members of the Hoch Conservatory including German violinist Hugo Heermann (1844–1935). This quartet was a frequent guest at Clara Schumann's home when Brahms was in town. They often collaborated in chamber music reading sessions as well as in concerts with visiting musicians. Sir Henry Joseph Wood (1869–1944), a prominent conductor in England, commented that "Becker knew the Brahms tradition probably as no one else in the world did."⁹ The quartet's performance of Mozart's Quartet in C Major in England was well received; as one critic noted, the quartet "proved the perfection in ensemble to which they have attained in Mozart's Quartet."¹⁰

⁷ Becker and Rynar, *The Mechanics and Esthetics*, 8.

⁸ No dates available. Son of James Kwast, piano professor at the Hoch Conservatory in Frankfurt. See Peter Franklin, "Pfitzner, Hans," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21537> (accessed May 9, 2010).

⁹ Henry J. Wood, *My Life of Music* (1949; repr., New York: Books for Libraries Press, 1971), 198.

¹⁰ "Monday and Saturday Popular Concerts" *The Musical Times* 38/658 (December, 1897): 819.

Becker held three teaching posts in his lifetime. He was first appointed as professor at Frankfurt-am-Main Hochschule für Musik in 1895; in 1902, he relocated and became a professor at the Royal Academy of Music in Stockholm. Then, in 1909, Becker was invited to take over the position of Robert Hausmann (1852–1909) at the Hochschule für Musik in Berlin. Hausmann had studied with Piatti and lived briefly in Dresden, where he was the cellist of the Hochberg Quartet. He was also a close friend of Brahms and Joachim: he premiered Brahms's Double Concerto for cello and violin with Joachim and conducted by the composer, and was the dedicatee of Brahms's Cello Sonata in F Major.¹¹

While in Berlin from 1914 to 1929, Becker concertized with Artur Schnabel (1882–1951), and later as part of the Schnabel Trio with Carl Friedberg (1872–1955) and Carl Flesch (1873–1944). Chamber music was as important a part of Becker's later life as it had been in his youth. He partnered regularly from 1891 with Ferruccio Busoni (1866–1924), and with Eugène Ysaÿe (1858–1931) for Monday Concerts in London,¹² after replacing his teacher Alfredo Piatti;¹³ critics claimed “they brought out the beauty, tenderness and sublimity of a work which the ancient Greeks, had they possessed and understood it, would have enshrined and worshipped.”¹⁴ After giving up his solo career due to illness in 1910, Becker frequently played in a trio with the violinist Henri Marteau (1874–1934) and the conductor and pianist Ernő Dohnányi (1877–1960).

Becker made his début solo appearance with the Gewandhaus Orchestra at seventeen. His concerto appearances throughout Europe provided him with opportunities to work with the

¹¹ Lynda MacGregor, "Hausmann, Robert," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12566> (accessed May 7, 2010).

¹² A leading proponent of the Franco-Belgian (rather than German) school of violin playing.

¹³ Campbell, *Great Cellists*, 74.

¹⁴ *Daily Telegraph* (22 November, 1901). Quoted in Campbell, *Great Cellists*, 74.

foremost musicians of his time: Johannes Brahms, Hans von Bülow, Antonín Dvořák (1841–1904), Edvard Grieg, Richard Strauss, Arthur Nikisch and Felix Weingartner (1863–1942). Becker also concertized in France, Russia, and the United States. In 1897, he performed in France’s well-known Lamoreux Concert Series. For this performance, Becker chose to play a relatively unknown cello concerto newly composed by Antonín Dvořák. It was a brilliant choice: Becker was a strong advocate of music written by his contemporaries and knew Dvořák and his music intimately. Dvořák was a close friend of his father and dedicated his String Quartet No. 10 in E-flat Major to Jean Becker. In an extensive review of the concert which appeared in *Le Guide Musical*, one critic was very impressed by Becker’s performance:

[he] gathered all the qualities that make him one of the most eminent virtuosos of the time. He has great breadth of sound, impeccable technique, singing tone, intensity of expression and infinite sweetness, elegance and lightness.¹⁵

His performance of the Dvořák Cello Concerto in Vienna was equally successful; the critic Dr. Eduard Hanslick (1825–1904) of the *Novelle Press* paid him a great compliment, saying “Hugo Becker’s performance of Dvořák’s Cello Concerto is what Joachim’s was for the violin concerto of Brahms.”¹⁶

Becker toured Russia on three separate occasions, in 1891, 1897, and 1902, during which he played mostly concertos and salon pieces in vogue with the audiences. His repertoire in Russia consisted of a cello concerto by Antonio Bazzini,¹⁷ Haydn’s D-major Concerto, *Rococo Variations* by Tchaikovsky, and shorter compositions by Giuseppe Tartini (1692–1770), Franz

¹⁵ “Correspondences” *Le Guide Musical* 43 (1987): 816.

“Becker réunit toutes les qualités qui font de lui l’un des virtuoses les plus éminents du moment; superbe ampleur de son, mécanisme impeccable, chant d’une intensité d’expression et d’une douceur infinie, élégance et légèreté.”

¹⁶ *Ibid.*

“Hugo Becker, dit-il, a été pour le concerto pour violoncelle de Dvorak, ce que Joachim fut pour le concerto pour violon de Brahms, lors de la première exécution.”

¹⁷ Antonio Bazzini (1818–1897), Italian violinist, composer and teacher.

Liszt and David Popper (1843–1913). The reviews of these concerts are typical of the high praise Becker’s playing received. As one reviewer put it:

As for the character of phrasing and some other devices, Becker is rather a classic than a romantic. The remarkable thing about his technique is the timing and ease with which he surmounts various difficulties. His sound is broad and beautiful in general.¹⁸

By his thirties, Becker was considered “one of the most notable artists in the United States.”¹⁹ From 1900 to 1901, Becker travelled extensively in the United States, collaborating with the leading orchestras of the time: the Boston Symphony, Chicago Symphony, St. Louis Symphony, Pittsburg Orchestra, and Cleveland Symphony—performing Haydn’s D-major Concerto. Music critics in Boston claimed that his playing had proven that “a master of the violoncello can compel recognition and that this instrument is as popular with the masses of music lovers as the violin.”²⁰

Becker’s wide-ranging repertoire consisted of music from classic composers as well as music by his contemporaries. Concertos by Haydn, Romberg, Beethoven, Saint-Saëns, Schumann, Volkmann, Lalo, Brahms, Tchaikovsky, Dvořák, and Strauss often appeared on his programs. His friendship with many of the leading composers of the time also contributed greatly to the cello repertoire, though some pieces not as popular these days. Pieces written or dedicated to Becker included Ernő Dohnányi’s *Konzertstücke* and Eugène d’Albert’s Cello Concerto, op. 20;²¹ Antonio Bazzini’s Cello Concerto, which Becker often played in concerts, was also dedicated to him; Max Reger dedicated his Cello Sonata No. 2, op. 28 and his Suite op. 131c, no. 2 for cello solo to Becker. His chamber music repertoire included the Smetana

¹⁸ *Russkiye Vedomosti*, 350 (1981). Quoted in Ginsburg, *History*, 79.

¹⁹ “Hugo Becker” *Musical Record and Review* 468 (Jan. 1901): 92.

²⁰ *Ibid.*

²¹ Eugène d’Albert (1864–1932), German composer and pianist.

Quartet in E Minor,²² the Brahms Trios, and the Schubert Quintet in C Major, which on one occasion he played with his student Herbert Walenn in London. As a member of the Frankfurt Museum Quartet, he premiered the D-minor String Quartet, op. 74 of Max Reger in December, 1904. Mendelssohn's Variations for Piano and Cello, op. 17, Valentini's Sonata in E Major,²³ and Strauss's Sonata op. 6 were among the works he most often performed. The Strauss Sonata was well received by the public; as one critic noted, "The sonata was beautifully played and its reception was deservedly cordial. It should be heard again whenever opportunity permits."²⁴ Bach's suites for cello solo were not part of Becker's concert repertoire. He was, however, familiar with them and published an edition of the suites while teaching them regularly to his students. It was not the norm at the time for cellists to program the suites in concerts; the practice of programming a suite in its entirety came later, when the solo cello recital became popular.

From Becker's repertoire list, one can see that he was a cellist whose technique and musicianship could handle the most challenging works written for cello at the time. In the 1900s, the cello was considered an instrument suited for expressing sentimental lyricism; Becker, however, felt strongly that the "cello is a virile instrument, able more than any other string instrument to embody along with the repleteness of feeling, its chivalrous, vigorous, and exalted content."²⁵ Critics and listeners often commented on his brilliancy, expressiveness, graceful phrasing, impeccable intonation, and virtuoso techniques. Becker's playing techniques, influenced by the Dresden school, focused greatly on tone production, creating a deep, expressive, resonant tone, which resulted in remarkable richness and sonority in his playing.

In a recording made in 1908, during the peak of his concertizing career, Becker played his

²² Bedřich Smetana (1824–1884), Czech composer, conductor and critic.

²³ Giuseppe Valentini (1681–1753), Italian composer and violinist.

²⁴ "Monday and Saturday Popular Concerts" *The Musical Times* 39/662 (April 1898): 247.

²⁵ Becker and Rynar, *Mechanics and Esthetics*, 215.

own composition, Minuet, op. 3, no. 3. In this recording Becker's expression is lively, musical, and elegant. His tone production is not harsh but played with good resonance, sweet and clear. In the slow section, the *portamenti* that were common to the performances at the time can be heard; the slides are much gentler than the ones heard in Klengel's recording.²⁶ When Becker performed Don Quixote with Strauss conducting the eleventh subscription concert in Frankfurt's Museum, it was a "success which far exceeded that achieved by the work on its recent first performance at Cologne."²⁷ Afterwards, the composer proclaimed Becker the "master of the art of declamation,"²⁸ perhaps referring to the fact that Becker's playing style, which was more articulated, possessed a speech-like clarity.

Like many of his contemporary virtuosos, Becker also composed cello music for his own use. His output was small: except for his Concerto in A Major, most of his compositions were short pieces of salon music. He composed *Andante religioso*; three pieces for cello with piano; *Scenes d'amour*, *Deux morceaux: Romance and Valse gracieuse*; and *Suite auf dem Leben de Waldschrat*. These works, though interesting, are no longer part of today's cello repertoire. His other compositions were intended for pedagogical use: Becker's mixed finger-bowing exercises from 1900, which incorporated the new scale études and six special études, are still used by teachers today; his treatise on the physiological aspects of cello playing, *Mechanik und Ästhetik des Violoncellspiels*, published in Vienna in 1929, has had a remarkable influence on twentieth-century cellists. This book was organized into two parts: the first part, a collaboration with Dr. Dago Rynar, described in great detail how each muscle group contributes to the production of

²⁶ "Becker" *The Recorded Cello: the History of Cello on Record*, Compact Disc, notes by Tully Potter (England: Pearl, 1992).

²⁷ "Foreign Notes" *The Musical Times* 39/663 (May 1989): 340.

²⁸ Willi Schuh, *Richard Strauss: A Chronicle of the Early Years 1864–1898* (Cambridge: Cambridge University Press, 1982), 434.

tone; the second part focused on how to transfer this technical knowledge into actual playing. Today, however, the translated work is available only in microfilm format, which makes this work less accessible and less known to cellists.

During his illustrious career, Becker played on three magnificent Stradivarius cellos: the Cristiani made in 1700, which is now in the Stradivarius museum in Cremona; the Becker, made in 1719; and the Marquis de Coberon, made in 1726, previously on loan from the Royal Academy of Music to Zara Nelsova (1917–2002) until her death in 2002.

Becker died in Geiselsgasteig, Munich, on July 30, 1941 at age seventy-seven. He was remembered as a progressive cellist, who was inspired by technological and medical advances to promote fact-based teaching through his treatise; as a teacher who trained many of the foremost cellists of the twentieth century; and as a cellist who pushed the art of cello to a new height, by promoting new music through constant collaboration with composers.

Julius Klengel

Julius Klengel was born in Leipzig on September 24, 1859. His father was a lawyer by profession but also a music enthusiast. Klengel's grandfather was a violinist with the Gewandhaus Orchestra; he was known for his continuous service in the orchestra for fifty years without missing a single concert. His father, an amateur musician, was a friend of Felix Mendelssohn and taught the young Klengel cello and basic music before sending him to study composition with Saloman Jadassohn (1831–1902) at the Leipzig Conservatory and cello with the principal cellist of the Gewandhaus Orchestra, Emil Hegar, who was born in Switzerland, though his training was mostly in the Dresden-school tradition. Hegar studied with Friedrich Grützmacher and Karl Davidov and was active in Leipzig throughout his career. Like Grützmacher and many German cellists in the nineteenth century, Klengel was not a big

supporter of the use of endpin.²⁹ Besides his studies with Hegar, Klengel also studied with Grützmacher for a brief period in Dresden and also sought guidance from Davidov.

Unlike Becker, Klengel's training and musical aesthetics were deeply rooted in the tradition of the Dresden school and Leipzig; as a cellist he was more involved in orchestral playing than chamber music. Klengel spent his entire orchestral and teaching career at Leipzig. At the age of fifteen, he joined the Gewandhaus Orchestra; at the age of seventeen, he made his début solo appearance with the orchestra playing Davidov's Concerto No. 1. At the young age of twenty-two, Klengel became its principal cellist, replacing Emil Hegar. In 1882, just a year after replacing Hegar, a music critic wrote favorably of the new principal cellist "I have already in a former letter adverted to his signal powers; he only needs a wider experience to take rank among the very greatest living performers. Time will teach him that such a position is to be won by restraining his enormous technique, and subordinating it to the higher control of a sense of the proper sphere and artistic limitations of his instrument."³⁰ Just like his grandfather, he served continuously for fifty years in the orchestra as the principal cellist until his retirement in 1924. During his tenure at the Gewandhaus Orchestra, Klengel played under the leadership of Carl Reinecke, Arthur Nikisch, and Wilhelm Furtwängler. They were among some of the most sought-after conductors at the time: Furtwängler moved on to conduct the Vienna Philharmonic Orchestra, the Bayreuth Festival and the Salzburg Festival Orchestras. In 1924, to celebrate Klengel's fifty years of service to the Gewandhaus Orchestra, Furtwängler conducted Klengel and Walther Davisson (1885–1973) in a concert which featured a double concerto for violin and cello composed by Klengel.

²⁹ Picture of Klengel showing the him holding the cello between his knees instead of using an endpin. Image from on <http://www.cafepress.com/arcomusic.99270474> (accessed January 26, 2011).

³⁰ "Music in Leipzig" *The Musical Times* 23/470 (April 1882): 213.

The Gewandhaus and the Leipzig Conservatory have a long-standing tradition of appointing the members of the orchestra as faculty to the conservatory. It was no exception with Klengel. At the age of twenty-two, when he was appointed the principal cellist of the Gewandhaus Orchestra, he also became a professor at the Leipzig Conservatory. He was given the title of “Royal Professor” and remained an influential teacher at the conservatory until his death. Unlike Becker, who was an adventurous traveler, Klengel spent most of his career either teaching or rehearsing with the orchestra. As a teacher, he was remembered for his “charismatic personality, warm and affectionate; he treated his students with paternal kindness to which they responded fully.”³¹

As a soloist, Klengel traveled throughout Europe and made four trips to Russia, during the first of which he played his own composition with Anton Rubinstein (1829–1894) conducting. Critics were not at all enthusiastic about the composition, but noted the cellist’s good technique.³² Klengel’s second trip to St. Petersburg was more successful; on this tour, he gave the first performance of the Haydn D-major Concerto in Russia, also with Rubinstein conducting; this concert included Klengel playing a movement from the Bach cello suites, which was a rare treat at the time. The reception was positive, with some observes on the wonderful playing and the impeccable technique and musicality of the cellist. However, there were also less favorable accounts of Klengel’s playing; some noted stiffness, an insufficient sound and a lack of powerful tone in his performance.³³

As the principal cellist of the Gewandhaus Orchestra, Klengel was also a member of the Gewandhaus Quartet, composed of the principal players of the orchestra. At the time, the leader

³¹ Markevitch, *Cello Story*, 65.

³² Ginsburg, *The History of the Violoncello*, 75.

³³ *Ibid.*

of the group was Russian violinist Adolf Brodsky (1851–1929); he was a friend of Tchaikovsky and had premiered Tchaikovsky's Violin Concerto in 1881.³⁴ Members of the quartet consisted of Brodsky, violist Hans Becker,³⁵ violinist Hans Sitt (1850–1922), and Klengel. It was with this quartet that Klengel visited Russia for the third time. During this visit, they played works by Haydn, Mozart, Beethoven, Schumann, Grieg, Rubinstein and Tchaikovsky. Klengel also played Beethoven's Sonata op. 102, no. 1 in his final appearance. His performance of the sonata was so well received that "the audience demanded the first movement of the sonata as an encore."³⁶ His close ties with many of the leading Russian musicians and his reputation as a gifted teacher resulted in an invitation to return to Russia and to sit on the judging panel of Moscow's first violoncello competition in 1911.

Critics often praised Klengel for his musicality, splendid technique, and intelligence. It was claimed that he was able to play Nicoló Paganini's challenging Violin Concerto in D Major on the cello in his youth.³⁷ Many of Klengel's contemporaries praised Klengel's playing for its clear, penetrating, strong tone and his ability to project effectively the cello's sound to the audience, but many also noted he lacked the singing, beautiful quality of Becker's playing. Maurice Zimmler, Klengel's student, noticed that "Klengel did not have a very good sound, yet so many of his pupils had beautiful sounds."³⁸ Perhaps Klengel's shortcomings in producing a beautiful, powerful tone could be attributed to his being primarily an orchestra player, but "he made it up by his sensitive musicianship, subtleties of accentuation, and intelligent phrasing,

³⁴ Michael Kennedy, "Brodsky, Adolph," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04049> (accessed May 10, 2010).

³⁵ Brother of Hugo Becker.

³⁶ Ginsburg, *History*, 76.

³⁷ "Klengel" *The Recorded Cello: the History of Cello on Record*, Compact Disc, notes by Tully Potter (England: Pearl, 1992).

³⁸ *Ibid.*

rather than by violent contrasts or emotional climaxes.”³⁹ His preference to use slides between positions, or *portamenti*, was a highly popular performance practice at the time. This practice grew out of favor with later generations of cellists. In an early recording by Emanuel Feuermann (1902–1942), one of Klengel’s students, one can hear Feuermann’s prominent, old-fashioned slides. In his only commercially available recording, made by Decca in 1927, Klengel plays his own cello and piano arrangement of the Sarabande from the Bach Cello Suite No. 6. In this arrangement, he isolated the melodic line for cello and distributed the harmonic content to the piano. His prominent *portamenti* seem excessive and less musical to today’s listener, the slides appearing to be a mere vehicle to move about the positions rather than a device serving a musical purpose.

Klengel’s choice of repertoire was more classically oriented and conservative than Becker’s. Many cellists attribute the popularity of Bach’s cello suites to Pablo Casals (1876–1973). Casals was a great admirer of Klengel; he visited the professor whenever he was in Leipzig and often recommended students to study with Klengel.⁴⁰ It is clear that, before Casals, Klengel showed a great interest in promoting Bach’s music. Klengel taught the Bach suites to all of his students; he took part in Leipzig’s Bach Festival; edited the Bach cello suites in 1900; and, being an excellent pianist himself, arranged Suites Nos. 1, 2, and 6 for piano and cello. In concerts, he often programmed Schumann’s *Abendlied*; music by David Popper, Cesar Cui (1835–1918), and Georg Goltermann (1824–1898). He played Grieg’s Sonata in A Minor for cello with the composer but his attempt to premiere a new work by the German composer and conductor August Kughardt (1847–1902) was not very well received. Klengel also frequently collaborated with his friends—most notably, Max Reger (1873–1916), who had a great influence

³⁹ Campbell, *The Great Cellists*, 73.

⁴⁰ Mercier, *Suggia*, 10–11.

on Klengel. Reger dedicated his Solo Suite No. 1 and Sonata for Cello and Piano, op. 116 to the cellist. In a letter to Klengel, Reger expressed his excitement about and great joy for the publication of his cello suites:

Dear Friend! My three suites for solo cello, op. 131c, have just been issued and I hasten to forward them to you as you bear the dedication of the first. I wish you much pleasure with the three things and hope you will use them all, as often as possible, in your lessons.⁴¹

Klengel's contributions to the cello literature have endured the test of time: many are still used as teaching pieces and performed in concerts today. His works often demonstrate a polished craftsmanship and a virtuosic display of the instrument, combining pleasing melodies and a depth of feeling with skilled composition. He often programmed his own compositions in concerts; many of these compositions were inspired by, or modeled after, other pieces. Some of his more popular compositions include his cello ensemble pieces for four cellos and his *Hymnus* for twelve cellos (modeled after Davidov's piece for ten cellos, two basses, and timpani; the piece was dedicated to and performed during the funeral service of Arthur Nikisch);⁴² *Kindertrios*; Concerto No. 4; and *Caprice in the form of a Chaconne after a Theme by Schumann* for cello solo, which was dedicated to his student, Guilhermina Suggia (1888–1950). Suggia studied with Klengel for an extensive period of time, and Klengel noted in the manuscript of *Caprice* "with deep affection. . . in memory of your time of study in Leipzig."⁴³

Klengel played on an Amati, which he gave to his daughter, Eva, upon his retirement from the Gewandhaus Orchestra. Klengel died on October 27, 1933 in Leipzig. His legacy and

⁴¹ Max Reger, "Preface," *Three Suites for Violoncello Solo*, op. 131 c, ed. Wolf-Dieter Seiffert, preface by Susanne Shigihara (München: G. Henle Verlag, 1992).

⁴² David Johnstone, "The Late Romantic German Cello School," *Johnstone-Music*, http://www.johnstone-music.com/FileUpload/articulos/vlc012-_Hugo_Becker_-_The_German_transition_to_the_modern_cello_age.pdf (accessed April 10, 2010).

⁴³ Mercier, *Suggia*, 11.

his contributions to the cello world without a doubt place him on a pedestal alongside one of the most influential pedagogues in the history of cello, his contemporary Hugo Becker, the two comprising the “Twin Peaks” of cello masters before the Second World War.

CHAPTER 3

MASTER TEACHERS

In the eighteenth century, the violoncello grew steadily more popular, slowly replacing the viola da gamba. The metamorphosis of the violoncello, used initially only as bass reinforcement (playing from the figured bass by performing the bass melody or harmonies by playing broken chords), or accompaniment for principal melodic instruments, such as the keyboard or the voice,¹ into a solo instrument was not fully achieved until the middle of the eighteenth century.² The violoncello was eventually established as the primary low-voice instrument, largely thanks to virtuoso cellists of the eighteenth and nineteenth centuries, such as Jean-Pierre Duport (1741–1818), Jean-Louis Duport (1749–1819), Bernhard Romberg (1767–1841), Friedrich Dotzauer (1783–1860), Sebastian Lee (1805–1887), Adrien Servais (1807–1866), and Alfredo Piatti (1822–1901), all of whom composed an expansive solo repertoire as well as study methods for both personal use and for teaching (see appendix A). This prolific output, combined with the dazzling technical skills of such early cellists, helped to carve out a space for the cello in mainstream musical consciousness, establishing it as a solo instrument capable of expressing a wide range of sentiments and emotions.

Both Klengel and Becker started their respective concertizing careers at a young age. Klengel was only fifteen years old when he joined the Gewandhaus Orchestra, and only twenty-one years of age when he was appointed to a professorship at the Leipzig Conservatory. Becker

¹ Stephen Bonta, “Violoncello,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44041> (accessed January 11, 2011). There are evidences suggesting some cellists in the 18th century were familiar with the art of accompaniment from figured bass with arpeggiated, ornamented chords and double stops.

² Peter Williams and David Ledbetter, “Continuo,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06353> (accessed June 23, 2010).

was also fifteen when he was appointed the position of principal cellist of the Court Orchestra in Mannheim. He spent the next fifteen years concertizing both as a soloist and with his family quartet, becoming a faculty member of the Hoch Conservatory in Frankfurt when he was thirty years old. Becker remained in Frankfurt for twelve years, moving to Stockholm in 1906 and teaching briefly at the Swedish conservatory before returning to Berlin and becoming a professor at the Hochschule für Musik in Berlin, where he remained for twenty years.

By the time Klengel had taken up his teaching position in Leipzig and Becker in Frankfurt and then Berlin, the cello departments at these schools were already influential, having been shaped by several well-known cellists, many of whom had fallen under the sway of the Dresden school. The rich legacies of these schools and success of their students attracted the most talented cellists from all over the world to these conservatories, where Klengel and Becker continued to develop their cello methods and honed their skills as teachers, eventually becoming two of the most influential teachers of the twentieth century.

Klengel joined the faculty of the Leipzig Conservatory in 1881. The reputation of the conservatory had greatly benefited from the teachings of the principal cellists in the Gewandhaus Orchestra. Among them, Friedrich Grützmacher (1843–1903), a student of Karl Dreschler (1800–1873), performed with the orchestra from 1850 to 1860. Technical mastery, a delicate manner of expression and great musicality characterized the playing of Grützmacher, who refused to indulge in excessive vibrato and *portamento*.³ His students included Klengel, Becker, and Wilhelm Fitzenhagen (1848–1890),⁴ the dedicatee of Tchaikovsky's *Rococo Variations*.

³ Campbell, *The Great Cellists*, 35. Grützmacher's conservative style of playing was characteristic of the German-school tradition which continued well into the early twentieth century.

⁴ Becker and Fitzenhagen both studied with Grützmacher at the Dresden Conservatory. Grützmacher replaced Dotzauer upon his retirement in 1877.

In 1860, following Grützmacher's successful tenure, Karl Davidov (1838–1889) joined the orchestra, staying until 1862, before returning to Russia, by invitation of Tchaikovsky, and becoming the head of the famed St. Petersburg Conservatory.⁵ After Davidov's short tenure, Emil Hegar (1843–1921) became the principal cello teacher at the Leipzig Conservatory before Klengel (Hegar's student), Karl Schröder⁶ (1848–1935) and Alwin Schröder (1855–1928) joined the list of faculty members in the late nineteenth century.

Bernhard Cossmann (1822–1910) led the cello department at Frankfurt's Hoch Conservatory from 1878–1910. Cossmann had received extensive training in the tradition of the Dresden school, having studied with Friedrich Kummer (1797–1879), Karl Dreschler (1800–1973) and Theodore Müller (1802–1875).⁷ He was the principal cellist of the Gewandhaus Orchestra under Felix Mendelssohn (1809–1847) and taught at the Leipzig Conservatory during his tenure at the orchestra. He resided in Moscow (1866–1870) while teaching at the Moscow Conservatory but returned to Frankfurt, becoming an influential figure at the school for thirty-two years. Cossmann's *Studies* for developing agility, finger strength and purity of intonation, which preserved the traditions of Dotzauer and Kummer, are still used in the modern teaching

⁵ Gerald Abraham, "Karl Davidov" *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07279>(accessed October 10, 2010).

⁶ Lynda MacGregor, "Schröder," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25085pg4> (accessed June 23, 2010). Alwin Schröder moved to the United States in 1890, becoming a member of the Boston Symphony Orchestra and cellist of the Kneisel String Quartet. His etude book, *170 Foundation Studies for Violoncello*, in which he compiled etudes and studies of cellist-composer such as Franchomme, Lee, Dotzauer, Grützmacher, and Kummer, is one the most popular etude compilations used today in the United States. Karl Schröder studied with Dreschler, taught his brother Alwin Schröder cello, and became a faculty at the Leipzig Conservatory in 1874.

⁷Theodore Müller was part of a successful family quartet named Müller Brothers Quartet. His noteworthy students included Fitzenhagen, Hausmann, and Cossmann. <http://isnoop.net/sa/dragonmaster/qmlmuller.html>

repertory.⁸ Becker joined Cossmann in 1894, remaining as a member of the cello faculty at the Hoch Conservatory until 1906. Becker's *Finger and Bow Exercises with New Scale Studies* shared many similarities with Cossmann's *Studies*. Both books, for instance, follow a very similar sequence, starting with agility exercises, scales, and then double stops. The agility exercises in both books introduced quick 16th-note patterns in long, legato bow strokes.



Example 3.1. Cossmann, *Studies*, p. 5, line 3



Example 3.2. Becker, *Finger and Bow Exercises*, p. 3, line 2 bar 2

In 1909, Becker moved to Berlin, taking over the cello studio and position of cello professor at the Berlin Hochschule für Musik after the retirement of Robert Hausmann (1852–1909). Becker remained at the school until he retired twenty years later. This position was then filled by a protégé of Klengel, Emanuel Feuermann. Robert Hausmann, one of the first cello students at the school when it opened in 1869, like Cossmann, had also studied with Theodor Müller. He was under the direct influence of Joachim, who introduced the young cellist to Piatti. Hausmann became the primary cello teacher at the Hochschule in 1879. During his tenure there,

⁸ Gaynor G. Jones and Valerie Walden, “Cossmann, Bernhard,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06605> (accessed June 23, 2010).

Hausmann premièred and edited many of Brahms's works, including the second Cello Sonata, op. 99 and the Double Concerto with Joachim.

Being two of the most recognizable cellists in Germany in the late 1800s, Klengel and Becker were obvious candidates to inherit positions at these major conservatories: cellists from all over the world flocked to Frankfurt, Berlin, and Leipzig to study with them. Some of the most influential and prominent cellists of the twentieth century who studied with either or both Klengel and Becker included the Russians Gregor Piatigorsky (1903–1976) and Raya Garbousova (1906–1997); the Austrians Emanuel Feuermann (1902–1942) and Edmond Kurtz (1908–2004); the English cellists Herbert Walenn (1870–1953), Beatrice Harrison (1892–1965), and William Pleeth (1916–1999); the Italian cellist Enrico Mainardi (1897–1976); the Germans Paul Grümmer (1879–1965), Boris Hambourg (1885–1954) and Maurice Eisenberg (1902–1972); the Hungarian Arnold Földesy (1882–1940); and the Portuguese Guilhermina Suggia (1888–1950). In turn, these cellists helped to spread the art of cello performance and promoted advances in cello pedagogy throughout the world. Besides such internationally famous cello students, Becker and Klengel also taught numerous lesser-known performers, such as Karl Niedermeyer and Maurice Zimble, who also left an impressive amount of information about their own lives, cello playing, and teaching philosophies through their biographies, concert reviews, interviews, method books, audio and video recordings, and, most importantly, their students, who have continued to influence cellists of this generation.⁹ Through these secondary

⁹ I had the opportunity to study with two cellists who had studied with students of Becker: Eleanor Schoenfeld (1920–2007), who studied with Karl Niedermeyer and was also the assistant of Piatigorsky at the University of Southern California, and Zara Nelsova who was a student of Herbert Walenn. Nelsova played on the famous Stradivarius cello “Marquis de Corberon,” which Hugo Becker had owned.

sources, one can get a very clear view of the differences between Klengel's and Becker's temperaments, teaching techniques, and pedagogical principles.

Becker's Students

From interviews with, and biographies of, Becker's students, an image of an authoritarian teacher emerges. He was inflexible, pedantic, and domineering. Critics and audiences tended to praise Becker's playing for his beautiful tone and sensitivity. Reviews of his teaching style, however, were less favorable. Raya Garbousova, an American cellist of Russian birth, studied with Becker after leaving her native country, before continuing her studies with Klengel, Diran Alexanian (1881–1954), Pablo Casals (1876–1973), and Felix Salmond (1888–1952). In performance she was known for her "fine sense of style, graphic interpretation, variable moods, and of course, her virtuoso technique, which is always perfectly adjusted to the power of music."¹⁰ In an interview with Margaret Campbell, Garbousova noted that Becker was "dogmatic and based everything on logic, not on the individual requirements of each pupil. Ironically, he was obsessed with anatomy, but never took into consideration the fact that no two people have the same anatomy."¹¹

Gregor Piatigorsky's time with Becker left a similarly bad taste in the Russian cellist's mouth. Piatigorsky studied with Becker briefly in 1921, but found Becker's teaching pedantic and disappointing.¹² Becker, conversely, was impressed with Piatigorsky's talent, though told the proud cellist "your right arm is your tongue; your left, your thoughts. . . . You have no thoughts whatsoever. Even if you have, you must learn to speak first."¹³ Becker insisted that

¹⁰ Ginsburg, *History*, 264.

¹¹ Campbell, *The Great Cellists*, 160.

¹² Claude Kenneson, *Musical Prodigies: Perilous Journeys, Remarkable Lives* (Oregon: Amadeus Press, 1998), 150.

¹³ Gregor Piatigorsky, *Cellist* (New York: Doubleday & Company, Inc., 1965), 64.

Piatigorsky must relearn the foundations of cello playing from the beginning. They spent four lessons studying Becker's system of bow hold and the correct usage of the bow arm. By the fifth lesson, Becker thought Piatigorsky had shown tremendous progress and thought it was time to work on the standard cello repertoire; Becker proceeded to demonstrate the opening of Dvořák's cello concerto and invited Piatigorsky to share his thoughts on the playing he had just heard. Piatigorsky did not like the performance but politely asked his translator to tell Becker "it was fine." At the end of that lesson, Piatigorsky, in his limited German, said "*Gott sei Dank*" to the professor, not knowing that what he had really said was "Thank God." Becker thought it was a sarcastic remark from Piatigorsky and expelled him from his studio.¹⁴ Becker and Piatigorsky never patched up their falling out. Piatigorsky noted that Becker "was the only teacher who ever made me pay for my lessons."¹⁵ Piatigorsky later took up the position of principal cellist at the Berlin Philharmonic Orchestra; later, he replaced Becker as the cellist in the Schnabel-Flesch Trio.¹⁶ Many praised Piatigorsky's playing for its technical perfections, his flair for virtuosity and his exquisite taste in style and phrasing.¹⁷

After moving to the United States, Piatigorsky became the head of the Curtis Institute of Music in Philadelphia. At the University of Southern California, where he became chair of the cello department, students and performers alike flocked to Piatigorsky's studio to learn from him. During this time, he regularly presented concerts with his colleagues at the university, including legendary musicians, such as pianist Arthur Rubinstein (1887–1982), violinist Jascha Heifetz (1901–1987), and violist William Primrose (1904–1982).

¹⁴ Ibid., 64.

¹⁵ Ibid., 62.

¹⁶ Ibid., 120.

¹⁷ Boris Schwartz, "Piatigorsky, Gregor," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21650> (accessed June 23, 2010).

There were other Becker students who departed from the professor's pedantic teaching style and achieved international fame as both performers and educators. For instance, Herbert Walenn (1870–1953), an English cellist who studied at the Hoch Conservatory in Frankfurt with Becker, later founded the London School of Violoncello in 1919. He also contributed significantly to the development of cello performance in England. The students who benefited from his London School of Violoncello included William Pleeth (teacher of Jacqueline Du Pré), John Barbirolli (1899–1970), Colin Hampton (1911–1996), and Zara Nelsova.¹⁸ Some thought Walenn's teaching method was unorthodox: unlike Becker, Walenn taught very little technique, often referring his students instead to method books. Milly Stanfield (1900–2001), one of Walenn's students, noted "he did some very strange things on the cello, but his tone was magical. He also had a tremendous talent for drawing out the good in people. It was a joy to learn with him because he was such a warm and lovable man."¹⁹

Maurice Eisenberg (1902–1973), another Becker student, also diverged from his teacher's rigid pedagogical prescriptions. Eisenberg also studied under Casals, Alexanian, and Klengel,²⁰ taking from each of his teachers only those ideas that corresponded with his own views.²¹ He was known as an outstanding teacher from both a technical and an interpretative point of view. In 1953, he published *Cello Playing of Today*, which was based heavily on his own experience as both a student of Casals and a teacher.²²

¹⁸ Margaret Campbell, "Walenn, Herbert," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42247> (accessed May 16, 2010).

¹⁹ Campbell, *The Great Cellists*, 78.

²⁰ Markevitch, *Cello Story*, 53.

²¹ Ginsburg, *History*, 259.

²² Markevitch, *Cello Story*, 53.

Another famous Becker pupil, Enrico Mainardi (1897–1976), later succeeded Becker at the Hochschule für Musik in Berlin. A child prodigy whose studies were halted during the First World War, Mainardi’s playing was known for its clear, warm tone and use of moderate tempos. As one of Becker’s disciples, he strongly upheld the German tradition and believed that technique must serve the overall integrity of a piece, disallowing flashy displays of virtuosity.²³ After the war, at the age of twenty-four, Mainardi returned to the cello, revisiting all of the fundamentals of playing with Becker. He later told his own students that he had been “forced to re-learn, consciously, what he had been able to do instinctively as a child.”²⁴ It was this experience which gave him the analytical skill to fix technical issues later on in his teaching. As a teacher, Mainardi preferred to teach the principles of fingering in relation to interpretation rather than dictating his fingerings and bowings.²⁵

Beatrice Harrison (1892–1965), was one of only a few cellists who wholeheartedly embraced Becker’s teaching. Harrison started her cello studies in 1907 in London with William Whitehouse (1859–1935). When she was fourteen, it was decided that she should study with Becker in Frankfurt, eventually moving with her teacher to Berlin after he joined the faculty at the Hochschule.²⁶ Harrison later wrote in her biography that the “Beckers were very kind and charming. I was to be allowed to study the great Dvořák concerto.”²⁷ However, Harrison agreed with other students: “Becker was a severe, unbending, and exacting figure.”²⁸ Becker took a

²³ Lynda MacGregor, “Mainardi, Enrico,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17479> (accessed May 16, 2010).

²⁴ Campbell, *The Great Cellists*, 127.

²⁵ *Ibid.*

²⁶ Margaret Campbell, “Harrison, Beatrice,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12441> (accessed May 16, 2010).

²⁷ Beatrice Harrison, *The Cello and the Nightingales* (London: John Murray, Ltd., 1985), 58.

²⁸ *Ibid.*, 53.

personal interest in Harrison's career and her family, recommending that her ten-year-old sister also study at the Hochschule.²⁹ Becker also urged Harrison to compete for the Mendelssohn Prize; she was the youngest competitor and first cellist to win this prestigious award. He spoke highly of Harrison's playing to his friend, the conductor Henry J. Wood, which in 1921 resulted in their collaborative performances of Brahms's and Delius's double concertos together with Harrison's younger sister, May, playing the violin.³⁰ In 1910, Becker even conducted a performance of Dvořák's cello concerto with Harrison as the soloist. Harrison's mother, who frequently observed Becker's lessons, observed in a letter to her younger daughter:

I find he works all his splendid variety of tone by working up and down from the fingerboard to the bridge, simply marvelous and a perfectly loose wrist. . . . Becker played a crescendo and explained exactly how he did it and the same with a diminuendo. Experiment everywhere, Becker says that that is the secret. Always use your head and insist on your fingers and arm obeying you. Never practice without your mind. He says some people practice very slowly or very fast but the in between times are the most difficult. . . . Becker treats his instrument exactly like a voice. Mind you sing your own passages. . . . Becker says you must always play everything a little larger for a concert platform.³¹

In her writing, Harrison's mother perfectly summed up the principles of Becker's personality and teaching philosophy: a serious man who strove to teach his craft through logical, thoughtful, and analytical processes while pursuing the purest form of music making.

Exchange students from the Moscow Conservatory, who also studied with Becker in Berlin, shared similar sentiments as Harrison's mother. They characterized Becker's pedagogical system as the following:

²⁹ Ibid., 66.

³⁰ Wood, *My life of Music*, 185.

³¹ Harrison, *Nightingale*, 72.

Rational and progressive, opposed to dogmatism, and based on the achievements of physiology in its search for natural motions. . . . A system that combines strictly logical demands with individual freedom in the choice of ultimate creative solutions.³²

Becker's intensely rational teaching style was perhaps due to his stress on, and promotion of, fact-based teaching. He strongly believed that the new generation of teaching must include an understanding of the human body as well as the functionalities of each individual muscle group. Becker's goal was to develop a system, not constrained by a particular school or method, that used the latest advancements in anatomy and physiology to support his findings scientifically and objectively. He believed that through fact-based studies of the relationships between cello playing and human physiology, he could help his students, naturally gifted or not, to achieve the most natural way of playing. In order to achieve his goals, Becker enlisted the help of his student, an amateur cellist, physiologist Dr. Dago Rynar,³³ to examine and experiment with the natural function of every muscle involved in creating a quality tone.

The combined efforts of Rynar and Becker resulted in the publication of *Mechanik und Ästhetik des Violoncellspiels* in 1929. The main subject of the book was Becker's methodological and esthetic views as a cellist and a pedagogue. Becker's work is valuable because he sought to unite technical and esthetic problems into a whole. His ultimate goal was to establish and teach technical efficiency and control, allowing the cellist to employ wide arrays of tones and expressions to serve the depth of musical emotions and nuances called for in any single compositions. Becker, however, did not believe in artificially cultivated virtuosity; instead he thought that "the impression of an artistic success rests upon the artist's ability to cause the piece to be recreated in the presence of the listener as though it were arising anew."³⁴ Though quite a

³² Ginsburg, *History*, 357.

³³ Dago Rynar (1897–1969), played in concerts with Albert Einstein.

³⁴ Becker and Rynar, *Mechanics and Esthetics*, 167.

rational teacher, his own playing, as heard in his recordings, was lively, emotional, and musical. As dry and pedantic as his rationality may have sounded to some of his students, Becker was a progressive who was in the forefront of cello pedagogy in his efforts to question the existing teaching of cello techniques, devising a theory of playing from facts.

Klengel's Students

Klengel's teaching style was drastically different from Becker's. He was beloved by his students, most of whom recounted their time with Klengel affectionately. Klengel treated his students with paternal kindness; he was relaxed and gentle and respected their individuality.³⁵ In many cases, he took a personal interest in his students, offering them advice and assistance as needed. Klengel taught about fifty lessons a week; many of his students lived in the boarding house near the conservatory known as the Hartung House. Klengel suggested that all of his students, even the ones who lived elsewhere, should frequently visit and practice in the Hartung House, believing that the students could learn from one another.³⁶ Piatigorsky recounted his first meeting with Klengel:

He was short and old. His beard was stained around his mouth from smoking cigars. . . . His eyes laughed. . . . He did not ask what I would like to play; he just went to the piano and began the Haydn D Major Concerto. . . . His system was simple. He would remark, 'Schneider's vibrato is marvelous'; everyone would come to 'spy' on Schneider's vibrato. To Schneider he would say 'Auber's trill is the best.' It worked. The students learned from each other and made progress. . . . I marveled at Klengel's art of teaching by really not teaching.³⁷

Klengel's pedagogical practice was essentially a mixture of encouraging speeches and advice that his pupils always listen carefully to one another. He created for his students an atmosphere

³⁵ Mercier, *Suggia*, 8.

³⁶ Piatigorsky, *Cellist*, 64.

³⁷ *Ibid.*

of mutual aid and close friendship. It was an environment that Piatigorsky later called the cello paradise:

Day in and day out, an orgy of scales and exercises. Cello everywhere, everyone a cellist. . . . All a beehive on the verge of drowning in its own honey, the honey of music by Volkmann, Lindner, Romberg, Popper, Davidov, Duport, Klengel, and Grützmacher. A relentless drill, a tedium of overhauling and overcoming one's weakness.³⁸

Klengel was famously known for his relaxed manner when it came to teaching; he would always allow a student to play a piece in its entirety, intervening as little as possible. In most cases, he would say, "fine" or, in a severe case, he would say, "watch your left arm, young man."³⁹ In 1925, after her disappointing studies with Becker, Garbousova went to Leipzig to study with Klengel. At her first lesson, through an interpreter, Klengel asked her to play studies by Grützmacher, Piatti, Popper, and Davidov Concertos: "After three hours when he realized I knew all the pieces, including all four Davidov concertos, he told me that he couldn't teach me anything because I knew everything. This was not true but I couldn't argue with him."⁴⁰

Klengel was also warm and encouraged his students. His advice to Edmond Kurtz (1908–2004)⁴¹ after his first recital was "try, next time, it will be better. . . . Nothing can ever be so frightening again."⁴² Kurtz, who had also studied with Alexanian, another pedagogue interested in the physiology of cello playing, compared the teachings of his two masters:

There is no doubt that Alexanian put you into a straitjacket. It was difficult to stay with him and remain yourself. His was a very complicated system and in my own case it took many years of performing in public before I could honestly feel 'myself' again.⁴³

³⁸ Ibid., 70.

³⁹ Ibid., 64–65.

⁴⁰ Campbell, *The Great Cellists*, 160.

⁴¹ Kurtz studied with Klengel from 1922–1925. He also studied with Casals and Diran Alexanian. He was the principal cellist of the Prague German Opera Orchestra (under George Szell, 1932–1936) and the Chicago Symphony Orchestra (1936–1944).

⁴² Campbell, *The Great Cellists*, 187.

⁴³ Ibid., 112.

Of Klengel, Kurtz observed:

He would allow you to develop in your own way. You could do what you wanted—faults included. He would simply guide you, not put you in a straitjacket. If you were good, then the good was allowed to flourish. If you were not, you stayed where you were.⁴⁴

Though Klengel was much loved by his pupils, his playing style was drastically different from his students. It was, in fact, a style closer to his predecessors than to his own students: his frequent use of *portamenti* and his spare employment of vibrato are prominent in his recording of Bach's cello suites. Perhaps because Klengel never forced his students to adopt his style, guiding them instead simply to enjoy the music, the playing styles of Klengel's students also differ markedly from one to another. In an interview, Kurtz compared the playing of his generation to Klengel's. Here he pointed out the main difference: "they [Klengel's generation] slid about, doing fingerings and slides for convenience, not for the music. I never slid."⁴⁵ Many cellists in Kurtz's generation adopted the practice of continuous vibrato made popular by violinists such as Jascha Heifetz (1901–1987), as well as a new system by fingering by Casals which emphasized the importance of clean shifts with only occasional *portamenti*.⁴⁶

One of Klengel's most outstanding students was the Austrian cellist, Emanuel Feuermann (1902–1942). When he was fourteen, Feuermann began private studies with Klengel, which continued for two years. Klengel was chosen over Becker to be the teacher of young Feuermann because of his easy manner. By then Klengel had already established his reputation as a teacher and as a "kind man, walking angel ideal for the teaching of a child."⁴⁷ Both the teacher and his young student held a mutual respect for one another. Feuermann described his time with Klengel

⁴⁴ Ibid., 187.

⁴⁵ David Watkin, "Sliding through History" *The Strad* 113/1343 (March 2002), 262.

⁴⁶ Ibid.

⁴⁷ Annette Morreau, *Emanuel Feuermann* (New Haven: Yale University Press, 2002), 14.

as his most fruitful period of study, claiming that his teacher had given him the foundation to feel truly comfortable with the cello.⁴⁸ When asked about Feuermann, Klengel's praise was enthusiastic: "of all those who have been entrusted to my guardianship, there has never been such a talent."⁴⁹

Unlike Becker, Klengel believed that as a teacher he ought to be a guardian and father-figure to his students, not an authoritarian and disciplinarian. He likewise continued to provide guidance to his students even after they had finished their studies with him. Klengel recommended Feuermann, when he was only sixteen years old, to the Cologne Conservatory as Grützmacher's successor. Thanks to his strong recommendation, the Cologne Conservatory hired Feuermann despite his young age.⁵⁰ At the beginning of Feuermann's teaching appointment, he maintained regular contact with Klengel through letters. As a teenager, Feuermann looked up to Klengel as a father figure and sought guidance from him. In these letters, he shared with Klengel the many frustrations his new role as a teacher had brought him: with students who lacked the potential or aspiration to be concert artists; with his own performance career; and with his financial instability.⁵¹

Klengel believed in the importance of general musical education for his students. Feuermann noticed Klengel would divide his day into numerous practice sessions, each with a specific function. Both an excellent composer and pianist himself, Klengel supervised his students in music theory, piano practice, reading, building a daily practicing routine, and systematically building a large repertoire. When Feuermann began his studies with Klengel,

⁴⁸ Campbell, *The Great Cellists*, 100.

⁴⁹ Margaret Campbell, *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 2000), 83.

⁵⁰ Campbell, *The Great Cellists*, 101.

⁵¹ Morreau, *Feuermann*, 18.

his repertoire was limited to the Brahms's Double Concerto. Within two years, he had learned virtually all of the major works for cello, including the works of Haydn, Schumann, Dvorak, d'Albert, Tartini, Chopin, Brahms, Tchaikovsky, and Reger, as well as various salon works.⁵²

Klengel also encouraged each of his students to find his or her own individual voice as a cellist. He once told Feuermann that "you were you."⁵³ Feuermann was known for his outstanding technical facility, purity of tone, intensity of sound, clarity of articulation, and fine musicianship.⁵⁴ Many thought him to be one of the major performing artists of the first half of the twentieth century, who had transformed cello performance and revolutionized cello technique, introducing a new ease and fluidity of physical movement. Feuermann recalled that Klengel would not stop his students from using certain techniques even if their playing seemed peculiar:

Klengel thought I was using strange and unusual fingerings only on account of my long fingers. It did not occur to the dear old man that I had purely musical reasons in mind. Twenty years ago when I started concertizing, the public and even critics often disliked my way of playing. . . they frequently criticized me for playing 'violin on the cello.' The tradition among even music-minded people was to pity the cellists for trying to compete with the violinist: a cello recital was expected to be a boring affair.⁵⁵

Easygoing and open-minded, Klengel would encourage his students to learn from other cellists. For instance, Pablo Casals, one of the early twentieth century's most celebrated cellists, influenced many of Klengel's and Becker's students. Casals, and his influential way of teaching, was perhaps why so many of Klengel's students played differently from cellists of Klengel's generation. Unlike Becker and Klengel, Casals was not influenced by the teachings and traditions of any particular school. From a young age, he experimented with bowing and fingering

⁵² Ibid., 24.

⁵³ Ibid., 14.

⁵⁴ Annette Morreau, "Feuermann, Emanuel," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09566> (accessed May 17, 2010).

⁵⁵ Kenneson, *Musical Prodigies*, 143.

techniques, producing a highly unique style. But Casals was not a flamboyant performer: he sought relentlessly the truth and beauty behind each composition. Casals's contributions to cello technique were numerous. For example, he developed the use of expressive intonation, in which the musician emphasizes and thus enhances the major or minor qualities of a certain note or key. He likewise advocated the individual use of the left-hand fingers to facilitate a wide range of different vibratos instead of the conventional method of holding the fingers down. He believed that vibratos could supply a palette of colors to the musician, and "should be capable of producing as many shades and nuances as there are in painting."⁵⁶ Like Feuermann, Casals argued that any shift should be an expression rather than simply a means of moving between positions.

Cellists from different countries came to Casals to get his advice. A vocal political activist and humanitarian, Casals revolutionized cello playing, becoming the most influential cello teacher of the twentieth century. Because of his prominence in the history of cello, many cellists today have overlooked the contributions of Klengel and Becker. Klengel was well aware of the works and philosophy of Casals; Casals visited Klengel whenever he was in Leipzig, recommending that students, such as Maurice Eisenberg, study with Klengel.⁵⁷ Klengel also defended Casals from critics like Becker, noting that it took a Spaniard to bring the Bach cello suites to the attention of the composer's fellow Germans.⁵⁸ Guilhermina Suggia (1888–1950), a Portuguese cellist who studied with both Casals and Klengel, noticed a great deal of continuity, musically speaking, between their teachings. Suggia arrived in Leipzig in 1901, employing a Casals-influenced technique. As a result of over-practicing, Suggia developed an injury. Klengel

⁵⁶ Stowell, *Cambridge Companion*, 202.

⁵⁷ Mercier, *Suggia*, 10.

⁵⁸ *Ibid.*, 216.

helped her overcome the injury and steered her away from techniques which led to muscular strain.⁵⁹ Even so, Klengel encouraged her to stay on course and guided her through her technical transformation without imposing his own methods upon her.⁶⁰ Suggia was much admired for her phrasing and for her “tone of a masculine power seldom heard from a lady violoncellist.”⁶¹ Klengel, who never shied away from showering his students with praise, once said “I am the greatest admirer of her phenomenal talent.”⁶² He dedicated his *Caprice en forme de Chaconne* to Suggia “with deep affection. . . in memory of your time of study in Leipzig”⁶³ and played the second cello part of a cello duet for her 1903 Gewandhaus Concert debut. It was unusual for a student to be featured above her teacher. Klengel dismissed the criticism, saying “I am old, I am beginning to decline. She is young and full of talent: she knows all of the secrets of the cello and is on her way up. She will go so high that no one will be able to reach her.”⁶⁴

William Pleeth (1916–1999), another influential cellist, also studied with Klengel. Pleeth was known for teaching Jacqueline Du Pré (1945–1987) and instrumental to the success of her solo career. Pleeth first studied with Herbert Walenn at the London Cello School, before going to Leipzig and becoming the youngest student ever admitted to Klengel’s studio. Under Klengel’s systematic techniques, Pleeth learned the Bach suites, Piatti’s *Caprices* and thirty-two concertos during two years of studies.⁶⁵ Pleeth commented that Klengel had phenomenal technique and was known as the “Paganini of the cello.”⁶⁶ Even a couple of months before his death, Klengel

⁵⁹ Ibid., 10.

⁶⁰ Ibid., 216.

⁶¹ Stowell, *Cambridge Companion*, 83.

⁶² Markevitch, *Cello Story*, 89.

⁶³ Mercier, *Suggia*, 11.

⁶⁴ Ibid., 12.

⁶⁵ Stowell, *Cambridge Companion*, 75.

⁶⁶ Morreau, *Feuermann*, 13.

could still get around the cello with relative ease. Just like Klengel's other students, Pleeth was impressed with Klengel, both for his abilities as a teacher and as a person:

Klengel was a wonderful teacher because he allowed someone to be himself. He wanted everyone to develop their own musicality—no copying any other artist. Klengel himself was a very simple, unsophisticated man whose integrity was unquestionable. Klengel was always honest about his opinions.⁶⁷

Klengel's pedagogical philosophies are apparent in Pleeth's treatise on cello. For instance, Pleeth, describing his teaching method, stated:

I like to leave a lot of leeway for them to develop along the lines of their own personality. I don't want them to be a reproduction of me. . . . There are so many ways of being expressive. But somehow the individual personality must come through. It is also my job to help that particular personality to bloom.⁶⁸

Pleeth likewise regretted that many well-written but easy and half-way concertos,⁶⁹ such as those by Volkmann and d'Albert, which he had become familiar with during his studies with Klengel, are overlooked by today's teachers.⁷⁰ Pleeth's view on technique was also more in line with the teachings of Klengel. He noted that "technique cannot exist apart from the music it is meant to serve. . . . You cannot fully learn technique, you can only learn the basics of technique—real technique is something which only begins to take off when it is caught up in a creative musical idea."⁷¹

Though both Becker and Klengel were trained in the same school, they nonetheless represented two completely different teaching philosophies. Their individual personalities had much to do with how they taught. Becker, the authoritative teacher, was unbending and strict.

⁶⁷ Campbell, *The Great Cellists*, 73.

⁶⁸ Stowell, *Cambridge Companion*, 75.

⁶⁹ Pleeth was referring to concertos not in the standard cello repertoire. There are many concertos suitable for beginners and intermediate players.

⁷⁰ William Pleeth, *The Cello* (New York: Schirmer Books, 1983), 21.

⁷¹ *Ibid.*, 2.

Klengel, on the other hand, was kind and gentle. Klengel, who always lived in Leipzig, except for occasional concert tours, dedicated himself wholeheartedly to his teaching, promoting his students' careers, guiding their cello playing and lending them a helping hand in their private lives. Because of his busy traveling schedule, Becker tended to be less involved in his students' lives; through his studies in physiology, he was looking for a universal system that would apply to every cellist.

Their teaching methods also reflected their respective philosophies. When it came to technique, Klengel was more traditional while Becker tended to be forward-looking with his emphasis on the physiology of cello playing. However, Klengel was more open-minded and flexible, nurturing his students and urging them to find their own individual voices. He believed that a student only needed instruction in the basics of cello playing, a general musical education, and the opportunity to be exposed to an extensive cello repertoire. Conversely, Becker, thanks in large part to his detailed studies in the mechanics of cello playing, was more adamant about students following his method. His approach to technique and musical style was less flexible: first his students were taught basics techniques and the classic repertoire; only after they had attained certain technical proficiencies were they then allowed to tackle the great cello repertoire.

There are, of course, both pros and cons to each method. Moreover, though one student might have enjoyed and benefited from studies with one teacher, the same student might not have worked well with the other. However, both Klengel and Becker shared a common belief: music making in its purest form should be the final goal of every cellist. For Becker, that meant “utilization of coordination acquired through practice as ever ready servants for the realization of the musical proposition.”⁷² How much of this so-called “utilization of coordination” was

⁷² Becker and Rynar, *Mechanics and Esthetics*, 167.

necessary is one key point over which Klengel and Becker disagreed. William Pleeth warned against Becker's method:

In some people there is a tremendous intellectual exclusiveness which prevents them from believing something unless they can first prove it to themselves in scientific terms. Many people have gone so far down the road of scientific investigation into physical action in cello playing that they have lost sight of any natural foundation for that action—and therefore any reliable foundation for their science.⁷³

Pleeth also noted “when science is isolated as an end in itself, that wonderful primitive thing called instinct withers before it is ever allowed to blossom into full maturity.”⁷⁴

It appears that Klengel's strategy worked best with a select and talented few, who already possessed natural musicality and a keen sense of coordination. On the other hand, Becker's method of systematically uniting the physical movements with artistic expression worked best when teaching serious cellists who might be technically challenged or interested in finding alternative explanations of cello playing—views that are not based on expressions of “personal or super-personal opinion.”⁷⁵ Such a method could also have benefited students who possessed less natural ability than musical prodigies but who were equally, if not more, passionate about making music at the highest possible level.

⁷³ Pleeth, *The Cello*, 3.

⁷⁴ *Ibid.*, 7.

⁷⁵ Becker and Rynar, *Mechanics and Esthetics*, 7.

CHAPTER 4

TEACHING MATERIALS AND METHODS

Throughout the history of cello, famous and not-so-famous cellists have written many methods and tutors for different purposes. There are books which simply lay out the scales in different keys with fingerings; there are books of daily exercises which present materials in repetitive patterns, targeting specific areas of playing, such as the agility of the left hand or bow control; there are books of études which take the repetitive materials of the daily exercises and use them in the form of a short piece; and there are also method books which systematically describe the fundamental techniques of cello playing and frequently include written commentaries which detail physical postures and hand positions.

Depending on when these methods were published, the materials presented in them also reflect gradual changes in taste and technique. In the Baroque period, when the cellist was primarily expected to provide simple accompaniments as basso continuo, the methods of Michel Corrette (1707–1795) published in 1741,¹ Robert Crome published in 1765,² and Johann Baptiste Baumgartner (1723–1782) published in 1774,³ focused on the viability of the cello as a continuo instrument in comparison with its close relative, the viola da gamba. Such methods were written largely for students and amateurs rather than professional cellists. In the classical period, with the gradual acceptance of the cello as both a solo instrument and an instrument that could be used in all musical genres, cellists wrote treatises and methods to define and codify systematic rules for fingering and bowing. Works by Jean-Pierre Duport (1741–1818) and Jean-Louis Duport

¹ Michel Corrette, *Méthode théorique et pratique pour apprendre en peu de tems le violoncello dans sa perfection. Ensemble de principes de musique avec des leçons*, op. 24 (Paris, 1741).

² Robert Crome, no dates available, *The Compleat Tutor for the Violoncello* (London, 1765).

³ Johann Baumgartner, *Instructions de musique, théorique et pratique, à l'usage du violoncello* (La Haye, 1774).

(1749–1819) published in 1806,⁴ Jean-Baptist Sébastien Bréval (1753–1823) published in 1804;⁵ and Dominique Bidaux⁶ published in 1802, were among some of the most influential cello treatises published in the classical period.

In the Romantic period, between the early nineteenth century and the early twentieth century, the fundamental technique of cello playing experienced continuous transformation. Cellists proved that the cello could be a virtuosic instrument equal to the violin in its ability to provide audiences with rewarding musical experiences. In the first half of the Romantic period, actively concertizing cellists such as Nicholas Baudiot (1773–1849), Friedrich Dotzauer, Friedrich Kummer, and Sebastian Lee (1805–1887) were interested in perfecting their techniques; they were searching for ways to play virtuosic, challenging music and working on an effective way of presenting the cello.

Many changes that eventually became common to cello language were also defined during this period. For example, standardization of fingering notations: the use of 0 for open strings, the natural harmonic, and the sign ‘φ,’ which indicates the use of thumb.⁷ The pedagogical materials written during this period, such as the scale books and studies, are usually presented in a similar fashion, starting in the first position and working towards the higher positions. The use of the endpin was particularly controversial during this period. Alfredo Piatti and Carl Fuchs (1887–1914) were supporters of the older style—they played without the endpin in a viola da gamba-like fashion; Adrien-François Servais, Karl Davidoff, and Jules de Swert

⁴ Jean-Louis Duport, *Essai sur le doigté du violoncello, et sur la conduite de l’archet* (Paris, 1806).

⁵ Jean-Baptiste Bréval, *Traité du violoncelle*, op. 42 (Paris, 1804).

⁶ Dominique Bidaux, *Grande et nouvelle Méthode raisonnée pour le Violoncelle* (Paris, 1802).

⁷ Valerie Walden, “Technique, style and performing practice to c. 1900,” *Cambridge Companion*, ed. Stowell (Cambridge: Cambridge University Press, 2000), 180.

were among the earliest advocates of the endpin, which provided the cellists with stability and greater range of physical freedom from the instrument.⁸

In the latter half of the nineteenth century and the beginning of the twentieth century, with the help of the above-mentioned cello virtuosos, the prominence of the cello was firmly established. Cello classes were established in national conservatories in France, Germany, Italy, and Russia. Teachers at these conservatories saw the need to publish cello methods for serious cello students. Some of the most important studies published during this period, which are still in use today, are Cossmann's *Studies* (1900),⁹ Popper's *High School of Cello Playing* (1901–1905), and Grützmacher's *Daily Exercises* (1909).

As accomplished soloists and teachers, Klengel and Becker naturally contributed to the expanding literature of method books. Despite their obvious personal and pedagogical differences, both Klengel and Becker were interested in the compilation of studies as teaching aids. They published exercises aimed at improving the agility and coordination of both hands as well as comprehensive listings of scales and fingerings. They also edited numerous études written by early nineteenth-century cellists. These were the methods that their students used daily. By analyzing the content and comparing the differences between each method, a more comprehensive understanding of their respective teaching systems will emerge. Furthermore, these methods will also tell us much about the individual fingering preferences of each teacher, as well as about their technical capabilities.

⁸ Ibid., 181.

⁹ Ibid., 226.

Becker

Although Becker travelled quite extensively as a soloist, he also dedicated a great deal of time to teaching and to the compilation of teaching materials for his students. He made three major contributions to the study and teaching of cello: first, his *Finger and Bow Exercises with New Scale Studies*,¹⁰ a study similar to Klengel's *Technische Studien*; second, and perhaps his most important contribution to the art of teaching cello, his treatise on *Mechanik und Ästhetik des Violoncellspiels*; finally, his editions of studies and études by Sebastian Lee (1805–1887), Servais, Auguste Franchomme (1808–1884), and Grützmacher.

Schott of Mainz first published Becker's *Finger und Bogenübungen* ("Finger and Bow Exercises") in 1900. In 1969 it was republished by the International Music Company in New York. The book is divided into six chapters, each focusing on one specific technique. This is a technical book written for intermediate to advanced cellists; it summarizes Becker's own system of technique and practicing methods. Even a cursory scan of the book, while revealing that Becker and Klengel shared the same intention in publishing their respective scale studies, clearly shows that the final versions of their studies differ greatly both in their contents and in the degree of difficulty. Becker's *Finger and Bow Exercises* focuses more on left-hand techniques while dedicating far less time and space than Klengel to right-arm techniques. Except for the fourth chapter, which introduces short strokes and *spiccato*, the bowing markings for the rest of the chapters are primarily dedicated to legato strokes. Throughout this scale book, Becker also gave written indications and instructions, such as "changing from string to string should be done evenly through the use of the wrist,"¹¹ or "hold the first finger on the string; whenever

¹⁰ Hugo Becker, *Finger and Bow Exercises with New Scale Studies* (London: Schott, 1900).

¹¹ *Ibid.*, 6.

possible also the second.”¹² These comments offer cellists clear instructions and allow us to see how Becker handled the bow and the cello. Furthermore, in Becker’s *Finger and Bow Exercises*, he provides fingerings for two-octave scales and four-octave scales while skipping three-octave scales entirely. The fifth and sixth chapters are entirely dedicated to the playing of double-stop scales in thirds and octaves. These double-stop scales are presented without many explanations and the preparatory studies offered address only minor shifting issues; one can only assume that Becker verbally instructed his students on the technical aspects of carrying out such difficult passages.

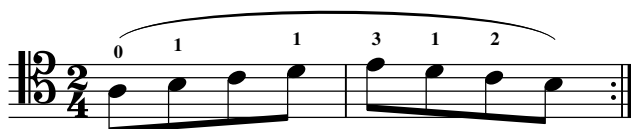
a) Preparatory exercise b) Actual scale

Example 4.1. Becker, *Finger and Bow Exercises*, p. 21

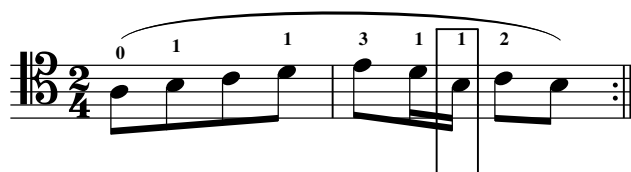
Though he included exercises on shifting in the second volume of *Technische Studien*, Klengel did not purposely single out shifting, which is the technique of changing between positions.¹³ Conversely, Becker spent numerous pages in *Finger and Bow Exercises* painstakingly writing out detailed instructions and methods on how to shift successfully. Example 4.2 shows a scale without a helper note while examples 4.1 and 4.3 show Becker’s system of helping notes, single intermediary notes connecting two different positions on the same finger.

¹² Ibid., 3.

¹³ In Klengel’s *Technische Studien*, vol. 2, many exercises were designed to shift on the same fingers, such as 1 to 1 or 4 to 4. This was, perhaps, Klengel’s musical answer the technique of shifting.



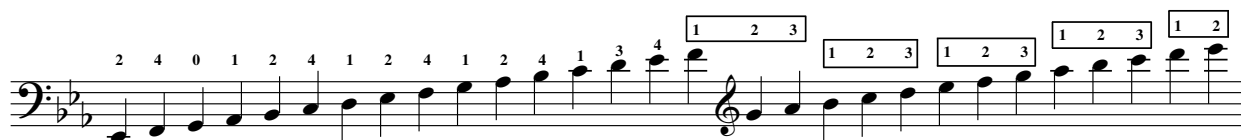
Example 4.2. Scale without helper note



Example 4.3. Becker, *Finger and Bow Exercises*, p. 8

Becker noted that a shift or “changing of positions is accomplished by moving all fingers simultaneously into desired positions.”¹⁴ His method of gradually shortening the helper notes from a sixteenth note to a thirty-second note, until it is almost unnoticeable to the ear, is still widely taught today. In the scale portion of the *Finger and Bow Exercises*, Becker took the trouble to carefully mark all helper notes between positions with an eighth note to solidify the concept of shifting to a helper note.

Since Becker and Klengel both studied with Grützmacher, and both succeeded Cossmann in his teaching posts with Becker at Frankfurt and Klengel in Leipzig, it is interesting to compare the preferred fingering systems of these four cellists (see examples 4.4 through 4.7).



Example 4.4. Cossmann, *Studies*, p. 15

¹⁴ Becker, *Finger and Bow Exercise*, 8

fourth finger. Becker, on the other hand, recommended grouping the E-flat with the third octave by using the first finger and kept Grützmacher's fingering for the third and fourth octave of the scale. Ultimately, all three fingering systems are valid. Moreover, it is in the cellist's best interest to be well-versed in all possible fingerings, as each system feels different musically and offers different technical challenges.

Becker's *Finger and Bow Exercises* was informative, but the techniques covered in it were in no way as extensive, organized, or complete as either Klengel's *Tägliche Übungen* or his *Technische Studien*. Klengel was more interested in compiling practice materials for his students; his philosophy was that the students could achieve technical competence by repeating simple and short materials. Conversely, Becker was interested in the cerebral understanding of physical movements, believing that if students could mentally understand the physiological principles behind each pressed finger and bowed arm, then they could more easily control their movements and achieve technical precision.

In order to spread his philosophy as a cellist and pedagogue to the wider public, Becker published *Mechanik und Ästhetik des Violoncellspiels* ("The Mechanics and Esthetics of Violoncello Playing") in Vienna in 1929. This publication was celebrated by many of Becker's contemporaries, including Pablo Casals, Enrico Mainardi, and other distinguished cellists. However, the popularity of Becker's work gradually faded as Casals's teaching and techniques grew in popularity and as Casals's students, such as Diran Alexanian¹⁶ and Gerard Mantel,¹⁷

¹⁶ Diran Alexanian, *Theoretical and Practical Treatise of the Violoncello* (New York: Salabert, 1922).

¹⁷ Gerhard Mantel, *Cello Technique: Principles and Forms of Movement* (Bloomington: Indiana University Press, 1975).

started to publish works that dealt with similar topics. Nevertheless, Becker was a pioneer in the field of cello pedagogy, conceiving of technical and esthetic problems as a united whole.

Becker's interest in the physiological aspects of playing and the publication of his *Mechanik und Ästhetik* were largely inspired by the work of F. A. Steinhausen, who was Surgeon General in the Kaiser's army and one of the top physiologists in Germany.¹⁸ In 1902, Steinhausen published *Die Physiologie der Bogenführung* with the help of his brother, who was a student of Joachim.¹⁹ As an amateur musician, Steinhausen noticed that many great violinists do not play exactly according to the rules prescribed in their method books. Instead, they all shared one trait: they played "in perfect obedience to the physiological laws which govern bodily movements. . . . The best artists apply these natural laws in their playing. . . unconsciously and involuntarily."²⁰ Moreover, Steinhausen observed, musicians did not understand the relationship between the upper arm, the forearm, and the wrist. As a result, he concluded that certain physical aspects of playing could not be taught: "we cannot teach our body, we can only learn from it."²¹ Steinhausen may not have been a professional musician or a violin pedagogue, but to some his work had opened a new door and revealed a new way of thinking about string pedagogy, providing, possibly, a more practical way of teaching than any one school of performance.²²

¹⁸ Winfred R. Colton, "A Review of Dr. Steinhausen's 'Die Physiologie Der Bogenführung'" (The Physiology of Bowing)" *The Violinist* 9/2 (June, 1910):10. Although Steinhausen made significant contributions to the teaching of violin, not much is known about him and his other works in the medical field.

¹⁹ Antonio Lofu, "Steinhausen: a Scientist or Just an Amateur?" <http://www.violinist.com/discussion/response.cfm?IF=11564> (accessed June 12, 2010).

²⁰ Colton, "Review," 10.

²¹ Ibid.

²² Sheila M. Nelson, *The Violin and Viola, History, Structure, Teachings* (New York: Norton, 1972), 202.

In his own writing, Becker applauded Steinhausen, crediting him with inspiring his own approach. At the same time, however, Becker claimed that Steinhausen's work exhibited "a certain bias, to be understood as proceeding from the exaggerations and errors of the investigator."²³ Like Steinhausen, Becker believed that teachers and performers were unable to teach their own methods because "theories were set up that were not brought into accord with the physical and physiological basic facts of the playing process and without proving their necessity and general validity."²⁴ For Becker, the best way to measure a student's progress was to assess the individual's management of the instrument and his or her application of those abilities to support a purely artistic expression. He further suggested that the "sovereign command of all technical means is the result of earnest investigative labor."²⁵ He thus warned the teacher that "There exists for the pedagogue the inescapable obligation to utilize the results of scientific investigation in his teaching. The next generation will indeed hold the teacher responsible if it is not guided by him along the way."²⁶ He advised fellow teachers "not only to be on the watch over the external courses of movement but also observe the process in the pupil's playing apparatus; [the teacher] should occasionally feel the pupil's arm, for example, in order to discover the presence of excessive tensions."²⁷ In the foreword to his treatise, Becker hoped that the *Mechanik und Ästhetik* would aid "a greater number of normally endowed talents to quicker development of their capacities and causes those gifted above the average to arrive at mastery in the command of their instrument over the shortest road."²⁸

²³ Becker and Rynar, *Mechanics and Esthetics*, 2.

²⁴ *Ibid.*

²⁵ *Ibid.*, 3.

²⁶ *Ibid.*, 9.

²⁷ *Ibid.*, 181.

²⁸ *Ibid.*, 2.

Becker enlisted the help of his student, Dago Rynar, both a physiologist and an amateur cellist, to collaborate with him on this research. The extent of Rynar's contributions is unknown; some believe that Rynar is fully responsible for the first part of the book, which consists mainly of physiological experiments and studies of the function of certain muscles. Nonetheless, the detailed portions in the first part of the book that describe how one muscle feels, the type of tone quality that a particular movement would create, and the short musical applications given could only have come from an experienced performer like Becker.

The book is divided into two parts. The first part focuses entirely on the mechanics of playing the cello and dissects the physiological mechanics of movements, before supplying musical examples of each technique, their overall usage, and the quality of tone one should listen for. Becker also offers numerous photographs of bow holds, hand positions, postures, and step-by-step practice techniques. Overall, the first part of the study is a highly effective demonstration of Becker's theories.

He begins by discussing two simple laws of physics regarding the relationship between the string and the bow. A bow must intersect the string at a ninety-degree angle while maintaining the same amount of hair to produce the optimal tone. To this end, he asked a simple question: "in what manner ought the natural powers to operate so that they will serve in optimal fashion in the production of tone?"²⁹ With the help of Rynar, Becker strapped a mechanical apparatus to each muscle in order to collect information about each muscle's function. Becker claimed that the entire arm should move as a single unit to allow for maximum sound. As a result, they experimented with all muscle groups associated with moving the bow, starting with the larger muscles, such as the shoulder muscle, upper arm, elbow, lower arm, and wrist,

²⁹ Ibid., 20.

before moving to the knuckles and individual fingers. Becker thoroughly discussed his findings and recommended exercises and remedies to fix existing problems. In his earliest experiments, Becker noticed that co-tensions were highly visible, especially with beginners, who tend to bow with unnecessary tension in remote muscle parts. By understanding how the body is designed to move, Becker believed that one could train a muscle to relax by carefully and consciously cultivating the process of relaxation. He stressed the importance of being aware of the correct ways to move so that the player might achieve freedom from physical hindrances that would otherwise inhibit the highest levels of musical realization. He also believed that a great cellist would have to have the “capability of making the entire domain of cello technique serviceable for artistic purposes.”³⁰

After discussing the basics of bow grip and arm movement, using the same principles, Becker analyzed different bow strokes such as *sautillé*, *détaché*, *spiccato*, and combined bow strokes. The discussions in this section complemented Becker’s materials in chapter four of his *Finger and Bow Exercises*. He observed that shoulder and arm fatigue sets in when playing *spiccato* at a high speed; he noted that the execution must nonetheless come from the arm, though seemingly motionless, as much of the playing is performed by the fingers and wrist in high-speed *spiccato*. Through his research, Becker was able to offer real solutions to many technical issues, showing the students ways in which they could practice and improve control. This emphasis on fact-based teaching was not common at the time and Becker was definitely at the forefront of this trend, which would develop exponentially during the twentieth century in the pedagogical works of Gerard Mantel, Janos Starker, and Diran Alexanian.

³⁰ Ibid., 124.

Steinhausen had limited his discussions in his book to the mechanics of the bow arm; Becker, however, believed that the physiology and mechanisms of the left hand must also be studied, since both arms, while having very distinct functions, must nonetheless work seamlessly together. His concept was simple: when using the left hand, students must be careful not to alter the bow pressure in the right hand involuntarily. Like Klengel, Becker recommended scale practice in four octaves at a quick tempo; ultimately, one must be able to play the entire scale in one bow. Such an exercise taught students to separate the functions of both arms: the right arm must move slowly and remain completely uninfluenced by the fast position changes and fingerings of the left arm.³¹

In his discussion of the left hand, Becker also commented at length about the use of *portamento*, an excess of audible glissandi. It was a highly popular performance practice for string players in the Romantic era. Joachim and Klengel were among the musicians who used the technique excessively. One can also detect Klengel's influence of *portamenti* in Feuermann's early recordings. Becker believed, however, that many players wrongly introduced *portamenti* because they were unable to apply the pressure of the bow hand independently from the left hand.³² He insisted that *portamento*, when esthetically justified, could create a beautiful effect. In this aspect, Becker was very different from Klengel; Becker was more aware of changing tastes and emerging performance practices than Klengel. However, many of Casals's followers, such as Suggia, attributed the revolution in left-hand techniques to Casals. Casals's technique, which he called "freedom with order," involved contracting and extending the fingers of the left hand rather than moving from one position to another to achieve a cleaner articulation; thus the

³¹ Ibid., 129.

³² Ibid., 128.

noisy shifts and frequent *portamenti* were avoided. According Suggia “A noise is not music, neither can a simple musical phrase be beautiful which contains any sound other than a beautiful sound.”³³ Becker was clearly aware of this trend. As he commented in *Mechanik und Ästhetik*:

Sometimes an audible jerk could be heard during a shift. Some schools suggested that first finger moves closer to fourth finger to anticipate the shifting, however, the contracted posture of the hand destroys the configuration (disposition).³⁴ This signifies a complication for the sense organ with which we achieve orientation in space, namely, for the feeling of position.³⁵

Becker also discussed the relationship between the left hand and rhythm. He suggested that the tempo should be determined by bowing fluency and by the speed of the left hand. Too often, rhythmic incongruities arise because of the uneven progress in the bow arm and the left hand.³⁶ In the same chapter, Becker dissected technical details such as slanted left-hand disposition; the techniques of forearm rolling, evenly oscillating vibrato; how to play effortlessly with minimal force in thumb position; ways to use sense of movement and location rather than field of vision to achieve solid intonation; as well as his preferred fingering systems. All of these techniques are essential to mastering the art of cello playing. However, although Becker based his theory solely on human physiology, it nonetheless might not apply to every student, as everyone has different physical attributes and proportions. For example, he proposed slanted left hand to increase the spacing between the second and third finger;³⁷ it is true that the spacing between these two fingers is naturally smaller than the distances between other neighboring

³³ Mercier, *Suggia*, 10. From Suggia, “The Violoncello,” *Music and Letters* 1/2 (April 1920), 107–08.

³⁴ Becker and Rynar, *Mechanics and Esthetics*, 139. The translator Gordon Ginny used the word “disposition” to clarify Becker’s intentions. This term was used in Alexanian’s writings, referring to the shape of the left hand instead of its position on the fingerboard.

³⁵ *Ibid.*, 158.

³⁶ *Ibid.*, 129.

³⁷ In cello fingering, the first finger refers to the index finger; the second finger refers to the middle finger; so on.

fingers. However, he missed the fact that when a cellist has a shorter-than-average fourth finger, this hand shape would create strain and tension on a finger that is already weak due to its size and length.

The second part of the book is an application of the techniques to standard cello repertoire, Becker's own compositions, and performance analyses of the compositions. In the introduction to the second part, Becker encouraged his followers "to abandon the realm of pure logic and to embrace the interior of a person, which allows the disputing of rational causes and involves the discussing of feeling, sensation, and taste."³⁸ He believed that with solid control of technique one could then let the influence of personalities, temperament, and feeling speak out and lead the interpretation of the music.

Becker offered a few regulatory principles which a cellist must observe and mind when practicing. These principles included a discussion of rhythm, which constitutes an orderly movement in time, and such rhythmical variations as *accelerando* and *ritardando* and dynamics and *rubato*, which is a refined rhythmic fluctuation rather than a change in rhythm. He also discussed choices of bowings in which the difference between a *legato* and a bowing slur may sometimes obscure the phrasing. Of the coloration of sound when performed on an open string, he noted: "an artful player knows how to utilize directly to the advantage of an intelligent, diversified performance in which he has endeavored to play everything belonging to a phrase as far as possible on one and the same string."³⁹ Again, on the topic of *portamento*, Becker says "a *portamento* employed too frequently or in the wrong place conduces to ridiculousness. A refined, intelligent discrimination gives rise to beauty and significance in presentation."⁴⁰

³⁸ Becker and Rynar, *Mechanics and Esthetics*, 192.

³⁹ *Ibid.*, 230.

⁴⁰ *Ibid.*, 244.

One of the regulatory principles was the use of vibrato. Becker was fully aware of the emerging taste for constant vibrato, though he did not support its constant use. Becker believed that the intensity and the speed of the vibrato should coincide with the affect of the music.⁴¹ Becker's use of vibrato essentially followed the eighteenth-century position on vibrato, similar to ones practiced by German musicians such as Spohr and Joachim: "one associates a vibrato with the *portamento* whenever great passion, sorrow, deep emotion or the expiration of vital force is to be illustrated."⁴² Becker observed that the younger generation of cellist often mistook cantilena or cantabile style for melancholy sentimentality, which resulted in what Busoni teasingly called "vibrating exuberance of the violoncello."⁴³ Becker used his teacher Piatti as an example: "Piatti, the greatest violoncellist of Italian blood, employed the vibrato rarely and only in the most restrained manner."⁴⁴ It is interesting to note that although Becker was familiar with the Franco-Belgian performance practice from De Swert, he did not adopt the performance practice of constant use of vibrato, techniques used by his friend, Franco-Belgian artist Eugène Ysaÿe, who was already experimenting with broader vibrato and frequent use of vibrato to highlight passing tones.⁴⁵

Besides the technical and musical aspects of playing, Becker also discussed at great length the art of musical performance. Becker categorized musicians into two different types: one is a subjective listener, who allows him– or herself to be led primarily by the charm of the piece;

⁴¹ Ibid., 249.

⁴² Ibid., 244. During my studies of the Schumann cello concerto with Zara Nelsova, she commented that this technique, which was popular during her youth, is not used frequently enough by today's cellists.

⁴³ Ibid., 250.

⁴⁴ Ibid., 254.

⁴⁵ Clive Brown, *Classical and Romantic Performance Practice 1750–1900* (New York: Oxford University Press, 1999), 535.

the other is an objective listener, such as Joachim or Becker himself, who strives to find the sense and the meaning of a piece. The motivation of pleasure in performance in them thus comes to be less conditioned by the sound than by the expressive value of the music. As a result, he believed that a musician ought to attain a general knowledge of such different forms of art as painting. Becker himself was an avid painter; he even for a period considered becoming an artist.⁴⁶ He compared artistic music making with good painting: an artist retreats into the background and the control of color, shadow, lighting, is exactly what cellists should strive for in their playing.⁴⁷

Becker also commented on the importance of understanding characterization in a piece of music. For instance, Becker described the Bach suites as music that

encompasses the full range of human emotions from seriousness and melancholy to frolicsome merriment in all possible transformations of physical increase and capacity for experience. How poor an interpretation remains when it gives no room for such feelings in their contrariety and reduces everything to the formal or even in narrow minded fashion.⁴⁸

Even though Becker's method seemed pedantic to his students, he encouraged his followers to depart from academically correct fingering in order to achieve smooth lines out of inconvenient mechanisms. He also encouraged the choice of more difficult fingering over easier fingerings when and if it delivered an artistically sensitive result. For example, in the last movement of Brahms's Cello Sonata in F Major, which he often played with the composer, he noted that the composer preferred a fast tempo to provide contrast to the preceding movement.⁴⁹

In order to avoid awkward string crossings and changing of color, Becker suggested the

⁴⁶ Cuthbert Hadden, *Modern Musicians*, 208.

⁴⁷ Becker and Rynar, *Mechanics and Esthetics*, 257.

⁴⁸ *Ibid.*, 259.

⁴⁹ Becker frequently performed this sonata with Brahms in public and in private circles. According to Becker, Brahms played the third movement, marked "allegro appassionato," in a slower, moderate tempo; however, the last movement, marked "allegro molto" in $\frac{2}{2}$, should be played with a quicker pulse than the preceding movement.

following fingering, which is considered more difficult since it is mostly played in the high thumb position of the D string.

Allegro molto

Example 4.8. Becker and Rynar, *Mechanic and Esthetic*, p. 265

Towards the end of the second part of the treatise, Becker provided performance analyses⁵⁰ of several major pieces of the cello repertoire, including Bach's first Suite in G Major and concertos by Haydn, Saint-Saëns, Strauss, and Dvořák. These analyses were in-depth and detailed; Becker demonstrated on paper how he would teach this repertoire and how he thought these works should sound. Having read Becker's performance analysis of *Don Quixote*, Strauss wrote to Becker:

Dear Friend! Your valuable work about *Don Quixote* gave me the greatest joy. If I unfortunately no longer have the chance of seeing the ideal interpreter of Don Quixote. . . . His [Becker's] analyzing and teaching work left for his pupils and colleagues is the best legacy that the author of this curious piece could wish for. I thank you a thousand times for it.⁵¹

⁵⁰ Performance analysis is different from traditional tonal analysis. It takes into consideration all of the theoretical aspects of the music (e.g., modulations, mode, tempo, etc.) and applies them to describe in detail the manner in which one should execute a musical line. For example, Becker would provide different lengths of dashes above a group of sixteenth notes to indicate the flow of a phrase; he also marked notes he considered important within a phrase with a cross to indicate the movement of the music. He made it clear that these should be done without altering the rhythm and must adhere to the pulse of the music.

⁵¹ Ginsburg, *History*, 80–81.

Throughout the book, Becker also offers practical suggestions on how to practice, and on the virtues of being a soloist. First, he stresses the importance of practicing intelligently and objectively. For Becker, artistic playing means “utilization of coordination acquired through practice as ever ready servants for the realization of the musical proposition.”⁵² Secondly, a student must regard practice as self-appraisal, “to conceive of every mechanical exercise in detail at the same time as mental training, to cultivate his muscle and movement feeling, to test the special instructions of the present work consciously and with a certain joyous swing.”⁵³ Lastly, he warned against the pursuit of artificially cultivated virtuosity. He believed that the impression of an artistic success “rests upon the artist’s ability to cause the piece to be recreated in the presence of the listener as though it were arising anew.”⁵⁴

Becker’s writing was extensive and aimed to benefit as many aspiring cellists as possible; never before had any cellist analyzed the art of cello playing to such a thorough degree. However, Becker conceded that musical education too has its limits. The success of the teacher depends essentially upon the creativity and talent of his or her students; that’s why one should not form a judgment on the value of a given method on the basis of any one student’s accomplishment. Finally, he hoped that his work would guide a student to correct playing and musical interpretation according to the highest artistic principles: “This, to us, appears to be the true task of pedagogy.”⁵⁵

In addition to his monumental efforts in writing *Mechanik und Ästhetik*, Becker also spent a significant amount of time editing études, studies, and exercises for his teaching purposes.

⁵² Becker and Rynar, *Mechanics and Esthetics*, 167.

⁵³ *Ibid.*, 168.

⁵⁴ *Ibid.*, 167.

⁵⁵ *Ibid.*, 258.

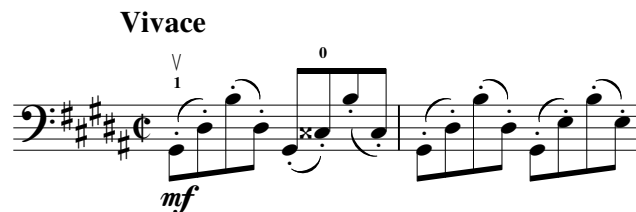
Interestingly, his work on these exercises did not overlap with Klengel's extensive publications. Perhaps in order to reflect his own eclectic training, Becker chose to edit works by the French cellist August Franchomme (1808–1884), the Belgian cellist Adrien Françoise Servais, and the German cellist Grützmacher.

Franchomme was a close associate of Liszt and Chopin, a follower of the French tradition of Duport and was thought to be the “King of the French School.”⁵⁶ He followed both Duport's bowing method, which required holding the bow above the frog, and his left-hand fingering system.⁵⁷ Among Franchomme's major works are a concerto, a nocturne, and a theme and variations. Of Franchomme's numerous compositions, Becker chose to edit his pedagogical work, *Twelve Studies*, op. 35.⁵⁸ In this collection of studies, Franchomme reflected the aesthetic and techniques of the French school by composing pieces that require quick, light, versatile bow movement in short strokes, as well as a few studies which require the cellist to use flowing, airy, and long legato bowing. One can see the influence of Franchomme's technique upon Becker. For example, the practice method of bow technique of the twelfth study by Franchomme appears in Becker's *Finger and Bow Exercises* in the following manner (see examples 4.9–4.10).

⁵⁶ Valerie Walden, “Franchomme, Auguste,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10107> (accessed June 28, 2010).

⁵⁷ Duport published his cello method *Essai sur la doigté du violoncello* around 1815. He established the standard fingering for the chromatic scales: 123, 123; he also popularized conventional fingering system we use today in the lower positions (closed position with half step between fingers, or extended with full-step between 1 and 2).

⁵⁸ August Franchomme, *Zwölf Etuden: für Violoncello*, op. 35, ed. Klengel (Frankfurt: C.F. Peters, 1954).



Example 4.9. Franchomme, op. 5, no. 12



Example 4.10. Becker, *Finger and Bow Exercises*, p. 20

Servais was one of the greatest cello virtuosos of his time; he received most of his training from Nicholas Joseph Platel (1777–1835) in Brussels. His playing was described by Berlioz as ‘Paganinian’ and was known for its intensity, pure sound, fluent technique and flawless intonation.⁵⁹ Like Franchomme, Servais also composed various cello works for both teaching and performance. Becker edited and revised the *Six Caprices*, op. 11 for cello solo by Servais. These caprices, which are difficult to play and involve frequently challenging thumb-position techniques and double steps, were meant to be show pieces. Interestingly, these caprices add a second cello *ad libitum* part (to provide more harmonic interest) and employ Flemish folk songs.

Grützmacher greatly influenced both Becker and Klengel. Becker extensively edited Grützmacher’s *Daily Exercises*, op. 67 in 1910;⁶⁰ this edition was subtitled “New Edition, Revised and Completed by Hugo Becker.”⁶¹ Becker’s revisions include changing the order of

⁵⁹ Patrick Peire, “Servais, Adrien-François,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25492pg1> (accessed June 28, 2010).

⁶⁰ Fr. Grützmacher, *Tägliche Übungen für Violoncell*, op. 67, new edition, revised and completed by Hugo Becker (Leipzig: Kahnt, 1910).

⁶¹ The previous edition was published in 1909 by Willeke, cellist of the Kneisel Quartet.

notes in various sections and the use of his own scale fingerings identical to the ones printed in his *Finger and Bow Exercises*. Since op. 67 was written for beginners, one can assume that Becker rearranged the order of open strings because he believed that the D and G strings were easier to play while the outer two strings required more sophisticated coordination difficult for beginners to achieve.

Slowly, with horizontal bow

W.B.

M.Pt.M.Pt.

Example 4.11. Grützmacher, op. 67, Willeke edition⁶²

Slowly, with horizontal bowing.

G.B.
W.B.

M.S.
M.P.

Example 4.12. Grützmacher, op. 67, Becker edition

Beyond editing works from different cello traditions, Becker was also very interested in the works of Sebastian Lee (1805–1887). Lee was a German cellist who studied with Johann Prell (1773–1849), a student of Romberg. Lee had a successful concert career and later settled

⁶² Fr. Grützmacher, *Daily Exercises for the Violoncello*, op. 67, ed. Willeke, with explanatory notes (New York: G. Schirmer, 1909).

in Hamburg, devoting himself to teaching and composition.⁶³ Lee's compositions can be divided into three categories: virtuoso works, such as variations, fantasies, and divertissements, which are no longer part of the standard cello repertoire; duets for two cellos, which ranged from easy duets for beginners to technically challenging duets for advanced students; and, perhaps his most influential contribution, his collection of methods and études.

Having spent time in Germany and France, Lee combined in his methods features of both the German and French schools. He dedicated his work to the French cellist Louis Pierre Norblin (1781–1854); this collection was also used as teaching material at the Paris Conservatoire.⁶⁴ Becker edited the entire collection of Lee's methods and études; this collection encompasses studies suitable for both beginning and advanced students.

Lee's *Cello Method* op. 30, published in 1842, represents his efforts in compiling a book that deals with the fundamentals of cello playing, such as scales, left-hand agility exercises, and bow-arm control. Lee followed each study with a short duet piece that employs the new technique. From Lee's works, one can see his commitment to creating a musically enriching experience rather than one of purely technical experience. In Becker's 1924 edition of op. 30, although some fingering is of an older style, Becker claimed that very few changes were made to the original edition of Lee's work and Lee's original fingering and bowing remained intact. However, Becker did add commentaries regarding proper posture, bow arm, and left-hand position, while providing photographs of his own posture. Unlike Becker's extended discussions

⁶³ Lynda MacGregor. "Lee, Sebastian," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50028> (accessed June 28, 2010).

⁶⁴ Sebastian Lee, *Forty Melodic and Progressive Etudes*, op. 31, edited by Lee Schulz (New York: Schirmer, 1902). First published in the 1840s.

of the relationships between muscles and body movements in *Mechanik und Ästhetik*, his comments in Lee's op. 30 were limited to the appearance of a correct posture.

Lee composed four sets of studies for the cello. *Forty Easy Studies*, op. 70, intended for beginners and consisting of short duets using short bow strokes in first position. These short studies are interesting for their simple melodies, interesting harmonies, and second cello accompaniment. Lee's *Twelve Melodic Studies*, op. 113 was written for intermediate students who had acquired the techniques to play up to fourth position. Unlike the op. 70 studies, these studies were written for solo cello and require longer legato bow strokes that involve more string crossing.

The next two works, the *Melodious and Progressive Studies* opp. 31 and 131, are similar in their degree of difficulty, both being written for more advanced players. The studies found in both collections are significantly longer than the previous works; they involve techniques such as double stops, the use of thumb and challenging bowings. In op. 31, Lee offers descriptive titles of each exercise, such as "changing bowings," "the right wrist," "relaxation studies," "the trills," and "characteristic study." The main difference between op. 31 and op. 131 is that the latter was written to be played by two cellos. Because the second part is an accompaniment, the studies found in op. 131 are more like real chamber-music pieces.

Lee's collection of studies, together with those by Grützmacher, Servais, and Franchomme (edited by Becker), offer a more complete picture of Becker's teaching method and tools. Becker consistently edited works which suited his own training as a cellist and his philosophy as a teacher. They form a comprehensive and informative system of training which is of great use to almost any cello teacher.

Klengel

As an experienced and dedicated teacher, Klengel published numerous works to aid his teaching routine. He published scale studies, fingering exercises, études by others which he edited, his own compositions, and editions of popular cello repertoire. The basic teaching tools used by Klengel are represented in his *Technische Studien durch alle Tonarten* (“Technical Studies in All Keys”), three volumes of *Tägliche Übungen für Violoncello* (“Daily Exercises for Violoncello”),⁶⁵ and his editions of *Études*, op. 38 by Grützmacher and studies by Joseph Merk (1795–1852).

Klengel’s *Technische Studien* in two volumes, published by Breitkopf & Härtel in 1905, covered the fundamental skills required to play the cello. These studies were published at the request of his students. In the foreword to the first edition of *Technische Studien*, Klengel noted that these were scale studies representing his thirty years of teaching at Leipzig, claiming that studies of scales and arpeggios are an essential part of training to become a good cellist. Klengel also observed that though many scale studies for cello already existed, his alone “used scales, triads and broken thirds through all the keys in a persistent way.”⁶⁶

Though the *Technische Studien* was used mainly as a scale book, Klengel wanted simultaneously to unite left-hand and right-hand techniques. At the beginning of the work, he provided a chart with a series of initials, each of which indicated a different part of the bow to be used throughout the study. Thus, the bow was as much a part of the exercise as the fingering.

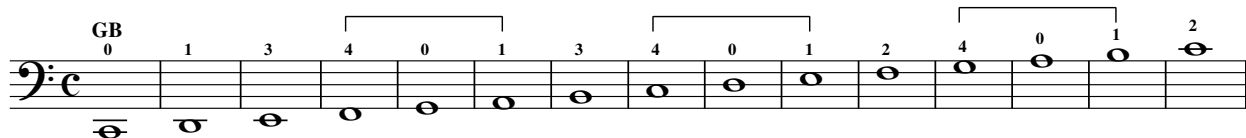
The first volume of *Technische Studien* is divided into three sections. Each section is identically organized in its sequence of scales, arpeggios, scales in thirds, and scales with

⁶⁵ Julius Klengel, *Tägliche Übungen für Violoncello*, 3 vols. (Wiesbaden: Breitkopf & Härtel, 1909–1911).

⁶⁶ Julius Klengel, *Technical Studies for Cello*, Books 1 & 2 (New York: Schirmer, 1939).

different bowings and articulations. The first section begins with two-octave scales; each successive section extends one more octave above the previous section. As mentioned in Klengel’s foreword, volume one of *Technische Studien* is complete, consistent, and repetitive.

Besides the location and articulation of the bow, little other instruction is given in this work. However, Klengel carefully organizes the bow strokes according to his standard of their difficulties. In section one, the scales are presented in whole notes in $\frac{4}{4}$ meter, and must therefore be played slowly with a whole bow;⁶⁷ the whole notes, four beats in duration, also allows a cellist to fine-tune the intonation and practice for accuracy (see example 4.13).



Example 4.13. Klengel, *Technische Studien*, vol. 1, p. 1⁶⁸

In the second section, which presents scales in three octaves (see example 4.14), each note is reduced to the value of a quarter-note. Klengel indicated “M Sp.,” which means to play from middle of the bow to the tip of the bow; typically, the upper half of the bow is hardest to control, being farthest from the right hand, which means the cellist will have to exert more power in order to maintain the tone quality more easily achieved in the lower half of the bow.

⁶⁷ The full bow stroke for beginners was a common practice until Suzuki, who noticed young children can pick up short strokes faster and achieve better tone quality, since the mechanism in the right arm is simpler in a short stroke.

⁶⁸ GB stands for *Ganze Bogenlänge*, or play with the whole bow from the frog to the tip and vice versa.

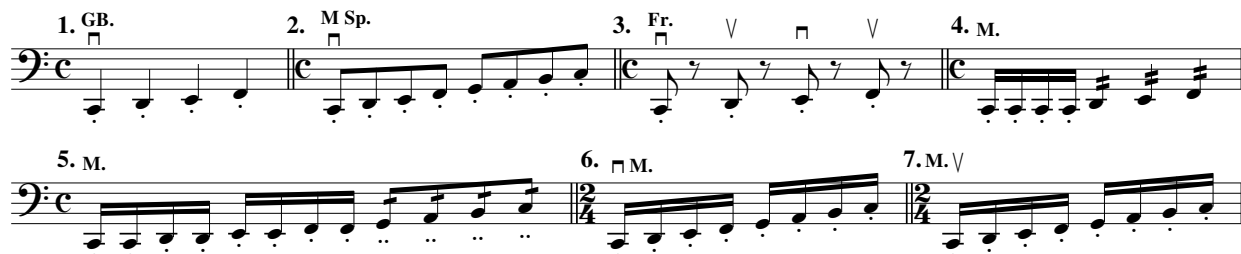
In these studies, Klengel also provides exercises that use various combinations of bowings. These bowing exercises were superimposed on the scales of each section so that the cellist could focus on the bowing pattern. In the first section, Klengel introduced four-note legato slurs as well as some basic bowing, such as *détaché*, staccato, while mixing long bows with short bows, and up to eighth-note slurs. Example 4.16, taken from the arpeggio section, shows various combinations of legato string crossing to prepare the students for long, slurred arpeggios.

Example 4.16. Klengel, *Technische Studien*, vol. 1, p. 8⁷⁰

In the section of three octaves, Klengel continued to expand the cellist's capability to play long legato lines; at this stage, his students were expected to play both a three-octave scale and a three-octave arpeggio in one bow.

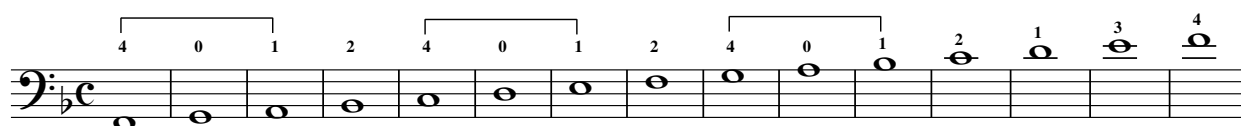
In the final section, the students are expected to execute a four-octave legato in one bow. Such a technique forces students to conserve the bow, moving it slowly while the left hand moves at a much faster rate. Besides the slurs and various bow patterns and combinations, Klengel also introduces in this chapter *spiccato*, up-bow and down-bow staccato, and triplet bow patterns. These are all introduced systematically, from longer note values to shorter note values, which increase the speed of bow execution (see example 4.17).

⁷⁰ Fr. stands for *Am Frosch*, which means to play at the nut of the bow.



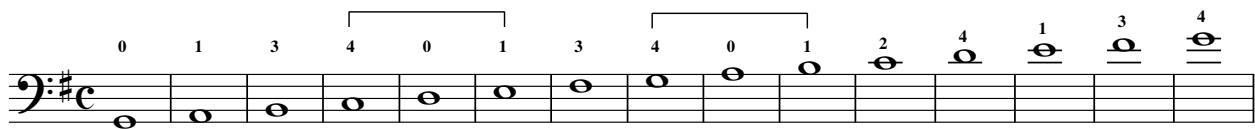
Example 4.17. Klengel, *Technische Studien*, vol. 1, p. 30

Beyond fingerings, little information is provided about left-hand technique. One of the most revealing left-hand markings, shown in example 4.18 as well as in example 4.13, is a bracket that reminds the cellist to maintain the correct spacing in the left hand during string crossing. This double-stop technique is important in maintaining good intonation and coordination of both arms as well as smoother and less-noisy string crossing.

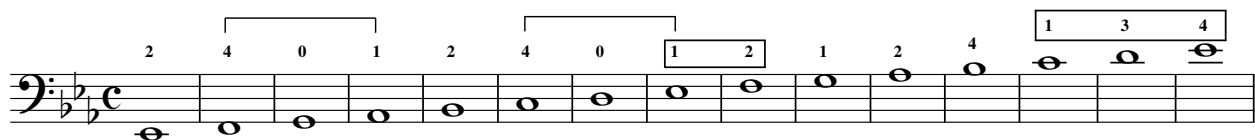


Example 4.18. Klengel, *Technische Studien*, vol. 1, p. 1

Klengel's fingering system for scales follows one simple principle: when possible, use ternary-group fingerings and always finish the last three notes of an ascending scale with ternary fingering. In ternary groupings, three different fingers must be used in one position. In some cases, such as E-flat minor and B-flat minor, in order to finish the scale with a ternary combination, a group of binary fingerings must be used. The following example compares a typical scale fingering (see example 4.19) with special cases (see example 4.20) in which binary fingerings are used at the beginning of the second octave.

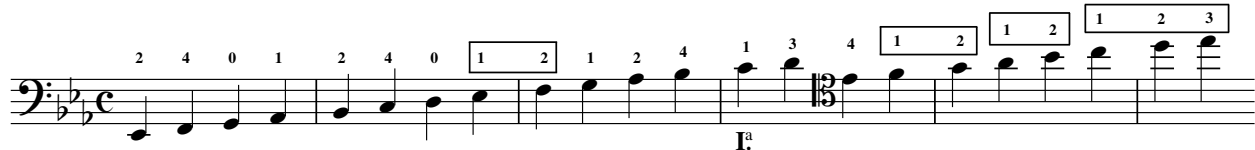


Example 4.19. Klengel, *Technische Studien*, vol. 1, p. 1



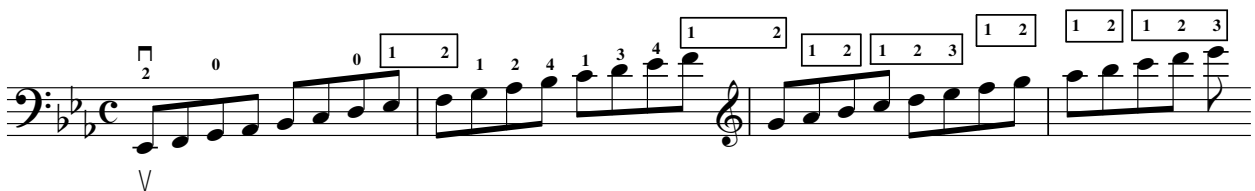
Example 4.20. Klengel, *Technische Studien*, vol. 1, p. 2

In the scales of three octaves, Klengel maintains the fingering in the lower two octaves. However, in the third octave, he opts to use two sets of binary fingering until the last three notes of the ascending scale, for which he prefers ternary fingering (see example 4.21).



Example 4.21. Klengel, *Technische Studien*, vol. 1, p. 13

The fourth octave of Klengel's scale fingering follows the same pattern as the third octave: two sets of binary fingerings finished by one set of ternary fingering (see example 4.22).



Example 4.22. Klengel, *Technische Studien*, vol. 1, p. 27

Klengel recognized an inherent problem all string players face: every scale will have different fingering. Because the strings are tuned a fifth apart, the starting finger of each scale is different, depending on the key in which one is playing, while the occurrences of open strings happen at different parts of the scale. By having an identifiable fingering pattern, a student can then memorize a formula for each scale rather than memorizing different fingerings for every single key. In this way, the student can focus on other issues of scale and arpeggio playing rather than being hindered by the different finger patterns of each scale.

Though Klengel was concerned with keeping his fingerings practical, his fingering system was nonetheless quite complicated in comparison with the system devised by his contemporary, Louis Feuillard (1872–1941).⁷¹ Feuillard proposed a fingering system which utilized the consistency of the intervals. This system had three major rules: first, open strings must be avoided; second, the third note of each scale must begin with the first finger; and, lastly, ternary fingerings must be adapted throughout the scale. A student of Feuillard, Paul Tortelier wrote in his book, *How I Play, How I Teach*, that “the four-octave scale—the means by which the dangerous heights of cello can be explored and conquered—can be intimidating if a good fingering is not used. If a simple and similar fingering for all scales is not used, many cellists, afraid of reaching an impasse, may cautiously limit themselves to the easier ones.”⁷² In comparison with Feuillard’s fingering (see example 3.23), Klengel’s system seems complicated and confusing.

⁷¹ Feuillard was a professor at the Paris Conservatory who studied with Jules Delsart.

⁷² Paul Tortelier (1914–1990). Paul Tortelier, *How I Play, How I Teach* (London: Chester Music, 1975), 99.

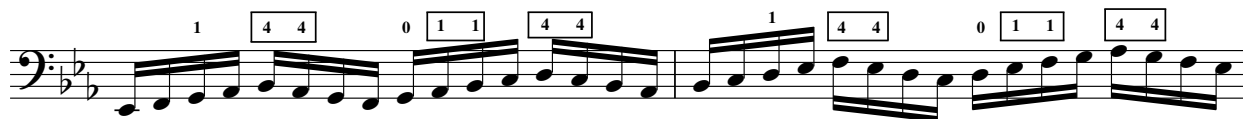


Example 4.23. Tortelier, *How I Play, How I Teach*, p. 99

Klengel's studies also omit certain important cello techniques, such as the study of double stops in lower positions and double-stop scales in the intervals of thirds, sixths, octaves, and tenths.⁷³ These were replaced by far simpler exercises in broken thirds, which appeared in each section after arpeggios. However, if a student were properly guided through the first volume of the studies, he or she would attain a certain level of fingerboard knowledge as well as all the necessary bow techniques to tackle most of the cello repertoire at the intermediate level.

The second volume of *Technische Studien* consists mainly in finger-agility exercises and different bow patterns through which to practice these finger exercises. These exercises can be divided roughly into two sections: section one focuses mostly on playing up to and around the fourth position on each string; section two extends the fingering exercises into the higher register of the cello. Though these are mostly short, scale-like exercises, the scale fingerings presented in the first volume do not apply to the exercises in the second. Instead, Klengel offers his own fingerings for each of these short studies. It is difficult to determine whether one must follow his suggested fingering in order to get the most out of these exercises. Some patterns suggested by Klengel do not appear, initially, to be the most musical fingering. However, upon closer examination, one usually finds a logic behind them (see example 4.24).

⁷³ These intervals are often found in the cello repertoire. Piatti's Caprices and Grützmacher's op. 38 used double stops in thumb position quite extensively. Haydn also used it intermittently in his concerto in D major.



Example 4.24. Klengel, *Technische Studien*, vol. 2, p. 13

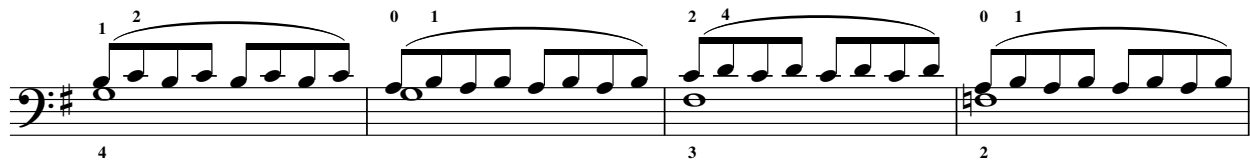
For instance, Klengel's system of frequent same-finger shifting can result in unwanted slides during this exercise. But his intention is to shift to the first finger on the third sixteenth-note of each sequence and to practice shifting from 1 to 1 and from 4 to 4. In the exercise immediately after the above-mentioned exercise, Klengel instructs the student to shift to the first finger on the fourth sixteenth-note of each sequence. One can only speculate that Klengel's intention for such a system is to explore different finger combinations so that students do not fall into using finger combinations that are simply comfortable, a danger when students are exposed only to one pattern of fingerings. By designing these studies in a web-like fashion on the fingerboard, Klengel ensures that students will also be more exposed to the horizontal mapping of notes across the fingerboard.

After the publication of the *Technische Studien*, Klengel continued to compile studies for his students. His *Tägliche Übungen* in three volumes was also published by Breitkopf & Härtel in Leipzig. Each volume of the *Tägliche Übungen* focuses on one major aspect of cello playing. The first volume deals with left-hand techniques; the second volume is devoted in large part to the use of the right arm; while the third volume tackles playing in the thumb position. These three volumes together present a great collection for intermediate to advanced cellists seeking tools and methods to explore more advanced fingerings and bowings.

The first volume of the *Tägliche Übungen* begins with studies in the independence, endurance, and stability of different fingering combinations. Klengel was looking for clarity of sound and articulation of fingers so the notes can be clearly identified in each slurred bow. In an effort to play the alternating sixteenth-notes evenly and clearly, some students might experience tension in their palms or in the tendons of the left hand. Klengel's exercises, when practiced correctly, force students to recognize and fix this problem before heading towards the second section of volume one. The second half of the first volume presents double-stop trill exercises that are missing in the *Technische Studien*. These studies are aimed at developing agility, finger strength and purity of intonation. Klengel uses a system similar to Cossmann's to achieve this goal (see examples 4.25 and 4.26).



Example 4.25. Cossmann, *Studies*, p. 2



Example 4.26. Klengel, *Tägliche Übungen*, vol. 1, p. 14

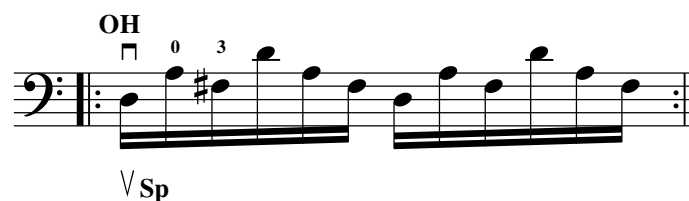
The second book of the *Tägliche Übungen* focuses mainly on the execution of the right arm and wrist. Just as in his *Technische Studien*, Klengel provides explanatory remarks about the abbreviations that indicate the location of the bow during the given exercise. Beyond that, very little instruction is given on how to use one's arm or wrist to facilitate string crossing.

Book II is organized into three sections. It is similar to the organization of the *Technische Studien* in that each section builds upon the materials presented in the earlier volumes, becoming progressively more and more challenging. The first section focuses on the motion of crossing between two strings; the second section calls for string crossing on three different strings and various combinations of possible patterns among these three strings; and the final section consists of string crossing on all four strings and exercises on playing four-note chords.

Within each section, Klengel breaks down the studies, providing preparatory exercises on open strings before proceeding to show their practical applications with stopped notes (see examples 4.27 and 4.28).



Example 4.27. Preparatory exercises, Klengel, *Tägliche Übungen*, vol. 2, p. 8

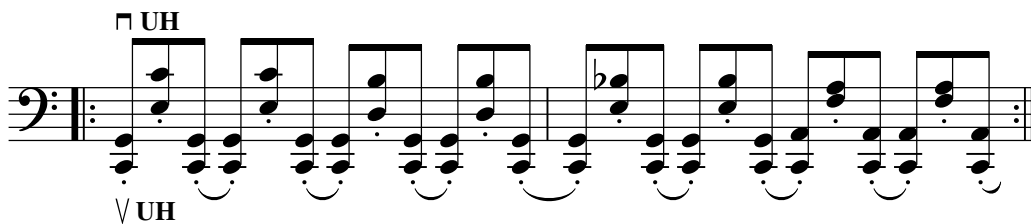


Example 4.28. Practical application, Klengel, *Tägliche Übungen*, vol. 2, p. 8⁷⁴

The variations of bow techniques presented in this volume are much more comprehensive than the ones presented in *Technische Studien*, which focus mainly on basic articulation in scale patterns. In the second volume of the *Tägliche Übungen*, Klengel continues to challenge his students to overcome areas of weakness in different bow-stroke combinations. In example 4.29,

⁷⁴ OH. stands for *Obere Hälfte des Bogens*, which means to play in the upper half of the bow.

the student is required to play the slurred staccato in both directions. Due to the design of the cello bow and the string crossing involved, some students might find playing this pattern starting down-bow more difficult than starting this pattern on an up-bow. This and other exercises in the second volume are Klengel's attempts to develop his students' abilities to play comfortably on all parts of the bow in both directions.



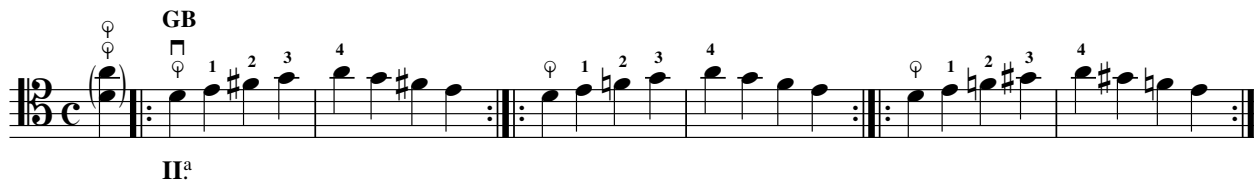
Example 4.29. Klengel, *Tägliche Übungen*, vol. 2, p. 34⁷⁵

The third volume of the *Tägliche Übungen* focuses mainly on the development of the thumb position. This volume is divided into two major sections. The first section explores the thumb position playing on one, two, three, and four strings. The second section consists of mixing exercises to prepare students to play double-stop scales in thirds, sixths, octaves, and tenths.

The thumb position materials covered in this volume are consistently thorough, organized, and challenging. In the first chapter, which details exercises on one string, Klengel explores every possible combination of intervals among all five fingers, including the thumb and the pinky. The use of the pinky in thumb position is awkward and uncomfortable to many cellists; however, through these carefully thought-out sequences, Klengel develops the agility

⁷⁵ UH. Stands for *Untere Hälfte des Bogens*, which means to play in the lower half of the bow.

and the flexibility of the left hand in thumb position. Furthermore, Klengel recommends playing all of the exercises on different strings (see examples 4.30 and 4.31).



Example 4.30. Klengel, *Tägliche Übungen*, vol. 3, p. 2



Example 4.31. Klengel, *Tägliche Übungen*, vol. 3, p. 3

Klengel's *Tägliche Übungen* offers numerous examples of his practice and teaching techniques. By his students' own accounts, we know that he did not force his students, forcing them to play as he did. Instead, he developed a detailed, comprehensive system to guide and assist his students in finding their own way of playing through exercises and self-discovery. Interestingly, neither vibrato nor dynamics are covered in these comprehensive studies.

From these three volumes, which tackle almost every aspect of cello technique, one can see Klengel's persistence in not letting the location of the bow nor the use of fixed fingering patterns limit one's ability to perform musically. Students who are familiar with the *Tägliche Übungen* can also use the examples found in these volumes to assist in their own practice of repertoire. These studies provide a great practical tool to students who find certain aspects of the music technically challenging. For example, when addressing difficult passages, a student must be able first to sort out the technical problems before solving them one at a time. If the

problem is in the intonation, the student can use studies found in the first volume to solidify the spacing and articulation between the given notes. If the difficulty is in the bow arm, the student can then refer to Klengel's techniques in the second volume; he or she will learn to practice open strings first, being sure to eliminate faulty string-crossing noises and coordinating the arm and strings before playing the given passage with the left hand. These studies are not intended as brain-numbing exercises but as a great toolbox and as a systematic training system for advanced cellists seeking to solidify their techniques.

During his studies with Klengel, Feuermann observed that Klengel advised his students to divide their day into numerous practice sessions, each with a specific function. The above-mentioned *Technische Studien* and *Tägliche Übungen* no doubt played an important part in his students' daily routine. Besides his own studies, Klengel edited *Twenty Studies*, op. 11 by the Austrian cellist Josef Merk.⁷⁶ Merk was one of the most important cellists in the early Romantic period; and a close friend of Schubert, and of Chopin, who dedicated his *Polonaise Brillante*, op. 3 to the cellist.⁷⁷ These studies are melodically and harmonically more interesting than the basic exercises found in Klengel's own compilations. Each study focuses on one or two main technical features in repetitive motions.

Another important component to the training of cellists is the practice of études. Unlike studies or exercises, which tend to be repetitive and useful only for training of a certain technique, études are designed to be interesting musical pieces that are also technically challenging. Klengel edited both volumes of *Études*, op. 38 by Grützmacher⁷⁸ as part of his

⁷⁶ Joseph Merk, *Twenty Studies*, op. 11 for Cello Solo, ed. Julius Klengel (New York: International Music, 1940).

⁷⁷ John Moran, "Merk, Josef," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46104> (accessed June 28, 2010).

⁷⁸ Friedrich Grützmacher, *Étude*, op. 38, ed. Julius Klengel (Leipzig: C.F. Peters, 1894).

basic-training for students. Grützmacher succeeded Cossmann in the Leipzig Conservatory before moving to Dresden. His students, Becker and Klengel included, through their own teachings, were essential in spreading the principles of the Dresden school of playing. According to Ginsburg, Grützmacher's students strived to "combine perfect technique and musicality of playing, to free the concert repertoire of drawing-room compositions, to unite solo, chamber and orchestral playing, to bring teaching and practical requirement as close together as possible, and to develop rational methods."⁷⁹ These intentions are clearly on display in the op. 38 études. The first volume focuses mainly on cello playing without thumb position while the second volume primarily focuses on the thumb position. These studies demonstrate an extensive knowledge of the cello's natural expressiveness and technical capabilities. The first volume is more popular; materials in the second volume are equally interesting, though far more virtuosic and more complicated than useful.

Although both Becker and Klengel shared many similarities in their respective training and careers, they remained complete opposites in personality, teaching methods, and teaching philosophies. Becker wanted to train his students, through an awareness of basic physiological facts, to have the ability to self-analyze musical and technical issues; Klengel, on the other hand, provided very detailed musical instruction with very little technical assistance, for he believed that the naturally talented would be able to work through many of the technical hindrances on their own. In short, where Klengel was vague in such things as technical instruction, Becker was very detailed. Where Becker was less than thorough in his collection of exercises intended to build technical facility, Klengel was extremely detailed.

⁷⁹ Ginsburg, *History*, 67.

Becker and Klengel both found different ways to develop a comprehensive teaching system. Klengel composed many of his own basic teaching materials while Becker relied on Lee's system as a set of basic building blocks for playing. Both systems have their merits and their flaws: Klengel's system is better suited to beginners and talented young cellists while Becker's system is more beneficial for students who are already somewhat proficient in cello, students who are looking for more sophisticated techniques, and teachers who are trying to convey certain techniques verbally rather than through demonstration.

Becker and Klengel were well aware of each other's work. Becker once credited Klengel, alongside Dotzauer, Franchomme, Grützmacher, and Cossmann, for "building upward and outward of violoncello technique. . . . Klengel created a special literature for the cello that, along with its sterling musical quality, constitutes a peak of technical difficulties."⁸⁰ Both Becker and Klengel contributed greatly to the development of the cello. Their simultaneous careers in nearby cities, as well as the differences between their teaching styles and philosophies, allowed students to find a teacher better suited to their own personality and skill level. Undoubtedly, these teachers, and their different approaches, raised the art of cello playing to a new height in the twentieth century.

⁸⁰ Becker and Rynar, *Mechanics and Esthetics*, 344.

CHAPTER 5

COMPOSITIONS

Klengel

In addition to writing instructional methods and editing études as a teacher at the Leipzig Conservatory, Klengel also composed numerous works that he intended to use in his teaching. In 1880, at the age of twenty-one, he premiered his Cello Concerto in A Minor, op. 4 with the Gewandhaus Orchestra. Only a year later, he was promoted to the position of principal cellist of that orchestra. From that point on, Klengel composed steadily and largely for the cello, enjoying a productive relationship with Leipzig's premier music publishing house, Breitkopf und Härtel.

Klengel studied composition with Salomon Jadassohn (1831–1902) at the Leipzig Conservatory. Very little is known about Jadassohn's work: he was overshadowed by the works of his contemporary Carl Reinecke, who also served on the faculty of the Leipzig Conservatory and as the conductor of the Gewandhaus Orchestra. During his tenure at the Leipzig Conservatory, Jadassohn established his reputation as a piano pedagogue and a renowned composition teacher. Listed among his most notable students were Edvard Grieg, Frederick Delius (1862–1934), and Ferruccio Busoni (1866–1924). He was considered a master of counterpoint and harmony and a skilled melodist. Jadassohn's melodic language is mostly influenced by and follows in the tradition of Mendelssohn. His harmonic language, however, is mostly influenced by the saturated chromaticism of Wagner and Liszt.¹

Klengel composed prolifically for the cello. Cellists before Klengel's generation such as Dotzauer, Grützmacher, Goltermann, Kummer, Lee, and Romberg had contributed to the

¹Janna Saslaw, "Jadassohn, Salomon," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14087>(accessed Aug. 2, 2010).

cello repertoire's large and growing body of excellent works. This earlier generation composed for the cello in large part because little music existed for the instrument or featured it as a solo instrument. However, this practice of writing for one's own instrument gradually subsided towards the end of the nineteenth century, as Romantic-era composers began to write challenging works for the cello and soloists grew preoccupied with concertizing, traveling, and teaching. The only other cellist-composer of Klengel's generation whose compositions were comparable to Klengel's in quantity and quality was the Hungarian cellist David Popper (1843–1913), who was a student of Goltermann.

Klengel's output can be grouped into six categories: compositions for solo cello, works for piano and cello,² concertos, music for cello ensemble, chamber music, and works written for large ensemble. His compositions for solo cello include his études; Suite in D Minor, op. 56; *Chaconne* in G Minor, op. 63; and *Caprice*, op. 43 in the form of a chaconne. Op. 43 was dedicated to his student Suggia. The piece is remarkable insofar as very few composers had written pieces for solo cello since the Bach suites.³ Op. 43 mainly consists of twenty-four technically challenging variations based on a theme freely inspired by Schumann's *Études symphoniques*, op. 13. The opening of op. 13 was based on a funeral march provided by Baron von Fricken, the father of Schumann's then fiancée. Both works share in their opening theme the same intervallic melodic outline: it begins with a C-sharp minor chord of C-sharp–G-sharp–E–C-sharp while Klengel's op. 14 begins with D–A–F–D, which is better suited to the cello. Judging by the content, origins, and genre of op. 43, one might suggest that, as an accomplished cellist, Klengel was inspired by Schumann's work, which is a set of free variations on the theme, and

² Klengel also wrote two pieces for cello and organ, op. 51 (originally for cello and piano) and op. 54.

³ Stowell, 138.

was interested in expanding the cello's technical horizons while merging it with interesting musical content in a similar way.

Interestingly, the tempo marking of op. 43, *Maestoso*, shows that like many nineteenth-century composers, Klengel's style of *Chaconne* is very much influenced by Bach's model in which the *Chaconne* is played in a slow tempo instead of the fast, dance-like tempo of the French-Baroque tradition (see example 5.1).⁴


Guilhermina Suggia freundschaftlichst zugeeignet

Caprice in Form einer Chaconne

unter freier Benutzung eines Themas von Robert Schumann

Julius Klengel op. 43

Maestoso



Example 5.1. Klengel, *Caprice in Form einer Chaconne*, op. 43, mm. 1–10

Besides being a virtuoso cellist, Klengel was also well known among his students for being an accomplished pianist. Many of his students said that he was able to accompany them on the piano and knew the piano parts of most of the standard cello repertoire pieces by heart. It is not surprising, then, that more than a third of Klengel's total published works were written for cello and piano. Except for a few multi-movement sonatinas, Klengel's compositions in

⁴Alexander Silbiger, "Chaconne," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05354> (accessed February 3, 2011).

this genre consist mostly of short, single-movement character pieces. These pieces also vary in their degree of difficulty, ranging from simple tunes, such as the *Mazurkas* of op. 14, to melodic cantabile writing, like his *Andante sostenuto*, op. 51, to virtuosic displays of cello techniques, such as those exhibited in his *Scherzo*, op. 6; *Caprice*, op. 27; and *Polonaise*, op. 12. Klengel's performance of his *Tarantella* from op. 58 also earned praise, having earned distinction for the "cantabile and bravura styles" of his music and playing.⁵

Interestingly, Klengel dedicated the *Polonaise*, op. 12 to Hugo Becker. As noted earlier, throughout their careers Klengel and Becker shared much in common. There is little doubt that Klengel and Becker were well aware of each others' accomplishments and activities. Moreover, the dedication of op. 12 testifies to the fact that Klengel and Becker were not mere acquaintances. Though their students often referred to these two teachers as competitors, it is clear that they were in fact friends who admired and respected one another.

Besides the Concerto in A Minor, which he premiered in his debut concert with the Gewandhaus Orchestra, Klengel wrote five more cello concertos and two double concertos. Like many of the interesting works by such lesser-known Romantic composers as d'Albert and Volkmann, these concertos did not gain enough popularity to stay in the concert repertoire. Klengel's Concerto no. 3 in A Minor, op. 31 received poor reviews upon its debut in London. As one English critic noted, "[the concerto] is concise and workmanlike rather than [an] attractive composition, but afforded Herr Klengel ample scope for the display of his remarkable technique."⁶ The two double concertos, however, played an important part in Klengel's life. The

⁵"Colonne Concerts" *The Musical Times* 37/645 (Nov. 1896): 738.

⁶"London Symphony Concerts" *The Musical Times* 35/611 (Jan. 1894): 24.

first, the Double Concerto in E Minor, op. 45 for two celli, uses a rare combination.⁷ Klengel performed the second cello part of op. 45 for his student Suggia for her 1903 debut with the Gewandhaus Orchestra. Though at the time critics thought it inappropriate for a student to play the first part while the teacher took the subordinate part, it is clear in Klengel's score that both solo parts of this composition are equally demanding. Moreover, the concerto begins with the second cello stating the opening theme. Klengel's other important double concerto of Klengel's was his Double Concerto for Violin and Cello, op. 61. The concerto premiered in 1924 and celebrated Klengel's fifty years of service to the Gewandhaus Orchestra. Wilhelm Furtwängler conducted, while Klengel performed with the Gewandhaus Orchestra concertmaster, Walter Davisson.

Klengel's most interesting, unique, and lasting works are, perhaps, his ten cello ensemble pieces. These pieces feature ensembles for two, three, four, and up to twelve celli; they combine composition and pedagogy into easily performable cello ensembles suitable for students at various levels. Being a cello expert, Klengel also knew how to blend homogeneously the different timbres of the cello. The first cello usually features soloistic melodies in high positions; the theme or motive is usually echoed or imitated by the second cello and supported by the rich harmony and low, sonorous tones of the third and fourth celli. Some interesting features of these pieces include the Bach-like chorale section in op. 33 as well as direct quotation of the "Wedding March" of Mendelssohn's *A Midsummer Night's Dream* in op. 30 for four celli. Op. 30 also features the fourth cello part with *scordatura* tuning, which requires the lowering of the open C string to A. Klengel's most popular ensemble piece is perhaps the *Hymnus*, op. 57 (1922) for

⁷ There are only a handful of concertos written for more than one cellist; Antonio Vivaldi (1678–1741) in G minor (RV 531) is perhaps the most well-known composition for this genre.

twelve celli, which was dedicated to, and played at the funeral of, Klengel's long-time friend, the conductor Arthur Nikisch.⁸ The *Hymnus* is a striking example of the ways in which each cello in the choir can contribute to the restrained and elegiac quality of the entire composition.

Among Klengel's nine chamber music works, there are seven piano trios and two string quartets. The most well-known works are his six piano trios called the *Kindertrio*, opp. 35, 39, and 42 (published in groups of two). These pieces were intended to demonstrate the first step in chamber music playing to novice violin, cello, and piano players. Though simple, they require young players to listen and build skills necessary to play in an ensemble with other instruments. The first trio, op. 35, features simple four-bar phrases, which stay in the first position for the violinist and use only open strings for the cellist. Klengel also keeps the piano to simple eighth-note patterns which allow the pianist to keep a pulse while not overwhelming the young musicians. The dynamics and bowings are also carefully marked in the score.

Lastly, Klengel wrote two large ensemble pieces, the *Serenade*, op. 24 in F Major for string orchestra and the *Konzert Ouverture* in B-flat Minor, op. 36 for full orchestra. The *Serenade* enjoyed a modest success in England. One reviewer listed it among "several works of importance."⁹ Klengel's *Serenade* was still seen in programs a few years after Klengel's death, though today it has faded from the musical consciousness of the public.

Though Klengel's reputation as a composer paralleled his achievements as a teacher and virtuoso cellist during his lifetime, most of his compositions did not remain in the standard cello repertory. In fact, most of his works—except for the studies, études, piano trios, and a few

⁸ David Johnstone, "The Late Romantic German Cello School," *Johnstone-Music*, http://www.johnstone-music.com/FileUpload/articulos/vlc012-_Hugo_Becker- The_German_transition_to_the_modern_cello_age.pdf (accessed April 10, 2010).

⁹ "Music in America" *The Musical Times and Singing Class Circular* 34/608 (October, 1893): 611.

cello ensemble pieces—are out of print. In 2002, in an effort to revive some of Klengel’s most musically interesting works, Breitkopf und Härtel republished works that included the *Kleine Suite*, op. 59 for three cellos, and *Caprice* in D Minor, op. 27.

One can easily detect the influence of Klengel’s teacher Jadassohn in his works. Klengel often combined the lush chromaticism of late Romantic composers with the style of early Romantic composers. His preference for chromaticism can frequently be found in every genre of his works: his *Kleine Suite* for three celli, op. 59 in E Minor, *Caprice* for solo cello, op. 43, and *Andante Sostenuto* for cello and piano, op. 51 are but a few instances taken from each of the genres he worked in. Among them, op. 43 is a clear example, demonstrating Klengel’s taste in abundance for chromaticism in the opening theme of the chaconne (see example 5.1, page 90). A 1984 review of *Andante Sostenuto*, op. 51 further observed that Klengel “explores post-Wagnerian harmonies with an eye to what is effective on the instrument.”¹⁰ Even in works intended for children, such as his first piano trio, op. 35, Klengel occasionally subtly introduced colorful seventh chords in a piece that is mostly diatonic and simple in design. Such special touches make simple and easy pieces for beginners both interesting and musically rewarding (see example 5.2).

¹⁰Trevor Bray, “Romantic Chamber” *The Musical Times* 125/1697 (July, 1984): 397.

29

cresc.

cresc.

cresc.

C Major: v^7/IV IV V^7/ii ii^5 V^7 I V^7 I_4 V

33

mf

mf

mf

I V^7 I V I iv^6 iv^3 I

Example 5.2. Klengel, First movement from *Kindertrio*, op. 35, no. 1, mm. 29–36

Though his tonal language is mostly late Romantic, his melodic expressions lean heavily towards early Romantic style, especially that of Felix Mendelssohn. From a very young age, Klengel was familiar with Mendelssohn, a family friend, and his accomplishments as a composer. Furthermore, through Klengel's longterm association with the Gewandhaus

Orchestra as the principal cellist, he was also familiar with Mendelssohn's musical language and compositional style, especially his orchestral music.

Several of Klengel's works reflect Mendelssohn's influence, such as his four *Lieder ohne Worte*,¹¹ which appear in opp. 11, 26, 29, and 33, respectively. Mendelssohn was known for composing eight volumes of *Lieder ohne Worte*, each consisting of six short lyrical pieces. Klengel's *Scherzo*, op. 6, employs a motive similar to the one heard in the *Scherzo* from Mendelssohn's *A Midsummer Night's Dream*. Klengel also quotes the entire theme of the *Wedding March* from Mendelssohn's *A Midsummer Night's Dream* in op. 30 for four celli, aptly named *Impromptu über bekannte Melodien*.¹²

A performance analysis of the *Caprice* in D Minor, op. 27 for cello and piano will demonstrate all of Klengel's most familiar compositional techniques. Furthermore, such an analysis will show Klengel's flair as a cellist, as well as his ability to write spirited and brilliant showpieces for the cello.

The structure of this piece is in a clearly stated ABA¹B¹, sonata-like, form with a brief transitional section inserted after the B-section (see example 5.3). Section A (in $\frac{6}{8}$) is presented in a binary form. The second appearance of the theme, A¹, is identical with A, the only difference being that the repeats are omitted; it also stays in D minor. The coda, in D major, is a variation (in *vivacissimo*, repeating sixteenth-note figures) of the opening theme from section A but diverted to sequential arpeggiated figures towards the ending of the piece. Together, these changes provided a bright and sprightly contrast to the D-minor opening of the piece. Klengel was also careful with his dynamic markings to remind the cellist to stay *pp* the entire time,

¹¹ "Songs Without Words."

¹² "Impromptu on Well Known Tunes," op. 30.

before the work gradually fades into high harmonics. As in most of his works, Klengel took full advantage of the visually wide register of the cello for virtuosic display: the high harmonics quickly shift to the lowest D with a *decrecendo* and are reinforced by the piano, creating a surprise ending.

Sections A and A¹ are followed by sections B and B¹, respectively; B and B¹ are characterized by different meter ($\frac{9}{8}$) and much slower tempo (*molto meno mosso*). Section B also takes the form of alternating themes, a|:ba:|a, switching between *cantabile* (a) and *espressivo* (b). The last “a” functions as a transition to the dominant pedal. Sections B and B¹ are in B-flat major and the home key’s parallel major (D major), respectively. As occurs in A¹, section B¹ omits repeats of section B so there is only one appearance of each *cantabile* and *espressivo* theme.

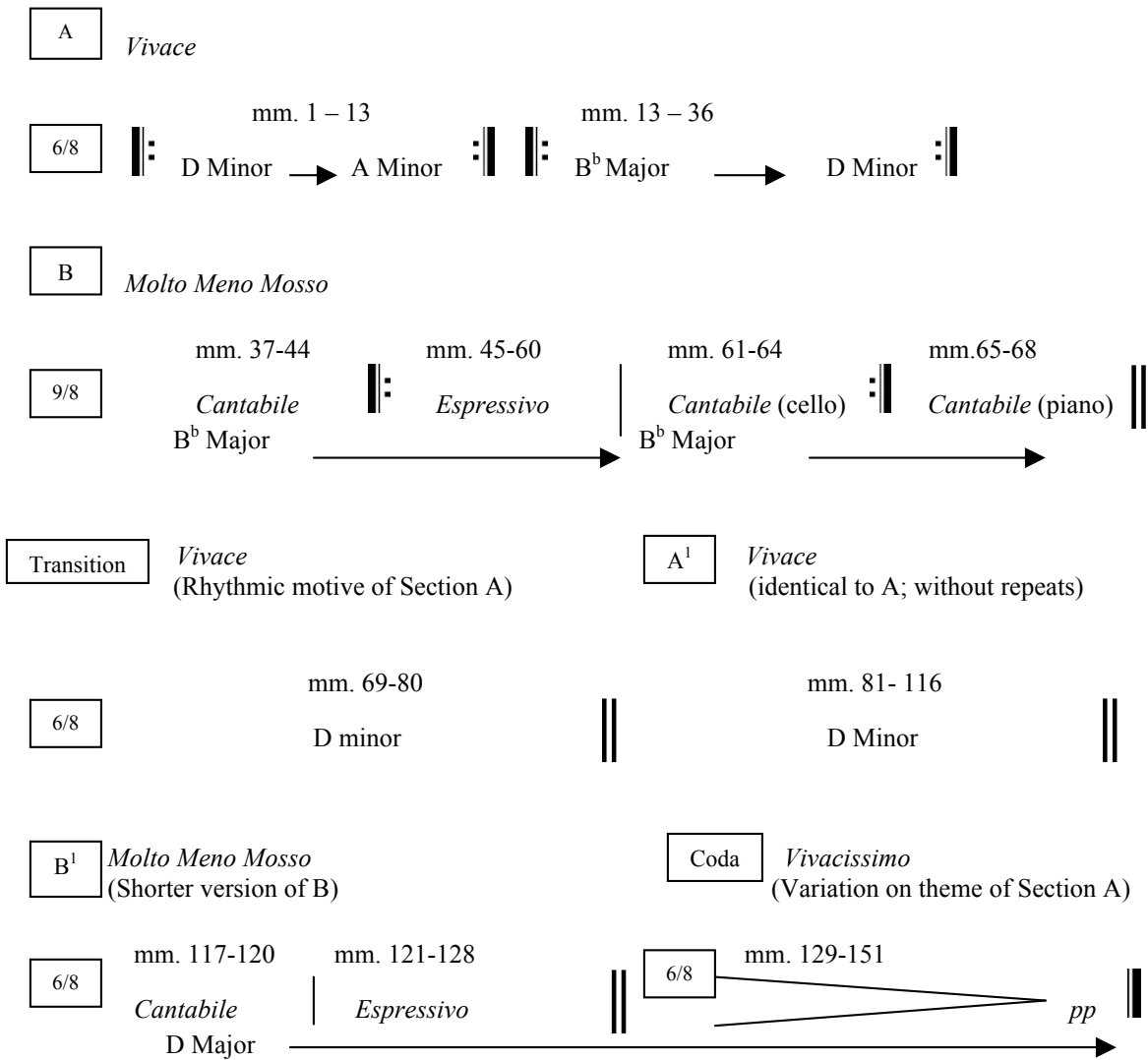


Figure 5.1. Klengel, *Caprice*, op. 27, Structure Diagram

The material from mm. 69–80 is in the key of D minor. Klengel uses this passage as a dominant preparation to the return of A in D minor in measure 81 (see example 5.3); furthermore, it allows the cellist to play several high harmonics which provides a wonderful ringing tone in the *p* before sliding down the top string in an up-bow staccato.

69 **Vivace**

D min: V iv⁷ V/V V iv⁷ V/V V V iv⁷ Fr+6 V V iv⁷ Fr+6

75

p

dimin.

dimin.

p

V Fr+6 V Fr+6 V Fr+6 V Fr+6 V ii⁷ V⁷ ii⁷ V⁷

80

p

p

V⁷ i

Example 5.3. Klengel, *Caprice*, op. 27, mm. 69–81

The rhythmical motive of the *vivace* transition section is another example of Klengel modeling his own pieces after Mendelssohn’s sprightly “Scherzo” from *A Midsummer Night’s Dream*. In both its rhythmic structure and its animated, cheerful, and energetic character, Klengel’s theme is similar to the “Scherzo.” However, the *cantabile molto meno mosso* of

the B-section is dramatically different from the *vivace*: in it, he uses the piano not merely as accompaniment, but also as a duet partner, echoing the cantabile melody of the cello.

Klengel's creativity as a composer can also be seen in his attention to details. The entire piece, for instance, is comprised of classically structured four-bar phrases. Klengel plays around with the musical phrasing of the theme, however, by starting the motive on a different beat. In the first measure, the theme begins as an eighth-note pickup to the downbeat; when the theme returns in m. 5, it is displaced to a sixteenth-note pickup to the second beat. This minor difference is then accentuated by a sudden *p* on the fifth eighth-note of the measure (see example 5.4).

The image shows a musical score for Violoncello, Klengel's *Caprice*, op. 27, mm. 1-6. The score is in 6/8 time and features two staves. The first staff (Violoncello) shows measures 1-3 with a piano (*p*) dynamic. The second staff shows measures 4-6, with a piano (*p*) dynamic starting in measure 5. The music consists of eighth and sixteenth notes, with some slurs and accents.

Example 5.4. Klengel, *Caprice*, op. 27, mm. 1–6

When the opening motive of the theme returns as fragments in m. 9, the dynamic once again differs from the previous two appearances. From mm. 9–12, Klengel indicates a continuous crescendo to finish the first half of the *vivace* section. The highest note of the piece (m. 12) also provides virtuosic flair (see example 5.5).

9

cresc. *f* *p*

cresc. *f*

Example 5.5. Klengel, *Caprice*, op. 27, mm. 9–12

Just as in his other pieces, Klengel's op. 27 is abundant with both harmonic and melodic chromaticism. In the opening theme, the short chromatic scale of A–G-sharp–G is outlined in the cello as well as in the piano part. In mm. 5–6, the piano part echoes the chromatic scale with its own four-note motive A–G-sharp–G–F. This four-note motive will later become a counter melody in mm. 25–26, as well as in m. 129, when it appears in the left hand of the piano accompanying the main *vivace* theme (see examples 5.6 and 5.7).

Violoncello

p

Piano

p

Example 5.6. Klengel, *Caprice*, op. 27, mm. 1–2

The image displays two systems of musical notation for Klengel's *Caprice*, op. 27. The first system, measures 25-26, is in 6/8 time and A minor, marked *pp*. The second system, measures 129-130, is in 6/8 time and B-flat major, marked *Vivacissimo* and *pp*. The notation includes piano and grand staves with various musical symbols such as slurs, ties, and dynamic markings.

Example 5.7. Klengel, *Caprice*, op. 27, mm. 25–26 and mm. 129–130

The harmonic structure of this piece is interesting in that it showcases Klengel's preference for saturating his compositions with chromaticism. First, Klengel finishes the first part of the *vivace* in the expected key of A minor (m. 12), which is the minor-dominant of D minor. Instead of staying in the key of A minor throughout section A, he surprises the listeners, however, by going right into the V^7 chord of B-flat major, which is the Neapolitan of A minor, in m. 13 (see example 5.8).

A min A min: V⁷/N
 B^b Maj: V⁷ I

Example 5.8. Klengel, *Caprice*, op. 27, mm. 12–15

Furthermore, there is a half-diminished seventh chord in m. 13 (G-sharp–B–F). Vertically, this F and G-sharp found in the cello part and piano part (both playing the G-sharp in octaves) creates a striking diminished seventh dissonance. Horizontally, this G-sharp acts as a chromatic neighbor tone (A–G-sharp–A), which echoes Klengel’s preferences for colorful chromatic motives.

In the second half of the *vivace*, mm. 15–23, Klengel continues the chromatic neighbor-tone idea and modulates quickly via secondary-dominant progressions and neighboring chromatic tones from B-flat to V⁷ of G, then C to V⁷ of A, resulting in the chromatic scale of B-flat–B–C–C-sharp.

13

f A — G# — A (neighbor tone) *p* *f*

C — B \flat — C (neighbor tone)

F7 B \flat Maj G7

18

p *f*

C Maj

21

f

V7/D

Example 5.9. Klengel, *Caprice*, op. 27, mm. 13–23

Between mm. 13–20, Klengel modulates the fragments of the opening theme sequentially from F⁷–B-flat (mm. 13 and 15) and from G⁷–C (mm. 17 and 19), then arrives in m. 21, on a V⁷ of D chord (see example 5.9). This progression comes to a halt at mm. 23–24 (see example 5.10). In these two measures, Klengel repeats the A⁷ chord, connected by chromatic passing scale of G–G-sharp–A–B-flat in the middle voice of the right hand and A–G-sharp–G–F-sharp–F in the lower

voice of the left hand. This colorful contrapuntal passage arrives on the third beat of m. 24 to an enharmonically spelled German-sixth chord of F-sharp (G-flat)–B-flat–C-sharp– E. This pivot chord is then resolved into a B-flat chord.

The image shows a musical score for Klengel's Caprice, op. 27, measures 23-25. The score is in 3/8 time and features a complex contrapuntal passage in the left hand. The right hand plays chords and a melodic line. The key signature has one flat (B-flat). The score includes dynamic markings like 'pp' and 'v'.

Example 5.10. Klengel, *Caprice*, op. 27, mm. 23–25

In section B, Klengel indicates a slower tempo, *molto meno mosso*, as well as a new meter, $\frac{9}{8}$ (see example 5.11). To provide a bigger contrast from the principal theme, the harmonic structure of this section is much simpler than the *vivace* section. In the B-section, the harmonic progression simply goes from B-flat major to E-flat major then back to B-flat major.

Motto meno mosso

37

p cantabile

p dolce

Example 5.11. Klengel, *Caprice*, op. 27, mm. 37–38

The second part of the B-section, marked *espressivo*, consists of flowing passages on the cello (see example 5.12); following the chromatic motives established in the earlier part of the piece, the chromatic neighbor-tone movement is clearly included in the right hand of the piano (C–B) as well as the left hand of the piano (A–G-sharp).

45

mf espress.

mf

Example 5.12. Klengel, *Caprice*, op. 27, mm. 45–46

Though there is less harmonic instability in this section, Klengel is able to create luscious, warm harmonies and chromatic scales by using a secondary-dominant progression in m. 57 and Wagnerian F^9 chords in mm. 49–51, which resolve to a B-flat $_4^6$ chord in m. 52 then to E-flat in m. 53 (see example 5.13).

49

B^b Maj: V^9 v/IV V_{-7}/IV IV

54

I^6 V^7

Example 5.13. Klengel, *Caprice*, op. 27, mm. 49–59

Klengel often seems to employ chromaticism to create tension and heighten emotions. In contrast to this, from m. 61 to the end of the *molto meno mosso* section, he uses purely diatonic harmonies to relax and unwind the restless atmosphere created by the chromatic inflections.

Example 5.14. Klengel, *Caprice*, op. 27, mm. 63–64

Lastly, it is important to note the extensiveness of Klengel’s knowledge of the piano. Unlike many virtuoso pieces from the late nineteenth century, during which time pianists were often neglected, being assigned to play only simple harmonies in support of the soloist, Klengel’s piano writing always features musically rewarding materials, often making for rich contrapuntal contributions to the overall texture. In op. 27, he even gives the pianist four measures of solo material in the transition back to A (mm. 65–68), perhaps so that he too could enjoy accompanying his students on the piano (see example 5.15).

Example 5.15. Klengel, *Caprice*, op. 27, mm. 65–68

Becker

Becker did not compose with the same frequency as Klengel. They were, however, similar in one respect: like Klengel, Becker composed works for solo cello and cello with piano, as well as a cello concerto. During his lifetime, Becker published mainly with Schott. He also worked with the publishing houses of Max Brockhaus and Simrock of Leipzig as well as Wilhelm Hansen of Frankfurt. Nonetheless, Becker's compositions were infrequently performed in public. They have shared no better a fate in our own day: at present they are out of print and are seemingly never performed. In his only known sound recording, Becker played his own *Minuetto* from op. 3. It is a charming performance full of musical nuances. Nevertheless, the performance did not sustain or propel the popularity of the piece among either cellists or listeners.

Unlike Klengel, Becker had no intention of using his compositions as part of his teaching routine. On the contrary, the ten or so pieces he published were written mostly for his own use. Many were dedicated to important people in his life, such as his father (Concerto in A Major, op. 10); his wife (*Fantastische Suite*, op. 14); his teacher, Piatti (*Scènes d'amour*, op. 7); and his colleague, Bernard Cossmann (*Deux Morceaux*, op. 8).

With the exceptions of the concerto and the *Fantastische Suite* for solo cello, Becker composed mostly for cello and piano.¹³ Importantly, however, it is one of only a few works written during the period for solo cello after Bach's monumental cello suites. This fantasy suite, published in 1919, consists of five movements filled with technical challenges and virtuosic displays. These movements portray the adventures of a wood gnome; they are given descriptive titles, such as *Walddraunen*, *Beim Bergriesen*, *Nixes und Waldschrat*, *Vergebliches Sehnen*, and *Im*

¹³ *Fantasy Suite* for Solo Cello "from the Life of a Gnome."

Sturm.¹⁴ When the *Fantastische Suite* was published, Becker included short narratives for each movement, describing the emotional feelings and the scenarios experienced by the gnome. This was Becker's attempt to compose program music that would inspire both his performer and his listeners through extra-musical narrative.

In comparison with the *Fantastische Suite*, Becker's other compositions for cello and piano are much less technically flashy or demanding. They are short character pieces, usually in the setting of *andante cantabile*, which best demonstrates the vocal qualities of the cello. Though many of his titles, such as *Liebeswerbung*, *Liebestleben: Scènes d'amour*, or *Zwei Romanze*, were influenced by Romanticism, Becker's compositional style nonetheless recalls the aesthetics of Schubert's lieder. Having edited Schubert's string quartets and his *Wiegenlied*, Becker was not a stranger to Schubert's tendency to combine Classical harmony with Romantic melody.¹⁵

Becker's works are not as chromatically saturated or as dramatically charged as Klengel's compositions. He often combines song-like simplicity with an aptitude for musical storytelling. For instance, Becker's op. 7, *Liebestleben: Scènes d'amour* for cello and piano, published in 1894, demonstrates his talent for composing beautiful melodies while also telling a story. Like op. 14, all of op. 7's six movements should be performed as a group, as each movement deals with a specific emotional aspect of love: *Begegnung*, *Zweifel*, *In Traumen*, *Tändelei*, *Frage*, and *Antwort*.¹⁶

¹⁴ "Forest Murmurs," "The Mountain Giant," "The Water Nymph and the Gnome," "Longing", and "In the Storm."

¹⁵ Elizabeth Wilson, *Jacqueline du Pré* (New York: Arcade Publishing, 1999), 19. Becker transcribed Schubert's *Wiegenlied* (D. 498), op. 98, no. 2 for piano and cello. This piece remained in the standard repertoire as an encore throughout the career of Jacqueline du Pré (who studied in the London Cello School with Herbert Walenn's pupil Alison Dalrymple and Hugo Becker's pupil William Pleeth).

¹⁶ "First Sight," "Doubt," "Dreaming," "Flitting," "Question," and "Answer."

The first movement is soothing and beautiful. It is only twenty-four measures and it is presented as a three-part ternary form (ABA), eight measures per section (see appendix B). Throughout both this movement and the suite as a whole, Becker's preference for four-measure phrasing is on display. Melodically, he uses the idea of the appoggiatura as his main motive and effectively uses the different registers on the cello to enhance the expressiveness of this simple tune. Harmonically, since this is such a short movement, excepting a few secondary dominants hinting at different keys, Becker does not stray from D major. He is clever and subtle in his details, ensuring that the music relates to the emotional content of the piece. Becker begins the piece on a V⁷ chord with an F-sharp appoggiatura in the cello, that resolves to the tonic on the third beat. The same harmony and pitches follow, but the second chord is inverted to a I⁶, in which the cello reaches up to a high A to create instability and momentum (see example 5.16).

Andante con moto.

D Maj: V⁷ I V⁷ I⁶

Example 5.16. Becker, op. 7, no. 1, mm. 1–2

The A-section ends with a seven-note, D-major, chord in m. 8 (see example 5.16). In the following B-section, Becker provides contrast to the opening material by inverting the F-sharp–E descending motive to an ascending major second. Texturally, the B-section is very different from the A-section, especially in the piano accompaniment (see example 5.16, m 9).

In mm. 13–15, Becker prepares for the return of the A-section, with a pedal tone on A while also using secondary V⁹ and diminished seventh chords. The V⁹/V–V⁷–I progression in mm. 16–17 results in a beautiful but brief suspension in the cello part (first beat of m. 17) before the return of the opening theme (see example 5.17).

13

f

p

p

D Maj: ii I⁶ vi[♭]₂ I⁶ V⁴/ii ii V⁹/V V⁷ I

Example 5.17. Becker, op. 7, no. 1, mm. 13–17

It is interesting to note Becker’s fingering markings throughout this movement. He shows a strong preference for sliding on the same fingering between adjacent notes.

5

3 - 3

cres - cen - do

p

3 - 3

mf

3 - 3

10

3 - 3

crescendo

14

2 - 2

f

Example 5.18. Becker, op. 7, no. 1, mm. 5–16

Becker consciously employs *portamento* as a main source of expression in this movement.

Portamento was a popular performance practice for string players during the Romantic era. Such

technique was, in large part, influenced by the legato singing techniques of vocalists who would connect adjacent intervals by audible slides between them.¹⁷

Becker's piano accompaniment is far simpler than Klengel's. In the first section of the piece, the piano lacks any interesting counterpoint to the cello, simply providing harmonic content in broken chords. In the B-section, the melody of the cello is doubled in the piano's right hand.

Similar piano accompaniment and cello writing can be found throughout the rest of the suite. Becker also maintains the ternary form in every movement as well as subtle and simple diatonic tonal language. The second movement, titled *Zweifel* (or "doubt"), is interesting for its recitative-like A-section. Becker was very specific in his dynamic markings, hoping to create the *drammatico* effect specified in his tempo indication. The fourth movement, *Tändelei* (or "flitting"), is the fastest movement in the suite with a tempo marking of *presto*. In its repetitions and lack of originality, this movement is slightly disappointing, failing to demonstrate Becker's technical prowess as a master cellist. The weakness of the movement nonetheless highlights Becker's proficiency in writing *cantabile*, contemplative, and beautiful melodies, instead of the fast, spontaneous caprices favored by concert audiences.

It would be of great interest to revisit the compositions of Becker and Klengel for pedagogical and performance purposes. Cellists today have largely forgotten these works, in part because most students are practicing or learning the standard repertoire to prepare for both auditions and competitions. It would also be refreshing to hear these pieces presented in recitals,

¹⁷Ellen T. Harris, "Portamento," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40990> (accessed December 9, 2010)

if properly placed within a program. They are a collection of wonderful and musically enriching pieces well-suited to cellists of varying abilities.

CHAPTER 6

EDITIONS BY KLENGEL AND BECKER, INCLUDING THE BACH SUITES

As two of Germany's preeminent cellists, Klengel and Becker frequently received requests and commissions for performance editions of popular cello works. These editions demonstrate not only the popularity of both cellists as teachers and performers but also the diversity of their repertoire, the extent of their knowledge, their technical preferences, and the common performance practices of their time.

Klengel Editions

At the requests of his students and publishers, Klengel published many performance editions of works he thought were important and with which he was familiar. Klengel published works for pedagogical purposes, as well as editions of works by Baroque, Classical, and Romantic masters and works by well-known cellists of the past. These works included the Concerto in B Major by C. P. E. Bach (1714–1788); cello suites (BWV 1007–1012)¹ and three sonatas by J. S. Bach (BWV 1027–1029) for viola da gamba and cembalo;² Friedrich Kummer's three duets op. 22;³ Edward Elgar's *Sospiri*, op. 70 for cello and piano;⁴ Karl Davidov's cello concertos opp. 5 and 31;⁵ George Goltermann's cello concertos opp. 30 and 51;⁶ Max Reger's

¹ J. S. Bach, *Six Suites for Cello Solo: BWV 1007–1012*, ed. by Julius Klengel (Leipzig: Breitkopf & Härtel, 1900).

² J. S. Bach, *Three Sonatas for Cello and Piano*, ed. by Julius Klengel (New York: International Music, 1947).

³ Friedrich August Kummer, *Drei Duos für 2 Violoncelle*, op. 22, ed. Julius Klengel (Leipzig: Breitkopf & Härtel, 1909).

⁴ Edward Elgar, *Sospiri Adagio für Violine und Klavier*, d-moll, op. 70, ed. Julius Klengel (Leipzig: Breitkopf & Härtel, 1915).

⁵ Karl Davidov, *Concerto No. 1*, op. 5, ed. Julius Klengel (Leipzig: Fr. Kistner, 1908). Karl Davidov, *Concerto No. 1*, op. 31, ed. Julius Klengel (Leipzig: Fr. Kistner, 1908).

⁶ Georg Goltermann, *Concerto No. 2 in D Minor*, op. 30, ed. Julius Klengel (Offenbach: André, 1912). Georg Goltermann, *Concerto No. 3 in B Minor*, op. 51, ed. Julius Klengel (Offenbach: Johann André, 1912).

Romanze in G Major;⁷ and lastly, Haydn's Cello Concerto in D Major. Having given its Russian premiere, Klengel was familiar enough with Haydn's Cello Concerto in D Major. His cadenza in the Peters edition is three pages long and full of virtuosic displays that demonstrate Klengel's abilities as a soloist.⁸

Becker Editions

Becker's contribution to performance editions can be grouped into three categories: studies for pedagogical purposes, music arranged for cello and piano, and performance editions of pieces from the standard cello repertoire. In the second category, Becker's contributions are eclectic: *Gondoliera*, op. 29 by Giovanni Sgambati (1841–1914);⁹ *Serenade* op. 22, no. 1 by Czech composer František Alois Drdla (1868–1944);¹⁰ and Franz Schubert's *Wiegenlied*, transcribed and arranged from Schubert's op. 98, no. 2, D. 498.¹¹ In 1902, Becker published a set of six transcriptions for cello and piano based on works by such Baroque composers as Giuseppe Tartini (1692–1770), Pietro Nardini (1722–1793),¹² and the Concerto in A Minor, op. 33 by Robert Volkmann (1815–1883).¹³ Volkmann's concerto was composed in 1850, before Schumann's and Saint-Saëns's cello concertos. This concerto was very popular in the latter half of the nineteenth century, frequently being performed by both Becker and Klengel. For his

⁷ Max Reger, *Romanze in G Major*, ed. Julius Klengel (Leipzig: Breitkopf & Härtel, 1910).

⁸ Joseph Haydn, *Konzert für Violoncello und Orchester*, ed. Julius Klengel (Leipzig: C.F. Peters, 1905).

⁹ Giovanni Sgambati, *Gondoliera*, op. 29, ed. Hugo Becker (Mainz: Schott, 1902).

¹⁰ František Alois Drdla, *Serenade* op. 22, no. 1, ed. Hugo Becker (Trieste: Schmidl & Co, 1905).

¹¹ Franz Schubert, *Wiegenlied für Violoncell & Klavier*, op. 98, no. 2, D. 498, ed. Hugo Becker (Mainz: Schott, 1905).

¹² Hugo Becker, *Six Transcriptions: pour violoncello et piano* (Leipzig: Bosworth, n.d.). This compilation included works by J. S. Bach, Schumann, Schubert, Tartini, and Nardini.

¹³ Robert Volkmann, *Konzert für Violoncell mit Begleitung des Orchesters oder Pianofortes*, op. 33, ed. Hugo Becker (Mainz: B. Schott's Söhne, 1904).

arrangement, Becker truncated the concerto and published an abridged version with his own cadenza.

Becker's performance editions are less diverse than Klengel's and consist mainly of such well-known works as the six cello suites by J. S. Bach;¹⁴ Haydn's Cello Concerto in D Major¹⁵ and *Minuet*;¹⁶ Servais's *Le Barbier de Séville—Grande Fantaisie*, op. 6;¹⁷ Tchaikovsky's *Rococo Variations*;¹⁸ Brahms's Sonatas Nos. 1 and 2.¹⁹ In 1890, in collaboration with Andreas Moser (1859–1925), Becker also produced popular editions of Mozart's string quartets²⁰ and Schubert's string quartets.²¹

By examining these editions, one can see that Klengel's editions concentrated mostly on Baroque composers while many of Becker's selections tended to be Romantic. In general, as with their études and pedagogical publications, Klengel's and Becker's work catalogues did not overlap. However, there were two cornerstones of the cello repertory that interested both cellists. The first is the Cello Concerto in D Major by Haydn, which both of them performed extensively

¹⁴ J. S. Bach, *Six Suites for Cello Solo* BWV 1007–1012, ed. Hugo Becker (Frankfurt: Peters, 19--).

¹⁵ Joseph Haydn, *Cello Concerto in D Major*, Hob. VIIb:2, ed. Hugo Becker (Leipzig: C. F. Peters, 1920).

¹⁶ Haydn's *Minuet* was first transcribed for cello and piano by Piatti.

¹⁷ Adrien-François Servais, *Le Barbier de Séville—Grande Fantaisie*, op. 6, ed. Hugo Becker (Mainz: Schott, 1900).

¹⁸ Peter Tchaikovsky, *Variationen über ein Rokoko-Thema*, op. 33, ed. Hugo Becker (Hamburg: Rahter, 1904).

¹⁹ Johannes Brahms, *Sonate mi mineur, op. 38: for violoncello & piano*, ed. Hugo Becker (Berlin: Simrock, 1922). Johannes Brahms, *Sonate No. 2 in F-dur, op. 99*, ed. Hugo Becker and Carl Friedberg (Mainz: Schott, 1922).

²⁰ Wolfgang Amadeus Mozart, *Quartette: für 2 Violinen, Viola und Violoncello*, Band I and II, ed. Andreas Moser and Hugo Becker (Leipzig: Peters, n.d.).

²¹ Franz Schubert, *Three Celebrated Quartets*, ed. Andreas Moser and Hugo Becker (Leipzig: Peters, n.d.). This edition includes "Death and the Maiden," "Quartettsatz," and Quartet No. 13 in A Minor, D. 804.

and for which both wrote their own cadenzas. The second work was Bach's six suites for cello solo.

Bach's Cello Suites

Klengel's and Becker's contributions to these suites were often overshadowed by those of Pablo Casals. Many post-Casals-era cellists and scholars attributed the success and popularity of the suites to Casals. Some believed that, before Casals, the suites were only used as études and not worthy of public performance.²² According to cellist Orlando Cole (1908–2010) of the Curtis Quartet, “[Felix Salmond] taught us the Bach suites, which were rather scorned by the German school who treated them as études that were good for you, but not as something to perform.”²³ This concept—namely, that the Bach suites were considered as études—was commonly held in the first half of the nineteenth century. Bach composed both the violin and cello solo works to be pedagogical in nature and possibly conceived these works as compositional models instead of pieces for public performances. This concept is also encouraged by the early printed editions, such as the earliest printed edition published by music publisher Janet et Cotelle of Paris. The title of his edition reads *Six Sonates ou Études pour le violoncelle solo*.²⁴ When published again, first by H. A. Probst²⁵ in 1825 and then by Dotzauer in 1826,²⁶ the suites were similarly titled,

²² Tim Janof, “A Survey of Bach Suite Editions,” *Internet Cello Society*, <http://www.cello.org/Newsletter/Articles/jsbach.html> (accessed 3/24/2010).

²³ Campbell, 98.

²⁴ J. S. Bach, *Sonates ou Études pour le violoncelle solo*, ed. unknown (Paris: Janet et Cotelle, ca. 1824). The Janet et Cotelle edition is also known as the Louis Pierre Norblin (1781–1854) edition, he was the one who discovered this edition.

²⁵ J. S. Bach, *Six Sonates ou Études pour le violoncello solo* (Leipzig: H.A. Probst, 1825).

²⁶ J. S. Bach, *Six Solos ou Études pour le violoncello-ouvrage posthume de J. S. Bach. avec le doigter et les coups d'archet indiqués par J. J. F. Dotzauer* (Leipzig: Breitkopf und Härtel, 1826).

as both publishers had based their editions on Janet et Cotelle's.²⁷ However, Cole's observation is not completely accurate with regard to the practices of the German school in the nineteenth century.

In 1826, Dotzauer was the first performing cellist to publish a performance edition of the suites. How Dotzauer first came across the suites remains a mystery. It appears that his teacher, Romberg, was not aware of the suites. Possibly, Dotzauer had heard about the suites from Ruttingen—a student of Bach's last pupil, the organist Johann Kittel (1732–1809)²⁸—with whom he had studied composition and theory.²⁹

However, in the second half of the nineteenth century, the idea that the Bach suites were merely études was clearly giving way to a new appraisal of the works. Klengel in the foreword to his 1900 edition, published by Breitkopf und Härtel, mentions that he often performed the suites publicly and that they held a special place in his heart. Becker also clearly states in his *Mechanik und Ästhetik* that

the Bach Suites encompass the full range of human emotions from seriousness and melancholy to frolicsome merriment in all possible transformations of physical increase and capacity for experience. How poor an interpretation remains when it gives no room for such feelings in their contrariety and reduces everything to the formal or even in narrow-minded fashion, for instance, to prescribe Bach to be conceived in a mood of grave seriousness.³⁰

Out of reverence for Casals, many have even suggested that it was Casals who “discovered” the suites.³¹ There is no question that Casals was indeed the first cellist to publicly

²⁷ “Six Suites for Violoncello BWV 1007–1012,” *Bach Cantatas Website*, www.bach-cantatas.com/Ref/BWV1007-1012-Ref.pdf (accessed August 13, 2010), 7–8.

²⁸ Eric Soblin, *The Cello Suites* (New York: Atlantic Monthly Press, 2009), 248. Kittel studied with Bach from 1748 until 1750.

²⁹ Straeten, 240.

³⁰ Becker and Rynar, *Mechanics and Esthetics*, 259–60.

³¹ Soblin, 5.

perform the suites in their entirety, often defending his seemingly Romantic interpretation of Bach: “I was the first to battle the purists of the German school who wanted an abstract, intellectual Bach. I shall not be afraid now that a few critics don’t want music to be human anymore.”³² Once again this demonstrates that, although performance practices of Casals and his predecessors may have differed, cellists were familiar with the suites before Casals. Furthermore, cellists may have extensively discussed just how they ought to have been played.

Klengel’s and Becker’s knowledge of the suites might have come from their teacher, Grützmacher, who studied with Dreschler, a student of Dotzauer.³³ Grützmacher produced two editions of the suites. The first edition, published by Peters in Leipzig, appeared around 1866;³⁴ it was edited in the typical fashion of Grützmacher, with extensive additions, chords, and ornamentations. Grützmacher’s flair for theatricality and the distorting of this work was considered “unpardonable” by some.³⁵ Interestingly, this was the edition Casals found in 1889.³⁶ It is possible that Grützmacher’s extensive emendations had some influences on the decisions the then young Casals made later on in his life. The second edition, published around 1900, was much closer to the original compositions.³⁷ Many other famous cellists had published these suites, including the *Bach Gesellschaft* (1879), edited by Alfred Dörffel (1821–1905),

³² Ibid., 257.

³³ Stowell, 68.

³⁴ J. S. Bach, *Sonaten: Violoncello*, ed. Grützmacher (Leipzig, C. F. Peters, 187–). The subtitle of this book reads “the new edition, revised and arranged for the concert performances by Freidrich Grützmacher.”

³⁵ Straeten, 432.

³⁶ Siblin, 248.

³⁷ J. S. Bach, *Sei Suites a Violoncello Solo Senza Basso*, ed. Wilkomirski (Kraków: Polskie Wydawnictwo Muzyczne, 1977), 93. This edition differs greatly from the Grützmacher’s first edition; in the title page, Grützmacher made it clear that the music is edited according to the *Bach-Gesellschaft Ausgabe* of 1879. Editorial changes such as ornaments appear in brackets.

Alvin Schroeder (1888), and Robert Haussmann (1898). Schumann,³⁸ Klengel, and Piatti³⁹ also published movements from the suites with piano accompaniments.

As we can see from the history of published Bach suite editions, it is clear that nineteenth-century cellists in Germany were well aware of the existence of the suites and were eager to contribute their own thoughts on their performance and arrangement. However, audiences were unfamiliar with these works mainly because cello solo recitals were still rare in the nineteenth century. Many cellists had the opportunities to perform concertos, but to stage a concert featuring a single string instrument, without piano or orchestral accompaniment, was simply not the norm—even for violinists.

As cellists studied in the Dresden tradition, Klengel and Becker continued to teach the suites to their students. In fact, Feuermann learned all six suites with Klengel and performed them frequently from the 1920s onward. Feuermann described Klengel's own performance style: "his Bach playing is full of life, phrased with very musical sentiment, full of subtle charm,"⁴⁰ Pleeth, who was one of Klengel's last students, also studied the suites with him.⁴¹

Recently, with the help of scholarly studies in historical and theoretical backgrounds, musicians have become interested in recreating performance styles thought to reflect the ways in which earlier pieces were originally intended to be presented. In particular, Baroque specialists have sought to recreate the performance style at the time of Bach by employing Baroque practice, such as restoring the original setup of the cello—usage of gut strings; shortening of the

³⁸ Piano accompaniments to Bach's suites were composed in 1853, published in 1885. Only Suite No. 3 (BWV 1009) survived.

³⁹ Piatti composed piano accompaniments for the First Suite BWV 1007. Original published dates unknown.

⁴⁰ Morreau, 332.

⁴¹ Stowell, 75.

fingerboard; and playing without an endpin by resting the cello on the left foot. Other Baroque techniques used in current cello performances include using vibrato as an ornament; an under-hand bow hold, above the frog, to imitate the natural stress-and-release qualities of pre-Tourte-design bows; and tuning the strings at A = 415, half a step lower than modern-day concert pitch.⁴² In this general atmosphere of historical performance, Becker's and Klengel's editions are considered to have little value for cellists, insofar as they do "not reflect the advance in cello technique or of later research regarding the Baroque dance forms."⁴³

Nonetheless, the Bach suites continued to propel ongoing research and debates among both performers and scholars, because there are so many controversies surrounding the suites: from the missing autograph manuscript to the mistake-laden copies of Anna Magdalena Bach (1727–1731), Johann Peter Kellner (1705–1772), and Johann Christoph Westphal.⁴⁴ These copies have contributed much to the ongoing debates concerning the instrumentation of the Fifth and the Sixth Suites.⁴⁵ Because of these unresolved issues, there is always a continuous struggle between scholars and performers to find a balance between performing the suites faithfully, in accord with Baroque tradition, and personal expression. When one of his edition-arrangements was rejected by a publishing house, Grützmacher defended his artistic freedom, saying

some great masters like Schumann and Mendelssohn have never taken the time to notate all the indications and nuances necessary. . . . My main purpose has been to determine

⁴² Historically, the "A" which musicians tuned to varied from about A = 380 to A = 480 depending on the regional practices. In the Baroque era, the pitches musicians tuned to were mainly based on the pitch of the local organ. Today, period instrument makers and musicians settled on A = 415 as the standard for performance of Baroque music.

⁴³ Tim Janof, "A Survey."

⁴⁴ No precise dates available. Westphal's copy is by an unknown copyist.

⁴⁵ Suite No. 5, BWV 1011 is written for a cello tuned differently (scordatura). Suite No. 6, BWV 1012 is written for a five-stringed instrument.

what these masters might have been thinking, and to set down all that they, themselves, could have indicated. . . . I feel I have more right than all the others to do this work.⁴⁶

Russian cellist Mstislav Rostropovich (1927–2007) showed much more restraint when it came to the interpretation of Bach, saying that “This was the greatest problem I had to resolve in my interpretation. . . . I had to search for the golden medium between a romantic, rhapsodic interpretation of Bach and scholastic aridity.”⁴⁷

The growing debates around the validity and authenticity of each edition, which lack Bach’s own indications, invite an extraordinary amount of artistic freedom from every cellist. The Bach suites are essentially a blank slate, inviting cellists to produce their own editions. The various editions of the Bach suites can be divided into four categories: facsimiles of the manuscripts, such as those of Anna Magdalena Bach, Kellner, and Westphal; scholarly or critical editions, such as those published by the New-Bach-Ausgabe and edited by Alfred Dörffel; unedited or urtext editions, which offer no markings except for notes and are intended to leave the cellists with the utmost freedom; and, lastly, performance editions, to which group both Klengel’s and Becker’s belong.

Studying a performance edition is immensely helpful for cellists. By studying the fingerings, bowings, dynamics, expressions, and articulations, the reader is essentially offered a lesson by the cellist who has edited the music. By comparing the differences between editions, we can discern signs that might tell us much about performance practices of the editor’s time as well as subsequent changes. Furthermore, every edition provides a different view of phrasing, aesthetic, and philosophy associated with the performing cellist, since the expression of music

⁴⁶ Sibling, 248.

⁴⁷ Tim Janof, “Interpretational Angst and the Bach Cello Suites,” *The Internet Cello Society*, <http://www.cello.org/Newsletter/Articles/angst.htm> (accessed July 6, 2010).

and techniques must go hand-in-hand. By interpreting these points of view and by considering what has already been attempted, a cellist can also derive and create a unique and personal edition, developing, adapting, and rejecting earlier bowing, fingering, and phrasing indications. For example, it has been said by many that Casals's interpretation and his view of the suites are drastically different from his predecessors, such as Klengel and Becker. Interestingly, in his recording made in 1938, Casals adopted Becker's fluid, legato bowing throughout most of the Prelude in G Major; however, these bowings are no longer accepted by some cellists of today, who claim they are too unstylish, i.e., non-Baroque. Others who have rejected Becker's bowing have contended the opposite, claiming them to be "positively murderous monotony at every step, and an astounding insensitivity to the beauty and melodic richness of Bach's music."⁴⁸

Klengel's Bach Edition

Published by Breitkopf und Härtel in 1900, Klengel's edition of Bach's suites was intended for "practical usage" and to make this magnificent compilation more readily available.⁴⁹ In the foreword, Klengel addressed the confusing issues of the suites' origin, making clear that his edition was based on Dotzauer's and Dörffel's editions. By not using his teacher Grützmacher's edition, Klengel demonstrated that he did not want to fall into the trap of producing an edition that was an interpretation of an interpretation.

In his edition, intended for practical use among cellists, Klengel altered certain chords that were difficult to play (see example 6.1). In m. 6 of the Sarabande in E-flat, for instance, he suggested a different configuration of a chord that would help sustain the top A-flat through the

⁴⁸ Wilkomirski, 106.

⁴⁹ J. S. Bach, *Sechs Suiten* BWV 1007–1012, ed. Julius Klengel (Leipzig: Breitkopf und Härtel, 1900), Vorwort.

tie. The original version forces the cellist to break the A-flat in order to reach down to the low E-flat.

Example 6.1. J. S. Bach, Suite No. 4, Sarabande—Klengel Edition

As a result of his long association and extensive familiarity with the work, Klengel made numerous changes above the original text that were intended to resolve technical issues and difficulties. One of most obvious examples is his parallel transcriptions of the fifth suite (see example 6.2), which was originally intended for a cello with scordatura tuning (C–G–D–G). Klengel’s edition allows the cellist to play the fifth suite with regular tuning (C–G–D–A), whereas Dörffel’s edition keeps the suite’s original *scordatura* tuning. Interestingly, many post-Casals editions, such as those produced by Fournier and Wilkomirski, do not include *scordatura* tuning, printing instead the “normal” tuning.

Example 6.2. J. S. Bach, Suite No. 5, Prelude—Klengel edition

In the foreword, Klengel claims that he is continuing the tradition, established by Dotzauer, of fingering the sixth suite for cello with four strings, as it is impractical to produce a cello with five strings, which the manuscript demands.

Although Klengel's edition is based on Dotzauer's and Dörffel's editions, he had to reconcile the two sources, as numerous confusing discrepancies exist between the two.⁵⁰ As a result, Klengel's edition, to some extent, combines the mistakes and corrections found in both Dotzauer's and Dörffel's editions. For example, in the Prelude of the first suite, Klengel decided to use Dotzauer's notes in m. 27 instead of Dörffel's (see examples 6.3 and 6.4).



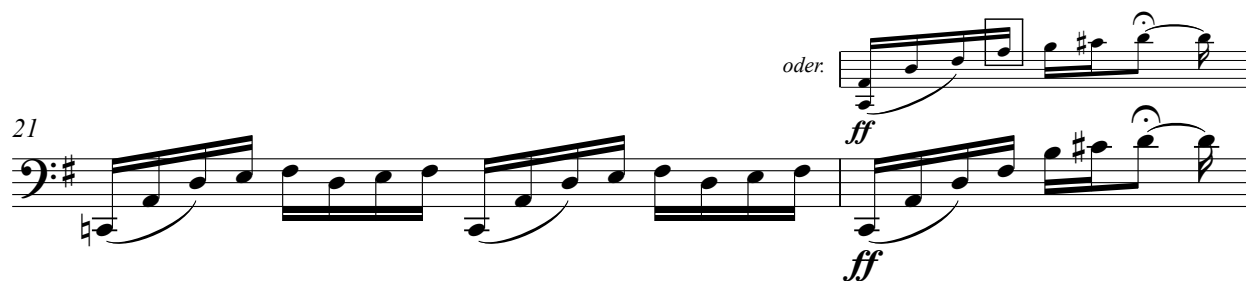
Example 6.3. J. S. Bach, Suite No. 1, Prelude—Klengel edition



Example 6.4. J. S. Bach, Suite No. 1, Prelude—Dörffel edition

In m. 22 of the same Prelude (see example 6.5), Klengel agreed with Dörffel but supplied his own interpretation in an alternate reading by filling in the perfect fourth interval (F-sharp and B) with an A:

⁵⁰ Dotzauer based his edition on the unknown copyist's edition published by Cotelle and Kellner, while Dörffel based his on Anna Magdalena Bach's and Kellner's manuscripts.



Example 6.5. J. S. Bach, Suite No. 1, Prelude—Klengel edition

Klengel’s solution in m. 22 is slightly better than Dörffel’s, in which the continuous leaps in one direction from a D chord to a non-chord-tone B (C–A–D–F-sharp–B) seem inconsistent with the rest of the movement’s harmonic or melodic language. Klengel opts to continue the scalar motion by adding an A before the second beat, thus creating a bridge between F-sharp and B and a three-note scale mirroring the scalar motives in m. 21. Measure 22 is now commonly played as it appears in Anna Magdalena’s manuscript, the basis for the Barenreiter-Wenzinger edition, disagreeing with both Klengel’s and Dörffel’s editions (see example 6.6):



Example 6.6. J. S. Bach, Suite No. 1, Prelude—Barenreiter-Wenzinger edition

Beyond the choice of notes in certain passages, the most debated issues among editors of the suites are bowing and articulation. Cellists of Klengel’s time, influenced by Romantic composers, preferred non-vibrato left-hand technique and legato playing with powerful sound in the right hand. In Klengel’s edition, two tendencies are mixed. First, he keeps the legato bowings fairly short, observing most of the slurs suggested in Dörffel’s edition. In places where he departs

from Dörffel's edition, Klengel maintains the tradition that governed earlier string playing, using down-bow on the downbeat (see examples 6.7 and 6.8). Because of the shape of the bow, this creates a natural stress-and-release sensation when used correctly.

(Allegro)

Example 6.7. J. S. Bach, Suite No. 1, Courante—Klengel edition

Example 6.8. J. S. Bach, Suite No. 1, Courante—Dörffel edition

On the other hand, Klengel diverges remarkably from his predecessors when it comes to articulation—that is, the length of note between two bow strokes—inserting his personality into the edition. Interestingly, in the Prelude of the second suite, Klengel indicates staccato articulation throughout the Prelude as well as up-bow staccato markings towards the end of the suite. It is unclear how short he wants the staccatos to sound; Klengel, though, is consistent in his staccato markings and therefore we may assume throughout the Prelude that all notes not under slurs should be played with short, staccato strokes. There are two kinds of passages that

Klengel marks as staccato and example 6.9 demonstrates both instances; mm. 16–20 show usage of staccato to keep the third beat lighter, while the staccatos in mm. 21–22 allow for better bow distribution while accentuating the underlying counterpoint.

Example 6.9. J. S. Bach, Prelude, Suite No. 2—Klengel edition

In contrast, the Prelude in C Major of the third suite and the Prelude in G Major of the first suite do not have as many staccato markings. Perhaps Klengel wanted a detached, lighter second Prelude contrasted by a fluid, serene first Prelude and a majestic third Prelude.

Tenuto—which signals to the cellist to hold an individual note throughout its full length⁵¹—is another articulation sign used frequently by Klengel in the suites. These *tenuto* markings imply that Klengel prefers a more legato, smooth, continuous line, in contract to the performance practice of the previous generation, where the musicians did not hold each note for its full written value. In the Allemande of the first suite (see example 6.10), Klengel indicates tenuto over various scale passages. Both staccato and tenuto articulation markings are highly

⁵¹ David Fallows, “Tenuto,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27690> (accessed August 20, 2010).

individual, providing clues as to how the editors feel about the overall color and mood of the suite.

(Allegro moderato)

The image shows a musical score for the Allemande from J.S. Bach's Suite No. 1, Klengel edition. The score is in bass clef, 3/4 time, and D major. It begins with a forte (f) dynamic marking. The piece features a continuous eighth-note pattern with various ornaments, including a trill (tr) and a mordent (w). The score is divided into two systems, with the second system containing fingerings 1, 2, 3, and 4.

Example 6.10. J. S. Bach, Suite No. 1, Allemande—Klengel edition

In his edition Klengel also adds parenthetical tempo indications for each movement. A Prelude is usually fast (*allegro*); the Allemande (*allegro moderato*) is a little slower than the Prelude; the Courante then picks up the tempo (again usually *allegro*); the Sarabande is the slowest movement in the suite (*largo*); the Minuets are *moderato*; and finally, the Gigue, which is a fast dance, is usually marked *allegro* or *vivace*.

Klengel's dynamic markings in this edition are lighter than in other editions. His crescendo indications usually imply that the phrase should be supported and sustained. This also means that he prefers longer phrasings in some places to reflect his own style of playing and taste (see example 6.11, mm. 36–42).

Example 6.11. J. S. Bach, Suite No. 1, Courante—Klengel edition

Klengel seems to treat Bach's chords as simple grace notes, following a formula that has no musical rationale (see examples 6.12 and 6.13).

(Largo)

Example 6.12. J. S. Bach, Suite No. 1, Sarabande—Klengel edition

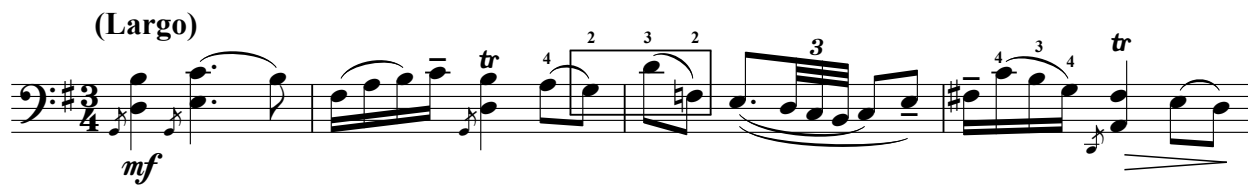
Example 6.13. J. S. Bach, Suite No. 1, Sarabande—Dörffel edition

Klengel's notation indicates that the bottom G should be played separately from the top two notes, while Dörffel's notation, which follows more closely Anna Magdalena Bach's copy, does not specify how the chords should be played. This is an interesting example because Anna Magdalena sometimes notated chords the way Dörffel does in example 6.13, staggering each note with separate stems (see example 6.14, m. 1). At other times, she wrote the chord with one stem going through them vertically (see m. 9).

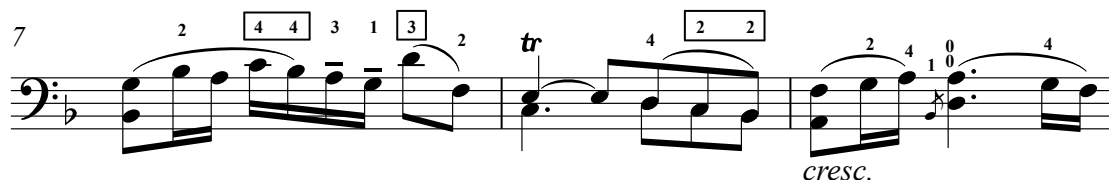


Example 6.14. J. S. Bach, Suite No. 1, Sarabande—Anna Magdalena Bach's copy

Lastly, Klengel's tendency to use a great deal of *portamento* is demonstrated in his recording of the Sarabande from the sixth suite. From the notations in his edition, it is also apparent that his fingering choices allow for such displays and encourage *portamenti*. In example 6.15, mm. 2–3, from G to D, Klengel indicates a shift from the second finger to a solid D with the third finger (instead of a shift to harmonic) and back to the second finger on F. Such a shift in a slow movement results in audible slides. A similar example can be found in the Sarabande of the second suite (see example 6.16).



Example 6.15. J. S. Bach, Suite No. 1, Sarabande—Klengel edition



Example 6.16. J. S. Bach, Suite No. 2, Sarabande—Klengel edition

Klengel’s edition, though considered antiquated in certain ways, provides a fascinating glimpse into his thoughts and playing styles. Moreover, as a prominent advocate of Bach revival efforts in Leipzig, Klengel demonstrated how much the musicians of his time knew about the performance practices of Bach’s music, and provided a clear picture of advancement in Bach scholarship over earlier times.

Becker’s Bach Edition

Becker published his edition of the Bach suites in 1911, almost a decade after Klengel. Becker’s edition remained popular in the twentieth century and it is still used today by some cellists. However, with the eighty or so editions published since then, Becker’s version has dwindled in popularity, being thought by most cellists to be old-fashioned and out of style.⁵² In his foreword to the Bach suites, Becker was careful to mention several important factors that had governed his editorial decisions. First, he pointed out that since Anna Magdalena Bach’s

⁵² Dimitry Markevitch, “The Recent Editions of the Bach Cello Suites,” http://www.cello.org/newsletter/articles/bach_mark.htm (accessed August 22, 2010).

manuscripts included many errors, he had therefore based his edition mainly on Dörffel's edition but deferred to Anna Magdalena Bach when there was more than one logical interpretation. Second, he advised that the bowings and fingerings he provided were only effective when the dynamics and nuances in this edition are also observed by the user. Finally, he tended to be dictatorial in his recommendations and controlling down to the smallest details, leaving very little artistic freedom for cellists learning from this edition. This was perhaps the main complaint leveraged most often against both his edition and his teaching style. Becker's edition is full of editorial marks, from tempo, to bowing, dynamics, and nuances, such as *crescendo*, *decrescendo*, *ritardando*, and *pesante*. He also made it very clear in the foreword that his edition was made for *his* teaching purposes and was not a definitive version of the suites. He believed that the suites were a work that each artist should interpret according to his or her own individuality and temperament.⁵³

Becker considered the suites to be “among the most difficult tasks that confront the violoncellist.”⁵⁴ He dedicated a section in his *Mechanik und Ästhetik* to the interpretation of the first suite, the Suite in G Major. In his performance analysis, he discussed at length how one should play this suite and how the stylistic issues are presented. Becker pointed out that cellists of his generation were familiar with the Sonata-Allegro form, which features clearly defined

⁵³ J. S. Bach, *Solo Suiten*, ed. Hugo Becker (Frankfurt: Peters, 1911), Remark. “Der Herausgeber hat davon abgesehen die notorischen Irrtümer, welche das in der Königl. Bibliothek in Berlin befindliche, von Bachs Gattin geschriebene sog. “Original,” sowie die älteren im Druck vorhandenen Ausgaben enthalten und mit denen die grosse “Bach-Ausgabe” bereits aufgeräumt hat, hier zur Vergleichung anzuführen. . . . Die Eintragung von Vortragszeichen schienen dem Herausgeber geboten, weil, einerseits Bogenstricharten und Fingersätze meist nur im Zusammenhang mit der Dynamik richtig gegeben und verstanden werden können; andererseits aus pädagogischen Gründen. . . . Selbstverständlich soll es aber jeder stilkundigen, künstlerischen Individualität unbenommen bleiben den Vortrag je nach Temperament und Geschmack frei zu gestalten.”

⁵⁴ Becker and Rynar, *Mechanics and Esthetics*, 274.

themes, but they were less familiar with the stylistic issues of the Baroque period. He asserted that Bach was infinitely creative, using motivic variants such as augmentation, diminution, and imitation in the presentation of his motives. These rhythmic, harmonic, and melodic motivic variants, he noted, must be observed and carefully considered to avoid a monotonous and wearisome performance. Becker used the Prelude in G Major from the first suite as an example: “this is particularly true in the case of the Preludes, which owing to their often uniform rhythm can, with an erroneous presentation, easily suggest the étude-like if the player does not understand how to read between the lines and, along with the harmonic structure, lay bare the melodic lines.”⁵⁵ Example 6.17 shows the opening section of the Prelude in G Major with dynamics and nuances such as crescendo.

⁵⁵ Ibid.

PRAELUDIUM (♩ = 84) (Moderato)

Example 6.17. J. S. Bach, Suite No. 1, Prelude—Becker edition

In his performance analysis, Becker further clarified his editorial intentions with detailed instructions. He urged cellists to observe the tranquil, noble character of the opening theme by extending the time-interval of the initial G in order to establish the tonal center of the piece.⁵⁶ According to Becker, “a person full of intelligence never repeats. But if definite circumstances force repetition upon him, he then resorts to the variant.”⁵⁷ From this point on in the essay, Becker painstakingly describes important nuances that should be observed throughout the

⁵⁶ Becker was referring to a form of *rubato* or playing the first note with *tenuto* without affecting the rhythm.

⁵⁷ Becker and Rynar, *Mechanics and Esthetics*, 276.

movement. Seldom did a cellist so vividly describe the sensations and the musical nuances in such detail and in print as Becker did. These fine nuances, however, were not notated in Becker's Bach edition, but the general markings of fingering, phrasing, and dynamics in the Bach edition correspond with his descriptions (see example 6.17):

The first four measures should be rendered in such a way that the progression of their advancing harmonies is clearly perceptible. One must pay special heed to the last note of the fourth measure F-sharp as passing tone to the E of the following measure. In the fifth measure, the last four sixteenth-notes should be illuminated more than the first five. A discreet *Sostenuto*, accordingly, will reinforce the expression of this note-group. The same in bars 7 and 9, but nevertheless in such a manner that the listener feels the rise in the course of bars 5 to 10.⁵⁸

His performance analysis also shows that Becker was well versed in music history and performance practice and was able to cite examples from different musical periods to support his interpretations. For example, to determine the tempos of the dance movements, Becker acknowledged the influence of the Baroque flutist Johann Joachim Quantz (1697–1773), who stated “the tempi for the various dance pieces are reckoned according to the human pulse-beat (averaging 80 beats per minute).”⁵⁹ However, Becker found the tempi suggested by Quantz to be too fast. To support his theory, Becker referred to the works of the German musicologist Arnold Schering (1877–1941) and the conductor Georg Schünemann (1884–1945), claiming that “the tempos of the individual dance-types in the various Bach suites must above all not be strictly fixed once and for all.”⁶⁰

Most importantly, Becker demonstrated that he was well aware of the challenges that face artists of any generation: the need to find a balance between one's own voice and faithfully

⁵⁸ Ibid.

⁵⁹ Johann Joachim Quantz, *Versuch einer Anweisung die Flöte Traversiere zu Spielen*, ed. Schering (Leipzig: C.F. Kahnt, 1926), 209. Quoted in Becker and Rynar, *Mechanics and Esthetics*, 279.

⁶⁰ Becker and Rynar, *Mechanics and Esthetics*, 280.

honoring the composer's intentions. He discussed these issues of Baroque performance practice and offered his opinions about playing the Bach suites in a historically accurate way:

Is the present generation still capable of partaking in detail of the music-making of the eighteenth-century in an adequate manner? The taste and feeling of the nervous person of the twentieth century are no longer the same as in the Rococo Period, which would entail a painful maintenance of punctiliousness in every nuance customary in the "wig period," and this would certainly not be worthy of Bach's great spirit.⁶¹

However, he also warns that an artist should not be given "free rein to his urge for freedom, he must therefore rely on a cultivated taste and a sure feeling for style. . . . The talented performer knows how to make music in a way that is stylistically correct without pedantry and is warm-blooded."⁶² Interestingly, Becker's tempo for Sarabande (♩ = 80) indicates that he wanted these sarabandes to be played at six beats per measure, though the sarabande should be played with three beats per measure, often with an emphasis on the second beat.

With bowing, however, Becker is less concerned about historical consensus, ignoring such commonplaces as down-bow on a downbeat and leaning more heavily towards artistic expression. Example 6.18, taken from the Courante of the first suite, in particular is peculiar in the choice of bowing.

⁶¹ Ibid., 281.

⁶² Ibid.

COURANTE (♩ = 100) (Allegro maestoso)

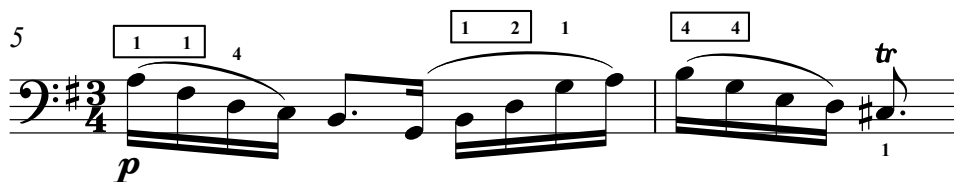
Example 6.18. J. S. Bach, Suite No. 1, Courante—Becker edition

Starting from m. 4, Becker uses down-bow to play the sixteenth-note scale, which moves to up-bow on m. 5. Traditionally, m. 5 starts with a down-bow. Becker believed that it was necessary to play this passage on the upper half of the bow with the forearm in order to achieve an “energetic and noble tone.”⁶³ He considered common bowing such as using a down bow on downbeats regardless of musical nuances to be dull and orchestral player-like.⁶⁴

Becker’s choices of fingering also lean towards a Romantic sentimentality through his use of the common performance practice of *portamenti*. Like Klengel, he also prefers going up the D string, instead of crossing over to the A string in first position, to retain a warmer and less brilliant tone. In the Sarabande from the first suite, his fingering choices promote sliding between positions (see example 6.19).

⁶³ Ibid., 285.

⁶⁴ Interestingly, Klengel prefers the down bow stroke in this passage.



Example 6.19. J. S. Bach, Suite No. 1, Sarabande—Becker edition

It is difficult to judge the merit of one edition over another without falling into the trap of expressing one’s own personal prejudices and technical preferences. For example, a cellist with a smaller hand might prefer Becker’s fingering in the Prelude of the fourth suite, in which he uses a higher position in closed-hand position, over Casals’s fingering, which requires the cellist to maintain a stretched hand shape for a lengthy period. Some have suggested that Casals’s fingering is more musical,⁶⁵ while others believe that Becker’s fingering can help solve cellistic difficulties, allowing for more musical playing unhindered by an uncomfortably stretched hand.⁶⁶

From studying Becker’s edition of the Bach suite, one can see that it retained some of the late-Romantic cello techniques and philosophies, as well as reflected new discoveries made in the realm of Bach’s cello suites since Klengel’s edition. Becker made it clear that this edition was published for pedagogical purposes; therefore, his bowings, dynamics, and fingerings appeared to be inconsistent with what today’s musician would consider to be historically “accurate” or “informed” performance practice. However, it is important to note that Becker’s musical decisions (as well as his technical decisions in his *Mechanik und Asthetik*) were never baseless; his interpretation of the suites was based on several factors: Becker’s own understanding of Bach’s music and the Baroque style; treatises and compositions of Becker’s predecessors; and

⁶⁵ Janof, “Interpretation.”

⁶⁶ J. S. Bach, *Six Suites for Unaccompanied Violoncello*, ed. Janos Starker (New York: Peer International Corporation, 1970).

Becker's Romantic era-influenced concept of melodic and harmonic structure. Together, these elements amalgamated into what Becker consider a musically informed edition.

The purpose of studying a performance edition is not to determine which is more musical but rather to determine objectively why an editor has made certain editorial choices. With so many editions of the Bach suites available, Becker's and Klengel's provide valuable historical perspectives on the performance practices of the Romantic period. They are also an important testament to the advancement and changing perception of these monumental works.

CHAPTER 7

CONCLUSION

Today, even among cellists, few musicians will immediately recognize the names of Klengel and Becker. Their activities and the details of their lives and works have largely been forgotten. However, concert reviews, the biographies of their students, the extensive collection of their performance editions, their teaching methods, and their musical publications prove that they were two of the most respected and well-known cellists of the later nineteenth and the early twentieth centuries.

Upon further examinations of their lives and work, one can see their contributions to the development of the cello as a solo instrument, just as their methods as teachers have deeply, though indirectly, influenced many of today's cellists. It is unfortunate that cellists today are not more familiar with their works and teaching methods, as many cellists in the twenty-first century are connected to them through their teachers and their teacher's teachers.

One can only speculate why their renown has diminished over time. In part, making recordings was still a rare event when they were teaching and performing. Klengel and Becker between them left only a handful of short recordings, and these are not readily available. Further, these recordings unfortunately do not represent Becker and Klengel at their technical best. Second, the emergence of Casals and his new manner of playing the cello has also contributed to the decline of Klengel's and Becker's reputations; many cellists after Casals considered pre-Casals cellists to be old-fashioned. Furthermore, many famed solo cellists in post-Casals era were typically associated with a single masterpiece for which they became known: Casals had the Bach suites, Jacqueline du Pré the Elgar Cello Concerto, to name but a few. Unlike these later

cellists, Klengel and Becker had no special connection with any single composition.¹ They were, however, well-rounded performers, who made significant contributions in almost every aspect of cello playing. Their activities encompassed every possible musical activity: they were solo, chamber, and orchestral performers, as well as teachers, editors, composers, and authors.

Through a close examination of their respective lives and careers, two very different personalities emerge. Klengel demonstrated a more introverted personality, preferring to follow established traditions, while Becker was more extroverted and willing to challenge the existing cello tradition by asking difficult questions.

One can see, for instance, that many of Klengel's esthetics are closely associated with his long tenure as a seasoned orchestral player. Orchestral players are expected to follow directions and traditions while working closely together with colleagues. These tendencies can be found in his compositions, in which he was more traditional and less progressive. In his teaching, he fostered an ideal and collegial learning environment, encouraging his students to learn from one another. He also composed a large number of cello ensemble pieces, which he intended for ensemble use by his students. His pedagogical works also reflected his belief in systematically training a cellist in technical consistency and in order to provide a solid technical base on top of which his students could later develop their own sense of style. In his performance editions, he was less dictatorial than Becker and tended to nurture what came naturally from the music rather than analyzing the music in depth to provide a unique perspective.

On the other hand, Becker, though also familiar with the art of orchestral playing, spent most of his career as a soloist and a chamber musician. The thought process behind, preparation

¹ The only exception is Reger's Suites for cello solo dedicated to Klengel and Becker. However, they did not perform this piece frequently.

for, and techniques involved in playing chamber music and in solo performance are very different from those of the orchestral musician. From this point of view, Becker was more of an explorer in a new frontier, dedicating his career to the constant refining of his own playing techniques and musical expressions. In his works, such as his performance editions or *Mechanik und Ästhetik des Violoncello Spiel*, it is clear that Becker attempted to base his knowledge of the cello and his musical decisions on facts. He was also always eager and proud to share his findings with his students. To some, his teaching methods, which were deeply influenced by his personality and beliefs, were authoritative, inflexible, and rigid. Many forget that Becker's original intention was only to show his students how his methods and thought processes on practice and interpretation could contribute to a well-prepared performance.

Many of Klengel's and Becker's students and contemporaries frequently compared their completely opposite styles and personalities. Interestingly, these differences were often complementary, just as their proximity to one another in Germany provided two separate but equally valuable opportunities for cello students in search of a suitable teacher.

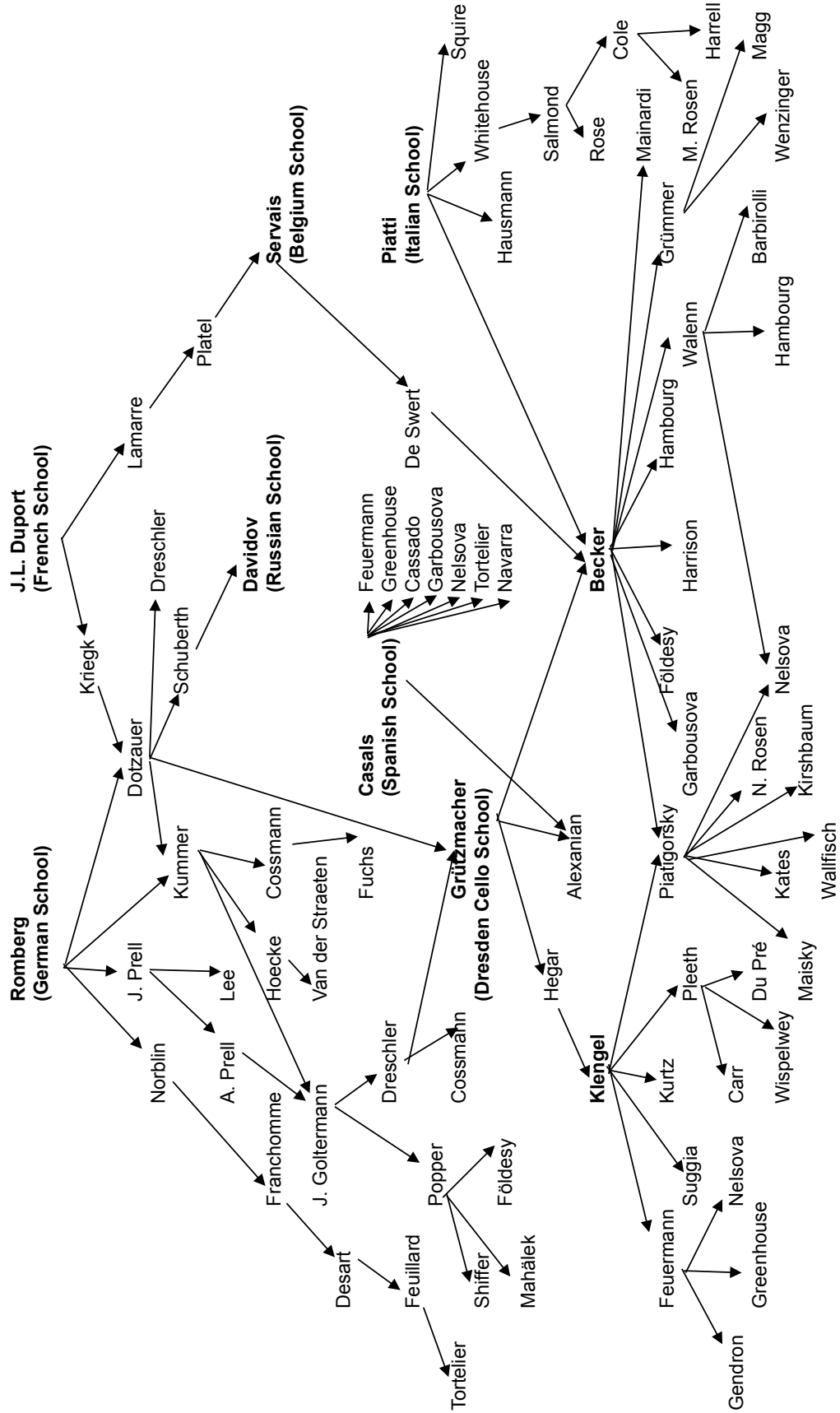
Studying the lives of Klengel and Becker can also reveal other useful information for cellists today. Such a study allows cellists to look into their own technical and musical training while revisiting many of the basics of cello playing. It can also help aspiring cello teachers to tease out useful methods to use in their teaching routines from the extensive collections of both cellists. Furthermore, by understanding the ways in which Klengel and Becker played and by examining their collaborations with other artists, performance editions, and concert reviews, one can also garner a clear view of historical performance practices, which proves invaluable when one attempts to interpret the music of their contemporaries, such as Brahms and Strauss. Finally, there are so many wonderful cello pieces that have been neglected and forgotten by today's

cellists. It would be of great interest to the cello world to revive these works and include them once again in the performances, thus expanding the standard cello repertoire.

APPENDIX A

DIAGRAM OF TEACHER-PUPIL RELATIONSHIPS

Diagram of Teacher-Pupil Relationships



APPENDIX B

HUGO BECKER, *BEGEGNUNG*, OP. 7, NO. 1

BEGEGNUNG. FIRST SIGHT.

Hugo Becker, Op. 7. N^o 1.

Andante con moto.

Violoncell.

Pianoforte.

mf *p*

mf *p* *mf*

cres- ces- do *p* *mf*

cres- ces- do *p* *mf*

crescendo *rit. fma*

crescendo

p *p* *p* *pp*

crescendo *p* *pp*

crescendo *p* *pp*

BIBLIOGRAPHY

- Abraham, Gerald. "Karl Davidov." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07279> (accessed October 10, 2010).
- Alexanian, Diran. *Complete Cello Technique: The Classic Treatise on Cello Theory and Practice*. New York: Dover Publication, 2003.
- Anderson, Robert. "Casals, Pablo." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05061> (accessed September 7, 2008).
- . "Suggia, Guilhermina." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27085> (accessed May 17, 2010).
- Anonymous. "Adolph Brodsky." *The Musical Times* 44, no. 722 (April 1903): 225–27.
- . "Colonne Concerts." *The Musical Times* 37, no. 645 (Nov. 1896): 738.
- . "Correspondences." *Le Guide Musical* 43 (1987): 816.
- . "Crystal Palace Concert." *The Musical Times* 41, no. 686 (April 1900): 256–57.
- . "Foreign Notes." *The Musical Times* 39, no. 663 (May 1898): 339–41.
- . "Foreign Notes." *The Musical Times* 39, no. 670 (December 1898): 825–26.
- . "Foreign Notes." *The Musical Times* 52, no. 821 (July 1911): 476–78.
- . "Hugo Becker." *Musical Record and Review*, no. 468 (January 1901): 92.
- . "Letter from Leipzig." *The Monthly Musical Record* 25 (January 1895): 7.
- . "Letter from Leipzig." *The Monthly Musical Record* 25 (March 1895): 56.
- . "List of Compositions by Julius Klengel." Petrucci Music Library, http://imslp.org/wiki/List_of_compositions_by_Julius_Klengel (accessed August 4, 2010.)
- . "London Symphony Concerts," *The Musical Times* 35, no. 611 (Jan.1894): 24.
- . "Marquis de Coberon 1726." Antoniostradivari.net. <http://www.antoniostradivari.net/en/marquis-de-corberon-1726.html> (accessed May 10, 2010).
- . "Miscellaneous Concerts, Intelligence." *The Musical Times* 32, no. 575 (January 1891): 38–41.

- . “Miscellaneous Concerts, Intelligence.” *The Musical Times* 39, no. 665 (July 1898): 481–83.
- . “Monday and Saturday Popular Concerts.” *The Musical Times* 38, no. 658 (December 1897): 819.
- . “Monday and Saturday Popular Concerts.” *The Musical Times* 39, no. 661 (March 1898): 173 – 90.
- . “Monday and Saturday Popular Concerts.” *The Musical Times* 39, no. 662 (April 1898): 247.
- . “Music in America.” *The Musical Times* 34, no. 608 (October 1893): 611.
- . “Music in Hamburg.” *The Strad* 18, no. 215 (April 1908): 425.
- . “Music in Leipzig.” *The Musical Times* 23, no. 470 (April 1882): 213.
- . “Music in Paris.” *The Musical Times* 39, no. 660 (February 1898): 117.
- . “Saturday Symphony Concerts.” *The Musical Times* 39, no. 660 (February 1898): 99.
- . “Sebastian Lee.” *Cellist.nl*. <http://www.cellist.nl/?id=119> (accessed May 23, 2010).
- . “Six Suites for Violoncello BWV 1007–1012.” www.bach-cantatas.com/Ref/BWV1007-1012-Ref.pdf (accessed August 20, 2010).
- Bach, J. S. *Six Sonates ou études pour le violoncello solo*. [Ed. unknown]. Paris: Janet et Cotelle, 1824.
- . *Sonates ou études pour le violoncelle solo*. [Ed. unknown]. Leipzig: Probst, 1825.
- . *Six Solos ou études pour le violoncello-ouvrage posthume de J.S. Bach, avec le doigter et les coups d’archet indiqués par J.J.F. Dotzauer*. Leipzig: Breitkopf und Härtel, 1826.
- . *Six Suites for Cello Solo: BWV 1007–1012*. Ed. Julius Klengel. Frankfurt: Breitkopf & Härtel, 1900.
- . *Six Suites for Cello Solo, BWV 1007–1012*. Ed. Hugo Becker. Frankfurt: C. F. Peters, ca. 1911.
- . *Six Suites for Unaccompanied Violoncello*. Ed. Janos Starker. New York: Peer International Corporation, 1970.

- . *Six Suites á violoncello solo senza basso*. Ed. Wilkomirski. Kraków: Wydawnictwo Muzyczne, 1977.
- Becker, Hugo. *Finger & Bow Exercises with New Scale Studies for the Cello*. London: Schott, 1900.
- Becker, Hugo, and Dago Rynar. *Mechanik und Ästhetik des Violoncellspiels*. Vienna: Universal Edition, 1929.
- . *The Mechanics and Esthetics of Violoncello Playing*. Trans. Gordon J. Kinney. Kentucky: University of Kentucky, 1978.
- Blum, David. *Casals and the Art of Interpretation*. Berkeley: University of California Press, 1980.
- Borchard, Beatrix. "Joachim, Joseph." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14322> (accessed May 7, 2010).
- Bray, Trevor. "Romantic Chamber." *The Musical Times* 125, no. 1697 (July, 1984): 397.
- Broadley, Arthur. *Chats to Cello Students*. New York: Charles Scribner's Sons, 1915.
- Brown, Clive. *Classical and Romantic Performance Practice 1750–1900*. New York: Oxford University Press, 1999.
- Cahn, Peter. "Frankfurt." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10153> (accessed May 7, 2010).
- Campbell, Margaret. "Kurtz, Edmund." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42226> (accessed May 18, 2010).
- . *The Great Cellists*. London: Robson Books, 1989.
- . "Walenn, Herbert." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42247> (accessed May 16, 2010).
- . "Harrison, Beatrice." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12441> (accessed May 16, 2010).
- Colton, Winfred. "A Review of Dr. Steinhausen's 'Die Physiologie Der Bogenführung'" *The Violinist* 9, no.2 (June, 1910): 10.
- Cossmann, Bernhard. *Studies for Developing Agility, Strength of Fingers and Purity of Intonation*. New York: International Music Company, 1940.

- Corrette, Michel. *Méthode théorique et pratique pour apprendre en peu de temps le violoncello dans sa perfection. Ensemble de principes de musique avec des leçons*, op. 24. Paris, 1741.
- Dotzauer, J. J. F. *Violonzell-Schule*. Mainz: Schott, 1832.
- Duffin, Ross W. *How Equal Temperament Ruined Harmony*. New York, W.W. Norton Company, 2007.
- Fallows, David. "Tenuto." *Grove Music Online*. <http://oxfordmusiconline.com/subscriber/article/grove/music/27690> (accessed August 20, 2010).
- Feuermann, Emanuel. *Emanuel Feuermann*. Compact Disc accompanies the book *Emanuel Feuermann* by Annette Morreau. New Haven: Yale University Press, 2002.
- Forbes, Elizabeth. "Eisenberg, Maurice." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08660> (accessed May 16, 2010).
- Forbes, Watson. "Hess, Willy." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12936> (accessed May 7, 2010).
- Forbes, Watson, and Margaret Campbell. "Pleeth, William." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21934> (accessed May 18, 2010).
- . "Klengel, Julius." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15140> (accessed September 7, 2008).
- Franchomme, August. *Twelve Studies for Cello Solo, op. 35*. Ed. Hugo Becker. Mainz: B. Schott's Söhne, 189–.
- Franklin, Peter. "Pfitzner, Hans." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21537> (accessed May 10, 2010).
- Ginsburg, Lev. *The History of the Violoncello*. Ed. Herbert R. Axelrod. Trans. Tanya Tchistyakova. Neptune City, New Jersey: Paganiniana Publications, Inc., 1983.
- Grützmacher, Friedrich. *Tägliche Übungen für Violoncello, op. 67*. Ed. and rev. by Hugo Becker. Leipzig: Kahnt, 1910.
- Hadden, J. Cuthbert. *Modern Musicians: Book for Players, Singers and Listeners*. England: Wildhern Press, 2008.
- Harris, Ellen. "Portamento." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40990> (accessed December 9, 2010).

- Harrison, Beatrice. *The Cello and the Nightingales*. Ed. Patricia Cleveland-Peck. London: John Murray, Ltd., 1985.
- Janof, Tim. "A Survey of Bach Suite Editions." *The Internet Cello Society*. <http://www.cello.org/Newsletter/Articles/jsbach.html> (accessed April 3, 2010).
- . "Interpretational Angst and the Bach Cello Suites." *The Internet Cello Society*. <http://www.cello.org/Newsletter/Articles/angst.htm> (accessed July 6, 2010).
- . "Conversation with Eleonore Schoenfeld." *The Internet Cello Society*. <http://www.cello.org/Newsletter/Articles/schoenfeld.htm> (accessed May 17, 2010).
- Johnstone, David. "Hugo Becker: The German Transition to the Modern Cello Age." http://www.johnstone-music.com/FileUpload/articulos/vlc012-_Hugo_Becker-The_German_transition_to_the_modern_cello_age.pdf (accessed March 26, 2010).
- . "The Late Romantic German Cello School – An Introduction to Julius Klengel and His Compositions." <http://www.johnstone-music.co.uk/articulos/music/6017/vlc16-article-the-late-romantic-german-cello-school-an-introduction-to-julius-klengel-/> (accessed March 26, 2010).
- . "Jules de Swert – Belgium's Unsung Cello Hero." http://www.johnstone-music.co.uk/articulos/buscador_articulos.php (accessed March 25, 2010).
- Jones, Gaynor, G. and Valerie Walden. "Cossmann, Bernhard." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06605> (accessed June 23, 2010).
- Kennedy, Michael. "Brodsky, Adolph." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04049> (accessed May 10, 2010).
- Kenneson, Claude. *Musical Prodigies: Perilous Journeys, Remarkable Lives*. Ed. by Reinhard G. Pauly, Oregon: Amadeus Press, 1998.
- Klengel, Julius. *Caprice für Violoncello und Klavier, D-moll, op. 27*. Wiesbaden: Breitkopf & Härtel, 1905.
- . *Tägliche Übungen für Violoncello, 3 vols.* Wiesbaden: Breitkopf & Härtel, 1909–1911.
- . *Technical Studies for Cello, Vol. 1*. New York: Schirmer, 1939.
- . *Technische Studien für Violoncello, Bd. 2*. Wiesbaden: Breitkopf & Härtel, [n.d].
- . *Trio für Violine, Violoncello und Klavier (Kindertrio) C-dur, op. 35, nr.1*. Wiesbaden: Breitkopf & Härtel, [n.d].

- Ledbetter, David. *Unaccompanied Bach: Performing the Solo Works*. New Haven: Yale University Press, 2009.
- Lofu, Antonio. "Steinhausen: A Scientist or Just an Amateur?" *Violinist.com*. <http://www.violinist.com/discussion/response.cfm?IF=11564> (accessed June 12, 2010).
- MacGregor, Lynda. "Becker, Hugo." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02481> (accessed September 7, 2008).
- . "Hausmann, Robert." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12566> (accessed May 7, 2010).
- . "Lee, Sebastian." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50028> (accessed June 28, 2010).
- . "Mainardi, Enrico." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17479> (accessed May 16, 2010).
- . "Schröder, Karl." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25085pg4> (accessed June 23, 2010).
- Mantel, Gerhard. *Cello Technique: Principles and Forms of Movement*. Trans. Barbara Haimberger Thiem. Bloomington: Indiana University Press, 1995.
- Markevitch, Dimitry. *Cello Story*. Trans. Florence W. Seder. Miami: Summy-Birchard Inc., 1984.
- . "The Recent Editions of the Bach Cello Suites." *The Internet Cello Society*. http://www.cello.org/newsletter/articles/bach_mark.htm (accessed August 22, 2010).
- Mayer, Daniel. "Concert and op.ra Agent." Advertisement, *The Musical Times*, January 1, 1891.
- Mell, Albert. "David, Ferdinand." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07271> (accessed May 7, 2010).
- Mercier, Anita. *Guilhermina Suggia, Cellist*. Burlington: Ashgate, 2008.
- Merk, Joseph. *Twenty Studies for Cello, op. 11*. Ed. Julius Klengel. New York: International Music Company, 1940.
- Merk, Joseph. *Twenty Studies for Cello, op. 11*. Ed. Hugo Becker. Leipzig: C.F. Peters, 1913.
- Moran, John. "Merk, Josef." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46104> (accessed June 28, 2010).

- Morreau Annette. "Feuermann, Emanuel." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09566> (accessed May 17, 2010).
- . *Emanuel Feuermann*. New Haven: Yale University Press, 2002.
- Musgrave, Michael, and Bernard D. Sherman. *Performing Brahms: Early Evidence of Performance Style*. Cambridge: Cambridge University Press, 2003.
- Nelson, Sheila. *The Violin and Viola, History, Structure, Teachings*. New York: Dover Publications, 2003.
- Peire, Patrick. "Servais, Adrien-François" *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25492pg1> (accessed June 28, 2010).
- Piatigorsky, Gregor. *Cellist*. New York: Doubleday & Company, 1965.
- Planer, John H. "Sentimentality in the Performance of Absolute Music: Pablo Casals's Performance of Sarabande from Johann Sebastian Bach's Suite No. 2 in D Minor for Unaccompanied Cello. S. 1008." *The Musical Quarterly* 73, no.2 (1989): 212–48.
- Pleeth, William. *The Cello*. New York: Schirmer, 1983.
- Plesske, Hans-Martin. "Breitkopf & Härtel." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03920> (accessed May 8, 2010).
- Pratt, Waldo Selden, and Arthur Mendel. *The History of Music: A Hand Book and Guide for Students*. New York: G. Schirmer, 1935.
- Reger, Max. *Three Suites for Violoncello Solo op. 131c*. Pref. Susanne Shigihara, ed. Wolf-Dieter Seiffert. München: G. Henle Verlag, 1992.
- Rosenberg, Deena, and Bernard Rosenberg. *The Music Makers*. New York: Columbia University Press, 1979.
- Saslaw, Janna. "Saloman, Jadassohn." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14087> (accessed August 2, 2010).
- Schuh, Willi. *Richard Strauss: A Chronicle of the Early Years 1864–1898*. Trans. Mary Whittall. Cambridge: Cambridge University Press, 1982.
- Schumann, Ferdinand. "Brahms and Clara Schumann." *The Musical Quarterly* 2, no. 4 (October 1916): 507–15.
- Schwarz, Boris. "Piatigorsky, Gregor." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21650> (accessed May 17, 2010).

- Schwarz, Boris, and Margaret Campbell. "Garbousova, Raya." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10641> (accessed May 16, 2010).
- Siblin, Eric. *The Cello Suites*. New York: Atlantic Monthly Press, 2009.
- Stauffer, George B. "Leipzig." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16353> (accessed May 7, 2010).
- Stephenson, Kurt, and Tully Potter. "Grümmer, Paul." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11867> (accessed May 16, 2010).
- Stowell, Robin. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 2000.
- Stutschewsky, Joachim. *The Art of Playing the Violoncello: A System of Study from the Very Beginning to a Stage of Perfection*, 6 vols. Mainz: Schott Music, 1932.
- Tortelier, Paul. *How I Play, How I Teach*. London: Chester Music, 1975.
- Tunca, Ozan. "Popularity Contest: Most Commonly Used Etude Books in American Colleges and Universities." *The Internet Cello Society*. <http://www.cello.org/Newsletter/Articles/etudes/etudes.htm> (accessed May 7, 2010).
- Van der Straeten, A. E. *History of The Violoncello, The Viola da Gamba, Their Precursors and Collateral Instruments*. London: Reeves Ltd., 1914.
- Walden, Valerie. "Franchomme, Auguste." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10107> (accessed June 28, 2010).
- . *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840*. Cambridge: Cambridge University Press, 1998.
- Walter, Frank. *Hugo Wolf, a Biography*. New York: Alfred A. Knopf, 1952.
- Watkin, David. "Sliding through History." *The Strad* 113, no. 1343 (March 2002): 262–67.
- Williams, Peter, and David Ledbetter. "Continuo." *Grove Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06353> (accessed June 23, 2010).
- Wilson, Elizabeth. *Jacqueline du Pré*. New York: Arcade Publishing, 1999.
- Wood, Henry J. *My Life of Music*. 1949. Reprint, New York: Books for Libraries Press, 1971.

Sound Recordings

Navarra, Harrison, Sala, Feuermann, Pleeth, Fournier, Klengel, Becker, etc. *The Recorded Cello: The History of The Cello on Record from The Incomparable Collection of Keith Harvey Vol. 2*. Notes by Tully Potter, 3 compact discs. England: Pearl, 1992.

Feuermann, Emanuel. *Emanuel Feuermann*. Compact Disc accompanies the book *Emanuel Feuermann* by Annette Morreau. New Haven: Yale University Press, 2002.