



Violoncello

DOTZAUER

24 Capricci in tutti tuoni

24 Caprices in all keys · 24 Capricen in allen Tonarten

opus 35
for Violoncello
für Violoncello
pour Violoncelle
Urtext
(Bonz)

ED 23508





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General introduction

Justus Johann Friedrich Dotzauer (1783–1860) composed a large number of studies for the cello that have influenced cello teaching over the last two centuries. He lived and worked in a period that saw important further developments in the instrumental traditions of the eighteenth Century. In 1795, just a few years before Dotzauer's first compositions appeared, the *Conservatoire* had been opened in post-revolutionary Paris: *Méthodes* (the French name for instrumental tutorial books) written in rapid succession for almost all the instruments taught there have to be considered as important documents of musical history. This fertile ground then produced some of the textbooks and collections of studies that had a crucial influence on string teaching methods, including those for the cello. Those written with the cello in mind include the *Essai sur le doigté du Violoncelle* by Jean Louis Duport (1749–1819) published in 1806, with groundbreaking studies at the end of the book. Translations of this work and the correspondingly important collections of violin pieces by Kreutzer and Baillot soon became widely known in German-speaking countries. Soon afterwards Dotzauer also turned his attention to the restructuring of string teaching methods: between 1816 and 1850 he published almost two hundred studies for cello solo, four cello tutorial books and numerous tutorial collections of pieces for two cellos.

Dotzauer was born in Häselried near Hildburghausen (Thuringia) in 1783; his father was a vicar. He grew up in a musical environment, as his father and uncle were both musicians and other relatives were organ builders. He studied composition with Johann Caspar Rüttinger (1761–1830), a grand-disciple of Johann Sebastian Bach, and was taught to play the cello in the tradition of the Duport brothers by Johann Jacob Kriegk (1750–1814). Dotzauer studied in Berlin for a short time with the most prominent cellist then in Germany, Bernhard Romberg (1767–1841). Following his first post in Coburg, in 1805 Dotzauer was then appointed as a cellist at the Leipzig Gewandhaus. There he was a founder member of the Gewandhaus quartet from 1809 onwards, together with Bartolomeo Campagnoli (1751–1827) and Heinrich August Matthäi (1781–1835). In 1811 he moved to become principal cellist at the court orchestra in Dresden, where he spent the rest of his life.

Dotzauer toured from time to time as a soloist, later on accompanied by his sons, who were also trained musicians; these performances were not however the main focus of his career. He concentrated chiefly on composition, particularly on writing tutorial material for the cello. These pieces were written to cater for every level from absolute beginners to virtuoso soloists. Through his work as a teacher Dotzauer also established a tradition in cello playing technique that influenced future generations, as his pupils Karl Drechsler (1800–1873), who taught Grützmacher, Karl Schuberth (1811–1863), who taught Davidoff, and notably Friedrich August Kummer (1797–1879), who taught Goltermann und Cossmann, all had great influence on cello technique used in the twentieth Century.

Dotzauer's cello tutorial publications and studies are no longer in use in their original form. This is principally due to the fact that many of the studies in fifteen published collections were not originally presented in order of increasing difficulty. Dotzauer did not subscribe to a focus solely on efficiency that became increasingly established by the end of the 19th Century: his original publications include easily playable studies, perhaps intended for relaxation and recovery, alongside more difficult pieces. This ordering makes it difficult to use these collections for teaching purposes, so from around the turn of the twentieth Century some collections of Dotzauer's studies appeared in print with studies presented in order of increasing difficulty (Lee 1881, Klingenberg 1891, A. Schröder 1891, Salter 1902, Loeb 1915–1916 und Magrini 1918): these have influenced cello teaching to this day. In order to offer insights into the original context of these pieces, different levels of technique required within individual collections are accepted in this new edition.

In 1826 Dotzauer was responsible for the first German language edition of the Suites for solo cello by Johann Sebastian Bach, which were also published in Paris at about the same time.¹ This interest in the great Baroque composer became increasingly apparent in Dotzauer's later works, where he established himself in the 1840s as very much a maverick in terms of style with pieces for solo cello called 'Imitations' or 'Preludes and Fugues' and collections for cello duo called *Duos religieux* (these include

¹ The French edition is ascribed to Louis-Pierre Norblin, with whom Dotzauer was in contact from 1824 in connection with the Paris edition of his Cello tutorial method.

chorales and fugues). Yet even in his earlier published works, contrapuntal methods of composition are frequently found: devices which are particularly striking in some of these Studies. These pieces were almost entirely omitted from the more recent edition by Johannes Klingenberg (Litolf Collection, 1891) – a fate that would also befall other editions revised in the second half of the nineteenth Century.² In the course of the practice of historical interpretation, however, these exercises have been shown in a new light and offer insights into traditions of performance.

Historical performance practice

Studies by Dotzauer do not differ greatly from modern teaching with regard to fingering and bow markings. A few important differences in nuances of sound will nevertheless be found in performance practice of that time with regard to dynamics, use of vibrato and position changes. In general it can be observed that in Dotzauer's time the bow was moved slowly and with variable speed. String crossings were preferred to position changes³, at least for practice purposes. Dotzauer paid particular attention to *performance*, bringing together many aspects of interpretation in performance practice of his day. More detailed advice on this will be found in my book on historical approaches to cello playing (Bonz 2017)⁴, which focuses considerable attention on Dotzauer's approach to tuition.

Dynamics

Original editions of studies by Dotzauer include very few instructions on shaping dynamics. This suggests that Dotzauer did not consider such instructions necessary, at least in tutorial editions.⁵ The shaping of dynamics still followed in the tradition of the eighteenth Century, where an ascending melodic line would generally imply a *crescendo* and a descending line a *decrescendo*. Harmonic tension and rhythmic motion have also been considered.

Dotzauer often recommended the use of *Mezza di voce*, where the volume swells and then subsides again on long notes: 'the bow is placed quietly and the note grows from *piano* to *fortissimo*, fading away again almost to nothing' (Dotzauer 1824⁶, p. 10, see also Bonz 2017, p. 2).

Vibrato

In Dotzauer's time vibrato served as a means of ornamentation and described as a 'shake'. It was used on individual long notes and only influenced the choice of fingering in very rare instances. Open strings were also used a great deal: bear in mind here that the sound of gut strings is less direct.

Position changes

Dotzauer described *carrying notes* to indicate audible position changes. He described the means of execution in great detail in his cello tutorial method as sliding from one note to another – „Ziehen (*glissé*) von einem Ton zum andern“ (Dotzauer 1824, p. 45-46). These position changes were designed to refine solo performance and are chiefly used in melodic pieces.⁷ In general, however, Dotzauer preferred to avoid position changes and therefore focus on practice in string-crossing.

Trills and ornaments

Dotzauer taught his students to play trills with gradually increasing speed (Dotzauer 1824 p. 43, reprinted in Bonz 2017, p. 94). He also described numerous grace notes and ornaments in use at the time, most of which are still called by the same names today.

² Reductions made in new editions can be found for example in the collection *Gradus ad Parnassum* by Muzio Clementi.

³ Traditions in playing varied, however: Joseph Muntzberger in his cello tutorial method of 1802 recommended that the melodic line should always be played on the same string, thus involving position changes.

⁴ Tobias Bonz: *Barockcello – Ein Lehrbuch für fortgeschrittene Schüler, Lehrer und interessierte Laien*. Beeskow: ortus musikverlag 2017.

⁵ One of the few examples is Study 15 in op. 120 (G minor), with sparing use of dynamic markings

⁶ Justus Johann Friedrich Dotzauer: *Méthode de Violoncelle – Violonzell-Schule*. Mainz: Schott 1824

⁷ One example (op. 155/3, No. 11) is printed in Bonz 2017, p. 108-109.

Bowing and accents within bars

In the first half of the nineteenth Century the first beat of the bar was generally accented and therefore played on a down-bow: *Any piece of music that starts at the beginning of a bar normally begins with a down-bow, while an up-beat begins with an up-bow.* (Dotzauer 1824, p. 11). An important exception is playing arpeggios with an up-bow on the lower strings. The original bowing for these studies follows these two rules apart from a few instances with individual explanations.⁸

My thanks go to Robert Schenke for typesetting the score from source documents that are not always easily legible, to Dr Rainer Mohrs for his conceptual and linguistic advice and to Gaetano Nasillo for his help in judging the pieces.

Introduction to this work

In 1816 Dotzauer published his first works for solo cello with Leipzig publishers Breitkopf & Härtel under the Italian title *24 Capricci in tutti tuoni*. This collection of exercises in all keys was published around the same time as similar sets of pieces for violin by Pierre Rode (24 Caprices, c.1815) or for piano by Frédéric Kalkbrenner (op. 20, 1816) and Johann Nepomuk Hummel (op. 67, 1814). This set of pieces was already widely available in Paris from 1827 (Richault, Pl. No. 1373) and in London from 1832 (Banister); several further editions appeared around 1900.⁹ A positive review by Friedrich Rochlitz in the AMZ in November 1817 ascribed 'mannerisms worthy of Schlick'¹⁰ to this collection, implying that it was rather old-fashioned.

Surprisingly, despite the promise of the title, the keys of Gb major and Eb minor are omitted, with A major and E major used twice instead. The Caprices here followed the example of Duport, who also omitted a few keys.¹¹ Dotzauer's op. 35 is characterised by melodic ideas of merit, appealing harmonic sequences and rhythmic variety. As in the collection of the same name by Rode, here the composer rarely sought to explore the most difficult aspects of playing the cello, though one or two Caprices - such as No. 5 or No. 20 - call for sophisticated cello technique. On the other hand, this cycle provides excellent insights into the variety of sounds and techniques that can be used to express musical ideas on the cello. Individual pieces are accordingly varied with regard to tempo (such as the grandiose maestoso rhythm of No. 10), length (No. 7 is only 20 bars long) and style of composition, which includes variations (No. 21) and contrapuntal techniques (No. 18). The ordering of individual pieces follows the circle of fifths, bringing out the rich and varied character of those keys. The level of difficulty also varies, with technically challenging pieces followed by relatively simple Caprices.¹² A few pieces stand out in particular for their dramatically expressive harmonies (e.g. No. 16 and No. 20) and melodies (No. 13 and No. 21), along with the impressively forceful Caprice No. 18 and, in all, five slow and highly imaginative introductions.

⁸ Muntzberger also often used unconventional bowing. Such exceptions to the general rule were already to be found in the 18th Century, for example in the case of Francesco Geminiani.

⁹ Including those published by Hüllweck, Hausmann, Brückner and Loeb.

¹⁰ 'Mannerisms worthy of Schlick' refer to Gotha cellist Johann Konrad Schlick (1759-1818), who was well-known at the time but whose style of composition - in comparison with Bernhard Romberg - was no longer considered modern.

¹¹ A few years later Dotzauer wrote exercises in all keys for his cello tutorial methods of 1824 and 1833; the influential cycle of 24 Daily Exercises in all keys op. 155 (1839) is also complete in this respect.

¹² A few difficult bars will also be found in pieces at an otherwise consistent standard (e.g. No. 13, bars 12-15).

Overview¹³

Orig. 1832	Klingen- berg 1891	Magrini 1918	Key	Time signature	Tempo indication	Main focus	
						right hand	left hand
1	50 (partial)	127	C major	C	Adagio – Poco Allegro	Calm, steady bowing, string crossing	Left hand pizzicato and thumb position, then positions 1-4
2	-	82	A minor	3/4	Allegro	Calm, steady bowing,	thumb position, playing at speed
3	-	80	G major	C	Adagio – Allegro	Arpeggios	positions 1-4, playing chords
4	-	72	E minor	C	Allegro ma non troppo	Playing two parts	positions 1-5, playing sixths and thirds
5	-	128	D major	3/4	Andante – Allegro	Calm, steady bowing, playing at the point	thumb position, inverted mordents
6	62	65	B minor	2/4	Allegro	Short bow strokes at the heel and at the point, string crossings	positions 1-6
7	-	66	A major	C	Andante	Even bowing	positions 1-4, double stopping
8	78	104	A major	6/8	Poco Allegro – Allegro	Staccato, varying bowing styles	thumb position
9	-	67	F# minor	C	Allegro	Varying bow speeds	positions 1-4
10	-	68	E major	C	Maestoso	Dotted rhythms	positions 1-4, playing difficult chords
11	64	69	E major	C	Allegro	Wave motion	positions 1-5, agility
12	-	-	C# minor	C	Allegro assai	Arpeggios	positions 1-4, playing chords
13	-	129	B major	C	Andante	Varying and even bow strokes	thumb position, performance study
14	66	81	G# minor	C	Allegro	Practising bow strokes	positions 1-4, intonation
15	-	86	F major	3/4 - C	Adagio – Allegro molto	Détaché bowing	thumb position, playing at speed
16	-	105	D minor	C	Allegro moderato	Varying bow strokes	thumb position, rapid finger movements
17	67	71	B ^b major	3/4	Allegro	Varying bow speeds, two-note slurs	positions 1-4, chroma- ticism
18	-	130	G minor	C	Allegro	Playing two parts	thumb position, playing chords
19	-	73	E ^b major	C	Allegro	Two-note slurs	positions 1-6, playing appoggiaturas
20	-	131	C minor	C - 3/4	Adagio – Allegro	Varying bow strokes	thumb position, rapid finger movements
21	-	74	A ^b major	2/4	Andante	Playing two parts	positions 1-4
22	-	85	F minor	C	Allegro	Uneven bow strokes	thumb position, rapid finger movements
23	-	75	D ^b major	3/4	Cantabile	Playing two parts	thumb position, playing thirds and sixths
24	-	106	B ^b minor	C	Allegro	Varying bow strokes	thumb position, rapid finger movements

¹³ Giuseppe Magrini included almost all the Caprices op. 35 in his collection of studies by Dotzauer presented in order of difficulty, published by Ricordi in Milan in 1918; the numbers used in that collection are therefore given here alongside those used in the Klingenberg collection. As early as 1873 Gaetano Braga included all the Caprices in his three-volume compendium numbering 108 studies by Dotzauer altogether.