



Violoncello

DOTZAUER

24 Daily Exercises in all keys

24 tägliche Studien in allen Tonarten

24 Etudes journalières dans tous les tons

opus 155

for Violoncello / für Violoncello / pour violoncelle

Urtext

(Bonz)

ED 23573





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1783–1860

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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 The op.155 collection published in 1839 features a larger number of dynamic markings – a tendency that is also documented in other late works by Dotzauer.

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 19th 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, and to Dr Rainer Mohrs for his conceptual and linguistic advice.

About this work

In 1839 Schuberth & Comp. published a German-French edition of Dotzauer's studies, *Tägliche Studien für das Violoncell bestehend in 24 Übungen durch alle Tonarten / Etudes Journalières pour Violoncelle consistant en 24 Exercices dans tous les modes composés et dédiés au Conservatoire de Musik (sic!) à Paris* [Daily Studies for the Cello consisting of 24 exercises in every key, composed for and dedicated to the Conservatoire de Musique in Paris]. Just a quarter of a century after his first compositions for solo cello (24 Capricci op. 35, Schott ED 23508) this Dresden cello soloist was writing exemplary pieces of both educational and musical value. In contrast with op. 35, this collection includes every key; the precision of its comprehensive instruction in the cello technique of the time is still impressive today. This is achieved on the one hand through structure – with a progression to be observed particularly in the first few Études – and also through the studies themselves, each of which deals with a specific theme: twenty-four different aspects of technique are thus explored. To these are added brief but informative comments on each study and, before each one, scales across four or five octaves with detailed fingerings. From a musical point of view this collection also offers a captivating combination of rich composition techniques, freer pieces such as a Fantasia and Improvisation (Nos. 6 and 18), deeply-felt melodies (Nos. 13 and 22) and counterpoint (No. 15), while repeatedly exploring sound effects specific to the cello (such as in Nos. 10, 16 and 21). Karl Borromäus von Mitlitz in his comments on the first edition (AMZ 1840, 10) singled out Studies Nos. 6, 13 and 18 for special praise, besides recognising the high qualities of all these compositions.

Dotzauer's op. 155 cycle is dedicated to the Paris Conservatoire, showing that it was always intended for an international clientele.⁹ It was soon added to the curriculum at conservatoires in Italy, too. In his edition published in 1873 Gaetano Braga recommended that his students in Milan learn the whole collection by heart and play through it every day. This is not too surprising, as increasing numbers of *Daily Studies* were published around the middle of the 19th Century for use as indicated in the title. Dotzauer's collection, however, offers a distinct contrast with the more mechanical approach to technique found in studies such as those by Czerny (1834) or Hanon (1870), with such richly musical compositions that daily practice will provide musical enjoyment as well as improving cello technique.

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 According to Dotzauer's preface, this group included both 'the virtuoso' and 'the advanced amateur cellist'.

Overview¹⁰

Orig. 1839	Klingen- berg 1891	Magrini 1918	Key	Time signature	Tempo indication	Focus	
						Right hand	Left hand
1	-	87	C major	C	Adagio sostenuto	Calm, and steady bowing with dynamic gradation	Double stopping in po- sitions 1-4
2	69	84	A minor	3/4	Allegro	Calm and steady bowing	Playing at speed, posi- tions 1-7
3	52	49	G major	C	Allegro	Playing arpeggios at the heel and at the tip of the bow	positions 1-4, playing chords
4	-	132	E minor	6/8	Allegro moderato	Calm and steady bow- ing, using dynamics	Thumb position, diffi- cult double stopping
5	87	133	D major	6/8	Allegro	Smooth string crossings	Thumb position with 4th finger
6	91	135	B minor	C	Adagio assai	In the style of a Fantasia, using a wide range of cello techniques	
7	82	107	A major	C	Allegro non tanto	Spiccato and other bowing exercises	Only on the A string, but to full extent
8	101	88	F# minor	C	Moderato	Tucked-in bowing	Thumb position, playing chords
9	-	139	E major	3/4	Allegro	Calm and steady bowing	Challenging passages in thirds and sixths in thumb position
10	60	39	C# minor	6/8	Allegro	Playing arpeggios using short strokes at the heel and at the tip of the bow	Positions 1-4, playing chords
11	110	150	B major	C	Allegro	Varying bowing styles on two strings	Challenging passages in octaves and tenths, octave fingerings
12	-	144	G# minor	2/4	Allegro non tanto	Playing in the upper half of the bow	Inverted mordents, challenging passages in tenths
13	79	89	F# major	C-12/8	Largo- Romance	Wave-like bow stroke: melodic line on one string	Challenging introduc- tion using thumb position, then playing chords in positions 1-5
14	109	136	D# minor	6/8	Allegro agitato	Uneven bow speeds	Double stopping in thumb position
15	70	76	F major	C	Allegro non troppo	Staccato	Positions 1-6, locking fingers
16	84	108	D minor	3/4	Allegro	Smooth string crossings, martelé bowing jumping across a string	Thumb position on lower strings, too
17	-	-	Bb major	C	Allegro giusto	Arpeggios across 3 strings	Positions 1-4
18	86	137	G minor	12/8	Adagissimo con gravità	In the style of a Fantasia, using a wide range of cello techniques	
19	102	138	Eb major	C	Allegro	Sautillé arpeggios across 4 strings	Challenging passages in thirds, thumb position
20	94	109	C minor	3/4	Allegro	Varying bowing styles	Thumb position, various fingerings for chromatic passages
21	-	-	Ab major	C	Moderato	Calm and steady bowing	Trills including thumb trills, thumb position

¹⁰ In a collection of Dotzauer Studies ordered in increasing difficulty published by Ricordi in Milan in 1918, Giuseppe Magrini included almost all the *Daily Studies* op. 155, which is why those numbers appear here alongside numbers for the Klingenberg collection. As early as 1873 Gaetano Braga had included the complete cycle in his three-volume compendium of 108 studies by Dotzauer.

22	-	-	F minor	C-6/8	Poco Adagio- Allegro non tanto	Varying bowing styles	Positions 1-4, grace notes and ornaments
23	104	110	D ^b major	C	Allegro	Spiccato, ricochet bowing	Playing at speed, thumb position
24	68	79	B ^b minor	3/4	Allegro non tanto	Smooth string crossings	Positions 1-5

A progression may be observed from Dotzauer's previous writing to the very precise technical markings for the instrument in this op. 155 collection. In comparison with the *Capricci* op. 35 (1816), these *Daily Studies* focus on a significantly more precise cello technique, dealt with in the individual studies. Fortunately, Dotzauer also provided insights into instrumental teaching methods of the time in the comments with which the individual studies are prefaced.¹¹ This gives cellists who embark on the daily practice of all these studies – as envisaged by the composer – a comprehensive guide to a wide range of cello techniques that reflect a cross-section of technical, musical and interpretative aspects of cello playing in the first half of the nineteenth Century.

Notes on performance

Dotzauer's op. 155 features a larger number of dynamic markings.¹² Instructions shown in the first few bars often apply thereafter, too. Dotzauer's precise markings in No. 6, for example, give clear indications of his intentions regarding dynamics. These sometimes differ from phrasing patterns usual today: these compositions may thus be considered as furthermore documenting the performance practice of the middle of the nineteenth Century and are reproduced faithfully in our Urtext edition.¹³ The fingerings shown always indicate a new position: 'The position of the hand is not changed until a new fingering is stipulated' (Dotzauer 1824, p.12). While Dotzauer generally taught the fingerings used today in lower positions, in thumb position there is greater use of the fourth finger. In addition, some surprising finger extensions are shown within a position, especially in thumb positions (e.g. No. 16). Bowing patterns in the original were sometimes only marked at the beginning and are to be continued accordingly. Dots are placed with precision and have been reproduced exactly: these are generally omitted in parallel instances, however, where they should thus be added where reasonable. The suggested tempi have been chosen for musical reasons, taking account of bar lengths, note values, character designations and technical challenges.

Preface: Dotzauer prefaced each study with the corresponding scale across four or five octaves. For the highest octave he used artificial harmonics and for the next octave down a mixture of artificial and natural harmonics. Beyond this, he also wrote out a fingering for stopped notes and indicated other possible techniques in his written comments. The scales should be played slowly – 'at least eight notes per minute': assuming that semibreves are played for each note, that corresponds to a tempo of quater note (crotchet) = 30 – and 'sounding with significant force', i.e. played *forte*. In addition he recommended practising each study slowly at first, using plenty of bow.

No. 1: To bring out two-part writing more clearly, the bow can sometimes leave the string, as demonstrated in Duport's Étude 7 (Bonz 2017 p. 64).

No. 2: The last four bowing styles should be practised with special care.

No. 3: An excellent exercise in cello technique of the Baroque era.

No. 4: As advocated by Duport, sixths and thirds are used to practise intonation in the first four positions, while working on independent finger movement.

¹¹ Very useful comments appear before No. 23 explaining *spiccato* and *ricochet* bowing.

¹² Individual terms such as *morendo*, *dolce* and *calando* are also used (e.g. No. 15, bar 26).

¹³ The continuous forte at the end of No. 22 or the tricky sighing motif in No. 24 may be found surprising.