

## ABSTRACT

Title of Dissertation: GAMBISTS, CELLISTS, AND THEIR  
COMPOSITIONS FROM THE BAROQUE TO  
THE MODERN ERA: A CASE FOR  
CONTINUING THIS TRADITION TODAY

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This project aims to demonstrate the rich tradition of gambist and cellist composers from the Baroque to the modern era through the performance of selected works in a series of three recitals, a discussion of these performer-composers and their works in this document, and by engaging in this tradition through the creation of an original work to be premiered in the third and final recital. Simply stated, the purpose of this project is to illuminate a rich heritage that is fading out of our modern practice and to argue the relevance of perpetuating this tradition in our time.

The first recital features works by gambist-composers representing a variety of styles prominent in various music centers in Europe from 1650-c.1800. Three selections by the English gambist Christopher Simpson, a *Suite in A minor* by French gambist Marin Marais, three unaccompanied pieces by Carl Friedrich Abel, and the *Sonata in A minor for Three Bass Viols and Continuo* by Johann Nicolai, demonstrate the vibrancy of the gambist-composer tradition.

The second recital pivots to the nineteenth century cellist-composer tradition, beginning with Bernhard Romberg's *Trio in E minor for Cello, Viola, and Bass*, and continuing with Jean Stiastry's *Cello Duo in F Major*. A modern performance edition of the Stiastry has been created for this performance (See Appendix A). Four of Dotzauer's *Six Pieces for Three Cellos*, come next in the program, followed by a *Tyrolienne* by Grützmacher and a *Notturmo* by Alfredo Piatti. The Recital closes with Popper's unique *Requiem for Three Cellos and Piano*.

The final recital celebrates the works of cellist-composers active in the twentieth century. The program begins with Mark Summer's lively *Julio-O* and *Variations: Lo, How a Rose E'er Blooming. A Romance* by the German Bertold Hummel and a *Notturmo* by the Italian Enrico Mainardi follow. Two showpieces, *La Pendule, la Fileuse et le Galant* and *Danse du Diable Vert*, by the Spanish virtuoso Gaspar Cassadó conclude the first half. My original composition, *Laura-Lu, for Viola, Cello, and Piano*, begins the second half, with Victor Herbert's *Cello Concerto in E minor* closing the program.

GAMBISTS, CELLISTS, AND THEIR COMPOSITIONS FROM THE  
BAROQUE TO THE MODERN ERA: A CASE FOR  
CONTINUING THIS TRADITION TODAY

by

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## Dedication

I dedicate this work and project to my wife, Caroline Castleton, who has been a constant source of inspiration and support, as well as editor-in-chief; Julie Bevan, who first introduced me to Jean and Bernhard Stiastry and helped me master the critical foundation of my cello technique; and finally to all gambists, cellists, and performers who have a nascent desire to compose and perform their own original work.

## Acknowledgements

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## Abbreviations

The terms *Viola da Gamba*, *Gamba*, or *Viol*, will be used interchangeably, as is common in most of the pertinent sources. *Cello* will frequently replace the full name: *Violoncello*. They refer to the same instrument. *WKO* refers to the Walter Knappe ordering of Carl Friedrich Abel's complete works.

## Introduction

Throughout most of the history of western music, the iconic image of a composer performing his or her own work has intrigued music lovers. From the Baroque gamba master Marin Marais to the virtuoso Franz Liszt, composers performing their original work have captivated audiences and listeners, engendering wonder and amazement at the mystery behind the creation of such art. Nowhere is this element of mystery more potent than in that moment when the creator of a musical work puts bow to string, hands to keys, giving first voice to new music previously unheard. When a composition passes to another to be performed through his or her own lens of interpretation, it is one step removed from the source. Certainly, there is great merit in the presentation of one's interpretation of another's creation; however, the focus of this paper is on the history and practice of performers capturing the minds and hearts of their audiences by stepping into the role of composer and presenting their own moments of mystery, in which voice is given to their own new music.

Classical musicians in our time have found themselves in an era of ever increasing specialization in the vast majority of vocations. Modern performance practice has brought a stark delineation between "the performer" and "the composer." The question arises as to why the study and mastery of composition has become sidelined in the education of many modern performing artists, when the history of western music demonstrates this was not the case in past eras. Such luminaries as Buxtehude, Boccherini, Mozart, Paganini, Liszt, and the Schumanns were composers

as well as performers. It was common practice for performing musicians to fill commissions by composing music for specific occasions when no suitable repertoire could be found. Arrangements, transcriptions, and original compositions by performers often filled gaps in the current repertoire, and therefore expanded it. These works were added to public concerts to fill out programs and to demonstrate the technical wizardry of the performer, as well as his or her creative ingenuity. Many of the works composed by cellist-composers expanded the perception of the cello as a capable solo instrument, influencing the creation of some of the more beloved pieces in our repertoire, including Dvořák's cello concerto. Yet it is clear that the tradition of the performer-composer has waned in modern times.

This project and written text aims to demonstrate the rich tradition of gambist and cellist composers from the Baroque to the modern era in four parts: first, through the performance of selected works in a series of three recorded public recitals; second through the creation of a modern performance edition of a relatively unknown work into modern notation (see Appendix A); third, through a written discussion of the import of these performer-composers and their works; and fourth, through the composition of an original work to be presented in the final recital (see Appendix B). Therefore, the purpose of this project is to both illuminate a rich heritage that is fading out of our modern practice, and to argue the relevance of perpetuating this tradition in our time.

# Chapter 1: Gambists and their Compositions circa 1650-1800

## Recital Program No. 1

### *Seth Castleton, Viola da Gamba*

*Assisted by: Doug Poplin and Alberto Macias, viola da gamba  
and Paula Maust, harpsichord*

September 21, 2017, 8 pm, Gildenhorn Recital Hall

The Division-Viol (1667)  
Prolusio in D Major  
Prelude in D Major  
Division Ground in G Major

Christopher Simpson  
1605-1669

Suite in A minor, Book V  
I. Prelude. Le Soligni  
II. Allemande. La Facile  
III. Sarabande  
IV. La Mariée  
V. Gavotte  
VI. Gigue  
VIII. Menuet and Double  
XI. Rondeau

Marin Marais  
1656-1728

### *Intermission*

From the Drexel Manuscript  
Allegro, WKO 208  
Tempo di Minuet, WKO 201  
Allegro, WKO 205

Carl Friedrich Abel  
1723-1787

Sonata in A minor for Three Bass Viols and Continuo  
Adagio-Allegro-Adagio-Allegro-Adagio  
Aria  
Courante  
Giga  
Sarabande  
Chaconne

Johann Nicolai  
1629-1685

### The Gambist-Composer Tradition

Due to the gradual favoring of the violin family in the later part of the eighteenth century, viola da gamba repertoire has largely fallen out of use on the concert stage, remaining relatively untapped through the nineteenth and the early twentieth centuries, with the exception of various transcriptions made for cello. Renewed interest in Baroque music has led to a recent revival of many gems from that era. While many excellent ensembles and instrumentalists have brought these masterpieces back to the concert stage, it is hardly on the same scale as the programming of music from later eras. All of this belies the depth and magnificence of the music composed for the gamba (or *division viol* as it was known in England). Mary Cyr, describing the output of gambist-composers in France between 1650 and 1680, mentions that, “several hundred examples are known to have survived from composers who were outstanding viol players of their day, such as Dubuisson, Nicolas Hotman and Sainte-Colombe.”<sup>1</sup> This is to say nothing of the prolific generation that followed, led by Marais and Forqueray. Furthermore, as a close cousin of the cello, the performer-composer tradition among gambists of the earlier period directly influenced the corresponding tradition of cellist-composers that continued to be so prevalent in the late eighteenth and throughout the nineteenth century. The inclusion of gambist-composers in the current discussion highlights some of the gems from this repertoire, and also traces the performer-composer tradition back to its earlier Baroque roots.

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<sup>1</sup> Mary Cyr, "Marin Marais, the basse continue and a 'different manner' of composing for the viol," *The*



The program selections for this first set of performer-composers spans nearly 150 years of viola da gamba history, crosses a variety of styles, and represents the highest artistic achievements of the genre in several critical music centers in Europe 1650-c.1800. English, Italian, French, and German styles are represented, demonstrating the broad scope of the virtuoso gamba-composer tradition.

Christopher Simpson (c.1605-1669)

The viola da gamba can arguably be considered one of the most popular instruments in England during the Elizabethan Era. In describing the viol and the technique detailed in his seminal treatise, *The Division Violist*, Christopher Simpson professes that “a viol in the hands of an excellent violist may (no doubt) be reckon'd amongst the best of musical instruments. To play extempore to a ground is the highest perfection of it.”<sup>2</sup> The division-viol repertory that developed in the seventeenth-century, continuing into the eighteenth century, fundamentally consisted of improvising a series of variations over a recurring bass line, or ground, wherein a variety of figures are employed by the performer in sequential variations, adhering to a learned set of workable possibilities.<sup>3</sup> Simpson’s treatises on the subject provide an invaluable source for understanding how this pivotal repertory developed. The flourishing of the division viol repertory in the late seventeenth-century England exerted a far-reaching influence on the development of the unaccompanied

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<sup>2</sup> Christopher Simpson, *The Saraband Simpson: A Facsimile Edition of Christopher Simpson’s The Division Violist (1659) and The Division Viol (1665/7), with Twelve Sets of Divisions by Simpson and His Contemporaries*, edited by Patrice Connelly, (Kilcoy, Qld, Australia: Saraband Music, 2009), 49.

<sup>3</sup> “Sonata da Chiesa,” *The Harvard Concise Dictionary of Music and Musicians*, ed. Don Michael Randel, (Cambridge, Mass.: Belknap Press, 1999), 621.

polyphonic style that came to typify works by the Northern German School composers such as Sweelinck, Schmelzer, Biber, Westhoff, and Walther, as well as subsequent generations of German composers, including the unaccompanied works of J.S. Bach, Handel, and Telemann.<sup>4</sup>

The lack of information regarding Christopher Simpson's early life may in part be due to his family's Roman Catholic convictions, and the necessary caution they exercised to stave off persecution.<sup>5</sup> It is clear, however, that the English musician became a revered master of the gamba, spreading his influence abroad primarily through his published works, *The Division Violist* (1659), and *The Division Viol* (1667), completed while under the patronage of Sir Robert Bolles of Scampton.<sup>6</sup> These treatises (the second an expanded version of the first, with a side-by-side English and Latin text), provide clear instruction about the art of playing the viol, and illuminate the technique of playing divisions or ornamented elaborations above a ground or underlying bass line. To modern gambists, they constitute one of the era's clearest explanations of viola da gamba technique, as well as a ready-made method book for mastering the basics of the instrument.

The selections chosen for this project demonstrate the ingenuity and artistic depth of Simpson's compositions for the viola da gamba. The first, titled *Prohudio*, in

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<sup>4</sup> Rachel Barton Pine, "German Polyphonic Baroque Music for Unaccompanied Violin: the Bach Sonatas and Partitas and Their Predecessors," liner notes for *Rachel Barton Pine, Solo Baroque*, Cedille Records CDR 90000 078, 2004.

<sup>5</sup> Patrice Connelly, "Editor's Preface/Introduction," notes for *The Saraband Simpson: A Facsimile Edition of Christopher Simpson's The Division Violist (1659) and The Division Viol (1665/7), with Twelve Sets of Divisions by Simpson and His Contemporaries*, by Christopher Simpson, edited by Patrice Connelly, (Kilcoy, Qld, Australia: Saraband Music, 2009), viii.

<sup>6</sup> Connelly, *op. cit.*, ix.

the key of D minor, begins with a rising motive consisting of a 'D' unison expanding to the interval of a major second, and further into the dominant major triad before modulating to related keys and finally resting again upon a D Major chord to close.<sup>7</sup> The multiple voices we hear in this work demonstrate the aforementioned developing unaccompanied polyphonic style that would become so influential in the works of J.S. Bach and others of his German contemporaries. This *Prolusio* is the first of eight numbered exercises designed to take the serious student through various gamba techniques necessary to navigate the melodic and chordal writing for that instrument.

The *Prelude in D Major* that follows further demonstrates Simpson's skill at decorating a clear and directional bass line, on top of which melodic variation can comment. The motive presented in the first bar of the piece is brought back at harmonically significant junctures, giving cohesion to the free, improvisational style of the short work.<sup>8</sup> The third piece in this set is a division ground in G Major, the first of several given in the treatise. The division ground consists of a bass or ground statement with no figurations, which is then followed by essentially a set of six contrasting ways by which the ground is decorated.<sup>9</sup> The original unornamented ground was traditionally repeated by a second gambist, providing a consistent reference point as the first gambist executed divisions above. In this program's performance, the harpsichord adds additional harmonic and textural interest as the division ground unfolds.

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<sup>7</sup> Simpson, *op. cit.*, 110.

<sup>8</sup> Simpson, *op.cit.*, 111.

<sup>9</sup> Simpson, *op. cit.*, 112-113.

Johann Michael Nicolai (1629-1685)

J.S. Bach and Handel were born the very same year Johann Michael Nicolai died, making Nicolai more a contemporary with Christopher Simpson than with the other gambists represented on this program. He was born in Saxony, and eventually became part of the orchestra at Stuttgart. His music is delightfully sophisticated, pulling from many different national styles.<sup>10</sup> While there is very little written about Nicolai's life and works, it is clear from his works that Nicolai was familiar with English, French, and particularly Italian models.

In the A minor Sonata selected for this project, Nicolai begins with an Italian influenced *Sonata da Chiesa*-like first movement. The *slow-fast-slow-fast-slow* structure juxtaposes the two lively allegros between sustained adagios, one section leading into the next. The fugal writing common in the more serious *Sonata da Chiesa* form is present here as well.<sup>11</sup> The movements that follow form a dance suite that culminates with an arresting *chaconne*. The score indicates that the work can be played 'a 3 viol da gamba', or in other words, with just three gambas, omitting organ or harpsichord.<sup>12</sup> This is possible in part due to the versatile role Nicolai composed for the third gamba, which alternates between providing a stabilizing bass melody and joining in the motivic material played by the first and second gamba voices. In the

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<sup>10</sup> Eberhard Stiefel, "Nicolai [Nicolay], Johann Michael," in *Grove Music Online*, Oxford Music Online, accessed April 24, 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019884>.

<sup>11</sup> Randel, *The Harvard Concise Dictionary*, op. cit., 621.

<sup>12</sup> Johann Michael Nicolai, *Sonata in D major; & Sonata in A minor: for Three Bass Viols and Continuo*, (Hannacroix, N.Y.: Loux Music, 2003).

*Chaconne*, each of the three gamba parts alternate with the melody, occasionally with the upper two voices accompanying the melody in the third and lowest gamba part. The third gamba part requires a seven-string instrument if the part is to be played without any octave transposition. This additional lower string, whose invention has been attributed to the French gamba master, Jean Sainte de Colombe, allows the gambist to descend an additional perfect fourth below the bottom note of a 6-stringed gamba, adding a gravity and depth to the timbre of the ensemble. In the rendition performed in this project, the harpsichord completes the ensemble, realizing the harmony implied by the basso continuo line.

*Marin Marais (1656-1728)*

Marin Marais is reported to have studied with the viol master Jean de Sainte-Colombe, and later joined the court of King Louis XIV at Versailles.<sup>13</sup> In 1687, Jean Rousseau said of Marais, “science and beautiful execution distinguish him from all others, and make him justly admired by all who hear him.”<sup>14</sup> His five suites for viola da gamba are the pinnacle of the genre, and appear at the apex of what can be considered the ‘golden age’ of the gamba in France (1665 to 1750).<sup>15</sup> The universal assertion that Marais’ artistry was unparalleled is particularly impressive when considering Hubert Le Blanc’s assertion that Marais only performed his own

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<sup>13</sup> Cyr, *op. cit.*

<sup>14</sup> Julie Anne Vertrees Sadie, "Marin Marais and His Contemporaries," *The Musical Times* 119, no. 1626 (1978): 674, accessed April 25, 2018, doi:10.2307/959143.

<sup>15</sup> Michael O’Loghlin, *Frederick the Great and His Musicians : The Viola Da Gamba Music of the Berlin School*, (Burlington, VT: Ashgate, 2008), 62.

compositions.<sup>16</sup> The gambist-composer made meticulous indications for the performer, specifying fingerings, the contour of various notes, distinct types of vibrato as well as other ornaments, and whether or not chords should be arpeggiated. Not only does this detail aid the performer in executing the music convincingly, it also gives the modern viol player, and scholars alike, an important resource in understanding the performance methods of the French masters.

The *A minor Suite, No. 1*, from Book V, is a collection of dance movements which correspond with dance steps and their patterns of strong and weak pulses. These are preceded by a Prelude. The French court of King Louis XIV prided itself in ballet and dance, and Marin Marais and his contemporaries used the various dance forms to structure numerous suites, or collections of dance movements.

After the subdued *Prelude* introduces the A minor aesthetic with its ABA arch structure, an *Allemande* brings a liveliness to the suite with a quick 16th-note pick up and prompt modulation into the sunny key of C Major.<sup>17</sup> Paradoxically, instead of enforcing rigidity, the specificity with which Marais marks ornamentation, fingering, position, vibrato, and note inflection facilitates a seamless execution of organically flowing musical lines. Even the artistry of Marais' penmanship, clearly seen in the facsimiles, demonstrates a composer possessing a clear conceptual picture of a piece and its formal and thematic development from the first note to the last. The *Sarabande* that follows is characterized by its strong second beat in triple meter, following the expectedly strong first beat. In this A minor movement, Marais

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<sup>16</sup> Sadie, *op. cit.*, 672.

<sup>17</sup> Marin Marais, *Pièces de viole, cinquième livre (1725)*, (New York : Broude Trust, 2000), 3-5.

indicates which notes should start with added emphasis, and which notes should grow or crescendo after the bow stroke has begun. As with the *Allemande* and several others, Marais employs the use of a *petite reprise*, or repetition of the last several bars, but often with added ornamentation or elaboration. In *La Mariée*, Marin Marais instructs the musicians to use “short strokes of the bow,” which in addition to the lively tempo gives this movement a boisterous energy.

The *Gavotte* that follows begins with two quarter-note pickups to the downbeat, and in the context of Baroque Dance, must be fast enough so as not to drag behind the inevitable return of the dancer to the floor after a leap into the air. In this movement, Marais also plays with rapidly shifting modalities in the gamba melody.

The *Gigue* is one of the more challenging technical movements in the suite and demonstrates the different forms a gambist’s left hand must take to execute certain passages well. The *Gigue* is followed by a lively *Minuet*, where Marais has written out for the gambist a variation or “double” for each time a repeat is taken, creating a building crescendo of activity to the end of the movement. The Suite closes with a *Rondo* that feels much like a gavotte, and indeed has a gavotte-like rondo theme that comes back frequently. Marais shows his ability to alter the thematic material in various ways and closes with a final decorated version of the original theme.

#### Carl Friedrich Abel (1723-1787)

The son of Christian Ferdinand Abel, the principal viola da gamba and cello player in the court orchestra led by J.S. Bach at Köthen, Carl Friedrich Abel has

frequently been referred to as the last of the great gambist virtuosos.<sup>18</sup> It is indeed the case that during the latter part of Abel's performing career in London, the gamba had already faded out of use in most European circles. Abel, however, was still playing the gamba late in the eighteenth century, largely due to the success of the first main subscription concert series: The Bach-Abel Concerts. It was in these concerts that Abel performed his own compositions many times, to great acclaim.<sup>19</sup> In addition to chamber and solo compositions for his own performance, Abel also composed and published dozens of symphonies between 1759 and 1783.<sup>20</sup> The contemporary historian Charles Burney wrote of him:

Abel's musical science in harmony, modulation, fugue, and canon ... had made him so completely a musician that he soon became the umpire in all musical controversy, and was consulted in different and knotty points as an infallible oracle.<sup>21</sup>

As with his contemporary, close friend, and business partner, Johann Christian Bach, many of Abel's compositions are written in the Galant Style prevalent at the time. His compositional style became highly regarded in London, and his symphonies

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<sup>18</sup> Murray Charters, "Introduction," notes for *Six Sonatas for Unaccompanied Viola da Gamba*, by Carl Friedrich Abel, edited by Murray Charters, (Hannacroix, N.Y.: Loux Music, 2001), 1.

<sup>19</sup> Murray Charters, "Abel in London," *The Musical Times* 114, no. 1570 (1973): 1225, accessed April 25, 2018, doi:10.2307/954718.

<sup>20</sup> Gwilym E. Beechey, "Carl Friedrich Abel's early instrumental publications in England," *Musical Opinion* 108, no. 1297 (August 1985): 279-280, accessed April 24, 2018, <http://search.ebscohost.com.proxy-um.researchport.umd.edu/login.aspx?direct=true&db=rih&AN=A440924&site=ehost-live>.

<sup>21</sup> Qtd. in Mary Cyr, "Carl Friedrich Abel's solos: A musical offering to Gainsborough?," *The Musical Times* 128, no. 1732 (June 1987): 318, accessed April 26, 2018, <http://search.ebscohost.com.proxy-um.researchport.umd.edu/login.aspx?direct=true&db=rih&AN=A226503&site=ehost-live>.



were even copied by the young Wolfgang Mozart as a way of learning Abel's compositional style.<sup>22</sup>

The three Abel movements that are considered in this project are taken from Murray Charter's edition of 21 movements of the Drexel Manuscript, which have been combined by Charter into a rough compendium of sonatas.<sup>23</sup> The three selections discussed here, however, have been chosen independent of Charter's designation, and give a lively look into the virtuosity and genius of Abel's improvisational style.

The *Allegro in D minor, WKO 208* displays many aspects of sonata-allegro form, but is more free and improvisatory in nature. Its D minor key lends itself to making full use of the gamba's resonant six strings from the opening annunciatory chord. In high virtuoso style, Abel employs various bow techniques as he charts a path from D minor to its relative F major, at times leaping from string to string between upper and lower voices, and at others resting in repose at a graceful cadence. Abel, to great effect, utilizes the unique capabilities of the gamba to arpeggiate triadic harmony, underpinned by a compelling bass line; these passages develop the expository ideas, finally leading back to a recapitulation of the opening material to close the movement.

The delightful *Tempo Di Minuet, WKO 201* in cheerful D Major fully steps into the Galant style while harking back to the Baroque minuet dance form, with a light-hearted three-four meter. Abel often employs two and even three voices, giving

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<sup>22</sup> Charters, "Introduction," *op. cit.*, 1.

<sup>23</sup> Carl Friedrich Abel, *Six Sonatas for Unaccompanied Viola da Gamba*, edited by Murray Charters, (Hannacroix, N.Y.: Loux Music, 2001).

this movement a rich and open aesthetic. The third *Arpeggiated Allegro in D minor, WKO 205*, is the more improvisatory of the three, traveling through a series of modulations, as well as moments of heightened tension followed by harmonic release. This movement likewise demonstrates Abel's unique mastery of the chordal possibilities of the viola da gamba.

#### Conclusion: Other Gambist-Composers

The immense popularity of the viola da gamba in the seventeenth and well into the eighteenth century can in large part be attributed to the virtuoso gambist-composers who penned the vast majority of the works in its varied repertory.<sup>24</sup> As the eighteenth century progressed, however, the balance of music consumption began to shift from the patronage of the aristocratic families of Europe, to the wider audience of the citizenry. Whereas the viol was well suited for performance in the intimate settings of aristocratic courts and royal patrons, the violin family's greater capacity to project over a large gathering eventually saw it eclipse the viol as the favored family of instruments. Author Ian Woodfield explains how the development of the cello affected this transition:

In the early Baroque period, the bass member of the violin family had been less refined in tone than an 18th-century cello, so the viol was preferred for its beautiful sound and ease in playing fast passages. But as the cello and its stringing were improved, and instrument making in general was developed, the cello was favoured because it was better suited to supporting the louder 18th-century ensemble. It overtook the viol first in Italy, where fine cellos were made from the middle of the 17th century, and later in France as well as in England and Germany as the Italian innovations in cello making and playing spread to the rest of Europe.<sup>25</sup>

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<sup>24</sup> O'Loughlin, *op. cit.*, 147.

<sup>25</sup> Ian Woodfield and Lucy Robinson, "Viol," in *Grove Music Online*, Oxford Music Online, accessed May 4, 2018. <http://www.oxfordmusiconline.com.proxy->

With several notable exceptions such as Jean-Baptiste Forqueray (1699-1782), Ludwig Christian Hesse (1716-1772), and the aforementioned Carl Friedrich Abel, who continued to astound audiences with their performances on the gamba into the latter part of the eighteenth century, the gambist-composer tradition faded from popular favor.<sup>26</sup>

Other gambist-composers that would fit well into future extensions of this project include John Jenkins (1592-1678), Tobias Hume (c.1579-1645), Nicolas Hotman (1613-1663), Dubuisson (fl.1666-c.1685), Jean de Sainte-Colombe (ca. 1640–1700), Jean Rousseau (1644-1699), Antoine Forqueray (1642-1745), August Kühnel (1645-1700), Conrad Höffler (1647-1705), Johann Schenck (1656-c.1712), Ernst Christian Hesse (1676-1762), and Jean-Baptiste Forqueray (1699-1782), among others.

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um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029435.

<sup>26</sup> O'Loghlin, *op. cit.*, 121.

## Chapter 2: Nineteenth-Century Cellists and their Compositions

### Recital Program No. 2

#### *Seth Castleton, Cello*

*Assisted by: Chelsea Bernstein and Pecos Singer, cello*

*Caroline Castleton, viola*

*Shawn Alger, bass*

*and Jasmin Lee, piano*

February 23, 2018, 8 pm, Ulrich Recital Hall

Trio in E minor, op. 38, no. 1 for Cello, Viola, and Bass	Bernhard Romberg
I. Allegro non troppo	1767-1841
II. Andante grazioso	
III. Rondo: Allegretto	

Duo No. 2 in F Major	Jean Stiastry
I. Allegro Vivace	1764-1848
II. Adagio	
III. Rondo: Allegretto	

#### *Intermission*

Six Pieces for Three Cellos, op. 104	Friedrich Dotzauer
I. Andante	1783-1860
IV. Andante Maestoso	
V. Pastorale	
VI. Larghetto--Allegro	

10 Morceaux en Style National	Friedrich Grützmacher
V. Tyrolienne	1832-1903

Notturmo in F Major, op. 20	Alfredo Piatti
	1822-1901

Requiem for three cellos and piano, op. 66	David Popper
	1843-1913

### *The Cellist-Composer Tradition*

Throughout the Baroque and early Classical periods, the cello functioned primarily as a basso continuo instrument, providing harmonic support to melodic or contrapuntal parts supplied by treble instruments. Throughout the eighteenth century the instrument's fortune gradually shifted. As the cellist and historian Valerie Walden has described:

As musicians became increasingly interested in the capabilities of the violoncello, playing techniques developed to meet performance challenges. Eagerness by players to demonstrate the possibilities of the violoncello resulted in sonatas and concertos for the instrument readily multiplying during the 1730s.<sup>27</sup>

This movement among cellists, to discover and develop the cello's capabilities, continued to grow through the course of the eighteenth century. As has been noted in the correlating field of virtuoso gambists, the vast majority of major cellists from this period also composed for the instrument.<sup>28</sup> From one of the first touring virtuosos, Giovanni Bononcini (1670-1755), to Luigi Boccherini (1743-1805), cellists from this era transcribed works from other instruments or composed original pieces that could fully take advantage of their advancing musical and technical facility.<sup>29</sup>

The growing prominence of cellist-composers showed no sign of slowing into the nineteenth century. Magnetic personalities such as Paganini and Liszt

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<sup>27</sup> Valerie Walden, *One Hundred Years of Violoncello* (Cambridge: Cambridge University Press, 1998), 3-4.

<sup>28</sup> Evgeni Dmitrov Raychev, *The Virtuoso Cellist-Composers from Luigi Boccherini to David Popper: A Review of their Lives and Works*, (DMA diss., Florida State University, 2003), 4.

<sup>29</sup> Margaret Campbell, *The Great Cellists* (North Pomfret, VT: Trafalgar Square Publishing, 1988), 31.

demonstrated the public's demand for a dazzling musical aesthetic.<sup>30</sup> In response to that demand, a growing number of cellists arranged, transcribed, and composed dozens, even hundreds of works designed to display their virtuosic technique and compositional prowess, taking their inspiration directly from touring violin virtuosos.<sup>31</sup> The focus of this portion of the project is to discuss several key cellist-composers who were, in large part, responsible for continuing and perpetuating this shift in the cello's fortunes as a solo instrument. Bernhard Romberg, the Duport brothers, Auguste Franchomme, Alfredo Piatti, Friedrich Dotzauer, Friedrich Grützmacher, and David Popper, among others, made important contributions to what became a rich tradition of nineteenth-century cellist-composers. Furthermore, these works often directly inspired other composers, such as Beethoven, Schumann, Brahms, Tchaikovsky, and Dvořák, to write many of the sterling gems of the current cello repertoire.

*Bernhard Heinrich Romberg (1767-1841)*

The German cellist Bernhard Romberg has remained an important figure in the history of the cello in part due to the advancements he made to cello technique and to the instrument itself, as well as for the compositions that are to this day common fare in cello studios the world over.<sup>32</sup> Author Margaret Campbell suggests

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<sup>30</sup> Harvey Sachs, *Virtuoso* (New York: Thames and Hudson, 1982), 35.

<sup>31</sup> Raychev, *op. cit.*, 1.

<sup>32</sup> Kurt Stephenson and Valerie Walden, "Romberg family," in *Grove Music Online*, Oxford Music Online, accessed April 24, 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043995>.

“it was not only his technical skill and musicality that attracted audiences throughout Europe, but also his considerable gifts as a composer.”<sup>33</sup> At the age of 15, Romberg was already touring Holland and Germany as a performer with his father, uncle, and violinist cousin Andreas Jakob Romberg.<sup>34</sup> He was renowned for his charismatic performances and for being one of the first soloists to perform exclusively from memory.<sup>35</sup> In Bonn, Germany, he played chamber music together with the young Beethoven, who, impressed by Romberg, offered to write him a cello concerto. Romberg famously turned down the offer by stating that he preferred to perform his own compositions.<sup>36</sup> Cellists may sigh over the lost opportunity to have a cello concerto by Beethoven in the repertory, but Romberg was, of course, unaware of what his young friend would later accomplish.

Romberg’s *Trio in E minor, Op.38, No.1* provides a wonderful example of the cellist-composer’s ready skill in compositional techniques. This work remains a popular student piece in a version for cello and piano, arranged by Friedrich Gustav Jansen (1837-1910), but Romberg originally scored the work for cello, viola, and double bass (or second cello). Although practical as a pedagogical tool, much of the charm of the trio scoring is lost in Jansen’s version.

All three movements demonstrate Romberg’s skill in melodic writing, as well as his clear command of compositional forms and thematic cohesion. The first

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<sup>33</sup> Campbell, *The Great Cellists*, op. cit., 61.

<sup>34</sup> Walden, *One Hundred Years*, op. cit., 37.

<sup>35</sup> Walden, *One Hundred Years*, op. cit., 295.

<sup>36</sup> Raychev, op. cit., 21.

movement in E minor, marked *Allegro non troppo*, is a standard sonata-allegro form movement, presenting two clearly contrasting melodies. Once presented, these themes transition into a fantasia-like modulatory development section, traversing toward a final half-cadence before the opening melody returns. The recapitulation enfolds in a logical manner.<sup>37</sup> Author William Klenz notes motivic similarities between Brahms' Sonata, Op. 38 in E minor, with Romberg's trio of the same key and opus number, implying that Brahms may have drawn inspiration from Romberg's work.<sup>38</sup> Even in passing comparison, the principal themes of both first movements appear to be closely related.

The contemplative *Andante grazioso* movement in C Major that divides the lively first and last movements demonstrates Romberg's mastery of compositional forms, following the slow movement ABA structure, and ending with a coda bringing the movement to a restful close. The Sonata comes to a close with a *Rondo: Allegretto*, which, when a brisk tempo is taken, is quite virtuosic in its own right. Rapid bariolage string crossings and 16th-note passages interlock with restatements of the rondo theme.

While Romberg's works did not challenge existing models, the grace in his original compositions and his own elegant manner of playing them led him to be

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<sup>37</sup> Bernhard Romberg, *Trio op. 38/1 für Viola, Violoncello, Kontrabass*, (Muenchen-Graefelfing: Verlag Walter Wollenweber, 1987).

<sup>38</sup> William Klenz, "Brahms, op. 38; piracy, pillage, plagiarism or parody?" *The Music Review* 34, no. 1 (February 1973): 39-50.



revered throughout Europe and to be considered the father of the German School of cello playing.<sup>39</sup>

Jean Stiašny (c.1764-1848): Creating a Modern Performance Edition

The works of Jean Stiašny are relatively unknown, even among cellists. He and his cellist brother Bernhard Stiašny were contemporaries of Beethoven, and by several accounts displayed the same virtuosic and compositional skill as other more prominent cellists. Milan Poštolka described both brothers as “outstanding cellists and teachers.”<sup>40</sup> A principle component of the current project has been focused on creating a modern edition of the second of six cello duos written by Jean Stiašny, dedicated to his brother Bernhard. Historian Edmund van der Straeten praised Jean Stiašny’s compositions as “the most remarkable [cello] compositions of that period, which are musically on a par with Romberg’s work, and which present technical features of absolute individuality.”<sup>41</sup> Straeten listed Stiašny’s *Six Duos for Two Cellos* as his crowning work: “They rank technically among the most advanced works that were ever written for the instrument, and their study is indispensable for all who enter seriously into the study of the violoncello.”<sup>42</sup>

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<sup>39</sup> Campbell, *The Great Cellists*, *op. cit.*, 61.

<sup>40</sup> Milan Poštolka, “Št’astný [Stiasny, Stiašny], Bernard,” in *Grove Music Online*, Oxford Music Online, accessed April 24, 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048200>.

<sup>41</sup> Edmund Van Der Straeten, “The Literature of the Violoncello,” *The Strad* 14, no. 157 (May 1903): 123, accessed May 4, 2018, [https://books.google.com/books?id=2L9EAQAAMAAJ&lpg=PA189&ots=c84e\\_CUPX0&dq=jean%20stiašny%20review&pg=PA189#v=onepage&q=jean%20stiašny%20review&f=false](https://books.google.com/books?id=2L9EAQAAMAAJ&lpg=PA189&ots=c84e_CUPX0&dq=jean%20stiašny%20review&pg=PA189#v=onepage&q=jean%20stiašny%20review&f=false).

<sup>42</sup> *Ibid.*

The nineteenth-century edition of these works, however, utilizes clefs that are no longer read by modern cellists. While these virtuosic works are technically formidable, it is likely that their neglect is in large part due to their lack of today's standard system of clefs, to which modern cellists have grown accustomed. Luigi Boccherini had developed a system of up to six clefs which he employed in his compositions to better establish thumb position as he pioneered into the higher ranges of the cello. Eventually, Boccherini himself found the method cumbersome and resorted to a three-clef system. Bernhard Romberg pushed the issue even further, composing all of his works in bass, tenor, and treble clefs at pitch. Romberg's system was soon adopted across Europe.<sup>43</sup>

Creating a modern edition of the second of Stiastry's six duos has allowed me to bring the notation into the current accepted system of clefs, and additionally to include a score displaying both parts. If such a score ever existed, it has either been lost or was never published. I trust this modern edition will encourage the enthusiastic discovery of these once highly regarded compositions and facilitate rehearsal and preparation (see Appendix A for the Modern Performance Edition).

Stiastry composed the second duo in the key of F Major in three contrasting movements, following the traditional Fast-Slow-Fast form. Van Der Straeten asserts that Jean Stiastry reserved the first part in deference to Bernhard, writing the more difficult passages in the second part due to his own more advanced skill.<sup>44</sup> While this theory may seem plausible for several of the six duos, it seems highly doubtful when

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<sup>43</sup> Walden, *One Hundred Years*, *op. cit.*, 77.

<sup>44</sup> Edmund Van Der Straeten, *History of the Violoncello, the Viola Da Gamba, Their Precursors and Collateral Instruments, with Biographies of All the Most Eminent Players of Every Country*, (London: W. Reeves, 1915), 346.

considering the second Duo in F Major. The honorary opening voice of the first movement, marked *Allegro Vivace*, is given to the second cello part, while the first cello manages significant acrobatics, building up to double-stop 15ths in the highest register. If the younger Stiastry's skill was indeed superior, it is likely that these duos were designed for the performers to alternate parts from one *Duo* to the next.

Certainly, the technical wizardry of these works is not for the faint of heart.

Challenges include passages in the highest register of the instrument, rapid string crossings and difficult double-stop passages. The prevalence of thumb position in both parts pays homage to the groundbreaking works of Luigi Boccherini, who first popularized thumb position as a way to extend the range of his cello compositions.<sup>45</sup>

The *Adagio con espressione* movement that follows utilizes a thick four-part texture to bookend the movement with a full, rich harmony. This short movement shows the influence of opera, imitating the highly ornamented coloratura of opera singers, with cadenza-like figures embellishing the melody. Yet, the technique required is uncommonly advanced for a slow movement, including extraordinarily high and densely ornamented passage work, as well as double-stop octaves and sixths.

The work ends with a jaunty *Rondo* movement marked *Allegretto*. Jean Stiastry demonstrates his formidable compositional skill with the use of imitation between the two cello parts. Unlike many duos written by his contemporaries, the second cello part of this particular set of duos demands a similar advanced level of virtuosic prowess as the first part, indicating that Stiastry likely did not conceive of

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<sup>45</sup> Jean Stiastry, *Six Duos pour deux Violoncelles*, (Offenbach: Jean André, n.d. Plate number 9634), 9-10.

these works as mere pedagogical tools to help students gain an understanding of harmony and ensemble, but rather intended them to be performed by skilled virtuosos on the instrument.

Justus Johann Friedrich Dotzauer (1783-1860)

Justus Dotzauer studied a variety of instruments including piano, violin, double bass, horn, and clarinet, before finally settling on the cello as his primary interest. His first cello teacher was, in fact, the court trumpeter in Häselrieth.<sup>46</sup> Dotzauer went on to become an esteemed cellist, teacher and composer. At age 23, he traveled to Berlin, and heard Bernhard Romberg perform. He was so taken with Romberg's impressive performance that he arranged to study with him for a time.<sup>47</sup> In 1811 he took up residence in Dresden and joined the Court Orchestra, soon being appointed as solo (principal) cellist, where he remained for the next thirty years. His teaching and pedagogical methods and etudes came to be known as the "Dresden School," and influenced future generations of cellists. Walden notes:

Dotzauer's greatest recognition [...] came from his abilities as a composer, teacher, and writer of teaching material. The most prolific violoncelist/composer of his era, he wrote copiously for the violoncello and chamber music ensembles, and composed orchestral and vocal music, including religious works.<sup>48</sup>

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<sup>46</sup> Campbell, *The Great Cellists*, op. cit., 66.

<sup>47</sup> Edmund Van Der Straeten and Lynda MacGregor, "Dotzauer, (Justus Johann) Friedrich." in *Grove Music Online*, Oxford Music Online, accessed April 24, 2018.  
<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000008057>.

<sup>48</sup> Valerie Walden, *One Hundred Years*, op. cit., 40.

Indeed, Dotzauer wrote over 178 compositions, and his etudes and methods continue to be a staple in cello studios today.

Dotzauer's *Six Pieces for Three Cellos* demonstrate both the rich sonority of three cellos harmonizing in their lower register, as well as the versatility of the instrument when the full range of the cello is exploited. This project presents four of the six pieces, beginning with the first of the six. Marked *Andante*, the three cellos emerge together in a warm harmonic texture. The structure is a straightforward ABA form, where the opening thematic section is developed and varied in the B section before returning to close the piece. The lilting charm of No. 4, *Andante maestoso*, is achieved by Dotzauer's masterful use of the rhythmic hierarchy of the two-four meter, specifying a light and short bow stroke at the end of each beat in the opening figure. Particularly striking is Dotzauer's deceptive modulation into E Major, showing his ability to set up an aural expectation or pattern and then surprise the listener with a contrasting musical event.<sup>49</sup>

The following *Pastorale* immediately entreats the listener to join a peasant dance. Written in ternary form, the opening rustic F Major section is juxtaposed with the contrasting murmuring D minor texture that begins the middle section. No. 6 begins with a serene *Larghetto* in G minor, in which the first cello sustains the tonic, accompanied by a rising bass line in the third part. Dotzauer beautifully exploits the rich sonority of parallel thirds and sixths between various voices to great effect. The *Larghetto* closes suspended in a half-cadence on the dominant of G Major. The *Allegro* that follows displays Dotzauer's ability to creatively use the full range of the

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<sup>49</sup> Friedrich Dotzauer, *Six Pieces for Three Cellos*, Op. 104, (Paris: Richault, n.d. [ca.1835], plate number 2554.R), 1-11.

instrument, with the first and second cello often ascending to some of the highest positions of the fingerboard. The creative bowings, string crossings, arpeggiated figurations, and rapid 16th-note passages show Dotzauer's predilection for virtuosic flair.

Wilhelm Ludwig Friedrich Grützmacher (1832-1903)

Wilhelm Grützmacher studied cello with one of Dotzauer's students, Karl Drechsler, and therefore was strongly influenced by the Dresden School. His appointments and traveling tours indicate that he was a skilled musician and virtuoso performer. He is most widely known today as the source of much debate regarding the liberties he took in 'arranging' Boccherini's Cello Concerto in B-flat Major by piecing together material from several other sources, as well as recomposing some of the original music.<sup>50</sup> Campbell describes him as "the leading light in cello playing in the second half of the nineteenth century, and the abomination of the twentieth century musicologists for his mutilated editions of the classical repertoire."<sup>51</sup> Historians describe Grützmacher's performance editions as "vandalized,"<sup>52</sup> "unforgivable,"<sup>53</sup> and "misguided."<sup>54</sup> Grützmacher's Boccherini Concerto, on the other hand, remains an impressive work that is still performed today. Likewise,

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<sup>50</sup> Margaret Campbell, "Nineteenth-century Virtuosi," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 68.

<sup>51</sup> Campbell, *The Great Cellists*, *op. cit.*, 71.

<sup>52</sup> *ibid.*

<sup>53</sup> Campbell, "Nineteenth-century Virtuosi," *op. cit.*, 68.

<sup>54</sup> Stowell/Jones, "The Concerto," *op. cit.*, 97.

Grützmacher created numerous editions and transcriptions of many important Baroque and Classical works that are now part of the standard cello repertoire.

Raychev describes:

To him we are indebted for the reappearance of many compositions including concertos by C. P. E. Bach, J. L. Duport, Romberg, Tartini, Haydn, and Boccherini as well as the gamba sonatas of J. S. Bach, C. P. E. Bach, and Handel.”<sup>55</sup>

The work discussed here is the fifth of a set of ten pieces by Grützmacher, each in the style of a specific region, or nation, such as Spain, China, Germany, or Russia. This trend in nationalistic compositions was common and very popular among Grützmacher’s contemporaries. A *Tyrolienne* is a Tyrolean folk-dance, and comes from the region of northern Italy and southern Austria. The music is styled after cultural folk elements, the most striking of which is the yodel,<sup>56</sup> which is imitated by the cello throughout the piece.<sup>57</sup> While the compositional elements in this work are simple enough, the technique employed is quite advanced, requiring the cellist to have a strong shifting technique, a firm understanding of the placement of various harmonics, and an ability to utilize the bow in such a way as to make the harmonics ring out, including harmonic passages extending over the end of the fingerboard on the G and C strings. When executed well, the result is a delightful

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<sup>55</sup> Raychev, *op. cit.*, 67.

<sup>56</sup> "Tyrolienne," in *Grove Music Online*, Oxford Music Online, accessed May 6, 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028676>.

<sup>57</sup> Friedrich Grützmacher, *10 Morceaux en Style National für Violoncello und Klavier, op. 9*. Herausgegeben von Holger Best, (Leipzig: Friedrich Hofmeister Musikverlag, 2000), 10-11.

character piece, the cello's harmonics and portamento capabilities lending themselves well to the imitation of the Tyrolean idiom.

Alfredo Carlo Piatti (1822-1901)

Alfredo Piatti was the most renowned cellist to come from Italy since Luigi Boccherini. In 1837, his debut concert saw him give a public performance of his own cello concerto. He left Italy to tour Europe the following year.<sup>58</sup> Esteemed for his artistic prowess as a performer, Piatti successfully toured in many of the established European centers, including the United Kingdom, Italy, and Russia.<sup>59</sup> While many of his compositions remained popular during his life, they have since fallen out of the repertory for the exception of the lively showpiece, the *Tarantella*, op. 23. Like Grützmacher, Piatti took from other repertories and transcribed them for the cello. Among these are works by the aforementioned English gamba master Christopher Simpson.<sup>60</sup> Today, Piatti is almost exclusively known for his *Twelve Caprices*, which remain wonderfully relevant pedagogical tools for developing both right and left hand technique.

For any cellist well acquainted with the Caprices, the *Notturmo in F Major* discussed here may well be a delightful contrast, as it was for me. The songful themes and lyrical melodies demonstrate Piatti's ability to capture a warm and inviting style. As in the Stiasny, the octaves and cadenza-like figuration emphasize the absence of

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<sup>58</sup> Campbell, "Nineteenth-century Virtuosi," *op. cit.*, 71-72.

<sup>59</sup> Campbell, *The Great Cellists*, *op. cit.*, 111-112.

<sup>60</sup> Robin Stowell, "Other Solo Repertory," in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 157-158.



any technical barriers to his technique. The piano opens the piece with a gentle figure that seems to rock back and forth as if soothing a child. The cello's entrance is offset by a half-bar. The lyrical contour of the cello melody suggests a vocal conception of the line; however, the simplicity of the phrasing gives way to intricate decorations of the theme as the piece comes to a satisfying close.

David Popper (1843-1913)

Best known among cellists for the forty etudes in his *High School of Violoncello Playing* (still considered indispensable for cellists in developing cello technique), the celebrated cellist David Popper studied with Julius Goltermann from age twelve at the Prague Conservatory. He advanced in skill so rapidly that Goltermann asked him to stand in and guide the cello class while he toured abroad.<sup>61</sup> Popper himself later toured extensively between various posts as principal cellist of several orchestras. In 1886 he was appointed the first Professor of Cello at the Royal Hungarian Academy of Music in Budapest, the institution having been founded by Liszt a decade earlier.<sup>62</sup> Popper was also prolific as a composer, writing over seventy-five works, some sources claiming the total number surpassed one hundred. These works were mainly composed for his instrument, favoring the popular genre of the salon piece: short single-movement works displaying virtuosic, folk, and expressive

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<sup>61</sup> Marc Moskovitz, "Popper, David," in *Grove Music Online*, Oxford Music Online, accessed April 24 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022113>.

<sup>62</sup> Campbell, "Nineteenth-century Virtuosi," *op. cit.*, 71.

elements.<sup>63</sup> Popper's pieces were so universally admired that as Campbell points out, "celebrated violinists such as Auer, Sauret, Hermann, Neruda, Halir and others made their own personal transcriptions of his pieces."<sup>64</sup> Pablo Casals said of him, "Whatever people's opinion of David Popper, I will play his music as long as I play the cello, for no other composer wrote better for the instrument."<sup>65</sup> With such high praise, it is not surprising that many of Popper's original compositions, transcriptions, and arrangements continue to be performed today.

The Popper work that is discussed in this project is his moving *Requiem, Op. 66, for Three Cellos and Piano*. The review of its London premier illuminates the immediate praise the piece garnered:

The celebrated Bohemian violoncellist was known to be a performer of the first calibre, and his minor solos for his own instrument have long been popular with professors of the violoncello but the extent of Mr. Popper's powers as a composer was certainly unknown until this occasion, when two important works from his pen were introduced for the first time to the notice of a London audience. One was a piece in F sharp minor for the singular combination of three violoncellos with pianoforte accompaniment, and bearing the equally singular title of "Requiem." "Religious Reverie" or "Elegy" would have been, perhaps, a more appropriate designation; but, at any rate, the music is deeply expressive, and the independent writing for each instrument shows that Mr. Popper is a first-rate musician.<sup>66</sup>

Originally scored for three cellos and orchestra, Popper's *Requiem* was performed at Popper's own funeral in 1913, though he dedicated the work to the memory of his

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<sup>63</sup> Raychev, *op. cit.*, 80.

<sup>64</sup> Campbell, *The Great Cellists*, *op. cit.*, 106.

<sup>65</sup> Julian Lloyd Webber, *Song of the Birds: Sayings, Stories and Impressions of Pablo Casals* (London: Robson Books, 1985), 55.

<sup>66</sup> "Mr. Popper's Concert," *The Musical Times and Singing Class Circular* 33, no. 587 (1892): 23, accessed April 24, 2018, <http://www.jstor.org.proxy-um.researchport.umd.edu/stable/3365264>.

close friend and publisher, Daniel Rahter. The work was published in 1892 with the following poem in its preface:

*Thränen, die Musik geworden,  
Treue Freundschaft beut sie.  
Liebe, die nie enden kann,  
Treue Liebe weih't sie.*

Tears, turned to music,  
True friendship offers.  
Love that can never end  
True love dedicates.

*Freundesherz, das ausgerungen,  
Nimm die kleine Gabe:  
Was die Freundesseel' gesungen,  
Töne, tröste, labe!*

Friend's heart, now gone,  
Take this little gift:  
What a friend's soul has sung,  
Sound out, console, refresh!<sup>67</sup>

The *Requiem* clearly captures the expressive and intimate qualities of the cello, highlighting the instrument's unique ability to convey deep and poignant emotion. In the tragic key of F-sharp minor, the opening double-dotted figure in the first and second cello evokes the sound of voices weeping for the loss of a loved one. The organic and seamless transition from one musical idea to the next, and the overall clear conceptual structure of the work, elucidate Popper's complete mastery of the prevailing compositional techniques of his time. The hymn-like ending invokes the intimacy of a humble chapel and invites somber reflection, even as the work closes in the ascendant repose of F-sharp Major.<sup>68</sup>

### Conclusion: Other Nineteenth-century Cellist-Composers

As most clearly demonstrated by the lives and works of the nineteenth century's most celebrated virtuoso cellists, the tradition of composing, arranging, and

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<sup>67</sup> Keith Anderson, "David Popper (1843-1913): Romantic Cello Showpieces," liner notes for *David Popper: Romantic Cello Showpieces*, Maria Kliegel, Nicolaus Esterházy Sinfonia, Gerhard Markson Naxos DDD 8.554657), accessed May 4, 2018. <https://umd-naxosmusiclibrary-com.proxy-um.researchport.umd.edu/sharedfiles/booklets/NAC/booklet-8.554657.pdf>.

<sup>68</sup> David Popper, *Requiem, Opus 66: For Three Cellos and Piano*, (New York: International, [1948]).

transcribing music for one's own public performance thrived throughout the century. The present project hardly scratches the surface of the significant volume of music created by late eighteenth and nineteenth-century cellist-composers, omitting works by the brothers Jean Louis (1749-1819) and Pierre Duport (1741-1818), James Cervetto (1747–1837), Bernhard Stiasny (1760-c.1835), Friedrich Kummer (1797-1879), Adrien Servais (1807-1866), Auguste Franchomme (1808-1884), Georg Goltermann (1824-1898), and Karl Davidov (1838-1889), among others. The present discussion does, however, provide a glimpse into some lesser-known works that display idiomatic writing for the instrument, demonstrating the compositional ingenuity and skill of these cellists, and the broader implications and influence these cellist-composers and their works exerted upon further developments in the cello repertory.

## Chapter 3: Twentieth-Century Cellists and their Compositions

### Recital Program No. 3

#### *Seth Castleton, Cello*

*Assisted by: Caroline Castleton, viola  
and Hsiang-Ling Hsiao, piano*

May 1, 2018, 6:30 pm, Leah Smith Lecture Hall

Julie-O (1988)

Mark Summer  
b.1958

Variations: Lo, How a Rose E'er Blooming (arr. 1995)

Romanze für Violoncello und Klavier, Op. 69c

Bertold Hummel  
1925-2002

Notturmo (1922)

Enrico Mainardi  
1897-1976

*La Pendule, la Fileuse et le Galant*

Gaspar Cassadó  
1897-1966

*Danse du Diable Vert* (Dance of the Green Devil)

#### *Intermission*

Us for Viola, Cello, and Piano  
Laura-Lu

Seth Castleton  
b.1984

Concerto No. 2 in E minor, Op. 30  
Allegro impetuoso  
Andante tranquillo  
Allegro

Victor Herbert  
1859-1924

### *A Waning Tradition*

The nineteenth century produced a plethora of performer-composers; indeed there were few nineteenth-century virtuosos, including cellists, who did not compose music for their own performances. In the twentieth century, however, the cellist-composer tradition waned, in large part due to the emergence and interest in compelling cello compositions by non-cellist composers.<sup>69</sup> It is then precisely the monumental success and far-reaching influence of the nineteenth-century cellist-composers that inspired a wide range of new works for the cello by non-cello composers and precipitated a decline in active cellist-composers in the twentieth century. While there are examples of compositions by cellists, such as Rostropovich's *Humoresque for Cello and Piano* or Casal's *Song of the Birds*, as well as the others subsequently discussed in this chapter, the delineation between a career performer and that of a career composer became increasingly stark as the century progressed. The repertoire presented in the third recital represents works by twentieth-century cellists who continued in the rich tradition of previous generations by composing their own music. In honor of that tradition, and to promote its continuation, I have composed my own original work, presented on the third and final recital of this project.

### *Victor Herbert (1859-1924)*

The *Grove Dictionary of Music and Musicians* cites Victor Herbert as “the most talented and successful American operetta composer and important also as an

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<sup>69</sup> Raychev, *op. cit.*, 4.

advocate of copyright and performance-rights protection for composers.”<sup>70</sup> His cello studies began in Europe with Bernhard Cossman. Herbert was later appointed cello instructor at the Stuttgart’s music conservatory and subsequently completed several solo concert tours throughout Europe. He and his wife, soprano Therese Forster, immigrated to the United States in the fall of 1886 to accept positions at the New York Metropolitan Opera<sup>71</sup>. He was later appointed as faculty at the National Conservatory of Music in New York, where he eventually became Antonin Dvořák’s colleague when the latter was appointed director.

Dvořák was so impressed with Herbert’s premiere of his *Cello Concerto No. 2 in E minor* that he was inspired to write his own *Cello Concerto in B minor*, possibly the most well-known and beloved cello concerto in the repertory. The Dvořák concerto bolstered the perception of the cello as a viable solo instrument, demonstrating its capacity to hold its own in relation to large-scale symphonic textures. While Herbert’s concerto captured Dvořák’s delight and imagination, the resulting B minor masterpiece of the latter composer captured the admiration of the world. Brahms famously declared, “Had I known that such a violoncello concerto as that could be written, I would have tried to compose it myself.”<sup>72</sup> The increase of compositions for the instrument by non-cellist composers following Dvořák’s triumphant B minor Concerto signify that Brahms was not alone in recognizing the

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<sup>70</sup> Steven Ledbetter, "Herbert, Victor," in *Grove Music Online*, Oxford Music Online, accessed May 1, 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012833>.

<sup>71</sup> Campbell, *The Great Cellists*, *op. cit.*, 143-144.

<sup>72</sup> Robin Stowell and David Wyn Jones, “The Concerto,” in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 97.

import of Dvořák's success. Despite the fact that Herbert's second cello concerto was written in 1894, it is included in this portion of the project because of the impressive influence it exerted over much of the twentieth-century cello repertoire.

Herbert's concerto is structured as one continuous work, with each of the first two movements organically flowing into the next. The opening *Allegro impetuoso* presents the unifying motive of the work first heard in the orchestra (or piano reduction). The solo cello then presents the same figure, but in a contrasting duple meter *Lento*, the orchestral texture thinning to allow a more rhapsodic rendition of the theme. Herbert's use of hemiola and irregular phrasing in the *Più Allegro* section that follows propels the music forward as the cello ascends into its highest range. Throughout the episodic nature of this first movement, Herbert employs idiomatic cello writing to great effect, using a series of harmonics to make the final descent into the subsequent movement's B Major harmony.<sup>73</sup>

Similar to the middle movement of Dvořák's B minor concerto that it would inspire, Herbert's second movement is an exquisite song in ABA form. Herbert's compositional skill is on display as he first creates a luscious carpet underneath the cello melody, and then has the cello accompany the theme taken up in the orchestra with an elegant counter-melody. The work is cyclical, bringing back the first movement's opening themes in the last *Allegro* movement. While the song-like melodies and light orchestral textures reflect the stylistic traits found in Herbert's operettas, the cello writing reflects technique that is idiomatic to the instrument, even if extraordinarily demanding to perform. The acrobatics in the final movement

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<sup>73</sup> Victor Herbert, *Concerto No. 2 in E minor, Opus 130 for Cello and Piano*, edited by Leonard Rose, (New York: International, 1961).



resemble some of the most difficult etudes by the cellist David Popper. Elements such as octave passages, bariolage, and songful lyrical writing can be seen as direct influences on Dvořák's later B minor concerto.

#### Gaspar Cassadó (1897-1966)

A protégé of Pablo Casals, Gaspar Cassadó soon became an internationally acclaimed soloist in his own right as he began to tour Europe after World War I. In 1936, after Cassadó's debut with the New York Philharmonic performing his own transcription of the *Weber Clarinet Concerto*, the New York Times gave him a glowing review: "Cassadó performs brilliantly....Tone as living, humanly expressive and voluminous as his [...] is rarely met with among cello players."<sup>74</sup> In addition to arrangements and transcriptions for the cello of popular pieces composed for other instruments, Cassadó created many original compositions, several which have found a place in the standard cello repertoire. Casals and Cassadó collaborated in concert to premiere Cassadó's *Cello Concerto in D Minor* in 1926, with Casals conducting. Casals also recorded his student's work, *Requiebros*. While Cassadó was modest about his compositional output, he often included his own compositions and transcriptions in his recitals.

Author Gabrielle Kaufman describes: "In general terms, Cassadó's compositional idiom combines traits from several musical currents of late nineteenth- and early-twentieth-century late romanticism or post-romanticism -- (Spanish) nationalism, impressionism, exoticism, and neoclassicism." Some of these elements can be found in the programmatic works, *La Pendule*, *La Fileuse et Le Galant* (The

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<sup>74</sup> Carlos Prieto, and Elena C. Murray, *The Adventures of a Cello*, (Austin: University of Texas Press, 2006), 65.

Pendulum, the Spinning-girl and the Suitor) and *Danse du Diable Vert* (Dance of the Green Devil). Written in 1925 and 1926, respectively, these early works also display similar feats of virtuosity typical in violin showpieces popular in this period.

The opening harmonics in *La Pendule* suggest the squeaking of a spinning wheel. This motive recurs throughout the work, bookending other musical episodes. The rapid chromatic passagework that follows is marked *Vivo* and requires great dexterity in the left hand as the cello line traverses up and down the fingerboard. The slow, *cantabile* section might imply a serenade sung by the suitor to the busily spinning girl.

In the *Danse du Diable Vert*, Cassadó has adopted an ABA (fast/slow/fast) form. In the fast “A” sections, Spanish nationalistic elements can be heard in the strong pulse of the duple meter rhythm and the oscillation between neighboring tonalities in the accompanying piano harmony. This is contrasted with the sweeping, rhapsodic, quasi-cadenza writing in the B section. *Danse du Diable Vert*, and *La Pendule*, *La Fileuse et La Galant*, display Cassadó’s compositional prowess in describing a programmatic subject with musical language, while demonstrating mastery of both formal structures, and thematic cohesion.

#### Milanese Enrico Mainardi (1897-1976)

Born in the same year as Gaspar Cassadó, Enrico Mainardi came to be considered one of the greatest talents of the twentieth century. A child prodigy, Mainardi gave a public performance of a Beethoven sonata at age eight and performed as soloist with the Berlin Philharmonic at age thirteen. Still in his youth, Mainardi had opportunities to perform and work closely with the composers Ottorino

Respighi and Max Reger, as well as study composition at the Milan Conservatory with Giacomo Orefice.<sup>75</sup> In 1933 the composer Richard Strauss invited Mainardi to record Strauss' *Don Quixote* with the Berlin Staatskapelle. The composers Pizzetti, and Malipiero (with whom he studied composition for a time), both wrote cello concertos for Mainardi.<sup>76</sup>

Mainardi's compositions were well received, including a premier of his Elegy with the Berlin Philharmonic in 1959, with Joseph Keilberth conducting.<sup>77</sup> In addition to composing four cello concertos, several accompanied and unaccompanied sonatas, various chamber works, as well as songs and other orchestral works, he also created his own edition of the *Bach Cello Suites*, adding an extra staff on which he annotated his suggestions with regards to technique and counterpoint.<sup>78</sup>

The *Notturmo*, for cello and piano, displays a firm grasp of compositional issues such as melodic contour, motivic development and cohesion, as well as a fluency in the current trends of twentieth-century music such as chordal planing, a technique used to great effect in the works of Claude Debussy and Maurice Ravel. With a clear grasp of macro-structure, Mainardi begins the work in a subdued dynamic, marked *con molta dolcezza e profondo sentimento* (with much sweetness

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<sup>75</sup> Tully Potter, "Mixed blessings," *The Strad* 112, no. 1329 (January 2001): 36-43, accessed April 25, 2018, <http://search.ebscohost.com.proxy-um.researchport.umd.edu/login.aspx?direct=true&db=rih&AN=A195257&site=ehost-live>.

<sup>76</sup> Lynda MacGregor, "Mainardi, Enrico," in *Grove Music Online*, Oxford Music Online, accessed April 25 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017479>.

<sup>77</sup> Potter, *op. cit.*

<sup>78</sup> Macgregor, "Mainardi," *op. cit.*

and profound sentiment). The movement builds in intensity, gathering momentum to an impassioned fortissimo climax before subsiding into a muted restatement of the opening material in the warm key of D-flat Major.<sup>79</sup>

The author and music historian, Tully Potter, observes that in the 1930s, Mainardi began to enjoy a flourishing career in Germany as performer and pedagogue, even as other prominent cellists such as Emanuel Feuermann, Josef Schuster, and Nikolai Graudan were dismissed from their posts due to their Jewish heritage.<sup>80</sup> Mainardi was closely associated with Mussolini, and in a letter to the political leader in 1934, he penned,

I take the liberty of allowing myself to give you this news about myself in order that you, Excellency, take it -- as I fervently hope -- as proof of my iron will to keep the promise I made you as an Italian, a Fascist and an artist, in the surge of emotional recognition for your great goodness towards me.<sup>81</sup>

While there is little evidence to suggest that Mainardi agreed with or promoted specific anti-Semitic sentiments, his declared fascism and his seeming indifference to current events present a flawed man who seemed more focused on his own success than concerned with the plight of his colleagues.

Mainardi's history brings to light the ethical considerations inherent in presenting artwork created by controversial artists. It is evident throughout history that deeply flawed artists, from Gesualdo, a Baroque opera composer who brutally murdered his wife and her lover, to Wagner, whose anti-Semitism is well-documented, have created some of the most magnificent and meaningful works of art.

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<sup>79</sup> Enrico Mainardi, *Notturmo*, (Firenze: Forlivesi, 1924).

<sup>80</sup> Potter, op. cit.

<sup>81</sup> *ibid.*

After careful consideration, Mainardi's *Notturmo* has been intentionally retained as part of this project, the art itself representing a beautiful work by a highly successful cellist-composer. Recognizing the genius and value of these controversial artists' creations and appreciating the beauty in their works, should in no way be seen as excusing or condoning their personal views and actions. Instead, this disparity between character and art highlights the complexity of human nature and emphasizes art's ability to transcend human foibles and reach toward our highest ideals.

Bertold Hummel (1925-2002)

Bertold Hummel's fascination with composition began after hearing Bruckner's 3rd Symphony when only nine years old, at which point he determined to become a composer.<sup>82</sup> Studying at the Music Academy in Freiburg, Germany, from 1947-1954, he focused on both cello performance and composition, studying cello with Atis Teichmanis and composition with Harald Genzmer, a former pupil of Paul Hindemith.<sup>83</sup> Following his formal education, Hummel toured both as a cellist and composer from 1954 to 1956, composing and presenting many of his first works as he traveled and concertized.<sup>84</sup> While his musical language descended from Paul Hindemith, Hummel saw no reason to disavow prior musical traditions. Regarding his own compositional style, he explained: "My love for tradition and for meaningful

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<sup>82</sup> Hans Maier, "Notes on Bertold Hummel / Plea for the original oeuvre of the contemporary Composer," Bertold Hummel, accessed April 30, 2018, [http://www.bertoldhummel.de/english/miscellanea/01\\_texts\\_about\\_bh/text\\_cont\\_about.html](http://www.bertoldhummel.de/english/miscellanea/01_texts_about_bh/text_cont_about.html).

<sup>83</sup> "Bertold Hummel," Archive Today Webpage Capture, updated February 08, 2013, accessed April 26, 2018, <https://archive.is/20130208181839/http://www.schott-music.com/autoren/KomponistenAZ/show,3520.html>.

<sup>84</sup> Klaus Hinrich Stahmer, "Bertold Hummel, Composer, 1925-2002," accessed April 26, 2018, [http://www.bertoldhummel.de/english/biography/cont\\_bio\\_long.html](http://www.bertoldhummel.de/english/biography/cont_bio_long.html).

(seen subjectively) progress has always marked my musical language. This is probably the key to the international success of my works.”<sup>85</sup>

The *Romance für Violoncello und Klavier, Op.69c* is one of over 200 works composed by Bertold Hummel. In the *Romanze*, Hummel’s unapologetic use of the ABA form, so beloved by earlier composers, is clear. Yet his phrasing is unique, moving from 4-bar phrases, to 2-bar, to 3-bar phrases, and bringing the work to a well-crafted close with an extended final 7-bar phrase. The monothematic cohesion of this short work demonstrates Hummel’s disciplined use of motivic continuity in his compositional style.

#### Mark Summer (b.1958)

Already composing tunes by age nine, Mark Summer began his music education taking cello lessons as a youth.<sup>86</sup> After graduating from the Cleveland Institute of Music, where he studied with principal cellist of the Cleveland Orchestra, Stephen Geber, Summer went on to perform with various orchestras and ensembles such as the Winnipeg Symphony, the Chamber Symphony of San Francisco, and the Oakland Symphony.<sup>87</sup> Summer’s interests had long reached beyond the classical genres, and soon his predilection for jazz, improvisation, and composition came to fruition in 1985, when he became a co-founding member of the Grammy Award winning *Turtle Island String Quartet*, known for its performances and recordings

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<sup>85</sup> “Bertold Hummel,” Musicalics: The Classical Composers Database, accessed April 30, 2018. <https://musicalics.com/en/node/95553>.

<sup>86</sup> Sally Hernandez, “Teaching Turtle Island Quartet Music: Selected String Orchestra Pieces for High School and College Musicians,” (DMA diss., Florida State University, 2013), 16.

<sup>87</sup> Mark Summer, “Mark Summer, Cellist,” accessed April 26, 2018, <http://www.marksummer.net/>.

influenced by jazz, pop, and bluegrass, among others. Currently considered one of the premier jazz cellists, Mark Summer's style is typified by a wide range of percussive techniques drawn from other instruments, including the drums, bass and guitar.<sup>88</sup>

A favorite piece among cellists, Mark Summer's *Julie-O* (1988) began as a simple melody on piano, which then developed into its current form as Summer improvised on the tune with his cello.<sup>89</sup> Summer utilizes some techniques that are uncommon in the cello repertoire, such as *hammer-ons*, where the performer brings down his or her left hand fingers hard and fast so as to make the pitch of the string ring out without the bow or pizzicato. In his Composer's Notes accompanying the score, Summer explains:

The use of hammer-ons and the chordal pizzicato playing are derived from guitar technique while the slapping on the fingerboard echoes the percussive snapping of an electric bass. I use these techniques to give the piece a definite sense of 'groove', i.e., a strong rhythmic pulse. They help to kick up the emotional tone of the piece.<sup>90</sup>

Summer's *Variations: Lo' How a Rose E'er Blooming*, as the title suggests, is a sequence of variations on the sixteenth-century melody, "*Es ist ein Ros entsprungen*." In 1609, Michael Praetorius composed the harmony we are most familiar with today.<sup>91</sup> In his set of variations, Mark Summer begins by stating the theme, indicating it should be played in a stately manner, keeping much of Praetorius'

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<sup>88</sup> Hernandez, *op. cit.*, 16.

<sup>89</sup> Mark Summer, *Julie-O*, (Cellobeat Music, 1988), accessed April 26, 2018, <http://www.marksummer.net/>.

<sup>90</sup> *Ibid.*

<sup>91</sup> Robinson Meyer, "'Lo, How a Rose E'er Blooming' Is a Musician's Christmas Carol," *The Atlantic*, December 25, 2013, accessed April 30, 2018, <https://www.theatlantic.com/entertainment/archive/2015/12/lo-how-a-rose-eer-blooming/421518/>.

harmonization intact by using double stops and harmonics to fill in the chords. In the variations that follow, Summer indicates that the performer should set down his or her bow to allow for extended pizzicato and percussive techniques.

Summer also demonstrates his classical roots in this set of variations. In two of the variations, Summer employs a bariolage technique (rapid string crossings) similar to passages of J.S. Bach's *Prelude in G Major, Suite No. 1*, for solo unaccompanied cello, emphasizing a bass line that supports multiple higher voices, including the theme. The double-stop chords in triple meter at the beginning of the piece are likewise reminiscent of Bach sarabandes in his works for unaccompanied cello and violin. Cellists familiar with Sammartini's *Sonata in G Major* for that instrument may notice its influence in the bariolage passages mentioned above. Both *Julie-O* and *Variations: Lo, How a Rose E'er Blooming* display Mark Summer's ability to bring together elements of jazz, improvisation, bluegrass, and classical music. His music typifies a growing trend among modern performer-composers to reach across genres to communicate their musical ideas to a broader audience.

#### Seth Castleton and Laura-Lu

Regarding performers composing music, Mark Summer explained: "It's not necessary to be a composer when you're a performer but gosh, it sure makes it so much more interesting for the musician and for the audience."<sup>92</sup> In that spirit, the final element of this project has been to compose and premiere an original composition of my own. *Laura-Lu* is one movement of a larger work entitled "*Us*," describing each

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<sup>92</sup> Cristina Schreil, "Five Composer-Performers Talk Artistic Vision and Grand Tradition," *Strings Magazine*, April 14, 2016, accessed April 29, 2018, <http://stringsmagazine.com/five-composer-performers-talk-artistic-vision-and-grand-tradition/>.



member of my young family. In writing a composition such as this, my aim is not to create a masterpiece to be compared with the great works of Beethoven, Dvorak, or Brahms, but rather to compose music that my kids will love to listen to someday as they recall tunes that have been a part of their earliest years. In this music I describe my perspective of their unique qualities, traits, and gifts. My hope has been to encapsulate moments, memories, characteristics, emotions, and personalities, weaving them into an enduring tapestry of melody and harmony.

*Laura-Lu* is based on the energetic and cheerful demeanor of my 4-year-old daughter Laura. About a year ago, I made up a song to sing to her at bedtime. She has demanded it so consistently that it has taken on a life of its own. The lyrics are ever so simple:

*Laura-Lu, Laura-Lu,  
Laura-Lu, I love you,  
Laura-Lu, Laura-Lu,  
Laura-Lu, I love you*

This tune travels through the following episodes and characteristics that describe this delightful little girl:

*Entrancement (after Laura-Lu's birth)  
Dreams  
Bedtime  
Dialogue (where Laura narrates all the parts)  
At Play  
Jumping  
Twirling  
Dancing with Daddy  
Spinning  
Nap  
Innocence  
Mom and Dad  
Laughter  
Impetuous  
Sleeping Peacefully*

*Conclusion: Other Twentieth-century Cellist-Composers*

The twentieth century has continued to witness the rise of many virtuoso cellists even while it has seen a decline in cellists composing and performing their own works. This project has illuminated the lives and works of several cellist-composers who have followed in the footsteps of past generations and produced compelling works for their instrument. Other cellist-composers who would fit as excellent further extensions of this project include, Julius Klengel (1859-1933), Hugo Becker (1863-1941), Pablo Casals, (1876-1973), Paul Bazelaire (1886-1958), and Paul Tortelier (1914-1990).

## Conclusion

The evolution of the modern audience demands a versatile and flexible performance practice that crosses genres and cultures. Arranging, transcribing, and composing original works can enable modern cellists the flexibility to better tailor their music to diverse audiences. While this project has focused on the general topic of gambist- and cellist-composers from c.1650 to the present, more specific categories such as women cellist-composers (such as May Mulke, and the currently active Tanya Anisimova), and cellist composers of color (such as Mark Summer's replacement in the Turtle Island String Quartet, Malcolm Parson), deserve more extensive research.<sup>93</sup> Through this project the aim has been to support and encourage the view that composition can still be a vital part of the education and performance practice of a well-rounded musician.

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<sup>93</sup> Heather K. Scott, "Malcolm Parson on the Strength and Range of his Montagnana-Model Instrument," *Strings Magazine*, September 9, 2016, accessed April 29, 2018, <http://stringsmagazine.com/malcolm-parson-on-the-strength-and-range-of-his-montagnana-model-instrument/>.



30

Vc. *f* *f* *f* *p dolce*

Vc. *p dolce*

35

Vc. *fp* *fp*

Vc. *fp* *fp*

40

Vc. *p* *f* *p*

Vc. *p* *f*

44

Vc. *f* *f* *f*

Vc. *f* *f* *f*

48

Vc. *f* *f* *f*

Vc. *f* *f* *f*

51

Vc. *f* *pp* *fp* *fp* *p*

Vc. *f* *pp* *fp* *fp* *p*



4

73

Vc.

Vc.

76

Vc.

Vc.

79

Vc.

Vc.

82

Vc.

Vc.

85

Vc.

Vc.

90

Vc.

Vc.

The musical score consists of six systems, each with two staves labeled 'Vc.'. The first system (measures 73-75) includes triplets and a piano (*p*) dynamic. The second system (measures 76-78) features a mezzo-forte (*mf*) dynamic and a slur. The third system (measures 79-81) includes a forte (*f*) dynamic and a trill (*tr*). The fourth system (measures 82-84) shows a 4a fingering. The fifth system (measures 85-88) includes a piano (*p*) dynamic, a 2a corda instruction, and a dolce marking. The sixth system (measures 89-90) features a fortissimo (*fp*) dynamic and a piano (*p*) dynamic with triplets.





53

32

Vc. *cresc.*

Vc. *cresc.*

36

Vc. *ff* *p cresc.* *ff* *p cresc.*

Vc. *f* *f*

40

Vc. *ff* *p*

Vc. *f* *p*

43

Vc. *p* *pp*

Vc. *p* *pp*

# **RONDO**

**Allegretto**

Violoncello I *p*

Violoncello II *p* *fz*

7

Vc. *f*

Vc. *f*

8

11

Vc. *tr* *f* *tr*

Vc. *tr* *f*

15

Vc. *f*

Vc. *tr* *f*

19

Vc. *decresc.* *p*

Vc. *p*

24

Vc. *fz* *f* *fz*

Vc. *fz* *f*

30

Vc. *fz* *fz* *ff* *ff*

Vc. *fz* *fz* *ff* *ff*

36

*rit.* *pp* *tempo I* *f* *fz* *f* *fz*

Vc. *rit.* *pp* *f* *fz* *fz* *fz*

42 9

Vc. *p*

Vc. *p*

48

Vc. *f*

Vc. *f*

52

Vc. *pp*

Vc. *pp*

56

Vc. *p*

Vc. *f* *p*

61

Vc. *tr*

Vc.

66

Vc. *cresc.* *f* *fz* *fz*

Vc. *f* *fz*

10

71 *fz* *f* *f*

77 *pp* *p* *pp* *p*

83 *fz* *p*

88 *p*

92 *pp* *cresc.* *cresc.*

96 *f* *p*

The musical score consists of two staves, both labeled 'Vc.'. The key signature has one flat (B-flat). The time signature is 12/8. The score is divided into measures 71 through 96. Measure 71 starts with a forte (*f*) dynamic and a fortissimo (*fz*) marking. Measures 77 and 78 show a piano (*p*) and pianissimo (*pp*) dynamic. Measures 83 and 84 show a fortissimo (*fz*) and piano (*p*) dynamic. Measures 88 and 89 show a piano (*p*) dynamic. Measures 92 and 93 show a pianissimo (*pp*) dynamic and a crescendo (*cresc.*) marking. Measures 96 and 97 show a forte (*f*) and piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and slurs.





12

124

Vc.

*f*

*fz fz fz*

*p*

*fz fz*

*sempre piano*

*sempre piano*

Adagio.

tempo I.

130

Vc.

Vc.

134

Vc.

Vc.

136

Vc.

Vc.

*p*

*cresc. molto*

*f*

*cresc. molto*

# Appendix B

Laura Lu  
by Seth Castleton

4

Laura Lu

**Entrancement** ♩=84  
*a piacere*

**Allargando**

Vla.

Vc.

*cresc.*

**Entrancement** ♩=84

**Allargando**

Pno.

*mf*

*Red.* \*

**A** **Meno mosso** ♩ = 72

*f*

*f*

**A** **Meno mosso** ♩ = 72

*mf*

**B**

*mf*

*f*

**B**

*f*



rit. . . . . Dreams ♩ = 76 5

68 **C**

dim.

dim.

rit. . . . . Dreams ♩ = 76

**C**

mp

75 **D**

**D**

mp

83 **E** Bedtime ♩ = 88

pizz.

mp

pizz.

mp

**E** Bedtime ♩ = 88

p sotto voce

pp cresc. poco a poco - - -

91

97 **F**

arco  
*mf*

**F**  
*p sotto voce*  
*pp*

103 **G**

**G**

*mf*

109 arco

pizz.

arco

115 molto rit.

dim.

dim.

**H** Dialogue (Self-Narrated) ♩ = 116

As if Spoken: Freely - Oblivious of Time

As if Spoken: Freely - Oblivious of Time

**H** Dialogue (Self-Narrated) ♩ = 116

dim.

120 At Play ♩ = 138

At Play ♩ = 138

Lively - energetic

*mf*

*mp*

*p cresc.*

8

**Dialogue** ♩ = 120  
Freely - Oblivious of Time

123

Freely - Oblivious of Time

**Dialogue** ♩ = 120

**I** **Jumping** ♩ = 112

**I** **Jumping** ♩ = 112

131

The musical score consists of two systems of piano music. The first system covers measures 123 to 126, marked 'Dialogue' with a tempo of 120. The second system covers measures 127 to 130, marked 'I Jumping' with a tempo of 112. The third system covers measures 131 to 134, which are not explicitly marked with a tempo. The score is written for piano with treble and bass staves. Measure 123 has a measure rest in the treble staff. Measure 127 has a measure rest in the bass staff. Measure 131 has a measure rest in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

134 **J**

**J**

137 **K** Twirling  $\text{♩} = 88$

poco accel. *mp* *f*

**K** Twirling  $\text{♩} = 88$

poco accel. *mf*

140

143 **Dancing with Daddy**  $\text{♩} = 60$

*f* *mf* *With centrifical force*

148 **Dancing with Daddy**  $\text{♩} = 60$

*f* *mp* *With centrifical force* *cresc.*

154 **L Spinning**  $\text{♩} = 66$

*f* *With centrifical force* *f* *With centrifical force*

**L Spinning**  $\text{♩} = 66$

*mf* *With centrifical force*

The image displays a musical score for a piano piece. It is divided into two systems, each with two staves (treble and bass clef). The first system, starting at measure 143, is titled 'Dancing with Daddy' with a tempo of 60 beats per minute. It features a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a forte (f) dynamic in the bass staff and a mezzo-forte (mf) dynamic in the treble staff, both marked 'With centrifical force'. The second system, starting at measure 148, continues the 'Dancing with Daddy' piece. It shows a crescendo (cresc.) in both staves. The third system, starting at measure 154, is titled 'L Spinning' with a tempo of 66 beats per minute. It features a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a forte (f) dynamic in both staves, marked 'With centrifical force'. The fourth system, starting at measure 154, continues the 'L Spinning' piece. It features a mezzo-forte (mf) dynamic in the bass staff, marked 'With centrifical force'.



160 *rit.* *Slowing* ♩ = 112 *gently*

*mp* *gently*

166 *cresc.*

**M** fighting to be heard

*f cresc. poco a poco*

fighting to be heard

*mf cresc. poco a poco*

**M** *f cresc. poco a poco*

The musical score consists of two systems. The first system (measures 160-165) features piano accompaniment in 3/4 time and a vocal line. The piano part has a melodic line in the right hand and a more active line in the left hand. The vocal line is in 3/4 time. The tempo is marked 'rit.' and 'Slowing' with a tempo of 112. The dynamics are 'mp' and 'gently'. The second system (measures 166-171) features piano accompaniment in 4/4 time and a vocal line. The piano part has a melodic line in the right hand and a more active line in the left hand. The vocal line is in 4/4 time. The tempo is marked 'cresc.' and 'f cresc. poco a poco'. A section marked 'M' contains the lyrics 'fighting to be heard'.

175

*ff*

178

**N** Spinning  $\text{♩} = 60$

**N** Spinning  $\text{♩} = 60$

183

*molto rit.*

**Nap**  $\text{♩} = 78$

tremolo

*molto rit.*

**Nap**  $\text{♩} = 78$



189 nat. **O Innocence** ♩ = 96

**O Innocence** ♩ = 96  
*mp*  
*Red. quazi Rhapsodic*

195 *rall.*

*rall.*  
*mp*  
*\* Red.*

203 **Mom and Dad** ♩ = 96  
*mp soothingly*  
*mp soothingly*

**Mom and Dad** ♩ = 96  
*graz.*  
*p*  
*mf catabile*  
*\* Red.*

212

pizz.

mp

8va

\* Ped.  $\wedge$  sim.

220

arco

mp

8va

228

pizz.

rit.

8va

rit.

236 **P** Laughter - *Tempo Rubato* ♩ = 88 rall. . . .

**P** Laughter - *Tempo Rubato* ♩ = 88 rall. . . . <sup>8va</sup>

*a piacere - ad. lib. - R.H. & L.H. off-set*

238 molto rit.

(8) molto rit.

*a piacere - ad. lib.*

*tempo rubato*

240 **Meno Mosso** ♩ = 68 *arco* (faster) ♩ = 92

**Meno Mosso** ♩ = 68 (faster) ♩ = 92

243 **Laughter - Tempo Rubato** ♩ = 88

245 **Laughter - Tempo Rubato** ♩ = 88

245 **poco rit.**

248 **Q** **Impetuous** ♩ = 164

**Q** **Impetuous** ♩ = 164

255

261

R

268

274

280

284

S

S

290

295

300

**T** Laura Lu ♩ = 138

**T** Laura Lu ♩ = 138

*cresc.*

*f*

*cresc.*



306 *cresc.*

312 *dim.* *molto rit.*

*dim.* *molto rit.*

**U** Sleeping Peacefully ♩ = 78 Slowing ♩ = 66 rit. . . . .

Lau - ra Lu Lau - ra Lu Lau - ra Lu I Lo - ve You Lau - ra Lu I Love

**U** Sleeping Peacefully ♩ = 78 Slowing ♩ = 66 rit. . . . .

*Red.* *Red.*



324

**molto rit.**

You

**molto rit.**

*qu*

## Selected Bibliography

Anderson, Keith. "David Popper (1843-1913): Romantic Cello Showpieces." Liner notes for *David Popper: Romantic Cello Showpieces*. Maria Kliegel, Nicolaus Esterházy Sinfonia, Gerhard Markson. Naxos DDD 8.554657. Accessed May 4, 2018. <https://umd-naxosmusiclibrary-com.proxy-um.researchport.umd.edu/sharedfiles/booklets/NAC/booklet-8.554657.pdf>

In these performance notes to Maria Kliegel's recording of several works by David Popper, including the *Requiem for 3 cellos and orchestra*, Anderson describes the pieces and provides a translation of the poem that Popper placed in the preface to the original publication of the *Requiem*.

Beechey, Gwilym E. "Carl Friedrich Abel's Six Symphonies, Op. 14." *Music and Letters* 108, no. 1297 (July 1970): 297-285. Accessed April 24, 2018. <http://www.jstor.org/stable/731565>.

In this article, Beechey describes the context and circumstance behind the composition, publication, and performance of Abel's symphonies. The description of Abel's compositional style and its influence is of particular note.

"Bertold Hummel." Schott Music. Accessed April 26, 2018. <https://en.schott-music.com/shop/autoren/bertold-hummel>.

This short article provides biographical information on the cellist-composer Bertold Hummel as a way of introducing a listing of his available works.

"Bertold Hummel." Musicalics: The Classical Composers Database. Accessed April 30, 2018. <https://musicalics.com/en/node/95553>.

This database has a broad listing of classical composers. Hummel's entry includes his biographical information, awards, and an excerpt from Bertold himself, describing his approach to composition.

Campbell, Margaret. *The Great Cellists*. North Pomfret, VT: Trafalgar Square Publishing, 1988.

This volume provides an impressive compendium of the lives and work of the most notable cellists from Bononcini (1670-1755) to Jacqueline Du Pré (1945-1987).

\_\_\_\_\_. "Nineteenth-century Virtuosi." In *The Cambridge Companion to the Cello*, ed. Robin Stowell, 61-72. Cambridge: Cambridge University Press, 1999.

In one of thirteen articles in this collection dedicated to the subject of the cello, Margaret Campbell details the lives and contributions of the most important virtuoso cellists of the nineteenth century.

Charters, Murray. "Abel in London." *The Musical Times* 114, no. 1570 (1973): 1224-226. Accessed April 24, 2018. doi:10.2307/954718.

In this article, Murray Charters follows the life and musical accomplishments of Carl Friedrich Abel from his birth in Cöthen (1723), to his famous and influential Bach-Abel concerts in London, to his death in 1787.

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\_\_\_\_\_. "Introduction." Notes for *Six Sonatas for Unaccompanied Viola da Gamba*, by Carl Friedrich Abel. Edited by Murray Charters, Hannacroix, N.Y.: Loux Music, 2001.

This one-page introduction to Charter's edition of many of Abel's improvisatory compositions gives biographical information about the gambist-composer and a description of how the edition was formulated in reference to the Drexel Manuscript and the complete works of Abel, published by Walter Knappe.

Connelly, Patrice. "Editor's Preface/Introduction." Notes for *The Saraband Simpson: A Facsimile Edition of Christopher Simpson's The Division Violist (1659) and The Division Viol (1665/7), with Twelve Sets of Divisions by Simpson and His Contemporaries*, by Christopher Simpson. Edited by Patrice Connelly. Kilcoy, Qld, Australia: Saraband Music, 2009.

The preface and introduction to Patrice Connelly's edition of Christopher Simpson's *The Division Violist* and *The Division Viol* provide ample biographical data about Simpson and his circle of associates, patrons, students, and contemporaries. They also put Simpson's treatises in the historical context of their time, and elaborate on their merits.

Cyr, Mary. "Carl Friedrich Abel's solos: A musical offering to Gainsborough?." *The Musical Times* 128, no. 1732 (June 1987): 317-321. Accessed April 25, 2018. <http://www.jstor.org/stable/1193732>.

The artist and amateur musician Thomas Gainsborough's friendship with Carl Friedrich Abel is the setting for this article in which Cyr describes the careers of both Gainsborough and Abel, including several reproductions of Gainsborough's portraits of Abel, as well as commentary and analysis of several musical works.

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\_\_\_\_\_. "Marin Marais, the basse continue and a 'different manner' of composing for the viol." *The Musical Times* 157, no. 1936 (Autumn 2016): 49-61.

In this article, Cyr discusses the compositional process of Marais' five books of suites, and in particular focuses on Marais' claim that he had shifted his compositional methods in the second book of suites. The article contains valuable context for musicians interested in this collection of works by Marin Marais.

Hernandez, Sally. "Teaching Turtle Island Quartet Music: Selected String Orchestra Pieces for High School and College Musicians." DMA diss., Florida State University, 2013.

In this dissertation, Hernandez provides an in-depth look into the history of the Turtle Island Quartet, with biographical information given about its four members. The main focus is on the pedagogical value of adapting their music for High-School String Orchestras.

Kaufman, Gabrielle. *Gaspar Cassadó: Cellist, composer and transcriber*. Abingdon: Routledge, 2017.

A thorough and authoritative look into the life and legacy of Gaspar Cassadó, this scholarly work describes the context of his performing career and impressive creative output with regards to transcriptions, arrangements, and original compositions.

Klenz, William. "Brahms, op. 38; Piracy, Pillage, Plagiarism or Parody?" *The Music Review* 34, no. 1 (February 1973): 39-50.

This article compares similarities between Brahms' E minor Sonata and Romberg's Trio in E minor.

Ledbetter, Steven. "Herbert, Victor." In *Grove Music Online*. Oxford Music Online. Accessed May 1, 2018.  
<https://doi.org/10.1093/gmo/9781561592630.article.12833>

A biographical article on the life and work of the cellist-composer Victor Herbert, including a description of his career in the theatre, and analysis of several of his most enduring compositions.

MacGregor, Lynda. "Mainardi, Enrico." In *Grove Music Online*. Oxford Music Online. Accessed April 25 2018.  
<https://doi.org/10.1093/gmo/9781561592630.article.17479>.

In this brief article, MacGregor gives a concise listing of Mainardi's teachers of both the cello and composition, and describes some of his more impressive accomplishments.

Maier, Hans. "Notes on Bertold Hummel / Plea for the original oeuvre of the contemporary Composer." Bertold Hummel. Accessed April 30, 2018.

[http://www.bertoldhummel.de/english/miscellanea/01\\_texts\\_about\\_bh/text\\_content\\_about.html](http://www.bertoldhummel.de/english/miscellanea/01_texts_about_bh/text_content_about.html).

This biographical article on Bertold Hummel connects him with the compositional style of Paul Hindemith via his teacher Genzmer. It details many of Hummel's career-shaping enterprises as a cellist and composer, as well as his academic appointments.

Meyer, Robinson. "'Lo, How a Rose E'er Blooming' Is a Musician's Christmas Carol." *The Atlantic*, December 25, 2013. Accessed April 30, 2018. <https://www.theatlantic.com/entertainment/archive/2015/12/lo-how-a-rose-eer-blooming/421518/>.

This article gives a detailed summary about the origins and cultural significance of the favorite Christmas hymn-tune: "Lo, How a Rose E'er Blooming."

Moskovitz, Marc. "Popper, David." In *Grove Music Online*. Oxford Music Online. 24 Apr. 2018. <https://doi.org/10.1093/gmo/9781561592630.article.22113>.

This article provides a biographical summary of Popper's early years and later accomplishments. Popper's cello playing is described, and a list of his compositions is provided.

"Mr. Popper's Concert." *The Musical Times and Singing Class Circular* 33, no. 587 (1892): 23-24. Accessed April 25, 2018. <http://www.jstor.org/stable/3365264>.

This concise review of one of Popper's concerts is found alongside commentary of several other performances and performers, and provides an audience member's impression of Popper's Requiem and general musicianship as a composer and virtuoso soloist.

O'Loghlin, Michael. *Frederick the Great and His Musicians : The Viola Da Gamba Music of the Berlin School*. Burlington, VT: Ashgate, 2008.

O'Loghlin provides an in-depth discussion and analysis of the 52 surviving works of the Berlin viola da gamba repertory (1732-1790), including the 40 manuscripts discovered in 1999.

Poštoľka, Milan. "Šťastný [Stiasny, Stiasny], Bernard." In *Grove Music Online*. Oxford Music Online. 24 Apr. 2018. <https://doi.org/10.1093/gmo/9781561592630.article.48200>.

This article is concise, likely due to the lack of ample information regarding the Stiasny brother cellist-composers. Macgregor notes both his quality as a performer and style as a composer and teacher are noted, and provides a listing of his known works.

Potter, Tully. "Mixed blessings." *The Strad* 112, no. 1329 (January 2001): 36-43. Accessed April 25, 2018. <http://search.ebscohost.com.proxy-um.researchport.umd.edu/login.aspx?direct=true&db=rih&AN=A195257&sit e=ehost-live>.

Tully Potter gives a biographical sketch of Mainardi's life and career. Potter specifically addresses details regarding his Fascist associations with Mussolini and his apparent antipathy regarding the plight of his Jewish colleagues during World War II.

Pine, Rachel Barton. "German Polyphonic Baroque Music for Unaccompanied Violin: the Bach Sonatas and Partitas and Their Predecessors." Liner notes for *Rachel Barton Pine, Solo Baroque*. Cedille Records CDR 90000 078, 2004.

In tracing the heritage of J.S. Bach's sublime unaccompanied solo violin works, Rachel Barton Pine, in her liner notes for her *Solo Baroque* album, discusses the influence of past German violin-composers such as Baltzar, Biber, Westhoff, and Walther, whose works are influenced by the unaccompanied viola da gamba repertoire.

Randel, Don Michael, ed. *The Harvard Concise Dictionary of Music and Musicians*. Cambridge, Mass.: Belknap Press, 1999.

This reference book is a 757 page exhaustive alphabetical listing of descriptive entries on the most pertinent musical terms, genres, instruments and influential persons, among other categories connected to the history and development of Western music.

Raychev, Evgeni Dmitrov. *The Virtuoso Cellist-Composers from Luigi Boccherini to David Popper: A Review of their Lives and Works*. DMA diss., Florida State University, 2003.

Raychev's Dissertation contains biographical information and contextual discussion of the contributions of cellist-composers from Luigi Boccherini to David Popper, including detailed listing of their compositions.

Sachs, Harvey. *Virtuoso*. New York: Thames and Hudson, 1982.

In this book, Sachs gives detailed descriptions of the life and work of a selected group of virtuoso musicians: Paganini, Liszt, Rubinstein, Paderewski, Kreisler, Casals, Landowska, Horowitz, and Gould.

Sadie, Julie Anne Vertrees. "Marin Marais and His Contemporaries." *The Musical Times* 119, no. 1626 (1978): 672-74. Accessed April 25, 2018. doi:10.2307/959143.

In this article, Sadie discusses the connections and relationships between the French gamba master Marin Marais and his teachers, mentors, rivals, and admirers, from Lully, Sainte-Colombe, to Rousseau, Forqueray, and Hesse. Marais' teaching style, performance habits, and published works are described.

Schreil, Cristina. "Five Composer-Performers Talk Artistic Vision and Grand Tradition." *Strings Magazine*, April 14, 2016. Accessed April 29, 2018. <http://stringsmagazine.com/five-composer-performers-talk-artistic-vision-and-grand-tradition/>.

Backlit by the rich history of past composer-performers such as Liszt and Paganini, this article discusses how five modern composer-performers, Cornelius Dufallo, Carolina Heredia, Mark Summer, Atar Arad, and Mark Dresser, balance the creative aspects of their careers.

Scott, Heather K. "Malcolm Parson on the Strength and Range of his Montagnana-Model Instrument." *Strings Magazine*, September 9, 2016. Accessed April 29, 2018. <http://stringsmagazine.com/malcolm-parson-on-the-strength-and-range-of-his-montagnana-model-instrument/>.

This article is principally the transcript of an interview between the new cellist-composer of the Turtle Island Quartet, Malcolm Parson, and Heather K. Scott of *Strings Magazine*. Beginning with some biographical information, the article mainly addresses Parson's relationship with his cello.

Stahmer, Klaus Hinrich. "Biographical Notes on Bertold Hummel." Bertold Hummel. Accessed April 26, 2018. [http://www.bertoldhummel.de/english/biography/cont\\_bio\\_long.html](http://www.bertoldhummel.de/english/biography/cont_bio_long.html).

Pulling from a variety of sources and commentary, Stahmer gives a mostly chronological overview of the cellist-composer Bertold Hummel's life and career, including numerous pictures, as well as links to important figures associated with Hummel's trajectory as an artist and pedagogue.

Stephenson, Kurt, and Valerie Walden, "Romberg family." In *Grove Music Online*. Oxford Music Online. Accessed April 24, 2018. <https://doi.org/10.1093/gmo/9781561592630.article.43995>.

This article pulls together the biographical data regarding the multiple musical figures in the Romberg family, focusing mainly on the two brothers, violinist-composer Andreas Jakob Romberg, and cellist-composer Bernhard Heinrich Romberg. Their concertizing, composition, and teaching is discussed.

Stiefel, Eberhard. "Nicolai [Nicolaj], Johann Michael." In *Grove Music Online*. Oxford Music Online. Accessed April 24, 2018. <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.19884>.

In this brief article, Stiefel makes apparent the lack of biographical data regarding Johann Nicolai, though a list of his compositions are given, as well as details regarding several of his posts as a musician in the Stuttgart court orchestra.

Stowell, Robin. "Other Solo Repertory." In *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 1999), 137-159.

In one of thirteen articles in this collection dedicated to the comprehensive treatment of the cello as its subject, Robin Stowell discusses unaccompanied cello works, pieces for cello and piano (or orchestra), variations, fantasies and transcriptions, following the course of these genres through their beginnings through to the modern era, dividing them by their geographic origins.

Stowell, Robin and David Wyn Jones. "The Concerto." In *The Cambridge Companion to the Cello*, ed. Robin Stowell, 92-115. Cambridge: Cambridge University Press, 1999.

In one of thirteen articles in this collection dedicated to the subject of the cello, Stowell and Jones give a comprehensive treatment of the concerto genre from its Baroque inception to a plethora of twentieth-century manifestations.

Straeten, Edmund Van Der. *History of the Violoncello, the Viola Da Gamba, Their Precursors and Collateral Instruments, with Biographies of All the Most Eminent Players of Every Country*. London: W. Reeves, 1915.

In this book, the historian, Edmund Van der Straeten (1855-1934), provides much of the source material for many of the assertions made by later historians and musicologists regarding the cello, the viola da gamba, and the chief virtuosi of those instruments.

\_\_\_\_\_. "The Literature of the Violoncello." *The Strad* 14, no. 157 (May 1903): 123. Accessed May 4, 2018. [https://books.google.com/books?id=2L9EAQAAMAAJ&lpg=PA189&ots=c84e\\_CUPX0&dq=jean%20stiastry%20review&pg=PA189#v=onepage&q=jean%20stiastry%20review&f=false](https://books.google.com/books?id=2L9EAQAAMAAJ&lpg=PA189&ots=c84e_CUPX0&dq=jean%20stiastry%20review&pg=PA189#v=onepage&q=jean%20stiastry%20review&f=false).

In this article, Van der Straeten speaks glowingly of the compositions of Jean Stiastry; he describes their merits as well as their practical use in developing technique, ranking them in their quality and difficulty.



Straeten, Edmund Van Der, and Lynda MacGregor. "Dotzauer, (Justus Johann) Friedrich." In *Grove Music Online*. Oxford Music Online. Accessed April 24 2018. <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.08057>.

In this article, MacGregor arranges and enhances biographical information taken from Van der Straeten's copious written accounts, to provide a concise summary of Dotzauer's beginnings, accomplishments, and contributions to the development of the cello and its repertoire and pedagogy. A selected list of Dotzauer's compositions is given.

Summer, Mark. "Mark Summer, Cellist." Accessed April 26, 2018. <http://www.marksummer.net/>.

Mark Summer's website contains biographical information, detailing his life and career, as well as audio clips of his compositions. Sheet music for multiple versions of his compositions are also available for purchase from this site.

"Tyrolienne." In *Grove Music Online*. Oxford Music Online. Accessed May 6, 2018. <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.28676>.

A description of the Tyrolienne dance, its history, and cultural significance.

Walden, Valerie. *One Hundred Years of Violoncello*. Cambridge: Cambridge University Press, 1998.

Walden focuses on the technique and performance practice of the cello from 1740-1840, including the evolution and development of the instrument and bow themselves, the way they were held, fingering and bowing techniques, as well as other considerations pertinent to performing the repertoire of the period.

Webber, Julian Lloyd. *Song of the Birds: Saying, Stories and Impressions of Pablo Casals*. London: Robson Books, 1985.

In this book, Webber has compiled and categorized into chapters various recorded remarks from Casals on a variety of subjects, as well as statements and commentary regarding Casals from other pertinent sources and individuals.

Woodfield, Ian, and Lucy Robinson. "Viol." In *Grove Music Online*. Oxford Music Online. Accessed May 4, 2018. <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.29435>.

Woodfield and Robinson provide an extensive history of the viola da gamba, including its physical structure, and the performers and patrons that perpetuated its history in various centers including England, Italy, France, and Germany. A detailed

account of the instrument's revival, starting in the late nineteenth century to the modern era, is also given.

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\_\_\_\_\_. *La Pendula, La Fileuse et le Galant für Violoncello (oder Violine) und Klavier*. Wien: Universal, 1925.

Dotzauer, Friedrich. *Six Pieces for Three Cellos, Op. 104*. Paris: Richault, n.d.(c.1835). Plate 2554.R.

Grützmacher, Friedrich. *10 Morceaux en Style National für Violoncello und Klavier, op. 9*. Herausgegeben von Holger Best. Leipzig: Friedrich Hofmeister Musikverlag, 2000.

Herbert, Victor. *Concerto No. 2 in E minor, Opus 130 for Cello and Piano*. Edited by Leonard Rose. New York: International, 1961.

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Mainardi, Enrico. *Notturmo*. Firenze: Forlivesi, 1924.

Maraix, Marin. *Pièces de viole, cinquième livre (1725)*. New York: Broude Trust, 2000.

Nicolai, Johann Michael. *Sonata in D major; & Sonata in A minor: for Three Bass Viols and Continuo*. Hannacroix, N.Y.: Loux Music, 2003.

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Summer, Mark. *Julie-O*. Cellobeat Music, 1988. Accessed April 26, 2018. <http://www.marksummer.net/>.

\_\_\_\_\_. *Variations: Lo, How a Rose E'er Blooming*. Cellobeat Music, 1988. Accessed April 26, 2018. <http://www.marksummer.net/>.