

**'Precisely marked in the tradition of the composer': the performing
editions of Friedrich Grützmacher**

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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They say it takes a village to raise a child, and I now understand that the same is true of hatching and nurturing a doctoral thesis.

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Abstract

The mid-19th century saw the rise and fall of performing editions, musical scores which a respected performer has marked up with all of the advice considered necessary for a tasteful performance of the piece. This editorial goal gradually gave way to the competing ideal of preserving the composer's markings exclusively, which still guides editorial practice today and is seen as synonymous with good taste and respect for the composer's work. While performing editions can tell us an enormous amount about 19th-century performing practices, as well as about the notational choices of 19th-century composers, we cannot learn from them without first confronting the difference in taste, not only between our playing styles and the editors', but also between the ideals that drove their editorial work and the modern ideal of a good edition.

This is a practice-led study of the much-maligned performing editions of the cellist, Friedrich Grützmacher (1832-1903). Now derided as a musical vandal, Grützmacher was seen in his day as a serious and noble artist, respected as a performer and highly sought-after as a teacher. The first section of this thesis establishes him as a reliable model of good taste within a 19th-century German tradition of music making, referred to at the time as 'classical', that surrounds the compositions of Mendelssohn, Schumann, and Brahms. The second part of the thesis explores the performing practice implications of his richly annotated editions and transcriptions for the cello, with research questions centred around the theme of 'decoding' Grützmacher's style: I wished to find the

expressive grammar that directed his fingering choices (especially connected to portamento), his bowings and bow distribution, and his sense of timing.

Research methods include statistical studies of Grützmacher's markings within specific editions, as well as comparisons of these findings with treatises, letters, memoirs, reviews, piano rolls, and early acoustic recordings from within the same musical tradition. In the third section of the thesis, I apply my new sense of Grützmacher's expressive grammar to a piece which he never edited, but was premiered by two of his students: the Brahms Cello Sonata Op. 38. In this final project, I aim to reconcile my new instincts as a Grützmacher student with the professional pressures on modern historical performers, and I argue that such a reconciliation is possible and worth pursuing.

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Abbreviations

Bd.	Band
Jg.	Jahrgang
vol.	volume
ed.	edited by
mvt.	movement
gliss.	glissando
trans.	translated by
transcr.	transcribed by
p.	page
pp.	pages
qtd.	quoted
'	minutes
"	seconds

Referencing Styles

Citations are in MHRA, and note names use the Helmholtz system.

Introduction

In 2015, the cellist Steven Isserlis published a popular online article with advice for young cellists studying the Schumann concerto.

Having recently given classes in many different countries, to students of varying stages in their development, I have been struck by one general tendency (albeit in different degrees, of course): a failure to take on board the messages left to us by composers. [...] Of course, slavishly and unthinkingly following the markings in the score is not the answer to anything: each composer, each piece, has their own language, which has to be interpreted and understood. But we have to listen to what they're saying to us through their markings. Practising the Schumann cello concerto, for instance – as I am at the moment, or should be, except that I'm writing this – I'm struck every time by how subtle but telling his messages are.¹

Through a close reading of the score, he argues, cellists can find clues to Schumann's thought process, which will help them to make sense of the piece. Before he begins his analysis of Schumann's various slurs, accentuation, and expressive markings, he gives one essential precondition.

Of course, one has first of all to get hold of a good edition that contains these messages, unadulterated by editors. Having done that (and believing that the articulation in these editions – which are taken from the manuscript – are all from Schumann, and not from a cellist; I certainly do believe that – they're far too impractical to be the work of a player!) one has to examine them carefully, and to keep re-examining them every time one plays the work.²

¹ Steven Isserlis, 'Messages from Beyond...' (Facebook note, 3 May 2015). Accessed 9 September 2017
https://www.facebook.com/permalink.php?story_fbid=844836085564688&id=191956057519364&substory_index=0

² Ibid.

Even with his sensitivity to different compositional languages, Isserlis has left out a key point that might have changed his mind about playing from other cellists' editions. The musical tradition that included Schumann and his earliest editors was one in which musicians were expected to go beyond a composer's explicit instructions in many ways which would now be considered unfaithful to the text. At the end of the 18th century, the singing instructor Domenico Corri remarks that '[performing a piece of music] exactly as it is commonly noted [sic], would be a very inexpressive, nay, a very uncouth performance'³. In 1843, Louis Spohr makes a distinction in his *Violinschule* between 'correct style', which follows the notation, versus 'fine style', which departs from it in certain ways.⁴ At the end of the century, Joseph Joachim criticises the 'violinists of the Franco-Belgian school in recent times' for adhering 'too strictly to the lifeless printed notes when playing the classics, not understanding how to read between the lines'.⁵ As late as 1929, the cellist Hugo Becker could say of a passage in the Dvořák Concerto, 'Playing the notes exactly as written would render this passage meaningless.'⁶ Performing editions, which flesh out the composer's instructions with additional performance advice, can help us to recover the lost art of reading between the lines - especially those by

³ D. Corri, *A Select Collection*, 3 vols. (Edinburgh: printed for John Corri, c. 1782) vol. I p. 2, qtd. in Clive Brown, 'Reading between the lines: the notation and performance of Mozart's chamber music with keyboard' in *Mozart's Chamber Music with Keyboard*, ed. Martin Harlow (Cambridge: Cambridge University Press, 2012) p. 235.

⁴ Spohr *Violinschule* (Vienna: Haslinger, [1832]) p. 195.

⁵ A. Moser, *Joseph Joachim. Ein Lebensbild*, 2nd edition, 2 vols. (Berlin: Verlag der Deutschen Brahms-Gesellschaft, 1908-10) v II p 292, quoted in Brown 'Reading between the lines' p. 238.

⁶ Hugo Becker and Dr. Dago Rynar, *Mechanik und Ästhetik des Violoncellspiels*, (Leipzig: Universal, 1929) p. 179. Die absolute Notentreue würde diese Stelle zur Bedeutungslosigkeit verurteilen. All translations are my own unless otherwise stated.

performers who were trained in the same musical tradition(s) as the composers whose work they are editing.

The field of 19th-century performing practice has developed a range of lively and creative approaches to studying early recordings, which complement (and often challenge) the more traditional research method of examining treatises and other verbal accounts of historical music making. Robert Philip's influential study compares the written and phonological evidence of various elements of late 19th- and early 20th-century style, grouped into the categories of rhythm, vibrato, and portamento.⁷ David Milsom has applied computer analysis to the recordings of the earliest-born violinists and singers for a more objective (or at least quantifiable) account of their timing.⁸ Robert Hill has taken a similar approach to analysing the rubato in Carl Reinecke's piano rolls,⁹ as has Roger Freitas in studying Adelina Patti's rhythmic inflection.¹⁰ John Potter has built a portamento-centered database of recordings of Schubert's 'Ständchen' in order to see broad trends of portamento use over the course of the 20th century.¹¹ Will Crutchfield has transcribed over 200 instances of vocal ornamentation in

⁷ Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900-1950* (Cambridge: Cambridge University Press, 1992).

⁸ David Milsom, *Theory and Practice in Late Nineteenth-Century Violin Performance 1850-1900* (Aldershot: Ashgate, 2003).

⁹ Instead of computer analysis, Hill measured the distance between hole punches in Reinecke's piano rolls (Robert Hill, 'Carl Reinecke's Performance of Mozart's 'Larghetto' and the Nineteenth-Century Practice of Quantitative Accentuation', in *About Bach*, ed. Gregory S. Butler et al (Champaign: University of Illinois Press, 2010) pp. 171-206.

¹⁰ Roger Freitas, 'The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural', in *Words, Image, and Song v 2: Essays on Musical Voices* (Rochester: University of Rochester Press, 2013).

¹¹ John Potter, 'Beggars at the Door: the Rise and Fall of Portamento in Singing', *Music & Letters* 87 no 4 (Oxford: Oxford University Press, 2006).

early recordings of Verdi's music by singers connected with the composer.¹² Neal Peres da Costa has compared the piano rolls and acoustic recordings of pianists who made both.¹³ Although no comparable study exists for early recordings of cellists, the CD compilation *The Recorded Cello* offers an aural introduction to the work of nearly 50 cellists who recorded over the first few decades of the 20th century, with some basic biographical information in the liner notes,¹⁴ and George Kennaway has used a more focussed comparison of early cello recordings of Schumann's 'Träumerei' to show a cross-section of cellists' use of vibrato and portamento in the same period.¹⁵ A particularly useful resource for studying old recordings is the CHARM database,¹⁶ which includes an extensive catalogue of early recordings, a collection of some of these recordings as mp3s, software for analysing certain aspects of recorded performance, and articles (including an entire online book by Daniel Leech-Wilkinson)¹⁷ on the issues surrounding such analysis.

Within this rapidly developing field is a group of scholar-performers who set out to study early recordings by performing close imitations of them (a process some of them refer to as 'embodiment'). David Milsom has produced copies of Joachim's recordings as a way to study with the master, 'learning his

¹² Will Crutchfield, 'Vocal Ornamentation in Verdi: The Phonographic Evidence', *19th-Century Music* v 7 no 1: 3-54 (University of California Press, 1983).

¹³ Neal Peres Da Costa, *Off the Record: Performing Practices in Romantic Piano Music* (New York: Oxford University Press, 2012).

¹⁴ Various artists, *The Recorded Cello – The History of the Cello on Record from the Collection of Keith Harvey*, 3 vols. (Pearl Gemm CDs 9981-6, 1992)

¹⁵ George Kennaway, *Playing the Cello 1780-1930* (Farnham: Ashgate, 2014).

¹⁶ Accessible at <www.charm.kcl.ac.uk>

¹⁷ Leech-Wilkinson, D. (2009) *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance* (London: CHARM), accessed 23 March 2014
www.charm.kcl.ac.uk/studies/chapters/intro.html

performance language' by playing 'in the manner of a pupil'.¹⁸ Anna Scott has examined the gulf between the style of playing which modern reviewers praise as specifically 'Brahmsian' and the playing style of Adelina de Lara and Ilona Eibenschütz, two pianists who were especially close to Brahms; having been trained as a pianist in the former style, she was able to fine-tune her observations and questions by attempting to reproduce specific recordings in the latter style.¹⁹ Pianist Sigurd Slåttembrekk collaborated with recording engineer Tony Harrison to study the 1903 recordings of Edvard Grieg, using a similar method of precise imitation which led to increasingly nuanced observations.²⁰ Johannes Gebauer has gone one step further by trying to recreate the early recording technology that forms a thick screen between us and Joachim's actual performance of his Romance in 1903.²¹ Miaoyin Qu and Jung Yoon Cho have both used the imitation process as a way to grapple with the distinct yet interrelated decisions of using period instruments and adopting an older playing style.²² This fundamentally practice-led research method has led to fresh questions and discoveries that are increasingly fine-tuned to the needs of performers.

¹⁸ David Milsom, *String Chamber Music of the Classical German School 1840-1900: A Scholarly Investigation through Reconstructive Performance*, accessed 12 March 2014
<http://www.pvac.leeds.ac.uk/string-chamber-music>

¹⁹ Anna Scott, *Romanticizing Brahms: Early Recordings and the Reconstruction of Brahmsian Identity* (PhD thesis, University of Leiden, 2014).

²⁰ Sigurd Slåttembrekk and Tony Harrison, *Chasing the Butterfly: Recreating Grieg's 1903 Recordings and Beyond...* (online publication, 2008), accessed 15 June 2017
<http://www.chasingthebutterfly.no/>

²¹ Johannes Gebauer, *The Interpretive Practice of Joseph Joachim* (PhD thesis, The University of Bern, forthcoming). See also Sarah Potter, *Changing Vocal Style and Technique in Britain during the Long Nineteenth Century* (PhD thesis, University of Leeds, May 2014).

²² Miaoyin Qu, *Piano Playing in the German Tradition, 1840-1900: Rediscovering the Un-notated Conventions of Performance* (PhD thesis, The University of Leeds, May 2015), and Jung Yoon Cho, *Re-interpreting Brahms Violin Sonatas: Understanding the Composer's Expectations* (PhD thesis, The University of Leeds, January 2017).

A much smaller subset of scholars have turned their attention to the detailed information found in performing editions. Duncan Druce, Clive Brown, Robin Stowell, David Milsom, Peter Collyer, and George Kennaway have all looked at early string editions as a source for 19th-century performance practice, and through their work on the CHASE website (Collection of Historical Annotated String Editions), they have made many of these editions accessible to other scholars and musicians. Thus far, however, studies of performing editions have yielded only general observations about 19th-century technique and style, having been treated either as a supplement to the information found in treatises, or as an orientation point for studying early recordings. The germ of a new approach can be found David Milsom and Clive Brown's study of Ferdinand David's personal markings for the Mozart Violin and Viola Duos, K. 423 and K. 424, in the final chapter of which the authors themselves follow David's markings in an experimental recording.²³ This thesis builds on their work by applying the more dynamic 'embodiment' approach, which has proved so fruitful in studying early recordings, to this unique and relatively under-examined source: cello parts 'adulterated by editors'.

0.1 Research aims and methodology

I came to this project as a historical performer who was interested in finding a fresh approach to Mendelssohn, Schumann, and Brahms in the way that the previous generation had done for Bach, Vivaldi, and Handel. I chose Friedrich

²³ David Milsom and Clive Brown, *W. A. Mozart: Violin and Viola Duos K. 423 and K. 424 - the Ferdinand David 'Uppingham' Copies in Context and Performance* (University of Leeds, 2013), accessed online 19 September 2017 <http://chase.leeds.ac.uk/article/7-fd-mozart-duos/>

Grützmacher (1832-1903) as my 'teacher' because his editions were more numerous and more detailed than those of any other cellist within the tradition I wished to study.

My practice-led research developed into three main approaches, which came to influence one another over the course of the project. First, I tried to put the editions' advice directly into practice on the cello in various situations: informal reading, live performance, and recordings. In doing so, I applied the same level of interpretative care to Grützmacher's 'adulterations' as the care that Isserlis recommends for the pure but impractical markings of Schumann: even the smallest accent or fingering is potentially a 'message', a portal into a different aesthetic world. Along the way, I encountered certain barriers to a musically convincing reading of Grützmacher's editions. Some barriers took the form of gaps in my technical training and stylistic knowledge, which made even Grützmacher's detailed instructions seem incomplete or contradictory; other barriers took the form of biases inherited from the 20th century, which made Grützmacher's instructions look straightforward but tasteless - a deceptive clarity. These gaps and biases generated my research questions, which clustered around the theme of 'decoding' Grützmacher's style. I wished to understand the musical motivations behind his fingering choices, especially those connected to portamento; I wished to recapture his approach to bowings and bow distribution; and finally, I wished to learn something of his sense of timing, especially as it related to the other elements of his technique and style.

I addressed these research questions with the help of treatises, reviews, correspondence, memoirs, early recordings, and other performing editions from within the 19th-century 'classical' German tradition. While these peripheral sources seldom gave me clear answers about Grützmacher's intentions, they guided my thinking, sometimes forcing me to reframe my question, and sometimes providing me with a working hypothesis that I could bring back to Grützmacher's oeuvre, where I used my own cello playing to test each new idea.

Finally, I selected a few of Grützmacher's most detailed editions and used them as giant data sets, tallying the markings in various ways to find broad trends and correlations. This third approach gave me a concrete way to test my hypotheses, to complement the more intuitive test of playing through a Grützmacher edition with a new idea in mind. The entire process has left me with a set of observations which I hope will be useful to any musician who wishes to graft 19th-century techniques onto the roots of their own musical instincts - or indeed, for anyone who wishes to recover the lost art of reading between the lines of 19th-century musical text.

Chapter 1

Friedrich Grützmacher: musical vandal?

1.1 Introduction

Of all of the 'bad' editions currently in circulation, Grützmacher's work is especially reviled. Margaret Campbell's summary of Grützmacher's life and work in *The Cambridge Companion to the Cello* seethes with righteous anger:

His 'arrangement' of Boccherini's Concerto in B flat, achieved by filching from four different works, is still used by cellists today, many of whom have no idea of its inaccuracies. Perhaps Grützmacher's most unforgivable contribution is his 'concert version' of Bach's Solo Suites (BWV1007-12), which he completely reorganised with additional chords and embellishments, so presenting a travesty of the composer's work.²⁴

Even this description is muted in comparison to her earlier summary in *The Great Cellists*, which actually uses the word 'vandalism' to describe Grützmacher's edition of the Bach Suites.²⁵ Dmitry Markevitch's summary of Grützmacher complains of 'editions that are more like paraphrases but continue to defile our ears'; later, in his description of a 'ravishing' Boccherini concerto, he speaks of a 'superb Adagio ravaged by Grützmacher'.²⁶ Similarly

²⁴ Margaret Campbell, 'Nineteenth-century virtuosi', in *The Cambridge Companion to the Cello*, ed. by Robin Stowell (Cambridge: Cambridge University Press, 1999) p. 68.

²⁵ Margaret Campbell, *The Great Cellists* (London: Gollancz, 1988) p. 36.

²⁶ Dmitry Markevitch, trans. by Florence W. Seder. *Cello Story* (New Jersey: Alfred Publishing Company, 1984) p. 62 and p. 131.

colourful language surfaces in Robin Stowell and David Wynn Jones' survey of cello concertos in *The Cambridge Companion to the Cello*: 'A further [Boccherini] concerto in Bb (G482) has achieved notoriety. The earliest known source for the work is a nineteenth-century score which was then freely adapted, elaborated and generally mutilated by Friedrich Grützmacher (Breitkopf and Hartel [sic], 1895).'²⁷

Even the *New Grove* entry on Grützmacher speaks of his work with prim disapproval:

Although as a performer he was highly regarded for his musicianship, he was often misguided in his editing of Classical works: in 1895 Breitkopf & Härtel published a work stated to be Boccherini's Cello Concerto in B \flat , edited by Grützmacher; accepted for many years as genuine, it is in fact compounded of material from three works by Boccherini, with an extensively altered solo part and lavish Grützmacher tutti.²⁸

It may be that the tone of these modern summaries stems not only from an intellectual objection to his editing practices but also from a visceral distrust of his taste. First, his performance markings contain certain elements of style, such as *glissandi* and harmonics, which became associated in the 20th century with flippancy at best, and at worst, with a brazen disregard for the composer's text.²⁹ Dmitry Markevitch speaks approvingly of a change in the 20th century

²⁷ 'The Concerto', in *The Cambridge Companion to the Cello*, p. 93.

²⁸ Lynda MacGregor, 'Grützmacher, Friedrich', in *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 17, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11877>.

²⁹ For an in-depth account of changing attitudes to expressive devices in the 20th century, 'The decline of the 19th-century German school of violin playing' (University of Leeds) accessed 27 Nov. 2013 < <http://chase.leeds.ac.uk/article/the-decline-of-the-19th-century-german-school->

from 'a lot of sliding up and down' to 'a much cleaner type of playing', suggesting that he would not have found Grützmacher's fingerings especially palatable.³⁰ Second, the trend towards Urtext editions, which preserve the composer's markings and exclude all others, makes it difficult for us to understand what impulse - other than sheer egotism - could have inspired a performer to add his own layer of dynamic and articulation markings to a piece of music. At first glance, Grützmacher's editions can easily look flamboyant, egotistical, and even tasteless.

During his lifetime, however, it appears that Grützmacher was widely admired for his artistic taste – indeed, for the seriousness and nobility of his playing. A concert review in *Signale für die musikalische Welt* declares that

Equalling the most famous and significant cello virtuosos of the present day in technical mastery, he exceeds them in the nobility and beauty of his tone and in that thoughtful playing style that distinguishes the true artist from the virtuoso as such.³¹

The Dutch publication, *Caecelia*, describes his playing as 'dignified, full of feeling and taste, without any affectation.'³² An article introducing him to English audiences reports that '[h]is correctness of technique and his power of

of-violin-playing-clive-brown> and David Milsom, *String Chamber Music of the Classical German School 1840-1900: A Scholarly Investigation through Reconstructive Performance*, accessed 12 March 2014 <<http://www.pvac.leeds.ac.uk/string-chamber-music>>

³⁰ Tim Janof, 'Conversation with Dimitry Markevitch' (online interview, Internet Cello Society 1999), accessed 24 August 2017 (<http://www.cello.org/Newsletter/Articles/markevitch.htm>)

³¹ *Signale für die Musikalische Welt*, 1866, p. 24. Den bedeutenden und berühmtesten Violoncellovirtuosen der Gegenwart an technischer Ausbildung nicht nachstehend, übertrifft er sie durch Adel und Schönheit seines Tons und jenen durchgeistigten Vortrag, der den wahren Künstler von dem Virtuosen als solchen unterscheidet.

³² *Caecelia*, 1868, 24:5, p. 8. Zijne voordragt is waardig, vol gevoel en smaak, zonder eenige affectatie.

expression make his appearance everywhere welcome,' while adding a personal preference for Grützmacher's style over other cellists', because 'it is so simple and so effective - so free from modern bombast, so calm and so earnest.'³³ His ensemble playing gave a similar impression of thoughtfulness and good taste:

From the quartet academy that took place last winter we wish to mention only the last three, given by Concertmaster Lauterbach, Mr. Höllweck, Mr. Göring, and Mr. Grützmacher, as the [concerts] they offered were of extraordinary artistic worth. One will seldom find a string quartet that is as perfect in ensemble playing as in the individuals' performances, and so free from showmanship and mannerism - in a word, a quartet that musically and artistically satisfies and pleases as much as this one.³⁴

The broad outlines of Grützmacher's career also place him at the heart of a 19th-century German musical tradition, referred to at the time as "classical", that included the musical circles of Mendelssohn, Schumann, and Brahms. Born in Dessau, he studied with Karl Drechsler (1800-1873), a pupil of Friedrich Dotzauer (1783-1860), and spent the early part of his career in Leipzig, playing in the Gewandhaus Quartet, leading the Gewandhaus cello section, and teaching at the Leipzig Conservatorium. In this varied context, he worked closely with some of Mendelssohn's closest musical associates, and played chamber music with Clara Schumann and other musicians who came to perform in the musical

³³ *The Orchestra*, 1868, 9:227, p. 294.

³⁴ *Allgemeine Musikalische Zeitung* 1863, n.f Jahrgang I, nr. 29, p. 328. Von den im verflossenen Winter stattgehabten Quartettakademien wollen wir nur der drei letzten, gegeben von den Herren Concertmeister Lauterbach, Höllweck, Göring, und Grützmacher Erwähnung thun, da das in denselben Gebotene von ausserordentlichen Kunstwerth war. Man wird selten ein Streichquartett finden, welches so vollkommen im Ensemble, wie in den Einzelleistungen, und so frei von jeglicher Effekthascherei und Maniertheit ist,-- mit einem Wort ein Quartett, welches musikalisch künstlerisch so sehr befriedigt und erfreut wie dieses.

hub of Leipzig. From 1860, he was based in Dresden, where he led the cello section of the Königlich Hofcapelle under Julius Rietz and held the title of solo performer to the court (Königlicher Kammervirtuos) of the King of Saxony. Through his membership in the Dresdner Tonkünstlerverein (of which he later became the president), as well as his busy touring schedule, Grützmacher was able to build relationships with musicians across Europe. An article in the *Musikalisches Wochenblatt* in 1870 asserts that

Friedrich Grützmacher is now one of the most well-known and treasured exponents of his instrument (both as a soloist and as a chamber musician), who has firmly justified this reverent opinion through many concert tours in Germany, England, Holland, Denmark, Sweden, Switzerland etc., indeed one can justifiably claim that he is the most significant cellist of his time.³⁵

His position in Dresden also involved teaching at the Conservatorium, where he occupied a central position in a line of cello pedagogy often referred to as the Dresden School.³⁶ The same article tells us that already in 1870, he had a formidable reputation as a teacher.

As a teacher of his instrument he stands absolutely as the foremost and most sought-after. Always surrounded by a large number of students from all countries, he has already trained many admirable cellists who have become famous in their own right.³⁷

³⁵ *Musikalisches Wochenblatt*, 1870, p. 599. Friedrich Grützmacher ist jetzt einer der gekanntesten und geschätztesten Vertreter seines Instruments (sowohl als Concert- wie als Kammermusik-Spieler), welche ehrenvolle Meinung er durch viele Kunstreisen in Deutschland, England, Holland, Dänemark, Schweden, der Schweiz etc. fest begründet hat, ja man kann wohl behaupten, dass er der bedeutendste Violoncellist seiner Zeit ist.

³⁶ See for example Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice 1740-1840* (Cambridge: Cambridge University Press, 1998).

³⁷ *Musikalisches Wochenblatt*, 1870, p. 599. Als Lehrer seines Instrumentes endlich gilt er gegenwärtig unbedingt als der erste und gesuchteste. Stets von einer grossen Schülerzahl aus

In a history of the cello and its exponents, written a few years after Grützmacher's death, Edmund van der Straeten declines to give a list of all of Grützmacher's noteworthy students, on the grounds that the list would be too long to include in a summary. Instead, he points us to the individual biographies of cellists who have studied with Grützmacher, since 'the master's name will be found in each individual biography', of which more than thirty appear in his book.³⁸

Among these illustrious students were a number of cellists associated with Johannes Brahms. Grützmacher taught both of the cellists who gave the first performances of Brahms' Cello Sonata Op. 38: Moritz Kahnt (1836-1904), who gave the first private performance, and Emil Hegar (1843-1921), who gave the first public performance, had both studied with Grützmacher in Leipzig.³⁹ Some of Brahms' later colleagues also had a connection to Grützmacher's teaching: Julius Klengel (1859-1933), who had studied with Emil Hegar, performed with Brahms and published one of the first performing editions of his cello sonatas; Hugo Becker (1863-1941), who had studied with Grützmacher in Dresden, also performed with Brahms and published another early edition of the sonatas.

allen Ländern umgeben, hat er auch bereits viele tüchtige und wieder namhaft gewordene Violoncellisten gebildet.

³⁸ Straeten, Edmund van der. *A History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments* (London: William Reeves, 1914) p. 430.

³⁹ See the preface to Johannes Brahms, *Cello Sonata in E Minor* op. 38, ed. Clive Brown, Neal Peres da Costa, and Kate Bennett Wadsworth (Kassel: Bärenreiter, 2015).

Throughout his busy life as a soloist, chamber musician, orchestral musician, concert presenter, and pedagogue, Grützmacher also published over 200 works, mostly editions and transcriptions.⁴⁰ These are bursting with performance advice: bowings, fingerings, *glissando* markings, dynamics, articulation, accentuation, expressive markings, and varying levels of musical paraphrase, ranging from simple ornamentation to wholesale recomposition. The extreme level of detail in these editions, coupled with the sheer number of them, give us the opportunity to place ourselves among his students, if we can bring ourselves to trust his advice.

1.2 Grützmacher's editorial intentions and process

Grützmacher's goals as an editor seem to have come from a spirit of practical guidance for cellists, rather than from any desire to make his personal mark on the music. Since he makes his intentions very clear over his four-decade correspondence with Max Abraham from the Peters-Verlag, we are in a position to allow Grützmacher to speak in his own defence, examining his claims along the way.

Grützmacher's correspondence with Abraham began early in his career⁴¹ and ended only at Abraham's death in 1900. While they never moved from the 'Sie' form of address to the more informal 'Du', their letters to one another show

⁴⁰ For a complete catalogue of Grützmacher's works, see Ludolf Lützen, *Die Violoncell-Transkriptionen Friedrich Grützmachers: Untersuchungen zur Transkription in Sicht und Handhabung der 2. Hälfte des 19. Jahrhunderts* (Regensburg: G. Bosse Verlag, 1974).

⁴¹ The earliest surviving letter is from Abraham to Grützmacher in 1863, and it is clearly not their first contact.

great admiration and warmth. The strength of their working relationship is all the more impressive in view of the direct clash between their editorial ideals, which runs as an undercurrent through the first half of their correspondence and leaps into prominence in the 1880s. Their continuing collaboration after that point allows us to trace the connection between Grützmacher's individual editing decisions and the competing philosophies that lay behind them.

As I have repeatedly told you before, in the edition of the sonatas by Beethoven (and others) I have taken the standpoint, which I believe is justified, to offer a guideline of performing style for the many cellists and cello enthusiasts who do not know how to supplement the existing [markings] with everything that is necessary. Many people have already thanked me for this.⁴²

Early in the correspondence, Grützmacher mentions that he has established a process of testing out each new edition before sending it to Peters for publication, first by playing it through with his colleague, the pianist Carl Hess, and then by going over it with one of his students. He alludes to this process a few times over the following decades, and at one point even mentions testing the difficulty of his piano reductions to the Romberg concertos by reading them through with his own daughter at the piano.⁴³ Grützmacher's markings, therefore, evolved in response to the actual instincts of his colleagues, students, and children, and we can sometimes see direct evidence of this in his editions.

⁴² Friedrich Grützmacher, letter to C.F. Peters [Max Abraham], 8 February 1894. *Wie ich früher schon wiederholt Ihnen mittheilte, habe ich bei der Herausgabe der Beethoven'schen (und anderen) Sonaten den nach meiner Meinung gerechtfertigten Standpunkt eingenommen, für die vielen Violoncellisten und Violoncell-Liebhaber, welche nicht selbst die nöthigen Ergänzungen zu dem wenigen Dastehenden zu finden wissen, eine Richtschnur des Vortrags zu bieten. Viele haben mir dies auch schon gedankt.* All translations are my own unless otherwise specified.

⁴³ Ludolf Lützen has made a similar observation in his dissertation. See *Die Transkriptionen Friedrich Grützmachers*, pp. 50-51.

At one point (Ex. 1.1), he writes ‘*non gliss.*’, showing that at least one of his test subjects was inclined to slide there.

Ex. 1. 1: Grützmacher's *non gliss.* marking, showing that one or more of his students were inclined to slide here: Romberg op. 43 #3, mvt. 2, cello 2, bars 78-83



1.3. 'Completing' Schumann's markings

In response to Abraham's objection that his edition of Schumann's cello pieces made too many changes to what the composer wrote, Grützmacher replied:

In this respect it has always been my view that such great men as Schumann, Mendelssohn, etc. could not possibly have taken the time to set down all of the markings down to the smallest details, while for me it should be the highest goal and greatest honour to ponder all of the nuances which these masters had in mind, and to bring their work closer to all of those people who are not capable of such a task themselves. I believe I am justified in ascribing this capability to myself beyond others, through the manifold experiences which I have had with many famous composers, who have entrusted me with the task of editing their works, and have always been full of approval. [...] there were also a number of things in the Schumann works (and particularly in these, because practical matters lay especially far from the composer) which needed not to be corrected, but to be completed!⁴⁴

⁴⁴ Grützmacher, letter to C.F. Peters [Max Abraham], 17 September 1884. In dieser Hinsicht ist mein von jeher vertretener Standpunkt der, daß so große Männer, wie Schumann, Mendelssohn etc., sich unmöglich die Zeit nehmen konnten, alle Bezeichnungen bis in den kleinsten Feinheiten auszuführen, während mir es höchstes Ziel und größte Ehre sein darf, allen Nuancen, welche diesen Meistern vorgeschwebt haben, nachzugrübeln und ihre Werke allen Derjenigen, welche einer solchen Arbeit nicht selbst fähig sind, näher zu bringen. Zu einer solchen Fähigkeit denk ich mich vor Anderen berechtigt halten, durch die vielfachen Erfahrungen, welche ich in ähnlicher Hinsicht mit vielen und namhaften Componisten gemacht habe, welche Letztere mir die Redaction ihrer Werke anvertraut haben, und stets voll Anerkennung darüber urtheilten. [...] [es gab] allerdings auch in den Schumann'schen Werken

Dimitry Markevitch, who quotes from this letter in his summary of Grützmacher, admits to feeling some cognitive dissonance between his own impression of Grützmacher's intentions (i.e. vandalism) and the claim Grützmacher makes here. 'One reads these lines with numb fascination,' he writes. 'They prove that this "Joan of Arc of the transcription" believed he was destined to fulfill a great mission, with all the best intentions in the world.'⁴⁵ The idea that a performer can 'complete' a composer's markings for the benefit of other musicians does seem at first to be an outrageous claim, though even Markevitch stops short of accusing Grützmacher of having delusions of a psychic connection to the minds of dead composers. To understand what Grützmacher actually meant by this statement, it may be more helpful for us to consider his more straightforward claim first: that living composers trusted him to add markings to their own work.

1.3.1. Grützmacher and Joachim Raff's Cello Concertos

We can see one example of Grützmacher's editorial relationship with a living composer in his letters to Joachim Raff (1822-82). Although Raff's letters to Grützmacher do not appear to survive, and some of the issues Grützmacher raised were resolved in person, the collection of letters we have from

(und gerade in diesen, weil dem Componisten das Practische besonders fern lag) Mancherlei-
nicht zu corrigiren, aber zu completiren!

Unfortunately, most published excerpts from this letter come from the drastically abridged and freely translated version in Dimitry Markevitch's book, which in turn has been translated from French into English by a third party (*Cello Story* p. 63). However, it is also published as a facsimile in Ludolf Lützen's dissertation.

⁴⁵ Markevitch, *Cello Story* p. 63.

Grützmacher to Raff gives us a portrait of the attitude of a performer and editor to a composer he admires. In 1873, Grützmacher wrote to Raff to request a new cello concerto, following the success of Raff's string octet in Grützmacher's concert series.

Highly honoured Sir and friend,

Now that we have closed our (particularly strenuous) musical winter in the local Tonkünstlerverein with a performance of your so beautiful string octet (where the work - as it did last week in Leipzig - met with the very warmest reception) I would like to use my first free moment to express to you a long-cherished personal wish.

This consists of nothing less than to entreat you, to the best of my ability, to free us poor cellists from our increasingly unbearable and highly discouraging position by writing a concerto for our instrument over the summer.

I can assure you that such a work by you would be eye-catching, and would be greeted with the most widespread interest and delight. In no branch of our art is the need for a good and effective concerto so generally felt, as in our literature; and it would not even need to be a three-movement piece, for which we would be endlessly grateful, yes, I believe - at any rate - that for the cello a shorter form would be even more fitting.

Regarding the editing and technical marking up of the solo part, it would be the greatest joy and honour for me to place my experiences and my best intentions at your service [...] ⁴⁶

⁴⁶ Grützmacher, letter to Joachim Raff, 24 April 1873. Hochverehrter Herr und Freund! Nachdem wir vorgestern unseren - diesmal besonders anstrengenden - musikalischen Winter mit einer Aufführung Ihres so schönen Streich-Octettes im hiesigen Tonkünstler-Vereine beschlossen haben, (bei welcher Gelegenheit das Werk - wie schon vorige Woche in Leipzig - die aller-wärmste Aufnahme gefunden hat,) benutze ich die erste freiere Zeit, um Ihnen einen lang-gehegten, innigen Wunsch vorzutragen. Derselbe besteht in nichts geringerem, als Sie nach besten Kräften zu ersuchen, uns arme Violoncellisten doch im Laufe des Sommers durch ein Concert für unser Instrument aus unserer wahrhaft unerträglich werdenden und zum höchsten Mißmuth treibenden Lage zu befreien. Ein solches Werk von Ihnen, das dürfen Sie sicher überzeugt sein, würde Aufsehen-machend sein, und mit allgemeinsten Interesse und Entzücken begrüßt werden. In keiner Branche unsere Kunst ist gewiß das Bedürfnis nach einem guten und wirkungsvollen Concerte so allgemein gefühlt, wie in unserer Literatur; und müßte es nicht einmal ein dreisätziges Stück sein, für welches wir Ihnen schon unendlich dankbar sein würden, ja, ich glaube - unmaßgeblich - sogar, daß für das Violoncell eine kürzere Form noch entsprechender wäre. Hinsichtlich der Redaction und technischen Feststellung der Solo-Stimme, würde es mir die

Already in this first letter, the privilege of editorial control is already foremost in Grützmacher's mind. His next letter suggests changes to the manuscript based on his instincts as a performer, in a tone suggesting that he is opening a negotiation.

I beg of you once more, not to view all of the little suggestions I have added - according to my best knowledge and goodwill - in an easily erasable form in the piano part, not as impertinances, but only as an affirmation of my most sincere interest in the piece. I cannot gauge how far my wishes as a soloist can be reconciled with your opinion as a composer, but I thought that the best way to live up to the trust you have placed in me would be to confide in you everything that is in my heart in this matter, holding nothing back; having done this, I will consider each of your respective answers to be absolutely definitive.

Of course, if we were able to meet in person even for just an hour, and if you could hear then how beautiful, fluent and effective the entire piece sounds in its current version, then this would certainly be a faster way to fulfill our common wish for a truly successful cello concerto that meets all requirements; however, since this is not possible at the moment, be so kind as to check every detail thoroughly and to weigh it according to our different vantage points. I might add once again that I have set down every detail after the most careful consideration, and that I can vouch for its utmost advantage.⁴⁷

größte Freude und Ehre sein, Ihnen meine Erfahrungen und meinen besten Willen zu Diensten stellen zu dürfen [...]

⁴⁷ Grützmacher, letter to Joachim Raff, 27 June 1874. Ich bitte Sie nun nochmals, alle die kleinen Veränderungs-Vorschläge, welche ich - nach bestem Wissen und Wollen - in leicht tilgbarer Weise dem Klavier-Auszuge eingefügt habe, gefälligst nicht als Anmaßungen betrachten zu wollen, sondern nur als Bethätigung meines wahrhaftesten Interesses an dem Werke. Wie weit meine Wünsche als Solist mit Ihrer Componisten-Meinung sich werden vereinigen lassen, kann ich nicht ermessen, ihrem mir geschenkten Vertrauen glaubte ich aber am Besten dadurch zu entsprechen, daß ich Ihnen ohne Rückhalt Alles, was in dieser Hinsicht nur auf dem Herzen hatte, anvertraute; nachdem dies geschehen ist, wird mir aber jede von Ihnen zu treffende Entscheidung vollständig maßgebend sein.

Könnten wir freilich persönlich über das Werk nur noch einmal eine Stunde zusammenkommen, und könnten Sie namentlich gleich einmal hören, wie schön, fließend und wirkungsvoll das ganze Stück in der jetzigen Einrichtung sich macht, so würde dies wohl unsern gemeinsamen Wunsch nach einem recht gelungenen, allen Anforderungen entsprechenden Violoncell-Concerte schneller fördern, als eine noch so lange Correspondenz;

The following letter shows us the heart of their negotiation. After Raff's response to his previous letter, Grützmacher is not at all concerned that the composer will object to the 'small note changes' which he has made to the cello part 'for technical reasons'.⁴⁸ However, Grützmacher's proposed changes sometimes run deeper, and for these deeper changes he treads more carefully.

Highly honoured Sir and friend,

Many heartfelt thanks for your great kindness, which I will never forget, as well as the true honour which you have granted me by taking some of my suggestions.

The concerto has surely profited by its new version and has also become in many ways even more comfortable for the player.

In order to lose no time at all, I will write nothing special about the small note changes (which I still needed to suggest this time for technical reasons); I might hope that you will perceive their purpose yourself, and also that you will be so kind as to accept them (as insignificant without exception). The cello part now plays splendidly!

I only have a few small wishes to mention for the *Andante*. First, there is the change I had proposed earlier of the same rhythm in bar 13, which I have permitted myself to suggest today in an even simpler form (which does not affect the accompaniment). It would make me endlessly happy if you would be willing to change this one detail, which I cannot fully get used to, for the sake of my personal taste.

Already in the following line (as well as later in the parallel passage) a couple of stronger harmonic rubs would feel extraordinarily good to me. You would scarcely believe how happy one sole chord progression of this type would make us

da dies aber im Augenblicke nicht zu ermöglichen ist, so haben Sie die Güte, jede Kleinigkeit genau zu prüfen und nach unseren verschiedenen Standpunkten abzuwägen. Ich darf nochmals hinzufügen, daß ich jede Kleinigkeit nach reiflichsten Überlegung hingesezt habe und für den äußeren Vortheil derselben wohl eintreten kann

⁴⁸ Unfortunately, we cannot know what these changes were, since the manuscript of Raff's concerto is not included in his Nachlaß and may or may not survive elsewhere. If it were to appear, it might give us some clues as to the changes Grützmacher would have made to the Schumann concerto as well.

poor cellists, who have so few interesting works at our command, and I entreat you very strongly to leave us this one (which will not have a disturbing effect at all).

Finally, at the end of the *Andante* I would ask you for the last decaying harmonic (as an especially beautiful and characteristic effect of our instrument), and I believe that in its current form the rhythmic feeling will also find its full satisfaction.

I have tried out all of today's suggestions - from my viewpoint - to the best of my ability (as well as making a copy of them) and can fully guarantee their utmost effectiveness!⁴⁹

The next section of the correspondence focuses on the logistics of rehearsing and premiering the concerto. One detail from this process that seems especially relevant to Grützmacher's attitude as an editor is the near-absence of rehearsal time he had with the orchestra.

⁴⁹ Grützmacher, letter to Joachim Raff, 13 October 1874. Hochverehrter Herr und Freund! Vielen und herzlichen Dank für Ihre große Freundlichkeit, welche ich nie vergessen werde, sowie für die wahrhafte Ehre, welche Sie mir durch die Annahme mancher meiner Vorschläge erzeigen. Das Concert hat in der neuen Fassung sicher noch gewonnen, und ist auch für den Spieler mehrfach noch bequemer geworden. Um gar keine Zeit zu verlieren, schreibe ich zu den kleinen Notenveränderungen (welche ich aus technischen Gründen heute noch habe vorschlagen müssen) nichts specielles; ich darf hoffe, daß sie ihren Zweck selbst verkünden werden, sowie auch, das Sie dieselben (als ausnahmslos unwesentlich) freundlichst acceptiren werden. Die Violoncellstimme spielt sich jetzt vortrefflich! Nur für das *Andante* habe ich einige kleine Wünsche besonders zu erwähnen. Es betrifft zuerst die schon früher gewünschte Veränderung des gleichen Rhythmus im 13 Tacte vom Anfange, welche ich heute in noch einfacherer (die Begleitung gar nicht berührender) Weise vorzuschlagen mir erlaubt habe. Es würde mich unendlich erfreuen, wenn Sie meinem speciellen Geschmack zu Liebe diese einzige Kleinigkeit, an welche ich mich nicht recht gewöhnen kann, in der angedeuteten Weise noch abändern wollte. Gleich in der nächsten Zeile darauf (sowie später bei der aussprechenden Stelle) würden mir ein Paar schärfere harmonischer Reibungen außerordentlich wohl thun. Sie glauben kaum, wie glücklich uns arme Violoncellisten, die wir so über wenige interessante Werke verfügen, eine einzige derartige Accordfolge macht, und bitte ich Sie recht sehr, dieselbe (welche ja wohl nicht geradezu störend wirkt) uns gefälligst lassen zu wollen. Es wird Ihnen dies wahrhaftig besondern Dank gewußt werden! Am Schlusse des *Andante* endlich habe ich Sie noch um den letzten verfallenden Flageolet-Thon (als einen besonders schönen und charakterist[ischen] Effect unseres Instrumentes) zu bitten, und glaube ich, daß in der jetzt angegebenen Weise auch das rhythmische Gefühl seine volle Befriedigung findet. Alles das heute noch Vorgeschlagene habe ich -nach meiner Meinung - bestens ausprobiert, (sowie auch davon Abschrift genommen) und kann die äußere Wirkung desselben vollständig verbürgen!

As far as the rehearsals are concerned, I am allowed only one - according to the regulations - on the day of the concert; since I myself would be endlessly glad to play the piece earlier with orchestra, Herr Musikdirector Mannsfeld has organised a reading session with his private orchestra (which is very capable) for Tuesday the 3rd of November. If you were willing and able to attend this rehearsal, this would most certainly benefit the piece and would also highly please and honour Herr Musikdirector Mannsfeld and his musicians (who have already performed many of your compositions with great success and acclaim).⁵⁰

Grützmacher invokes this logistical challenge the following year, when he learns that Raff's publisher has completed a corrected proof of the concerto without incorporating the annotations that Grützmacher had made to the orchestral parts after the premiere.

I understand from Herr Linnemann that a new corrected proof of the parts and the score of your cello concerto are now in your hands.

I had asked him to send such a proof to me first, so that I could send it to you myself after marking it up extensively. It has now happened otherwise, and, having only just received the message, I hasten to let you know that the various details which I took the liberty of adding to your corrected proofs are based on my orchestral parts and the experiences they have undergone in the various performances. Surely you will not and cannot take this as an insult, since you know well enough my genuine reverence for you and for the splendid work in question! Only my wish that in the performances of the work everything can be immediately well-ordered and can lead to the quickest understanding of the performers, overall, that no other work of this type will surpass our concerto in its effectiveness, this wish has led my work (the thoroughness of

⁵⁰ Grützmacher, letter to Joachim Raff, 27 October 1874. Was nun die Proben betrifft, so steht mir - nach den Statuten - nur eine am Tage des Concertes zu, da ich selbst jedoch unendlich gern das Werk schon früher einmal mit Orchester spielen möchte, so hat Herr Musikdirector Mannsfeld hier zu diesem Zwecke mir sein Privat-Orchester (welches sehr tüchtig ist) für Dienstag d. 3 November Vormittag zur Verfügung gestellt. Könnten und Wollten Sie nun schon dieser Probe beiwohnen, so würde dies sicher jawohl für das Werk sehr vortheilhaft sein, wie sie dadurch auch Herrn Musikdir. Mannsfeld und seiner Musiker (welche viele Ihrer Compositionen schon mit bestem Gelingen und Erfolgen zur Aufführung gebracht haben) hoch erfreuen und ehren würden.

which you will surely recognise), and therefore I entreat you, kindly to respect my wishes!⁵¹

The remainder of the correspondence seems to validate the claim that Grützmacher made in his letter to Abraham about having the trust of living composers. Not only did he give many performances of Raff's concerto, to great critical acclaim, but Raff also appears to have written him a second cello concerto without any prompting from him.⁵² Both of Raff's cello concertos include Grützmacher's name on the title page as the dedicatee, but not as an editor. Within these two pieces, at least, Grützmacher's markings form an integral part of the composer's text, rather than a set of interpretations (or intrusions). Raff has allowed Grützmacher, quite literally, to complete his markings.

Another striking feature of this correspondence is what it leaves unsaid and unasked. First, the textual changes Grützmacher discusses with Raff seem to be limited to note changes: changes of rhythm, changes of harmony, and whatever

⁵¹ Grützmacher, letter to Joachim Raff, 17 June 1875. Von Herrn Linnemann erfahre ich, daß ein nochmaliger Correctur-Abzug der Stimmen und der Partitur Ihres Violoncellconcertes in Ihren Händen sich befindet.

Ich hatte Ersteren gebeten, mir zuerst noch einen solchen Abzug zuzuschicken, welchen ich Ihnen dann mit einem Ausführlichen Schreiben versehen selbst wollte zugehen lassen. Es ist nun anders gekommen, und beeile ich mich auf die soeben erhaltene Nachricht, Ihnen mitzutheilen, daß die verschiedenen Kleinigkeiten, welche ich mir erlaubt habe, Ihren Correcturen beizufügen, auf Grund meiner Orchesterstimmen und der in den verschiedenen Aufführungen mit denselben gemachten Erfahrungen beruhen. Gewiß können und werden Sie mir nicht Anmaßung dabei zugetraut haben, denn Sie kennen ja hinlänglich meine aufrichtige Verehrung für Sie und für das in Rede stehende vortreffliche Werk! Nur mein Wunsch, daß bei den Aufführungen desselben Alles sogleich in bester Ordnung sein und zu schnellstem Verständnisse der Mitwirkenden gelangen möge, überhaupt, daß kein anderes derartiges Werk unser Concert in der Wirkung übertreffen möchte, hat mich bei meiner Arbeit (welcher Sie gewiß die Genauigkeit zugestehen werden) geleitet, und bitte ich daher, meine Wünsche gefälligst sanctioniren zu wollen!

⁵² See Grützmacher, letters to Joachim Raff, 21 May 1878 and 30 June 1878.

'small note changes' Grützmacher felt were necessary 'for technical reasons'. There is no discussion at all of dynamics, accentuation, or character markings. Given the leeway that Grützmacher expected for 'small note changes', it seems possible that he did not feel the need to clear every performance marking with Raff. Second, in none of these matters does Grützmacher ask any questions about Raff's intentions. This omission could not have come from a lack of respect, since Grützmacher admired Raff enough to ask him to write a concerto in the first place. Meanwhile, he makes it clear from the very first letter that he can add value to a musical text by adding markings based on his own instincts (or, as he would put it, his experience), and there is nothing in the following letters to suggest that Raff contradicted him. Based on these two observations, completing a 19th-century composer's markings may not have required an intimate knowledge of the composer's intentions.

1.3.2. The Romberg Test

Some of the most densely annotated of Grützmacher's editions are the works of the cellist Bernhard Romberg (1767-1841). Abraham gave him more of a free hand than in his editions of works by composers such as Beethoven and Mendelssohn, since in Abraham's view 'Romberg is not one of the Classics, with whom every note is sacrosanct'.⁵³ Grützmacher, for his part, was explicit about using Romberg's works as a teaching tool. All of Grützmacher's editions of Romberg's works include the title page inscription 'precisely marked for

⁵³ Peters [Abraham], letter to Grützmacher, 26 May 1887. Romberg ist kein Klaßiker, bei dem jede Note heilig sein soll.

teaching' (zum Unterricht genau bezeichnet), as well as a special key on the first page of music explaining his system of paedagogical markings (Figure 1.1).

Figure 1. 1: Grützmacher's key for paedagogical markings, Romberg Sonatas Op. 43 p. 3: Down bow, Up bow, Leave the finger on the string, At the frog (heel), In the middle of the bow, At the tip (point), Whole bow.

Erklärung der Zeichen:

▢· Hinunterstrich.	F. Am Frosche des Bogens.
∨· Heraufstrich.	M. In der Mitte des Bogens.
┌· Finger liegen lassen.	S. An der Spitze des Bogens.
G. B. Mit ganzem Bogen.	

Of these editions, the Cello Sonatas Op. 43 are especially rich in annotations, both for the first cello part and for the accompanying cello. When he finished the work in 1883, he wrote to Abraham:

The task was not a small one, as the composer had not added the faintest hint of a performance marking, and the final establishment of these amid so many possibilities often gave me pause. [...] The sonatas are now furnished with all of the finesses of performance style, and in this new garb are sure to be played often and enthusiastically. For teaching they are almost invaluable!⁵⁴

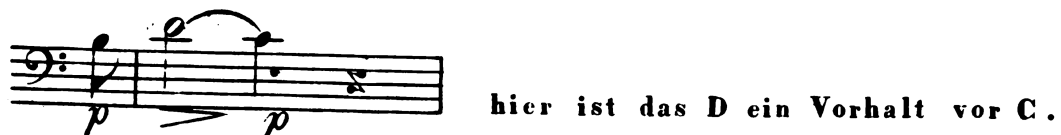
While Romberg's text itself gives us very little guidance on how to play the duos, his *Violoncellschule* includes a section on general performance style, or *Vortrag*, which shows us the broad patterns of nuance and articulation that he

⁵⁴ Grützmacher, letter to Peters [Abraham], 11 September 1883. Die Arbeit war auch keine geringe, da der Componist in diesen Stücken nicht die leiseste Vortrags-Andeutung gemacht hat, und die endgültige Feststellung unter so vielen Möglichkeiten oft sehr aufhältlich war. [...] Die Sonaten sind jetzt mit allen Finessen der Vortragskunst ausgestattet, und werden in diesem neuen Gewande sicher noch viel und gern gespielt werden. Für den Unterricht sind sie geradezu unschätzbar!

considered essential to good cello playing.⁵⁵ By comparing his advice with Grützmacher's markings, we can judge for ourselves whether the added markings are in line with this particular composer's intentions.

Music may be considered in the light of declamatory language. The spirit and signification of a speech depends on the importance of the information it conveys, on the variety of tone used in the pronunciation of the words it contains, on the rising and falling inflexions, and on the strength or weakness of the voice. If a speech be pronounced monotonously, it must utterly fail in its desired effect, and can produce no other feelings in the hearers but those of languor and ennui. It is precisely the same case with Music, whenever it is played without a due admixture of light and shade, and a proper regard to feeling and expression. There is also a close analogy between the Rhythm of Music and the Rhythm of Verse; for in the former, the long and short syllables are regulated in the same manner as the latter; for instance, the words 'I love thee' would be executed in Music thus: [Ex. 1.2] Here the D is a suspension to C.⁵⁶

Ex. 1. 2: Romberg's melodic suspension, *Violoncellschule* p. 126



Romberg goes on to give other examples of this wordlike type of suspension, which he says is not to be confused with a harmonic suspension (for clarity, I

⁵⁵ We know that Grützmacher was familiar with Romberg's treatise because his correspondence with Abraham discusses the possibility of publishing a revised version of it with updated cello technique. See Lützen pp. 34-36.

⁵⁶ Romberg, trans. anon., *A Complete Theoretical and Practical School for the Violoncello* (Boston: Oliver Ditson, n.d.) p. 118. Original: *Violoncellschule* (Berlin: Trautwein, [1840]), p. 126. Der Gesang ist wie eine declamatorische Rede zu betrachten; hier hängt von der grösseren oder geringeren Wichtigkeit eines Satztheiles oder eines Wortes die verschiedene Betonung, das Heben und Fallen der Stimme, so wie die Stärke und Schwäche derselben ab; wer eine Rede eintönig ablesen wollte, würde den beabsichtigten Eindruck verfehlen und langweilen. Eben so ist es mit der Musik, wenn nicht gehörig nüancirt, und nicht gleichsam Schatten und Licht dargestellt wird. Der Rhythmus im Gesange ist mit dem Rhythmus der Verse zu vergleichen, in welchem die langen wie die kurzen Sylben eben so ihre Bestimmung haben, wie die langen und kurzen Noten in de Musik z.B. die Worte 'Ich liebe',- würde man in der Musik so vortragen: [see Ex. 1.2] hier ist das D ein Vorhalt vor C.

will call it a melodic suspension).⁵⁷ While he does not define it, we can make a few generalisations from his examples:

1. It resolves by a stepwise motion.
2. It can resolve upwards or downwards.
3. The resolution can be diatonic or chromatic.
4. It tends to fall on a strong beat, or a strong part of the beat.
5. It can very easily coincide with a harmonic suspension.

In fact, it looks very like a written-out appoggiatura, though Romberg is also at pains to distinguish between the two, since they trigger different types of inflection in performance.

If an appoggiatura were introduced, both the Rhythm and Expression would be entirely altered [...] The Appoggiatura, which is marked with a small note, would require no more accent than the note which it precedes; on the contrary, the suspension, whenever it falls upon a large note, when marked either Forte or Piano, (of course in proportion) requires a slight accent. This adaptation of the strength of emphasis in proportion to the pitch of the voice must also be carefully attended to in discourse.⁵⁸

One possible explanation is that Romberg's 'appoggiatura' represents what 18th-century theorists such as Leopold Mozart (1719-87) would have called a 'short appoggiatura', and that Romberg's melodic suspensions are the equivalent of the 18th-century 'long appoggiatura', which is commonly

⁵⁷ Romberg *Violoncellschule* p. 126. '[...] was ich hier Vorhalt nenne, ist nicht mit dem Vorhalt im General-Bass zu verwechseln'.

⁵⁸ Romberg pp. 118-119. Original, p. 126: Der Ausdruck würde verändert werden, wenn ein Vorschlag vorgezeichnet wäre [...] Der Vorschlag, welcher nur durch eine kleine Note angedeutet wird, wird nicht mehr betont als die Note, bei welcher er steht [...] Dagegen bekommt der Vorhalt, der jedesmal mit grossen Noten ausgeschrieben wird, sowohl im Forte als im Piano, einen, mit beiden in Verhältniss stehenden, kleinen Druck. Dieses Verhältniss zu der Stärke des Ganzen muss im Gesange wie bei der Rede sorgfältig beobachtet werden. p. 126

converted into ordinary notation in 19th-century editions of 18th-century music.⁵⁹ It may be that the new way of writing this figure paradoxically gave the musician more artistic freedom rather than less, since any stepwise slur could now be interpreted as a melodic suspension.

The concept of a melodic suspension can indeed account for the majority of Grützmacher's dynamics and accentuation markings. In the opening of the first duo (Ex. 1.3), he marks hairpin pairs for the melodic suspensions in bars 2 and 6, while marking accents for those in bars 4 and 8.

Ex. 1. 3: Grützmacher's melodic suspensions for Romberg Op. 43 #1, cello 1, mvt. 1, bars 1-8



His most subtle marking for a melodic suspension seems to be a staccato mark over the second note of a two-note slur (always outside the slur), though this can also coincide with layers of accent and/or hairpin markings (see Ex. 1.4).

Ex. 1. 4: 'Clipped' slurs to show melodic suspensions, Romberg Op. 43 #1, cello 1, mvt. 1, bars 35-41



⁵⁹ See Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Johann Jacob Lotter, 1756) pp. 193-216 for the treatment of the short versus the long appoggiatura. Also see Spohr, *Violinschule* p. 170 for the later custom of converting the long appoggiatura into ordinary (large-note) notation.

Romberg's second rule for imitating the 'rising and falling of the voice' is that the intensity should vary according to the relative pitches of the melody, with a stronger dynamic for higher pitches.⁶⁰ In Ex. 1.5 we can see Grützmacher following these two rules simultaneously: each melodic suspension has a diamond-shaped hairpin, and the gradual sinking of the tessitura has a *dimin.*

Ex. 1. 5: Falling tessitura with melodic suspensions: Romberg Op. 43 #3, mvt. 1, cello 1, bars 21-24



In Ex. 1.6, the melodic suspensions coincide with local peaks in tessitura, the second peak being slightly higher than the first. Here, instead of diamonds, Grützmacher marks ordinary hairpins, but also marks that the first should be very subtle and the second should grow more:

Ex. 1. 6: Simultaneous peaks and suspensions: Romberg Op. 43 #3, mvt. 1, cello 1, bars 35-39

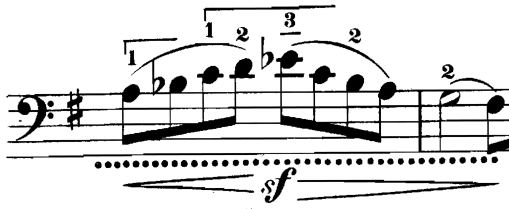


Romberg's third occasion for an accent can interact in various ways with the previous two guidelines: 'Lastly, in cases where a note appears that is not contained in the key of the piece, one plays this note somewhat more strongly,

⁶⁰ Romberg *Violoncellschule* p. 126. [...] je höher die Noten kommen, desto mehr steigt der Affekt, und so wie sie heruntergeben, so fällt auch die Betonung.

During a brief flirtation with G minor later in the movement (Ex. 1.8), Grützmacher marks a hairpin with an *sf* and a tenuto at its peak, highlighting a local tessitura peak with an accidental.

Ex. 1. 8: Local peak with accidental: Romberg Op. 34 #3, mvt. 1, cello 1, bars 186-187



Romberg also stresses the importance of understanding and being moved by harmony, though he does not give many clues as to how harmony should dictate phrasing:

To achieve this level of coherence, it is essential for the artist to play the piece beforehand repeatedly with the accompaniment, so that he may apprehend the harmony as a whole. If however his soul is not stirred and animated by the harmony, then no higher performance can be expected of him, and through his playing - as with a number of famous artists - he can do no more than amuse.⁶³

More clues to harmonic phrasing appear in Romberg's section on playing basslines:

In order to bring light and shade to a piece in quartet playing, all of the leading tones, as well as the sevenths that occur in the bass through the inversion of the chords, should be somewhat stressed, but without exaggeration, as the stress should in general be only subtle. Very often a modulation is part of a chord progression, as a result of which two stresses

⁶³ Ibid p. 130. Um zu diesem Grade der Verständlichkeit zu gelangen, ist es erforderlich, dass der Künstler das Stück zuvor wiederholentlich mit der Begleitung spiele, damit er es vermöge der Harmonie als ein Ganzes auffasse. Wird seine Seele indess selbst nicht durch die Harmonie belebt und begeistert, so lässt sich keine höhere Leistung von ihm erwarten, und er kann durch sein Spiel - wie wohl manche Künstler mit berühmten Namen zu thun pflegen - höchstens amüsiren.

often follow one another. [...] Beyond this, much of what I have said about performance style of a solo piece applies to quartet playing, especially regarding [melodic] suspensions.⁶⁴

While the bassline Romberg marks in the exercise in his treatise looks very passive in comparison to Grützmacher's basslines, the rules he has laid out continue to match Grützmacher's choices. Romberg's advice to bring out sevenths in the bass, for example, could explain why Grützmacher's hairpin in Ex. 1.3 peaks at the beginning of the second bar, rather than halfway through the first bar where the tessitura peaks. The mirroring hairpin in the second cello part clearly peaks over the first note in bar 2, which is a 7th.

Within the bassline itself, the only potential difference between Grützmacher's markings and Romberg's advice is that Grützmacher is religious about making the dynamics match between the melody and the accompaniment, with the result that both parts bring out interesting harmonies as well as the local tessitura peaks in the melody. As Romberg's bassline exercise has no melodic line, it is not clear whether Romberg would have followed the melody's peaks while playing the bassline or whether he would have stayed passive until the time came to bring out an important harmony.⁶⁵

⁶⁴ Ibid p. 134. Um auch beim Quartettspiel Schatten und Licht in das Stück zu bringen, müssen alle Leittöne, so wie Septimen, die durch Umkehrung der Akkorde in den Bass gekommen sind, etwas betont werden, jedoch ohne Uebertreibung, denn dergleichen Betonung darf überhaupt nur schwach seyn. Sehr oft wird in der Modulation eine Harmonienfolge übergangen, und man geht sogleich zur folgenden über, wesshalb oft zwei Betonungen nach einander folgen. [...] Beim Quartettspiel gilt überdies Vieles, was ich beim Vortrage eines Solostückes gesagt habe, besonders in Ansehung der Vorhalte.

⁶⁵ See Romberg p. 135-138.

What is clear is that neither Romberg nor Grützmacher would have understood these phrasing guidelines as an expression of Romberg's unique intentions as a composer. Rather, they in turn fall in line with a long tradition of the craft of accentuation, which is documented in treatises that run through both the 18th and 19th centuries.⁶⁶ Daniel Gottlob Türk's 1789 *Klavierschule* gives similar advice for the dynamic shading of melodic suspensions, although (as we might expect) he does not make a distinction between these and appoggiaturas.⁶⁷ He also gives detailed advice on notes which require special emphasis, including notes which are foreign to the key.⁶⁸ Johann Nepomuk Hummel's 1827 treatise gives a general rule 'according to nature' (der Natur gemäss) for following a rise in tessitura with an increase of dynamic intensity.⁶⁹ Mathis Lussy's 1874 *Traité de l'expression musicale*, intended as a comprehensive account of musical phrasing as it was practised by the musicians of his day, includes all of the rules mentioned by Romberg, which he classes as 'expressive accents' (accentuation pathétique); this class of accents brings out the special features of a given melody, and can either emphasise or suppress the more grammatical 'rhythmic' and 'metrical' accents that run as an undercurrent in an intelligent performance.⁷⁰

⁶⁶ For a general overview of accentuation in the 18th and 19th centuries, see Brown, *Classical and Romantic Performing Practice*, as well as William Caplin, 'Theories of Musical Rhythm in the Eighteenth and Nineteenth Centuries', in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002) pp. 657–694.

⁶⁷ See Türk *Klavierschule* (Leipzig: Schickert, 1789) pp. 217–218.

⁶⁸ Ibid p. 337.

⁶⁹ Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-Forte-Spiel* (Vienna: Haslinger, 1827) p. 428.

⁷⁰ Mathis Lussy, *Traité de l'expression musicale* (Paris: Heugel, 1874), p. 92.

That Romberg discusses dynamic shading in depth as part of his treatise on cello playing, rather than as an introduction to one of his compositions, shows that he considered this art to be part of the performer's province. At least in connection with Romberg's music, then, Grützmacher's judgement appears to be sound.

1.3.3. Completing Schumann's accentuation advice

If we look at dynamics and accentuation in this light, Grützmacher's claim to complete Schumann's markings also begins to look more reasonable. We can now examine this claim in more depth, using one of Abraham's letters about the same Schumann edition.

When you, most honoured friend, say in your letter yesterday that you have set down the 'original' edition, this is a great error. I have compared just a few pages from op. 73 and I find a whole mass of changes, to the publication of which I would certainly never affix the name of the Peters Edition. Already in the first bar there is [from Schumann] a *fp* and you write *pfz*, in the 4th bar there is [hairpin pair] and you write [closing hairpin] (the change of notes in this bar can be justified with the later parallel passage), in the 6th bar you write again *pfz* instead of *fp*, in the 8th you convert [hairpin pair] into *sf* [closing hairpin], in the 9th a hairpin pair is missing, in the 10th *pp* is missing, in the 12th *fp* and so it goes on, in the 8th bar before the end you write (cresc.) instead of *f* [closing hairpin] (thus the opposite of Schumann), in the following bars you add, entirely arbitrarily, probably to make the passage 'more effective', an arpeggio marking, in short you have left barely one bar untouched, quite apart from the changes in parentheses. And this you call an Original-Ausgabe!⁷¹

⁷¹ Peters [Abraham] letter to Grützmacher 16 February 188[6]. Wenn Sie, geehrtester Freund, in Ihrem gestrigen Briefe sagen, daß Sie bei den Schumann'schen Werke die 'Original' Ausgabe daneben hingestellt haben, so ist dies ein großer Irrthum. Ich habe nur einige Seiten von op. 73 verglichen und finde eine ganze Masse von Aenderungen, zu deren Veröffentlichung ich nie und

Schumann's melody in the first of the *Fantasiestücke*, Op. 73, is saturated with expressive semitones, any of which could be treated as a melodic suspension. Since it would not be effective to emphasise them all equally, Schumann has suggested the best ones to emphasise, using a combination of *fp* markings and hairpin pairs of various lengths. This rather limited vocabulary would not pose any problem for performers who are already trained to make their own decisions about accentuation. If a performer took Schumann's markings too literally, however, certain practical problems would emerge. The *fp* in the first bar, for example, if read as an actual (if momentary) *forte* dynamic, would destroy the atmosphere Schumann calls for by writing 'Tender and with expression' (*Zart und mit Ausdruck*), and very likely give the cellist the urge to come in too loudly (see Ex. 1.9). By changing the *fp* to *pfz*, Grützmacher was attempting to solve the practical problem without changing Schumann's advice about which expressive semitone to bring out.

nimmer den Namen der Edition Peters hergeben werde. Gleich im ersten Takte steht *fp* und Sie schreiben *pfz*, im 4. Takte steht [hairpin pair] und Sie schreiben [closing hairpin] (die Aenderung der Noten in diesem Takte läßt sich mit der späteren Parallelstelle vertheidigen), im 6. schreiben Sie wieder *pfz* statt *fp*, im 8. verwandeln Sie [hairpin pair] in *sf* [closing hairpin], im 9. fehlt [hairpin pair], im 10. fehlt *pp*, im 12. *fp* und so geht es fort, im 8. Takte vor dem Schluß schreiben Sie (*cresc.*) statt *f* [closing hairpin] (also das Gegentheil von Schumann) im folgenden Takte fügen Sie ganz willkürlich, wahrscheinlich um die Stelle 'effektvoller' zu machen, ein Arpeggio-Zeichen hinzu, kurz kaum einen Takt haben Sie, ganz abgesehen von den in Parenthese befindlichen Aenderungen, unversehnt gelassen. Und das nennen Sie Original-Ausgabe!

Ex. 1. 9: Schumann's markings for Op. 73, bars 1-7

Zart und mit Ausdruck. (♩ = 80.) Componirt 1849.

Clarinetto in A.

Pianoforte.

Similarly, the cello's hairpin pair in bar 4, seen as an accentuation guideline, aligns with the piano's larger hairpin pair that peaks at the downbeat of the bar, but taken literally, would put the cello at its quietest dynamic while the piano is marked *forte*. Grützmacher's proposed marking, again, would have solved the practical problem (in this case, the balance between cello and piano) without changing the essence of Schumann's advice. Grützmacher's proposed changes for bars 6, 10, and 12 also avoid any potential balance problems that could arise from a performer's literal interpretation of Schumann's *fp* markings.

Grützmacher's proposed change for bars 8 and 9 is an interesting case, since the hairpin pair which Abraham complains is missing in bar 9 does not in fact exist in Schumann's manuscript, nor in Clara Schumann's edition from 1885 (compare Ex. 1.10 and Ex. 1.11). Since Abraham sometimes judged Grützmacher's changes against the markings in rival editions, rather than the composers' manuscripts, it could be that his editorial zeal here was less reliable

than Grützmacher's instincts as a performer. To put twin hairpin markings in adjacent bars would leave the performer with very little information as to how the two corresponding expressive accents - in this case, the accidental in the bassline in bar 8 and the melody's tessitura peak in bar 9 - would relate to one another.

Ex. 1. 10: Schumann's markings for Op. 73, bars 8-11



Ex. 1. 11: Peters edition with erroneous extra hairpin, Schumann Op. 73, bars 8-11



Grützmacher's proposed change near the end of the movement, which Abraham refers to as the opposite of Schumann's instructions, could also be intended to differentiate between two expressive accents that might otherwise compete with one another: the cello's tessitura peak in bar 62 versus the piano's tessitura peak in bar 63 (see Ex. 1.12).

Ex. 1. 12: Schumann's markings for Op. 73, bars 61-64

Since Grützmacher mentions in another of his letters that *sf* carries the implication of a *forte* dynamic, Schumann's marking in this passage may have looked to him like another set of twin hairpin pairs, too similar to be useful to a performer who is not skilled in the craft of accentuation.⁷²

When Markevitch quotes the lines that arouse his 'numb fascination', he leaves out a key paragraph about Grützmacher's stylistic connections to Schumann.

Naturally, Schumann and Mendelssohn cannot pronounce their judgement of me, but to my vindication and satisfaction I can cite that my interpretation of the little Schumann pieces has in its time enjoyed the full approbation of Clara Schumann, and that for my arrangement of the Schumann Cello Concerto I have a very approving written recognition from W. Bargiel (the master's relative and severe critic of the performance and treatment of Schumann's works), which I will gladly show you on your upcoming visit.⁷³

⁷² See Chapter 2 for Grützmacher's own defence of his proposed markings for Servais Op 4.

⁷³ Grützmacher, letter to Peters [Abraham], 17 September 1884. Schumann und Mendelssohn können mir freilich ihr Urtheil nicht mehr aussprechen, zu meiner Rechtfertigung und Genugthuung darf ich aber anführen, das meine Auffassung der kleinen Schumann'schen Stücke s.Z. sich des vollen Beifalles der Frau Clara Schumann zu erfreuen hatte, und daß ich über meine Einrichtung des Schumann'schen Violoncellconcertes von W. Bargiel (dem Verwandten des Meisters und strengen Richter hinsichtl: der Aufführung und Behandlung Schumann'scher Werke) eine sehr zustimmende schriftliche Anerkennung besitze, welche ich Ihnen bei dem mir in Aussicht gestellten Besuche gern verlegen werde.

Unfortunately, we are not able to read these testimonials ourselves, since Grützmacher's Nachlaß does not survive.⁷⁴ Still, of all of Grützmacher's surviving letters, the only one to use the familiar 'Du' form of address is a letter of recommendation addressed to Woldemar Bargiel (1828-1897), Clara Schumann's half-brother, who had studied in Leipzig while Grützmacher was there.⁷⁵ Although the Schumanns were already based in Düsseldorf by the time Grützmacher arrived in Leipzig, they returned to play concerts in the 1850s, and Clara Schumann's diary reports that in between rehearsals she played so much chamber music in their colleagues' homes that she felt 'almost dead with music' (fast tot gemacht zu werden mit Musik).⁷⁶ It seems entirely plausible that both Bargiel and Clara Schumann had great respect for Grützmacher's artistic decisions, which in turn could easily have been influenced by his contact with them.

1.4. Grützmacher's Leipzig years and the Mendelssohnian tradition

A similar logic lies behind the title page inscription for his edition of Mendelssohn's sonatas, 'Precisely marked in the tradition of the composer' (Nach der Tradition des Componisten genau bezeichnet), although in this case, his original wish was to put 'traditions' in the plural:

⁷⁴ According to Ludolf Lützen, it was housed in the Dresdener Staatsbibliothek and did not survive the Second World War. See Lützen p. 19.

⁷⁵ See Alfred Richter, *Aus Leipzigs Musikalischer Glanzzeit* (Leipzig: Lehmann, 2004) p. 138, as well as Grützmacher, letter to Woldemar Bargiel, 10 March 1867.

⁷⁶ Qtd. in Berthold Litzmann, *Clara Schumann: ein Künstlerleben, nach Tagebüchern und Briefen*, Bd. II (Leipzig: Breitkopf und Härtel, 1905) p. 268.

I have subjected the Variations and the first sonata to one more thorough inspection, and can now advise you with a clear conscience to publish the edition in its current form. In order to preempt any possible doubters you are concerned about regarding the correctness of my markings, I would like to recommend putting on the title page:

Precisely marked according to the traditions of the composer and edited by F. Gr.

I can truly claim that no one has come to know these very works so exactly at the source as I have (and indeed through a connection to authorities such as Moscheles, David, Rietz etc.) All of my little additions to the markings (since my work does not extend beyond these) are therefore also just the fruit of this association, over many years, that I have referred to. Therefore let it pass for 'correct'; the success will and must show you the usefulness of my work beyond doubt!⁷⁷

1.4.1. Ferdinand David (1810-1873)

All three of the musicians Grützmacher mentions were key personalities at the Leipzig Conservatorium during the first decades of its existence, including the time Grützmacher spent there as a faculty member in the 1840s and 50s. Of the three, Ferdinand David has left us the clearest trail for tracing the stylistic connections between Mendelssohn and Grützmacher. David, who had worked with Mendelssohn on the Violin Concerto Op. 64, was instrumental in bringing Grützmacher to Leipzig to replace Bernhard Cossmann in the

⁷⁷ Grützmacher letter to Peters [Abraham], 24 December 1876. Die Variationen und die erste Sonate habe ich einer nochmaligen genauen Durchsicht unterzogen, und kann nun mit gutem Gewissen Ihnen raten, die Herausgabe in der jetzt vorliegenden Weise zu bewirken. Um jedoch allen etwaigen, von Ihnen gefürchteten Zweiflern an der Richtigkeit meiner Bezeichnungen zuvorzukommen, möchte ich Ihnen vorschlagen, auf den Titel zu setzen: Nach den Traditionen des Componisten genau bezeichnet und herausgegeben von F. Gr. In Wahrheit darf ich behaupten, daß Niemand gerade diese Werke so genau an der Quelle hat kennen gelernt, (und zwar durch Vermittelung von Autoritäten wie Moscheles, David, Rietz etc.,) als ich. Alle meine kleinen Bezeichnung-Zusätze (denn mehr maßt sich meine Arbeit ja nicht an) sind daher auch nur die Frucht dieses eben erwähnten langjährigen Umgangs. Lassen Sie es also für 'Recht' passiren, der Erfolg wird und muß Ihnen zweifellos die Brauchbarkeit meiner Arbeit erweisen!

Gewandhausorchester and the Conservatorium, and played with him in the Gewandhausquartett from 1853 until Grützmacher left for Dresden in 1860.⁷⁸ Grützmacher's approach to editing was very likely shaped by the practices of his older colleague, to whom he refers in one of his letters as 'my unforgettable fatherly friend' (meinen unvergeßlichen väterlichen Freund).⁷⁹ David's own editions and transcriptions for the violin contain a level of detail comparable to Grützmacher's, and as Clive Brown has observed, his surviving personal scores and parts contain even more markings than his editions.⁸⁰ David himself used the phrase 'nach der Tradition des Componisten' on the title page of his editions of the Spohr violin concertos, and his transcription for violin of the Bach cello suites makes changes to the text which look very similar to those in Grützmacher's concert version.⁸¹ David seems to have viewed editorial markings as a protective layer of text that could advocate for a new piece in the composer's absence. While helping Mendelssohn to prepare his violin concerto for publication, David commented that 'it is not good to send forth a violin piece into the uncultivated world of violinists without all the bowings and fingerings. They don't take the trouble to discover the right ones and would rather say that it is ungrateful and unplayable.'⁸² At first glance, it seems unlikely that Grützmacher

⁷⁸ See George Kennaway, 'Grützmacher: an overview' on CHASE, accessed 24 September 2017 <http://chase.leeds.ac.uk/article/friedrich-gr-tzmacher-an-overview-george-kennaway/>, as well as Claudius Böhm, *Das Gewandhaus-Quartett: Und die Kammermusik am Leipziger Gewandhaus seit 1808* (Altenburg: E. Reinhold, 2008) p. 171.

⁷⁹ Grützmacher, letter to 'C.F.L.', 16 November 1878.

⁸⁰ Clive Brown, 'Ferdinand David as Editor', on CHASE, accessed 24 September 2017 <http://chase.leeds.ac.uk/article/ferdinand-david-as-editor-clive-brown/>

⁸¹ George Kennaway has prepared a side-by-side comparison of David's and Grützmacher's versions on the CHASE website. See '[Bach Suites for Solo Cello, transcribed for violin by Ferdinand David] online manuscript annotations', on CHASE, accessed 24 September 2017 <http://chase.leeds.ac.uk/view/annotations/1182/>

⁸² Ferdinand David, letter to Mendelssohn, 2 January 1845, qtd. in Felix Mendelssohn-Bartholdy, *Concerto for Violin and Orchestra in E minor op. 64*, edited with a preface by Clive Brown (Kassel: Bärenreiter, forthcoming) p. 4.

studied the Mendelssohn cello sonatas with David, a violinist. However, David did make a violin transcription of the cello sonatas for use in the Leipzig Conservatorium, where the two taught side by side.⁸³ Therefore, Grützmacher would very likely have seen him teach the sonatas as well as play them.

1.4.2. Julius Rietz (1812-1877)

The cellist and conductor Julius Rietz left us less evidence of his own playing style, although Grützmacher does invoke his editions of Haydn's symphonies in a letter to Abraham defending the addition of dynamic markings to older works.⁸⁴ What is clear is that Rietz enjoyed Mendelssohn's trust as a musician, and that Rietz in turn trusted Grützmacher. A boyhood friend of Mendelssohn's, Rietz assisted Mendelssohn as a conductor in the Opera at Düsseldorf and at the Lower Rhine Festival in the 1830s, and the two often played chamber music together in private.⁸⁵ By the time Grützmacher arrived in Leipzig in 1848, Rietz had established himself as a conductor in his own right, and was the director of the Gewandhausorchester (a post previously held by Mendelssohn) for Grützmacher's entire tenure there. Already in 1849, Rietz writes in a letter of recommendation that Grützmacher 'has shown himself, through engagements here over the last year and a half, to be such an admirable, competent, and in every respect noteworthy artist, that he will earn success and honour in every

⁸³ See for example Felix Mendelssohn, *Sonate für das Pianoforte u. Violoncello op. 58, arrangirt für das Pianoforte u. Violine von Ferdinand David* (Leipzig: Kistner, Plate 1116).

⁸⁴ See Grützmacher, letter to Peters [Abraham], 5 June 1887.

⁸⁵ Albert Mell and Matthias Wiegandt, 'Rietz, Julius', *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed September 25, 2017 <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23451>.

other setting as well'.⁸⁶ When Rietz left Leipzig in 1860 to take up the post of Kapellmeister in Dresden, Grützmacher became his principal cellist there as well. Years later, in the midst of a tricky negotiation, Grützmacher reminds Rietz of having referred to him as his principal support in the orchestra ('daß Sie in mir Ihre Hauptstütze im Orchester gefunden hätten').⁸⁷ While the support of a section principal for the conductor can take many forms, it is tempting to picture a scenario similar to the one described by Clara Kathleen Rogers, who studied at the Leipzig Conservatorium in the late 1850s and watched the interplay between Rietz and David in the Gewandhausorchester's rehearsals.

[Rietz] had in Ferdinand David a wonderful coadjutor, whose leadership in the concerts was something more than mere leadership as we know it! It was a liberal education to all the violinists of the orchestra, for at rehearsal, when a passage did not sound as it should, and Rietz stopped the orchestra with a bang and a growl as was his wont, David would turn from his desk to show the men the better way of bowing, speaking to them in a suave tone which quite disarmed offence.

This paedagogical style of diplomacy must have been essential, if Rogers is fair in describing Rietz's musical sensitivity and personal roughness.

Rietz, on the other hand, could never control his irritability when the playing failed to come up to his standard. He spoke roughly, used bitter sarcasms, paying no heed to any one's feelings or susceptibilities. I remember when, at a rehearsal, something in the accompaniment of a soprano aria did not suit him, he banged stormily on the desk to stop the orchestra and turned roughly to the singer with a wrathful 'Halt's Maul,' which means, 'Hold your jaw' or 'Shut up.' However, his rudeness was not seriously treasured up against him, for the

⁸⁶ Julius Rietz, letter to an unknown person, 17 December 1849. [...] hat sich in den anderhalb Jahren hiesigen Engagements als so geschickter, tüchtiger, [illegible word] und in jeder Beziehung achtungswerther Künstler gezeigt, daß sich derfalle auch in jedem anderen Verhältniß mit Ehre und Erfolg zu behaupten wissen wird [...]

⁸⁷ Grützmacher, letter to Julius Rietz, 24 December, 1872.

men had been used to his peculiarities for ten years or more, and they must have realized in some fashion that any musical lapse had on Rietz's sensitive ear the effect of a sharp physical pain which compelled a vent of some violent character. Moreover, they knew that at heart he was a good sort!⁸⁸

Rogers also mentions that during their Leipzig days, Rietz and Grützmacher would take turns playing the cello part in the pianists' ensemble class, with David playing the violin part.⁸⁹ Grützmacher also would have heard Rietz playing Mendelssohn's chamber music in concerts at the Gewandhaus;⁹⁰ it seems likely that he also had direct exposure to Rietz's performing style for the Mendelssohn Cello Sonatas.

1.4.3. Ignaz Moscheles (1794-1870)

Ignaz Moscheles would have been a different kind of influence, as part of an older generation and a mentor to Mendelssohn himself. Mark Kroll's biography of Moscheles characterises his relationship to Mendelssohn as 'a friendship like no other', beginning with a student-teacher relationship when Mendelssohn was only fifteen, and extending through public performances of double and triple piano concertos and joint improvisations during which they appeared to be 'four arms and one brain'.⁹¹ Moscheles would have been a grandfatherly presence in Leipzig during the twelve years that the young Grützmacher was

⁸⁸ Clara Kathleen Rogers, *Memories of a Musical Career* (privately printed at the Plympton Press, 1919) pp. 136-137.

⁸⁹ *Ibid* p. 105.

⁹⁰ For a complete list of chamber music concerts given at the Leipzig Gewandhaus, including the performers and the repertoire, see the performance index of Böhm, *Das Gewandhaus-Quartett*.

⁹¹ Mark Kroll, *Ignaz Moscheles and the Changing World of Musical Europe* (Boydell & Brewer, 2014) p. 243.

there,⁹² and the two played together in contexts ranging from a public performance of the Beethoven Triple Concerto Op. 56 (with David) to informal reading and improvisation.⁹³ Moscheles' correspondence mentions playing through his own cello sonata with Grützmacher prior to publication,⁹⁴ and Clara Schumann's diary reports a rumour that Moscheles and Grützmacher had played the piece together sixty times.⁹⁵ Rogers gives us a charming picture of an even more casual and lighthearted context for Grützmacher's collaboration with Moscheles and the other teachers at the Conservatorium:

The half yearly *Land parteien*, to which I have already alluded, were the only social functions of a recreational nature that ever took place under the auspices of the Conservatorium. [...] After a good hearty meal of raw smoked ham and a huge chunk of rye bread hot from the oven — the crust of which looked as if it had been shellacked and varnished — washed down with a generous glass of milk or beer, according to choice we wandered about in green pastures, or threw ourselves down under the shade of an evergreen for a brief space and then we all repaired once more to the large dining hall which was now, with the long table pushed back, to serve for a dance hall. And to what music did we dance! Ferdinand David, Dryshock, Grützmacher, Moscheles, with the charming condescension and *bonhomie* of the great, mounted the platform and furnished a volunteer band fit for the gods! They seemed to enjoy the fun of improvising our dance music as greatly as did the rest of us dancing to it!⁹⁶

The musical tradition that Moscheles would have passed on to Grützmacher in these contexts was one which enveloped Mendelssohn's style, rather than

⁹² Alfred Richter, another former student at the Conservatorium, mentions in his memoir that Moscheles was the only teacher there to be addressed as 'Professor'. See Alfred Richter, *Aus Leipzigs Musikalischer Glanzzeit* p. 328.

⁹³ See Kroll p. 126.

⁹⁴ See [Charlotte Moscheles], *Life of Moscheles, with selections from his diaries and correspondence*, trans. A.D. Coleridge (London: Hurst and Blackett, 1873) vol. 2, p. 218.

⁹⁵ Litzmann, *Clara Schumann: An Artist's Life*, p. 268.

⁹⁶ Rogers pp. 161-162.

originating from it. According to Rogers, the whole orientation of Moscheles' piano technique and aesthetic placed Mendelssohn's music (and his own) at the end of the classical tradition he wished to impart to his students. 'We were frequently thus admonished by him: "Why do you spend your time in studying this meretricious modern stuff? You should confine yourselves to Bach, Haendel, Haydn, Mozart, Beethoven, Mendelssohn, and Me."'97 She and her fellow students often had to trick him into hearing them play anything more current, including Schumann and Chopin.

It was not that Moscheles failed to perceive any beauty or musical merit in the compositions of Chopin and also of Schumann that he was intolerant of them. True musician that he was, he did not fail to recognize the genius of Schumann for whom in earlier days he had acquired not only a deep respect, but also a personal regard but he did not approve his music as subjects for study. It was too wild — too intricate. I suspect, however, that the chief grudge he bore it was that it did not call for the particular legato quality of the Cramer, Clementi, Field and Hummel school which had always been Moscheles' specialty! His clinging fingers did not lend themselves to the detached, capricious phrases, nor could he enter sympathetically into its fanciful eccentricities. While he regarded the bold themes and their original treatment as a new and interesting musical expression, yet it was not music of his world!

His objection to Chopin's music was that it was showy; too airily capricious and too sentimental; and while he granted him grace and originality, he disliked above all what he designated 'his forced and artificial modulations.' His conservative fingers knew naught of flying over the keys; they could only run.⁹⁸

⁹⁷ Ibid p. 127.

⁹⁸ Ibid pp. 125-126.

Moscheles' conservatism, however, did not mean an absence of passion.

Writing sixty years after her studies, Rogers emphasises the emotional immediacy that Moscheles brought to the classics.

My appreciation of the veiled beauties in Bach's music I owe largely to his interpretations. He treated the Fugues vocally and never in the dry mechanical way that one but too often hears them from contemporary performers. It is incomprehensible to me that these see no more in Bach than they do! That under their hands those noble conceptions should savor chiefly of contrapuntal stunts! If the emotional values which abound in Bach's music are now as an open book to me, I owe my grateful thanks to Moscheles. [...] I also recall vividly Moscheles playing the Mozart Fantasia and Sonata in C Minor, and the rondo in A Minor. He instilled into these classics a fire and colour which seems to have died out since the time when such music voiced the feeling and emotions of the day.⁹⁹

Grützmacher's formative years as a young professional took place in an atmosphere saturated with Mendelssohn's aesthetic. Rogers writes:

Between the years of 1857 and 1860, when we were in Leipzig, the spirit of Mendelssohn pervaded the Conservatorium much in the same way that the spirit of Wagner pervaded Bayreuth during the first decade after his death [...] It has been agreed that the institution was then at the zenith of its glory. The classic traditions had been developed to their highest point, and modern innovations had not yet a disturbing influence.¹⁰⁰

The 'traditions of the composer', in this case, means not only the essence of Mendelssohn's own playing style as embodied in the musical memory of his closest colleagues, but also the classical values which his colleagues associated with him and wished to pass on to the next generation. In this broader sense, it

⁹⁹ Rogers p. 129.

¹⁰⁰ Rogers p. 130.

is also possible that Grützmacher's interpretive markings for Beethoven, Haydn, and even Bach, contain something of a tradition that predates his own career by decades.

1.5. Werktreue on the page, flexibility on the stage

As time went on, Grützmacher made fewer textual changes in his editions for Peters, under growing pressure from Dr. Abraham to preserve the music as it had been written - a principle which gradually became associated with the core value of 'Werktreue', or fidelity to the composer's work.¹⁰¹ In response to Grützmacher's claim to have left Schumann's text unaltered in his edition of the cello pieces, Abraham writes:

There exists a great misunderstanding between us, and I blame myself, that I did not take the initiative sooner to confirm this by comparing your manuscripts with the original editions. I consider it a sacred duty, indeed my life's work, to impart the classical works to the modern and future world exactly as they are composed, and to make them more accessible to players only through modern[ised] notation and the addition of fingerings; on the other hand, I am convinced that a change of notes, performance markings, an addition of any kind, in order to make the work more 'effective', is entirely inadmissible. The virtuoso can allow himself something like this when need be; the teacher, when he feels he can take responsibility for it and sees the works only as studies, can allow it for his students; but to publish it for the entire world - neither the editor nor the publisher has the right.¹⁰²

¹⁰¹ See Lydia Goehr, 'Being True to the Work', *The Journal of Aesthetics and Art Criticism* Vol. 47, No. 1 (Winter, 1989), pp. 55-67.

¹⁰² Peters [Abraham] letter to Grützmacher, 16 February 188[6]. Es besteht also ein großes Misverständnis zwischen uns und ich mache mir Vorwürfe, daß ich nicht schon früher, durch Vergleichung Ihrer Manuscripte mit der Original-Ausgabe, Veranlassung genommen habe dies zu constatiren. Ich halte es für eine heilige Pflicht, ja für meine Lebensaufgabe, die klassische Werke der Mit- und Nachwelt genau so zu übermitteln, wie sie komponirt sind und dieselben nur durch moderne Schreibweise und Hinzufügung des Fingersatzes den Spielern zugänglicher

As passionate as Dr. Abraham was about publishing music as it had originally been written, it is striking that his exhortation applies only to the duties of an editor and not to the artistic choices of a performer or a teacher. One review of a cellist playing from a Grützmacher edition in 1876 objects to the editor's stylistic prescriptions on the grounds that they don't allow performers to make artistic decisions for themselves :

Handel's sonata, written for the viol da gamba and cembalo originally, was arranged for piano and violoncello by Herr Grützmacher, a famous violoncellist. The writer of the analytical book states that 'none of the marks of expression indicated by Herr Grützmacher is reproduced in this cursory analysis, as none of them is Handel's own. It is curious that such matters cannot be left to the judgment, taste, and feeling of the executive artists themselves, instead of being dictated, as is too much the fashion now-a-days, by special individuals.' We quite agree with the analyst; the Athenaeum has always contended for the right of artists to have a free and independent interpretation, just as the conductor has the privilege of reading a score, and having it executed according to his views of a composer's intentions. [...] A truly great pianist must have an original conception of a sonata or a concerto, and have the will to carry out the reading. [...] there is no more value in a traditional theory for the execution of compositions for the pianoforte than for the reading of Shakespeare. The creative faculty should exist in the executant as well as in the actor.¹⁰³

When Abraham writes in another letter that 'Brahms, Joachim, Frau Schumann, Davidoff, Klengel, Schröder, Cossmann, Hausmann and many other authorities

zu machen; dagegen ist eine Aenderung der Noten Vortragszeichen, ein Zusatz irgend welcher Art, um die Werke 'wirkungsvoller' zu machen, meiner Ueberzeugung ganz und gar unstatthaft. So etwas kann sich der Virtuose allenfalls für den öffentlichen Vortrag, der Lehrer, wenn er es verantworten zu können glaubt, und die Werke nur als Studien betrachtet, für seine Schüler erlauben, aber es für die ganze Welt veröffentlichen - dazu hat weder der Herausgeber noch der Verleger das Recht.

¹⁰³ Anon., 'Concerts', *Athenaeum*, 2520, 12 February 1876, p. 240.

and cellists have declared themselves decidedly against any changes [...],¹⁰⁴ he means only that these musicians have chosen not to alter the written text in their capacity as editors. As performers, their treatment of text was often more flexible.

1.5.1. Robert Hausmann and Alfredo Piatti

When Abraham first approached him about publishing editions of Schumann's works for cello, Grützmacher advocated for producing a version of the Schumann concerto that incorporated the textual changes he and other cellists routinely made in performance.

The Schumann Concerto, as it has been written, is impossible to play; every cellist changes it in his own (naturally often very unsatisfactory) fashion, and thus an approved, effective (and, if I may say so, reverent) arrangement would be greeted with enthusiasm.¹⁰⁵

While Abraham did not agree to this plan, a concert review of Robert Hausmann corroborates Grützmacher's claim that cellists from the period did consider major changes to be necessary to the concerto - including the editorially austere Hausmann.

Mr. Hausmann played the difficult and unrewarding cello concerto (in A) by Schumann (revised by Piatti, which, as is

¹⁰⁴ Peters [Abraham], letter to Grützmacher 21 May 1887. Brahms, Joachim, Frau Schumann, Davidoff, Klengel, Schröder, Cossmann, Hausmann u. viele andere Autoritäten u. Cellisten haben sich entschieden gegen jede Aenderung ausgesprochen [...]

¹⁰⁵ Grützmacher, letter to Peters [Abraham], 12 December 1883. So, wie das Concert von Schumann geschrieben ist, ist es unmöglich zu spielen; jeder Violoncellist ändert es sich auf seine (natürlich oft sehr ungenügende) Weise, und wird daher eine abprobirte, wirkungsvolle (und, wie ich doch auch sagen darf, pietätvolle) Einrichtung freudig begrüßt werden.

generally believed, was very necessary from a technical point of view) [...].¹⁰⁶

Alfredo Piatti, Hausmann's former teacher, was also the cellist who had played from Grützmacher's heavily altered edition of the gamba sonata reviewed by the *Athenaeum* (see above). Piatti's own published editions, like Hausmann's, tend to keep the composer's text unaltered, and as a result it is much more difficult to reconstruct his performances than to reconstruct Grützmacher's.¹⁰⁷ The fact that Piatti was comfortable playing from Grützmacher's edition on this occasion, despite having considerable expertise of his own in unearthing older repertoire, suggests that he did not consider it a 'sacred duty' to perform a piece exactly as it was written by the composer. Grützmacher confirms this suspicion in a letter defending one of his textual changes for his edition of Mendelssohn's Cello Sonata Op. 45.

I have also removed the notorious two notes from the Andante of the first sonata, or at least converted them into an irreproachable form. This was nothing more than a little ornament for an exact repetition of material, and every player feels compelled here to do something similar. What I had written in is the very simplest version; from Piatti in London (certainly not one of the worst) I myself heard a complete turn in this passage! Everyone senses the need here for some kind of variation, and this is served as well in the new form as in the original one.¹⁰⁸

¹⁰⁶ *Caecilia* jg. 42 nr. 5, 1 Feb 1885 p. 38. Concert in Utrecht. De heer Hausmann speelde het moeielijke en ondankbare violoncelconcert (in a) van Schumann (herzien door Piatti, wat, naar men gelooft, uit een technisch oogpunt zeer nodig was) [...] Many thanks to Job ter Haar for the reference and translation.

¹⁰⁷ See Job ter Haar's forthcoming dissertation for an attempted reconstruction of Piatti's playing style.

¹⁰⁸ Grützmacher, letter to Peters [Abraham], 24 December 1876. Auch die berühmten zwei Noten im Andante der 1ten Sonate habe ich getilgt, oder doch in eine ganz unverfängliche Form gebracht. Es war dies nichts weiter, als die kleine Verzierung einer zwei Mal ganz gleichen Stelle, und fühlt sich jeder Spieler hierbei unwillkürlich veranlaßt, etwas Ähnliches zu thun. Das, was ich hingeschrieben habe, ist das Allereinfachste; von Piatti in London (gewiß nicht

1.5.2. Joseph Joachim and disciples

In Joachim's case, one of the reasons for editorial austerity was his tendency to perform the same piece differently on different occasions. When asked to provide an edition of the Bach Chaconne for C.F. Peters with his performance markings, he replied:

First of all, I must express my warmest thanks for the sincere recognition you give me when you express in this way that you have enjoyed my interpretation of Bach's works. I would like to return the favour by fulfilling your desire and 'marking up' the Chaconne and namely writing out the arpeggios. When I think about it, however, I must come to the conclusion that this specific task has something impracticable in it: what may have pleased you about my interpretation is probably that it sounded free and that it did not bear the stamp of pre-meditation, in the sense that I nuanced it roughly the same way one time as another time. The effect of the arpeggios, for example, lies for me in making a broadly applied crescendo, which with the building of the dynamic develops gradually towards the end from four 32nd-notes into 5 and then 6, until the 6-note arpeggio holds the upper hand, at which point the bassline comes out more markedly. At what point I begin with the 5 or 6 notes, I really do not know myself: it depends on whether I move the crescendo earlier or later, which again depends on momentary things, such as a more or less excited mood, better or worse bow hair, which speaks more easily in piano or in forte, thinner or thicker strings, I cannot even name all of the coincidences! But in my view, it cannot be written down.¹⁰⁹

einer der Schlechtesten) hörte ich selbst an dieser Stelle einen vollständigen Doppelschlag ausführen! Jedermann empfindet eben dabei das Bedürfnis nach einer Abwechslung, und ist in der von mir jetzt gewählten Form diesem sowohl, wie dem Originale selbst, Rechnung getragen.

¹⁰⁹ Joseph Joachim, letter to Alfred Dörffel, 6 May 1879, reproduced in Arnold Schering (ed.), *Bach-Jahrbuch*, vol. 18 (1921), pp. 98-100 and available online with a facsimile of the original at josephjoachim.com, accessed 22 September 2017 <https://josephjoachim.com/2013/12/16/a-letter-of-joseph-joachim-on-editing-the-chaconne-of-bach/> Vor allen Dingen muß ich Ihnen da meinen warmen Dank für die herzlich anerkennende Art, in der Sie mir aussprechen daß Sie an meiner Wiedergabe Bachscher Sachen Freude hatten, ausdrücken. Schon um Ihnen dafür auch etwas angenehmes zu erweisen möchte ich nun Ihrem Verlangen nachkommen die Chaconne

Joachim's former student, Tivadar Nachéz (1859-1930), also recalls his flexible approach to the text, which would frustrate any attempt at a definitive performing edition.

As an interpreter of Beethoven and of Bach in particular, there has never been any one to equal Joachim. Yet he never played the same Bach composition twice in the same way. We were four in our class, and Hubay and I used to bring our copies of the sonatas with us, to make marginal notes while Joachim played to us, and these instantaneous musical 'snapshots' remain very interesting. [...] There is no greater discrepancy than the edition of the Bach sonatas published (since his death) by Moser, and which is supposed to embody Joachim's interpretation.¹¹⁰

Nachéz himself embodies the central riddle of a Grützmacher edition. On the one hand, he speaks with great pride of his modernised edition of three violin concertos by Pietro Nardini (1722-1793), which he saw as a balance between 'reverently doing justice to the composer's original intent and idea' and 'making its beauties clearly and expressively available from the standpoint of the

nach meiner Art zu 'bezeichnen' und namentlich die Arpeggien auszuschreiben. Aber wenn ich darüber nachdenke, so muß ich zu dem Resultat gelangen, daß gerade dies etwas unausführbares an sich hat: denn was Ihnen an meiner Wiedergabe wohl gefallen haben mag, ist wahrscheinlich daß sie frei klang und den Stempel des Reflektierten, in der Weise daß ich etwa das eine Mal genau wie das andere Mal nüancirte, nicht an sich trug. Die Wirkung der Arpeggien z. B. liegt für mich darin, ein breit angelegtes Crescendo derartig auszuführen, daß mit Steigerung der Tonstärke sich gegen Ende hin allmähig 5 und dann 6 Noten aus den vier 32steln entwickeln, bis die sechs Noten die Oberhand behalten, wo dann auch der Baß markirter hervortritt. Wann ich anfangs mit den 5 oder 6 Noten, weiß ich wirklich selbst nicht: es wird je nachdem ich einmal früher oder später crescendire wechseln, was wieder von momentanen Dingen abhängt, wie von minder oder mehr erregter Stimmung, besseren oder schlechteren Bogenhaaren, die leichter im piano oder im forte ansprechen, dünnern oder dicker Saiten, ja was weiß ich von welchen Zufälligkeiten! Aber aufschreiben läßt sich's meines Erachtens nicht.

¹¹⁰ Frederick H. Martens, ed. *Violin Mastery: Interviews with Heifetz, Auer, Kreisler and Others* (New York: Frederick A. Stokes, 1919) pp. 165-166. It would be very interesting to compare Nachéz and Hubay's 'snapshots' of Joachim's Bach performances with the various transcriptions of Joachim's recorded performances of Bach which have appeared in modern studies. Unfortunately, I have found no evidence that these students' notes survive.

violinist of to-day'.¹¹¹ These, like Grützmacher's Boccherini editions, take what we would consider to be gross liberties with the original text: several bars are removed, other bars are added, rhythms and harmonies are changed, and the entire text is covered with a thick patina of performance advice.¹¹² On the other hand, when Nachéz is asked to define 'Violin Mastery', he replies that 'the whole art of playing violin is contained in the reverent and respectful interpretation of the works of the great masters. I consider the artist only their messenger, singing the message they give us.'¹¹³

Marion Bruce Ranken, a violinist who studied at the Berlin Hochschule while Joachim and his colleagues were teaching there, can help us solve this apparent contradiction between a deep reverence for the composer's work and a flexible reading of the score.

Imagine a composer to whom a melody has suddenly occurred. While this is still a liquid and live thing in his mind and while the emotion which gave rise to it is still there he writes it down in case he should forget it - puts the bird in a cage, in fact - to prevent it from flying away. This in itself is doing a violence to the idea as it is to the bird, but that can't be helped.¹¹⁴

According to this philosophy, a musical text is only the shadow of the piece it means to represent, and therefore a literal approach to the notation produces a cruel mockery of the original idea.

¹¹¹ Ibid pp. 173-174.

¹¹² See for example Pietro Nardini, *Concerto für Violine in A-Dur*, ed. Tivadar Nachéz (Mainz: Schott, 1914).

¹¹³ Ibid p. 175.

¹¹⁴ Ibid pp. 70-71.

But put the same thing into the hands of a big artist, and one would find, I expect, that he, far from being less observant of the text, both studies and follows it more carefully than the other, only that his study is like that of one who tries through close observance of the shadow to get in touch with the real thing that has cast the shadow, and, after communing with this reality, he gives us, not a grinning gargoyle with each feature equally hard and unnaturally marked, but a face with a guiding spirit in it; not a string of unconnected words, but a sensible sentence [...]¹¹⁵

Seen in this light, Grützmacher's editions can grant us access to the reverent yet flexible performing style for which Joachim eventually became the figurehead. Van der Straeten's summary of Grützmacher introduces the cellist as having a style 'always marked by breadth and dignity such as most of our readers were wont to admire in Joachim's playing.'¹¹⁶ Grützmacher shows his own identification with the German tradition(s) in general, and Joachim's playing in particular, in a letter advertising himself as a potential soloist for an (unspecified) orchestra:

The Parisian 'Presse Musicale' includes an extensive and very appreciative report of the recent music festival in Meiningen, which mentions the performances of Dr. Damrosch¹¹⁷ (director) and Friedrich Grützmacher with particular warmth. The latter was given the honorific title of 'The Joachim of the Cello' – coming from a French journal, certainly an eloquent and forthright recognition of German artistry!¹¹⁸

¹¹⁵ M.R. [Marion Bruce Ranken], *Some Points of Violin Playing and Musical Performance as learnt in the Hochschule für Musik (Joachim School) in Berlin during the time I was a Student there, 1902-1909*, (Edinburgh: privately printed, 1939) p. 72. Job ter Haar owns a copy with typed and handwritten corrections by the author, in which 'big artist' has been amended to 'real artist'.

¹¹⁶ Van der Straeten, p. 430.

¹¹⁷ Possibly Leopold Damrosch (1832-85), a conductor who trained as a medical doctor. See H.E. Krehbiel et al. 'Damrosch', *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed 24 March 2014

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/07137pg1>

¹¹⁸ Letter to 'Dem verehrl. Directorium', 7 October 1879, Sig. Mus.ep. Grützmacher F12, Staatsbibliothek Berlin, Musikabteilung. Die Pariser 'Presse Musicale' enthält einen ausführlichen und sehr anerkennenden Bericht über das kürzlich in Meiningen stattgehabte

1.5.3. Marie Soldat's recordings and Grützmacher's editions

An even closer comparison is possible between Grützmacher's editions and the recordings of Joachim's student, Marie Soldat (1863-1955).¹¹⁹ Soldat worked closely with her former teacher for a number of years¹²⁰ and evidently played so much like him that a reviewer of one her quartet concerts remarked that 'with closed eyes one could believe that the Master [Joachim] were sitting at the first desk'.¹²¹

Soldat's recordings, made for Odeon in 1926, include two pieces which Grützmacher happened to have transcribed for cello: Beethoven's *Romanze* Op. 50, and the 'Abendlied' from Schumann's *12 Klavierstücke für kleine und grosse Kinder* Op. 85. In the 'Abendlied' in particular, Soldat's performance lines up in many ways with the markings in Grützmacher's transcription. Since Joachim's transcription of this piece is nearly a clean copy of the original edition, we can use Soldat's performance as an aural equivalent to Nachéz's 'snapshots' of

Musikfest, welcher mit ganz besonderer Wärme der Leistungen der Herren Dr. Damrosch (als Dirigent) und Friedrich Grützmacher gedankt, welchem Letzteren die Ehrenbenennung 'Joachim des Violoncells' gegeben wird. -- für ein französisches Journal gewiß eine vielsagende, unumwundene Anerkennung deutscher Künstlerschaft!

¹¹⁹ Also known as Marie Roeger-Soldat, Soldat-Roeger, Röger-Soldat, Soldat-Röger (see Brown, 'The decline'). Another useful source for Marie Soldat is the online entry on MUGI (Musik und Gender im Internet), 'Marie Soldat-Röger', accessed 23 March 2014 http://mugi.hfmt-hamburg.de/A_lexartikel/lexartikel.php?id=sold1863

¹²⁰ 'During her 1888 tour to England she and Joachim played together on several occasions, and newspaper reports show that they continued to collaborate closely until at least 1901' (Brown, 'The decline').

¹²¹ *Kleines Journal*, 19 Jan. 1896, quoted in 'Urtheile der Presse über das Streichquartett Soldat-Roeger' (Vienna, 1898), 2f, requoted in CHASE article cited above.

Joachim's Bach interpretations: a record of someone steeped in Joachim's tradition that shows a more plastic treatment of Schumann's markings.¹²²

Like Grützmacher's written version, Soldat's performance brings out Schumann's melodic suspensions, tessitura peaks, and accidentals, whether or not Schumann has emphasised these features through his dynamic markings. In the first five bars, for example, Schumann has marked a hairpin pair over the tessitura peak in bar 3, but no other inflection (see Ex. 1.13), and Joachim's transcription follows suit (see Ex. 1.14).

Ex. 1. 13: Schumann's nearly nuance-free score, *Abendlied* ed. Clara Schumann, bars 1-5

The image shows the first five bars of Schumann's 'Abendlied' as edited by Clara Schumann. The score is in 3/4 time with a key signature of three flats. The tempo/mood marking is 'Ausdrucksvoll und sehr gehalten.' The dynamics are marked with a hairpin pair (p to p) over the melodic peak in bar 3. The bass line includes the instruction '(Mit Verschiebung)' and 'Sec.' in bar 1, and 'pp' in bar 5. The treble clef has a 'p' dynamic marking in bar 1.

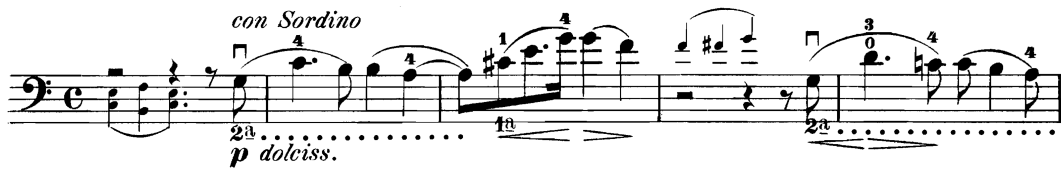
Ex. 1. 14: Joachim's faithful reproduction of Schumann's text, *Abendlied*, bars 1-5

The image shows Joachim's transcription of the first five bars of Schumann's 'Abendlied'. The score is in 3/4 time with a key signature of three flats. The tempo/mood marking is 'Ausdrucksvoll und sehr gehalten.' The dynamics are marked with a hairpin pair (p to p) over the melodic peak in bar 3. The bass line includes the instruction 'Pianof.' in bar 1 and 'Pf.' in bar 5. The treble clef has a 'p' dynamic marking in bar 1. The score includes articulation markings 'sul D' and 'sul A' over the melodic line in bars 2 and 3 respectively.

¹²² For alternative 'snapshots' of Soldat's performance, see Robin Wilson, *Style and Interpretation in the Nineteenth-Century German Violin School with Particular Reference to the Three Sonatas for Pianoforte and Violin by Johannes Brahms* (PhD thesis, University of Sydney, 2014), which includes an embodiment study of Soldat's *Abendlied* recording, together with spectogram analysis and transcriptions showing different elements of her playing style. Jung Yoon Cho and David Milsom have also carried out embodiment studies of Soldat's playing, although they have focused on her other recordings.

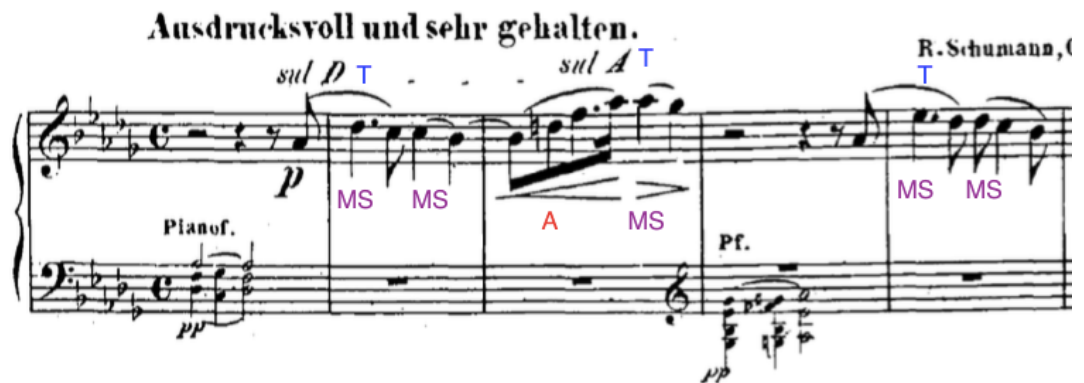
To this, Grützmacher adds another hairpin pair over a tessitura peak that doubles as a melodic suspension, in bar 5 (Ex. 1.15).

Ex. 1. 15: Grützmacher's version with an extra hairpin pair, Schumann *Abendlied*, bars 1-5



Soldat (Ex. 1.16) brings out both tessitura peaks through dynamic inflection, but she subtly acknowledges each melodic suspension as well, mostly by varying her bow speed. Meanwhile, her observance of Schumann's hairpin pair in bar 3 is heavily inflected by the accidental at the beginning of the hairpin. Over the tied note in bar 2, she brings in a shimmering vibrato that intensifies as the note gets louder, creating an effect like water that is about to boil. This intensity culminates on the accidental in the following bar, which begins early and with a strong articulation in the bow. The dynamic stays up through the rest of the hairpin and releases on the melodic suspension at the beginning of bar 4, where she uses such a large amount of bow that the slur has the feeling of an exhalation.

Ex. 1. 16: Soldat's observance of tessitura peaks (marked T), melodic suspensions (MS), and accidentals (A), Schumann *Abendlied*, transcr. Joachim, bars 1-5



Soldat's performance also agrees with Grützmacher's edition in its differentiation of Schumann's *fp* markings. In the first of these (Ex. 1.17-18), which Grützmacher has modified to a *fz* (Ex. 1.19), Soldat begins the note very early to the downbeat and with a noticeable crunch.

Ex. 1. 17: Schumann's *fp* in the *Abendlied*, bars 11-14



Ex. 1. 18: Joachim's transcription of Schumann *Abendlied*, bars 7-13



Ex. 1. 19: Grützmacher's *fz* substitution in Schumann *Abendlied*, bars 11-14



A few bars later, Grützmacher modifies Schumann's second *fp* to a small diamond-shaped hairpin (Ex. 1.20-22). Here, Soldat gives us a sudden swell of both volume and vibrato, together with a small-scale tempo surge – an effect

similar to other moments in her performance where Schumann himself has marked a hairpin (e.g. the first measure in the previous example).

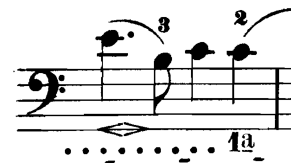
Ex. 1. 20: Schumann's *fp* in the *Abendlied*, bar 23



Ex. 1. 21: Joachim's transcription of the *Abendlied*, bars 22-23



Ex. 1. 22: Grützmacher's small diamond hairpin substitution in the *Abendlied*, bar 23

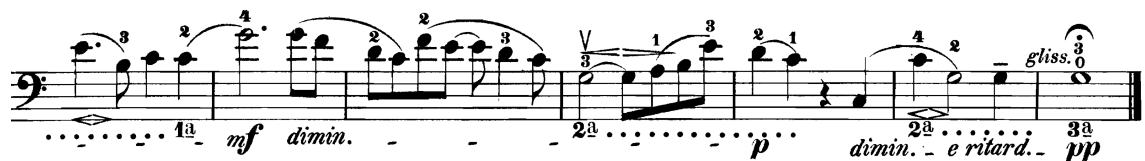


In both instances, Soldat and Grützmacher prepare for the moment which Schumann has marked *fp* by flattening out their usual small-scale inflections: Grützmacher writes *cresc.* in the preceding bar (12 and 22 respectively) and Soldat plays with an uncharacteristically even tone that creates a sense of expectation.

Another intriguing correlation between Soldat's performance and Grützmacher's markings comes at the end of the piece. Grützmacher writes a tenuto mark on the penultimate note (Ex. 1.23), and here Soldat uses a huge amount of bow relative to the surrounding notes – perhaps the whole bow? – so

that the sound she produces is almost too much for the microphone. Although we cannot be certain that Grützmacher had such a sound in mind when he wrote the tenuto mark, this marking would be a plausible way to notate that sound.

Ex. 1. 23: Grützmacher's tenuto mark on the penultimate note of the *Abendlied*, bars 23-29



Soldat's portamento, like her use of the bow, is remarkably varied. Her slide into bar 2 is slow but not heavy, floating upwards. At the end of the slide, the new finger comes down so gently that the effect is almost that of a same-finger shift. Grützmacher's fingering for the first two bars of the piece, meanwhile, implies an actual same finger shift of 4-4 (see Ex. 1.15). The end of bar 2 has a second portamento in both Grützmacher and Soldat's versions: as the third beat melts into the fourth beat, the lower finger slides down and is replaced by a higher finger. Here, Soldat's left-hand articulation is much more noticeable than the slide itself, creating a clean-sounding effect similar to good diction in speaking or singing.¹²³

The second beat of bar 6 has a same-finger shift in both versions, and Soldat's slide here is extremely heavy, dragging the sound upwards. It is also interesting

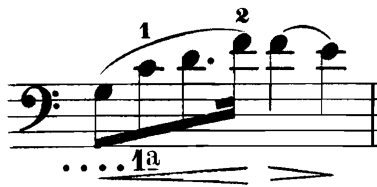
¹²³ See also Jung Yoon Cho's discussion of Soldat's reverse-finger portamento, p. 20.

to note that both versions have added a dotted rhythm to this rising minor third, adding to the dragging effect (Ex. 1.24-25).¹²⁴

Ex. 1. 24: Schumann's original rhythm, *Abendlied* ed. Clara Schuman, bar 6



Ex. 1. 25: Grützmacher's transcription with a dotted rhythm, *Abendlied*, bar 6



Conclusions

Far from the musical vandalism of modern notoriety, Grützmacher's editions provide a written record of a performance style that stayed well within the bounds of good taste for musicians in a 19th-century German tradition often referred to as 'classical'. A feature of this tradition was a deep sense of loyalty to the composer's work, and we can therefore afford to take Grützmacher at his word when he says his aim is to complete Schumann's markings rather than to change them. Moreover, through his connection with close associates of Schumann and Mendelssohn, Grützmacher is indeed well-positioned to

¹²⁴ This figure is also dotted in Joachim's transcription, as well as in violin transcriptions by Friedrich Hermann (1828-1907), Julius Eichberg (1824-93), Leopold Auer (1845-1930), and August Wilhelmj (1845-1908), and a cello transcription by Sebastian Lee (1805-87). At least an equal number of transcriptions of this often-transcribed piece leave Schumann's rhythm as it is.

understand intuitively what these masters had in mind in terms of the minutiae of slurring, dynamics, and accentuation. The following chapter traces my own quest to absorb Grützmacher's advice into my playing style, using a combination of live performance, exploratory recording, informal sightreading, and research.

Chapter 2

From the stage to the laboratory: learning Vortrag from Grützmacher

2.1. Introduction

Grützmacher made his editions in order to give practical guidance to cellists, and it seems fitting that a study of these editions would centre around a wholehearted attempt to be guided by them as a cellist. Grützmacher's edition of the Mendelssohn cello sonatas, with its intriguing claim to be 'precisely marked in the tradition of the composer', gave me a way forward. I intended not simply to follow all of Grützmacher's markings, but to use them to climb inside this cellist's musical instincts, to arrive at an organic and musically convincing performance in a style I had never heard. As I worked, I found that my most intriguing research questions came from my least convincing performances. For this reason, I have included recordings from throughout my research process, and this chapter will trace the evolution of my musical instincts through a constant feedback loop of performance and research.

Recording #1: Mendelssohn Cello Sonata Op. 45
Live performance at the Fredricks Collection, Ashburnham, USA
Yi-heng Yang, piano (Tröndlin)
Christopher Greenleaf, recording engineer

At the time of this recording, I imagined that my task would be simple. I would follow Grützmacher's bowings and fingerings in an stylistically convincing live

performance, and I would come away with a new set of techniques to underpin my existing musical instincts.

The experience brought three problems into focus for me. First, I found it impossible to imagine the actual sound of Grützmacher's portamento. George Kennaway has remarked that Grützmacher is 'not afraid of tiring the listener's ear with many successive portamenti,'¹ and indeed, the sheer density of Grützmacher's glissando markings and same-finger shifts makes his fingerings difficult to perform without risking monotony. Since there is no evidence that Grützmacher himself tired his listeners' ears in performance,² I could only conclude that his own portamento was more varied than it appeared on the page, and that I would need to seek out this variety in order to perform his fingerings convincingly.

At the root of my search for variety in portamento was the musical motivation behind it. My oldest associations with *glissando* markings all came from the 20th century – sentimentality (Bing Crosby), deep suffering (Jewish cantorial singing), and whimsy (colleagues goofing off in rehearsal) – and on stage I found myself falling back on these styles in order to follow Grützmacher's fingerings. Since Grützmacher's *glissando* markings and implied portamento

¹ George Kennaway, *Cello Techniques and Performing Practices in the Nineteenth and Early Twentieth Centuries* (PhD thesis, University of Leeds, 2009) p. 166.

² Concert reviews of Grützmacher speak of thunderous applause ('Einen wahren Sturm des Beifalls', *Neue Zeitschrift für Musik* nr. 40 (1867), p. 348), repeated curtain calls, and encores, suggesting a cellist who knew how to connect with his audiences. As far as a possibly monotonous portamento is concerned, Kennaway himself admits that 'reviews of his playing do not generally mention his portamento, excessive or otherwise, so presumably his practice was not seen as especially noteworthy' (George Kennaway, 'Friedrich Grützmacher: an overview' (CHASE, Univ. of Leeds), <<http://chase.leeds.ac.uk/article/friedrich-gr-tzmacher-an-overview-george-kennaway>> [accessed 3 March 2014]).

were too pervasive to fall consistently into those three categories, I realised that I would need to discard them, if I could, and to search for clues to 19th-century musicians' musical motivations for sliding.

The second problem that came into focus on stage was that 19th-century bow technique was still largely a closed book to me. Following the synopses of bow technique by Clive Brown and George Kennaway,³ I was aiming for broad strokes in the upper half of the bow, but again, my goals were too vague for the crucible of a live performance. Grützmacher's notation in this area is much more specific, with varying combinations of dots, tenuto marks, and slurs within slurs; with the proper bow technique, I could learn to use his bowing indications more fruitfully in performance.

Finally, I was aware that my default sense of timing was too even for 19th-century performance practice, making my attempts at rubato and agogics sound either apologetic or forced.⁴ Grützmacher's edition of Mendelssohn's Sonata Op. 45 does not contain any markings that refer unambiguously to rubato, although a suspicion was growing in my mind that many of Grützmacher's articulation marks, which appeared to be bowing indications, also implied some inflection of rhythm or pulse. I would need to look for clues

³ Brown, 'String Bowing', in *Classical and Romantic Performing Practice*, pp. 259-281; Kennaway, 'The Bow in Motion', in *Cello Techniques and Performing Practices*, pp. 87-130. Kennaway's thesis has since been expanded into a book, *Playing the Cello 1780-1930* (Farnham: Ashgate, 2014).

⁴ In addition to the written evidence summarised by Clive Brown in *Classical and Romantic Performing Practice* and by Richard Hudson in *Stolen Time*, the aural evidence from early recordings (especially Joachim, Soldat, and the Klingler Quartet) has guided me in the general direction of a flexible tempo and a looser interpretation of rhythmic notation.

for interpreting these articulation marks, as well as for more general information about the rhythmic and tempo nuances that Grützmacher might have used in performance.

**Recording #2: Schumann 'Abendlied', transcr. Grützmacher
Yi-heng Yang, piano (Tröndlin)
Fredericks Collection, Ashburnham, USA**

Having settled on what I wished to learn, I listened closely to Marie Soldat's recording of Schumann's *Abendlied*, to see if I could use her performance as a set of glosses on Grützmacher's markings. Of the various studies of early recordings that have appeared over the past two decades, the ones that I found most helpful as a performer came from fellow performers who set out to make an exact copy of an early recording (see Introduction). In my own recording, I set out to make a partial copy of Soldat's performance, using Grützmacher's edition. Where the two interpretations seemed most closely aligned, I imitated Soldat as closely as I could; where they diverged, I followed Grützmacher's version and aimed for a style that fit in with the rest of the piece.

The experience left me with a concrete set of observations about the connection between Soldat's style and Grützmacher's, which provided the foundation for my discussion in Chapter 1. Still, while I found Soldat's performance deeply moving, I found that I could not arrive at an equally moving performance by imitating it. I felt like a linguist who had discovered a new language in a remote corner of the world: I could imitate the sounds I was hearing, but I wouldn't be able to express myself in them until I had managed to

apprehend the deep underlying grammar that knit them together into a language.

2.2. Decoding Grützmacher's portamento

I have said that my oldest associations with portamento include sentimentality and whimsy, and I suspect that I am not alone in finding it difficult to take any piece or edition seriously that includes the word 'glissando'. As George Kennaway has observed, Grützmacher 'can apply a portamento to a note preceded by a rest, by a staccato note, or by a note on another string (sometimes an open string) – even where there is no *legato* context [...]'.⁵ To make matters worse, the patterns I noticed in Grützmacher's *glissando* markings pointed to a practice of sliding by default for shifts under slurs, even where no *glissando* is marked. The shifts to which Grützmacher sometimes adds *glissando* markings include shifts to and from an open string (Ex 2.1-2), shifts in both directions between an open string and a harmonic (Ex. 2.3), shifts from a harmonic to a stopped note (Ex. 2.6), shifts over a change of string (Ex. 2.4), and shifts over a change of bow (Ex. 2.5).

Ex. 2. 1: *Gliss. from an open string to a stopped note, Beethoven Cello Sonata Op. 5 #2, mvt. 2*



⁵ Kennaway, *Cello Techniques and Performing Practices*, p. 160.

Ex. 2. 2: *Gliss. from a stopped note to an open string, C.P.E. Bach Cello Concerto in A Minor, mvt. 1*



Ex. 2. 3: *Gliss. from an open string to a harmonic, Schumann 'Kind im Einschlummern', Kinderszenen, Op. 15*



Ex. 2. 4: *Gliss. over a change of string, Schumann Adagio and Allegro, Op. 70*



Ex. 2. 5: *Gliss. over a change of bow, Schumann 'Träumerei', Kinderszenen, Op. 15, bars 12-18*



For the remaining shift types, Grützmaker must have expected some inflection of pitch between the notes without needing to add a *glissando*: shifts between two stopped notes on a single string, and shifts from a stopped note to a harmonic. If we look again at the excerpt from Schumann's *Träumerei* (Ex. 2.5), we see a total of seven shifts and only one *glissando* marking. Because the hand is already on the d string at the beginning of the excerpt, the shift in bar 12 would be audible. Bar 13 has two shifts: the f# after the open d (inaudible) and the stopped a moving to the harmonic at the end of the bar (audible). The g' to the b-flat in the following bar would be audible, because they are both stopped

notes under a slur on the same string. The following bar has no shifts apart from the *gliss.*, though there is a shift over the barline into bar 17 (outside a slur, therefore inaudible). Bar 18 has a final audible shift between the f and the b-flat. This gives us a total of five audible shifts within seven bars.

At first I was amused by all of the slides and assumed that Grützmacher must have been a flamboyant musical personality. As I collected reviews of Grützmacher's playing, however, a strong cognitive dissonance set in between Grützmacher as I encountered him in his editions and the noble, serious artist described by his contemporaries (see Chapter 1).

2.2.1. The search for 'unaffected' Grützmacher

To rediscover the serious artist behind the flamboyant-looking editions, I selected Grützmacher's particularly flamboyant-looking transcription of a quartet movement, which he published as a Serenade by Haydn in his Op. 60 collection of classical transcriptions.⁶ Grützmacher played this transcription in concert on a number of occasions, with reports of a tasteful, and possibly even understated, performance style. In 1868, for example, a review in *The Orchestra* writes that 'Herr Grützmacher played his solo well, a quiet, unaffected, flowing cantabile; but he might have chosen a piece better qualified to display his

⁶ This quartet was known at the time as Haydn Op. 3 #5 and is now attributed to Roman Hoffstetter (1742-1815). For clarity, I will refer to Grützmacher's piece as the 'Haydn Serenade'.

powers. His good style and taste were, however, quite appreciated by the discriminating audience.⁷

**Recording #3: 'Haydn Serenade', transcr. Grützmacher, first attempt
Yi-heng Yang, piano (Tröndlin)
Fredricks Collection, Ashburnham, USA**

For this recording, I tried to reverse-engineer an unaffected-sounding performance of Grützmacher's markings, using reviews of his playing as a guide. What I found was that my 21st-century concept of unaffected playing – essentially, an unadorned rendering of an Urtext score – was completely incompatible with Grützmacher's melodic and harmonic modifications, his added dynamics and articulation markings, and above all his *glissando* markings (see Ex. 2.6 for examples of all of the above).

Ex. 2. 6: 'Haydn Serenade': an 1840 edition of the quartet versus Grützmacher's flamboyant-looking transcription, bars 30-33



2.2.2. Hypothesis: rhetorical portamento

Roger Freitas writes about a similar riddle with regard to Adelina Patti (1843-1919), the great diva of the 19th century who was famous for her natural and

⁷ *The Orchestra*, 10:239 (1868), p. 69.

unaffected style of singing.⁸ Unlike Grützmacher, Patti lived long enough to make a number of recordings, leaving the unaccustomed listener with a collection of sounds that seem for all the world like affectations.⁹

Through an examination of Patti's rubato, rhythmic modifications, and portamento, Freitas argues that key to Patti's famous 'artlessness' is a close imitation of the rhythms and cadences of speech. First, he graphs her rubato and rhythmic modification in the ballad, 'Home! Sweet home!', with the help of software from the CHARM database, and shows an alignment between the speed fluctuations on the graph and the naturally irregular rhythms of the words she is singing.

He then makes a connection between her portamento and the sliding between pitches which occurs in speech, building on the more general observations of John Potter and Daniel Leech-Wilkinson.¹⁰ Drawing on an unpublished paper by Quinn Patrick Ankrum, Freitas argues that 19th-century opera singers may have been imitating a specific style of spoken declamation which involved very pronounced slides. Ankrum's paper is a close comparison of Manuel Garcia's famous treatise for opera singers with an 1879 oration manual by George

⁸ Freitas, R. 'The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural', *Words, Image, and Song v 2: Essays on Musical Voices* (Rochester: University of Rochester Press, 2013).
⁹ *Adelina Patti 1843-1919* [recordings by Gramophone & Typewriter, 1905-6], reissued on Pearl 9312.

¹⁰ Potter points out the subtle sliding we do in our everyday speech as part of his defence of portamento as an expressive device ('Beggars at the Door', 549-50), and Leech-Wilkinson connects the 19th- and early 20th-century practice to the more exaggerated sliding effects in infant-directed speech ('Portamento and Musical Meaning')

Raymond.¹¹ Raymond's analogue to portamento is the 'emphatic glide', an inflection of pitch that creates a range of rhetorical effects depending on the interval.

The final inflection of a clause or sentence, rising or falling through the interval only of a semitone, is chiefly plaintive, and expresses melancholy, dejection and subdued grief or pathos. If the falling inflection descends through the interval of a tone (or a musical second), it conveys simply the logical completion of the meaning of a clause or sentence, but without any passion or feeling being expressed. If the inflection rises through the interval of a tone, it merely shows that the logical meaning of the clause or sentence is in progress of development, but conveys no emotion. If the rising inflection is carried through the interval of a tone and a half (or in music a minor third), the inflection becomes strongly plaintive, and characterizes all pathetic appeals; whilst, if the inflection falls to the same extent, it marks all assertions with an air of grief and lamentation. If the voice rises through an interval of two tones (or a major third), it expresses strongly doubt, appeal and inquiry, and if it falls in the same degree it conveys strong assertion. When the voice rises through the greater intervals of the musical fifth, or, still more, the interval of the octave, it expresses earnest appeal, wonder, amazement, and exclamation; while if it falls through these intervals it expresses the strongest conviction, command, reprehension, hate, and all the sterner passions.¹²

What I found particularly intriguing as a performer was that only a portion of Raymond's sliding effects are intended to express emotion. If 19th-century singers had this style of public speaking in their ears, it is possible that their portamento was not inherently sentimental, or even emotional; instead, it may have covered an entire rhetorical spectrum, from 'melancholy' or

¹¹ Quinn Patrick Ankrum, 'Theatrical Declamation and Expressive Singing in the Mid to Late Nineteenth Century' (unpublished seminar paper for Roger Freitas, 'Nineteenth-century Performance Practice', 2009). I am indebted to Ankrum for sharing her paper with me.

¹² George L. Raymond, *Orator's Manual: A Practical and Philosophical Treatise on Vocal Culture, Emphasis and Gesture, Together with Selections for Declamation and Reading*, 4th ed. (Chicago: S.C. Griggs, 1883), p. 49.

'reprehension' to 'the logical completion... of a clause'. Hugo Becker, who had studied with Grützmacher, suggests in his treatise that a string player's portamento is most convincing when modeled on that of a rhetorically-minded singer.

Portamento plays a large role in the art of singing, as well as in the art of string playing. In the performance of a highly cultivated and intelligent singer – a phenomenon that we sadly do not encounter often enough – the attentive listener will be able to observe that he understands how to use portamento in different forms, according to the sense of the words, that determine the expression of his singing. The instrumentalist lacks this sure guide: the word – hence the frequent waywardnesses of taste of so many string players.¹³

Other instrumental treatises give advice that, while not completely replicating Raymond's system, seems to fall neatly into line with it. Carl Flesch, writing in 1944, mentions an older style of playing which uses a same-finger shift over a descending major second as 'typical of an "effective" manner of closing a phrase'.¹⁴ Nearly a century earlier, the violinist Charles de Bériot makes a strong connection in his treatise between portamento in string playing and in singing; his musical examples of different portamento styles are drawn from singers' repertoire and even include the text.¹⁵

¹³ Becker, *Mechanik und Aesthetik des Violoncellspiels*, p. 193. Das Portamento spielt sowohl in der Gesangkunst, wie in der Kunst des Streichers eine große Rolle. Der aufmerksame Hörer wird beim Vortrag eines hochaktivierten intelligenten Sängers - einer Erscheinung, der wir leider nicht oft genug begegnen - beobachten können, daß er das Portamento in verschiedener Gestalt anzuwenden versteht, je nach dem Sinn der Worte, die den Ausdruck seines Gesanges bestimmen. Dem Instrumentalisten fehlt dieser sichere Führer: das Wort - daher die häufigen Geschmacksverirrungen so mancher Bogenkünstler.

¹⁴ Flesch p. 334, qtd. and discussed in Cho p. 18.

¹⁵ Charles de Bériot, *Méthode de Violon* (Paris: Mayence, 1858) vol. 3 p. 214. For extended discussions of de Bériot's vocal approach to violin playing, including portamento, see Clive Brown, 'Singing and String Playing in Comparison: Instructions for the Technical and Artistic Employment of Portamento and Vibrato in Charles de Bériot's *Méthode de violon*', in *Zwischen schöpferischer Individualität und künstlerischer Selbstverleugnung Zur musikalischen*

**Recording #4: 'Haydn Serenade', transcr. Grützmacher, second attempt
Clothworkers Centenary Concert Hall, School of Music, University of Leeds
Inja Davidovic, piano (Erard c1850)
Kerry-Anne Kubisa, recording engineer**

As an experiment, I decided to apply Raymond's system to the audible shifts in Grützmacher's Haydn Serenade. I put colour-coded markings in my part which divided the shifts by interval, into conversational slides (major 2nds and 3rds), pathetic slides (minor 2nds and 3rds), and declamatory slides (5ths and larger).¹⁶ Read in this way, each thematic group in the piece took on a distinct character, based on clusters of slides with similar intervals. The opening theme (Ex. 2.7) contained only conversational slides, pointing towards a simple or even casual delivery.

Ex. 2. 7: Conversational slides (marked with a C): 'Haydn Serenade', bars 1-9

Aufführungspraxis im 19. Jahrhundert, ed. Claudio Bacciagaluppi, Roman Brotbeck und Anselm Gerhard (Schliengen: Argus, 2009) pp. 83-108, as well as David Milsom, *Theory and Practice*.

¹⁶ For the following examples, I have reproduced my markings using letters as well as colours: C for conversational, P for pathetic, and D for declamatory. Since Raymond's system does not cover the interval of a fourth, I have marked shifts over a fourth as C+.

In the transitional phrase (Ex. 2.8), the declamatory slides appeared, colouring Grützmacher's *espressivo* marking in the direction of a speaker expressing great wonder or enthusiasm.

Ex. 2. 8: Declamatory slides (marked with a D): 'Haydn Serenade', bars 10-18

The second theme (Ex. 2.9) combined conversational and pathetic slides, giving a coy quality to Grützmacher's *dolce* and *con grazia* markings.

Ex. 2. 9: Conversational and pathetic slides combined (Marked C and P, respectively): 'Haydn Serenade', bars 19-26

Finally, the closing theme (Ex. 2.10) combined all three types, giving Grützmacher's *con espress.* marking the emotional or sentimental overtones that I would have associated with this marking (and with slides in general) by default.

Ex. 2. 10: Conversational, pathetic, and rhetorical slides in combination: 'Haydn Serenade', bars 27-35

The result of this experiment was much greater variety of sliding effects than in my first attempt, and to my ear a more convincingly unaffected performance.

2.2.3. Confirmations and challenges

While Raymond's system worked reasonably well within the Serenade, I began to have doubts as I applied it to Grützmacher's other editions. For one thing, it was difficult to know what effect, if any, Grützmacher had in mind when he wrote a particular fingering. For another, the distinction between major and minor thirds started to seem hazy in the context of a harmony: a major third could be a musically pathetic interval within a minor triad, and a minor third could be a cheerful interval within a major triad.

Most perplexing of all was the issue of the perfect fourth. Raymond's system covers major and minor seconds, major and minor thirds, and 'large' intervals beginning with a fifth, leaving fourths and tritones undefined. As I read through other oration manuals from the 19th century, I came to the conclusion that what looked like a complete system of intervals in Raymond was in fact a synthesis of earlier guidelines for pitch inflection in speaking. These guidelines came from different sources and in their original form did not necessarily imply a slide on a single syllable. John Walker writes in 1799 about 'a distinction of the voice, which, though often mentioned by musicians, has been but little noticed by teachers of Reading; which is that distinction of the voice into the upward and

downward slide, into which all speaking sounds may be resolved [...]'¹⁷

Although he uses the word 'slide', Walker shows through his examples (diagrammed with slanted lines) that he applies a rising or falling inflexion to an entire clause or sentence rather than to a single word.

It may not, perhaps, be altogether useless to observe, that these angular lines may be considered as a kind of bars in the music of speaking: each of them contain a certain portion of either the rising or falling inflexion; but though every word in each line is pronounced with the same inflexion, they are not all pronounced with the same force; no line can have more than one accented or emphatic syllable in it, and the rest, though preserving the same inflexion, abate of the force of sound.¹⁸

An 1816 treatise by G. von Seckendorff includes a chapter on speaking in major and minor keys (Dur und Moll). This effect presumably assigned no more than one pitch to a syllable, since the book also contains a very short chapter on portamento as a special effect, which he claims is increasingly overused.

Portamento is merely a musical ornament, which proceeds from the intimacy and softness of the sentiment, and must not be conflated either with vagueness of pitch or with a weeping, drawn-out, trembling voice. Unfortunately, in Germany, the sentimental play has done such great damage to the true tragedy that one hears a common portamento far too often on the stage, and moreover so weepingly drawn out, that one would almost wish for this ornament to disappear entirely.¹⁹

¹⁷ John Walker, *Elements of Elocution* (London: Cooper and Wilson, 1799) p. ix.

¹⁸ *Ibid.*, p. 80.

¹⁹ G. von Seckendorff, *Vorlesungen über Deklamation und Mimik* (Braunschweig: Friedrich Vieweg, 1816), p. 264. Das Portament ist nur ein musikalischer Schmuck, der aus der Innigkeit und Weichheit der Empfindung hervorgeht, und weder mit Unbestimmtheit des Tones oder gar mit weinerlicher, dehnender, zitternder Stimme, noch mit der Festigkeit, Sicherheit und Gehaltenheit der Stimme verwechselt werden darf. Leider, seitdem in Teutschland das rührende Schauspiel der wahren Tragödie so grossen Abbruch gethan hat, hört man auch auf den Bühnen gar zu oft ein zu häufiges Portament und noch überdies so sehr und weinerlich gedehnt, dass man diesen Schmuck fast ganz wegwünschen möchte.

Seckendorff also notes a parallel between the increasing trends of portamento among stage actresses and among singers, which ties in with complaints from the same time about increased sliding in string playing.

Actresses in particular fall in love easily with the soft portamento. Just as there are enough listeners in the concert hall who, hearing a singer connect a very low note with a very high note with a portamento, churn out the approving exclamation 'Ah!', so it also proves in the theatre.²⁰

Only three years later, B.H. Smart is able to illustrate the sliding sounds of speech by referring to a violin's portamento.

In fact, the notes of speech never rest in any one part of the musical scale, but are continually moving up and down within an interval greater or smaller, and are precisely of the same nature as those sliding tones on a violin, when the string is not pressed at one place, but the finger is carried up and down upon it.²¹

By the middle of the 19th century, the manuals are explicit about applying a sliding sound to the stressed word or syllable within a sentence or clause, and increasingly specific about the musical intervals the slide should span. In 1869, John Millard writes:

As the intensity of the speaker varies, so will the extent of the interval. Thus a question asked with indifference will assume the interval of a 3rd; asked with interest, the medium interval

²⁰ Ibid, pp. 264-265. Besonders Schauspielerinnen gefallen sich leicht in dem weichen Portament. Wie es in Konzert-Salen genug Hörer zu geben pflegt, welche dem Sänger, der einen recht tiefen Ton mit einem recht hohen durch Portament verbindet, ihr Beifalls: Ah! nachschleifen, so zeigt sich auch vor der Schaubühne.' For complaints from the same time about string portamento, see Brown, *Classical and Romantic Performing Practices*, pp. 560-561.

²¹ Smart, B.H., *The Theory of Elocution* (London: John Richardson, 1819), pp. 49-50.

of a 5th; and asked with much earnestness, or embracing one or more of the passions, the extreme interval of the octave.²²

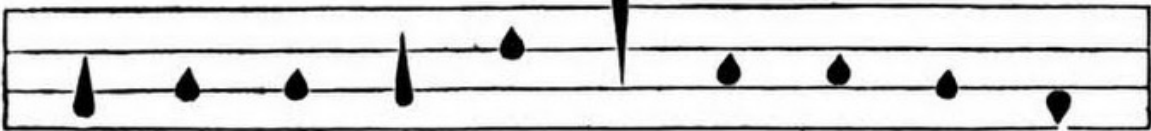
A few writers invent semi-musical notation systems to illustrate the right intonation for passages in famous poems and speeches. A system by J. Weaver in 1846, for example (see Figure 2.1), involves a four-line stave with teardrop-shaped note heads of varying length, one for each syllable. The longer the teardrop, the greater the interval for that syllable's slide to span.²³

Figure 2. 1: Semi-musical notation in Weaver's elocution manual (1846), p. 141

When the Queen says to Hamlet,
If it be, (that is, if death be the common lot,)
Why seems it so particular with thee ?

Hamlet replies—
Seems, Madam, nay it is ! I know not seems.

The intonation of the last line, may be delineated thus,
Seems, Ma-dam, nay it is ! I know not seems.



The downward fifth on 'is,' represents most perfectly the positive affirmation and surprise of the speaker, at the misconception of his real state. The solemn feeling of the

Within this system, Weaver makes a distinction between diatonic and chromatic melody, similar to Seckendorff's major and minor keys, but with an emphasis on the slight slide (he calls it concrete motion) that occurs on all

²² John Millard, *A Grammar of Elocution* (London: Longmans, Green and Company, 1869) p. 66.

²³ J. Weaver: *System of Practical Elocution and Rhetorical Gesture* (Philadelphia: Barrett and Jones, 1846).

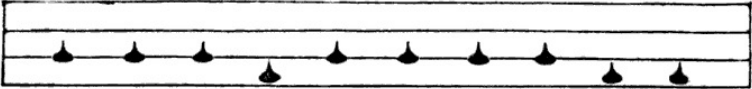
ordinary syllables. For his chromatic melody examples, 'the lines and spaces are intended to represent the degrees of the ordinary Diatonic scale; but the smaller concretes should be considered as semi-tonic only, and the larger ones, measured by the lines and spaces of the staff, on which they are found' (see Figure 2.2).²⁴

Figure 2. 2: Weaver's notation for chromatic melody, p. 149

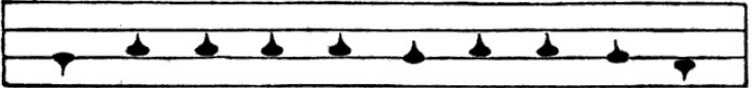
CHROMATIC MELODY. 149

Example of Distress.

Pi - ty the sor - rows of a poor old man,

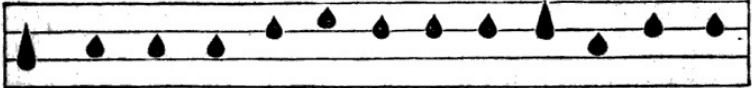


Whose tremb - ling limbs have borne him to your door.




Example of Deep Sorrow.

Oh! my son Ab - sa - lom, my son, my son Ab - sa - lom,



Would to God I had died for thee, O, Ab - sa - lom, my son, my son.



Thus by the time of Raymond's manual, the dichotomies of rising/falling inflections, small/large intervals, and major/minor keys, have all converged on a pronounced slide which falls on the key word of a phrase. In the context of this development, the interval of a fourth would not have any special

²⁴ Ibid, p. 149.

significance: it is neither small nor large, neither major nor minor. In my Haydn Serenade recording, I had treated shifts over a fourth as something between Raymond's major thirds (inquiry and doubt) and his larger intervals (wonder and amazement). As I looked through more editions, however, I began to feel that shifts over a fourth were far too common to have an equally vague meaning in cello playing. Given that a cellist's hand is not generally expected to span more than a major third, one could argue that shifts over a fourth are common only because they are technically necessary on the cello; the trouble with this explanation is that slides over a fourth are also strikingly common in violin playing from the period, while they are almost unheard of in modern cello playing. Any system of intervals' meanings that applied to 19th-century cello fingerings would have to address the meaning of a shift over a fourth.

2.2.4. Statistical analysis of the editions

Turning back to Grützmacher's editions for guidance, I decided to use his expressive markings as a grounding point. If he favoured certain intervals in passages marked *dolce* and other intervals in passages marked *espressivo*, for example, I might be able to make sense of his use of the same intervals in passages with no expressive markings. To do this, I would need a piece or set of pieces with as much data as possible: plenty of expressive-looking shifts under slurs, and plenty of expressive markings to give them context. The Mendelssohn sonatas filled the first requirement but not the second, probably because in standard cello repertoire Grützmacher was under extra pressure from the publisher to keep to the composer's markings. Paedagogical editions

such as Romberg's cello duos filled the second requirement but not the first, since there was a chance Grützmacher would have chosen unusually simple or 'safe' fingerings to help guide a beginner. The most promising data set turned out to be Grützmacher's transcriptions of pieces originally written for other instruments, and I settled on his 6-volume set of Mendelssohn's Songs without Words (*Lieder ohne Worte*, originally for piano, Op. 19b, 30, 38, 53, 62, and 67). This collection used 9 different expressive markings involving shifts under slurs, and was especially rich in *dolce* and *espressivo*, with 69 instances of the first and 37 of the second.

For my tally of shifts under slurs, I divided the intervals along similar lines to those in Raymond's oration manual but with some of the gaps filled in: minor seconds, major seconds, minor thirds, major thirds, perfect fourths, tritones, perfect fifths, and larger intervals, both as ascending and descending. As I wanted to focus on melody rather than harmony, I decided not to take the spelling of notes into account, so that tritones would include both augmented fourths and diminished fifths, and an augmented second would count as a minor third. Keeping in mind the relationship between portamento and left-hand articulation in Marie Soldat's recordings, I further subdivided each shift into same finger, lower to higher finger, and higher to lower finger.

The one remaining challenge before beginning my tally was to determine how long a given expressive marking was meant to last. While Grützmacher usually gives an end point for tempo-related markings such as *pesante* or *tranquillo*, either by writing a dotted line after them or by adding *a tempo* at the end, there

is no straightforward indicator of the end of a *dolce* passage. However, he does occasionally leave clues. In Song #30 (Ex. 2.11), he writes *espress.* above a *mf* marking at the beginning of a *sf* hairpin in bar 28, then *sempre espress.* immediately after the hairpin in bar 30.

Ex. 2. 11: *espressivo* followed by *sempre espressivo*, Mendelssohn *LOW* #30



This suggests that the *espressivo* character could plausibly be expected to dissipate at the end of a hairpin. Meanwhile, since *dolce* never occurs outside a *p* dynamic, it could be that any increase in dynamic normally implies a move away from *dolce*. Almost all of Grützmacher's expressive markings appear to have a home dynamic: markings such as *amoroso*, *dolce*, *grazioso*, *lamentoso*, *leggiero*, *lugubre*, *misterioso*, and *semplice* always occur either together with a *p* marking or just after a diminuendo, while markings such as *brillante*, *energico*, *gioviiale*, *grandioso*, *imponente*, *largamente*, *pesante*, and *risoluto* appear only within *f*. Exceptions include *tranquillo* and *espressivo*, both of which can occur in any dynamic between *p* and *mf*. *Espressivo* is perhaps the strangest case, since when it occurs in quieter dynamics it is sometimes, but not always, presented as a contradiction to the dynamic: *p ma espressivo*. It may be that *espressivo's* home dynamic is *mf*, and that its special characteristics (whatever they are) can be pulled into quieter dynamics as a special effect. John Millard's

oration manual also subdivides expressive effects into dynamic levels (see Table 2.1).²⁵

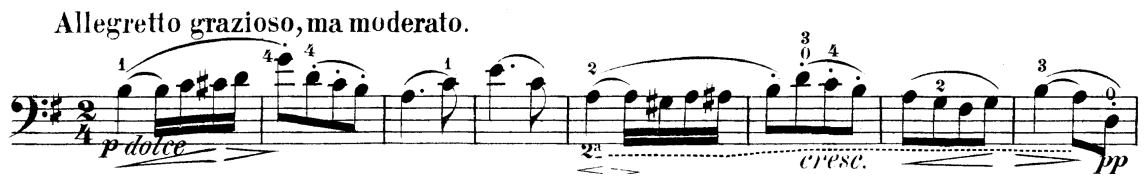
Table 2. 1: Dynamics and declamation, John Millard (1869) p. 66

Degrees of Force			Applicable circumstances
Piano Pianissimo	p pp	soft very soft	Secrecy, caution, doubt; pity, love, grief, awe; tenderness, plaintive sentiment; humility, shame; repose; fatigue, prostration.
Mezzo forte	m f	rather loud (literally, middling loud)	Common conversation; plain narrative and description; unimpassioned speech.
Forte Fortissimo	f ff	loud very loud	Certainty; anger, rage, hate, ferocity; mirth, joy, triumph; and excited states of mind generally.

Based on this link between dynamics and expressive markings, I have taken each expressive marking to last until Grützmacher writes a new dynamic - even if he only rewrites the previous one. Since he tends not to write a new dynamic within a hairpin pair, I have considered hairpin pairs as phrasing markings within the general dynamic, and therefore within the expressive marking. For example, I have taken the *p dolce* marking at the beginning of Song #30 to last until the *pp* at the end of bar 8 (see Ex. 2.12).

²⁵ Millard, p. 66.

Ex. 2. 12: The length of a *dolce* marking, Mendelssohn *LOW* #30



The results of my tally (included as a whole in Appendix B) show that Grützmacher does indeed favour different intervals for shifts under slurs in different expressive markings. Within *dolce*, the most common intervals for shifts are major seconds and perfect fourths. Subdivided by direction, the most common *dolce* shifts are descending major seconds, followed by ascending perfect fourths. Subdivided by finger pattern, one shift in particular leaps off the page: a shift from a lower to higher finger over a descending major second. While this shift also occurs in *espressivo* markings, it does not dominate, as it does in *dolce* markings. Grützmacher's favourite shifts for *espressivo* are more evenly divided. The most common is a downward major second taken with the same finger, followed closely by an upward minor third with the same finger, then the '*dolce* shift' of a downward major second shift to a higher finger, and then a downward minor third to a lower finger. These add up to an *espressivo* shifting pattern of descending major seconds and minor thirds in both directions (see Table 2.2).

Table 2. 2: Shifts under slurs in *dolce* versus *espressivo*, Mendelssohn *Lieder ohne Worte* transcr. Grützmacher

	Dolce	Espressivo
Total number of markings in LOW	69	37

collection		
Total number of shifts under slurs within each marking	132	79
Average number of shifts under slurs per marking	1.91	2.14
Most common interval for shifts under slurs	Major second (37%)	Major second (28%)
Second most common interval	Perfect fourth (23%)	Minor third (25%)
Most common interval including direction	Descending major second (29%)	Descending major second (20%)
Second most common interval including direction	Ascending perfect fourth (19%)	Tie: ascending and descending minor thirds (13%)
Most common shift (interval + direction + fingering pattern)	Descending major second from a lower to a higher finger (20%)	Descending major second with the same finger (11%)
Second most common shift	Descending major second with the same finger (9%)	Ascending minor 3rd with the same finger (10%)

This pattern also extends to Grützmacher's other expressive markings, although these do not occur frequently enough to give us a reliable data set. His *agitato* marking in Song #32, for example, uses the extremely rare shift of an ascending minor second taken with the same finger. At only one example, this shift could be a coincidence, but it also makes a plausible imitation of the sound our voices make when we speak in an agitated way – a fact which was not lost on the elocutionists. Weaver writes:

The Semi-tone is the smallest, though not the least important division of the scale, and requires the vanishing movement of the concrete to be made through the interval of *half a tone*. The illustration may be made in the following manner: - if we ascend through the diatonic scale, by the repetition of the word *fire*, sub-dividing it into two syllables, so that *fi* and *yer* shall be alternately set on each degree of the scale, it will be perceived, that the transition, from the third to the fourth, and from the seventh to the eighth places, gives the same

expression to the word *fire*, as when it is heard in the streets of our cities and villages, on the occasion of an *alarm by fire*.²⁶

2.2.5. Conclusions and new questions

If we were to superimpose Grützmacher's fingering patterns onto Raymond's interval system of spoken portamento, the only necessary adjustment would be to equate Raymond's spoken major thirds with Grützmacher's perfect fourths: an expression of earnest appeal or inquiry, in contrast to the minor third's pathos or tenderness. The prevalence of descending major seconds in Grützmacher's fingerings, regardless of expressive context, correlates comfortably with Raymond's use of that interval to show the logical completion of a sentence or clause; it may be that Grützmacher also used this type of shift to help the listener to parse a musical phrase, rather than to express any particular emotion. My findings were inconclusive for large intervals, since Grützmacher has no expressive marking that corresponds to Raymond's 'wonder/amazement' and 'represension/hate'. On an intuitive level, I have continued to find it helpful to think of upward shifts over large intervals as expressions of wonder or amazement. Large downward shifts are more rare and seem unconnected to Raymond's 'sterner passions'. I was especially encouraged by the connection between *espressivo* and slides over minor thirds in both directions, and decided to reserve my most emotional slides for this interval, wherever it occurs. This system also gives us a plausible reading of the expressive shifts in Marie Soldat's *Abendlied* recording. Her soft, delicate slides

²⁶ Weaver p. 144.

over the rising fourth and descending major second that open the melody now correlate with the *dolcissimo* marking in Grützmacher's edition, while her heavier slides over the ascending minor thirds in bars 3 and 6 point to a heightened expressivity over Schumann's hairpin pairs.

Another advantage to the paradigm of spoken portamento is that it can help us make sense of Grützmacher's frequent *glissando* markings. In the context of a continuous line, there is a default interval based on where the hand was just before the *gliss.*, but over a change of string or after a rest (as in Ex. 2.13), we have to decide where on the cello the *gliss.* is to begin.

Ex. 2. 13: *Gliss.* markings over a change of string and after a rest, Mendelssohn Cello Sonata Op. 58, mvt. 4 bars 238-242



While there is ample evidence for beginning a phrase with a small 'scoop' of a major or minor second,²⁷ Grützmacher does not appear to have limited himself to these intervals, since in his editions of earlier composers' music, he can convert a grace note of any interval into a *gliss.* The opening octave grace note in the third movement of Romberg's first cello concerto, for example, could easily be played in thumb position, avoiding any shift or slide whatsoever.

Grützmacher's version takes both the grace note and the main note on the A

²⁷ See for example Kai Köpp's transcription of Adelina Patti's recording of Mozart's 'Voi che sapete' using terminology borrowed from 18th- and 19th-century vocal treatises. Kai Köpp, 'Die Hohe Schule des Portamento: Violintechnik als Schlüssel für die Gesangspraxis im 19. Jahrhundert', in *dissonance* Bd. 132 (2015), pp. 16–25. Hugo Becker's treatise also gives detailed advice for cellists on imitating the vocal effect of a 'small portamento', meaning the interval of a second, at the beginning of a phrase; see pp. 194-195.

string and then switches into thumb position for the rest of the phrase. This creates an opening *glissando* spanning an octave (see Ex. 2.14).

Ex. 2. 14: Opening grace note converted into a slide spanning an octave, Romberg Cello Concerto

#1, mvt. 3, bars 1-4



In the context of my original associations with portamento (sentimentality, suffering, or whimsy), I could only perform Grützmacher's opening *gliss.* markings with a crooning quality that sounded tasteless in lyrical contexts and nonsensical in others. In Grützmacher's edition of the Romberg cello sonatas Op. 43, for example, the accompanying cello part contains more *gliss.* markings than the solo cello part (see Table 2.3).

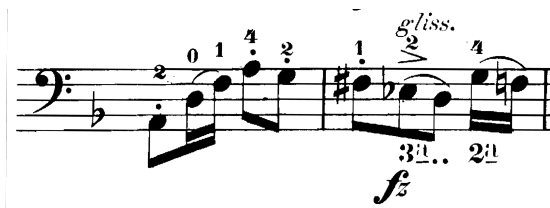
Table 2. 3: Glissando markings in melody versus accompaniment, Romberg Op. 43

	Cello 1	Cello 2
Sonata #1, mvt. 1	6	3
Sonata #1, mvt. 2	2	4
Sonata #1, mvt. 3	0	2
Sonata #2, mvt. 1	5	3
Sonata #2, mvt. 2	2	1
Sonata #2, mvt. 3	1	3
Sonata #3, mvt. 1	0	5
Sonata #3, mvt. 2	1	4
Sonata #3, mvt. 3	2	0

Total	19	25
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Within the context of the bassline, Grützmacher's *glissando* markings consistently function as a type of accent, rather than as a dash of sentimentality (see Ex. 2.15).

Ex. 2. 15: *Gliss. as accent, Romberg Op. 43 #1, mvt. 2 cello 2, bars 35-36*



Even in the first cello part, the *gliss.* marking does not correlate with Grützmacher's more lyrical character markings such as *dolce* or *amoroso*; it occurs once within an *espressivo* marking, but also once within a passage marked *grandioso*. More often, it appears in conjunction with a *fz*.

Using the speech paradigm, however, I found that I could come up with a convincing interval for the *gliss.* by trying out the motive in my speaking voice, letting the affect of the phrase determine the length and strength of my slide. Matthias Nöther has collected recordings of German actors and orators from the beginning of the 20th century as part of his study of Wagnerian melodrama; within the examples published as a CD supplement to his book, the largest intervals for an initial spoken slide at the beginning of a phrase occurred in theatrical contexts, such as Hamlet's 'To be or not to be' soliloquy.²⁸

²⁸ See Matthias Nöther, *Als Bürger leben, als Halbgott sprechen: Melodram, Deklamation und Sprechgesang im wilhelminischen Reich* (Köln: Böhlau Verlag, 2008).

In my practising, I began to apply the results of my portamento tally to Grützmacher's transcription of the *Lieder ohne Worte*, in combination with the broader paradigm of speech. While I found Grützmacher's fingerings increasingly natural and easy to perform with sincerity, I was not at all confident that I could produce a diverse enough set of sounds to make Grützmacher's *dolce* sound different from his *espressivo*. In many of the transcriptions, *dolce* and *espressivo* follow one another so closely that Grützmacher clearly means them to create contrast (see Ex. 2.16).

Ex. 2. 16: Alternation between *espressivo* and *dolce*, Mendelssohn *LOW* #9

The image shows a musical score for Mendelssohn's *Lieder ohne Worte* #9. It consists of three systems of music, each with a bass clef and a common time signature. The first system is marked 'Adagio ma non troppo.' and features a treble clef staff with a key signature of one sharp (F#). The second system is marked 'p dolce' and 'espress.' and features a bass clef staff with a key signature of one sharp. The third system is marked 'p dolce', 'espress.', and 'cresc.' and features a bass clef staff with a key signature of one sharp. The score includes various performance markings such as 'p', 'f', 'cresc.', 'dimin.', and 'espress.', as well as fingerings and slurs. The piece concludes with a double bar line and a key signature change to one flat (F).

This difficulty led me back to the remaining two issues that had emerged from my performance of Mendelssohn's cello sonata Op. 45: a vague sense that my bow technique was not in line with Grützmacher's, and the suspicion that my sense of timing was too tied to the notes on the page.

2.3. Tracing Grützmacher's bow arm

To bring my bow technique more into line with Grützmacher's, I made a close study of his paedagogical edition of Romberg's sonatas Op. 43 (discussed in Chapter 1). Since these pieces give unusually comprehensive advice for bow distribution, I was able to treat them as an in-depth 'lesson' with Grützmacher, in which I could mimic his every move, checking his advice when possible against treatises and other sources from within the 19th-century classical German tradition.²⁹ Grützmacher's character markings also became an important orientation point for me, as the sum of all of the details in his technical advice. The unusual density of markings in these pieces also allowed me to expand the statistical approach I had used in studying his portamento: as my questions evolved, I made more and more tallies of his markings, which showed me broad trends and correlations that I could not have picked up from the page.

2.3.1. Bow speed and placement

My search for a new quality of sound began when I tried to follow the advice of Ferdinand David's student August Wilhelmj (1845-1908) for playing *dolce* passages:

If the Bow is placed at a great distance from the Bridge (and therefore almost over the Finger-board – '*sur la touche*'), while the Bow moves *at a considerable speed*, though without pressure, the result is a tone of little intensity, but of a clarinet-like sweetness and much carrying power. This is known as *Dolce*. As a special effect it is most valuable. (See studies XXVII

²⁹ This was the point at which I compared Grützmacher's markings with Romberg's advice for accentuation (discussed in Chapter 1), which had a profound effect on the way I read and performed Grützmacher's editions.

and XXIX.) *Dolcissimo* is merely the same mechanical device carried to an extreme.³⁰

This special effect is the only exception he mentions to the normal rules for sound production, which look very similar to modern teaching. He gives four variables that affect the dynamic: bow speed, pressure, placement, and angle (i.e. the amount of bow hair touching the string).

The extreme of loudness (*fortissimo*) is obtained, after due study, by moving the Bow rapidly, by placing it very near to the Bridge, by considerable pressure, and by placing the stick so that the whole of the hair touches the string. None of these actions taken separately will produce loud tone. The secret lies in obtaining a skilful combination of them.

The extreme of softness (*pianissimo*) is obtained by moving the Bow with extreme slowness, by placing it very far away from the Bridge, by absence of pressure, and by tilting the Bow so that very little hair is touching the string. Here, again, combination is everything. The intermediate degrees of intensity can be obtained by well-defined modifications of each of the four elements of Bowing.

It was only when I tried to play one of his exercises marked *dolce* that I began to suspect that there was a difference between my basic sound production and his. The first of the studies he mentions, XXVII, contains slurs over an entire bar with a tempo marking of *Andante*.

Ex. 2. 17: Long slurs in a slow tempo with a *dolce* marking, Wilhelmj treatise p. 30

XXVII.

Andante.
E major.
dolce

³⁰ August Wilhelmj and James Brown, *A Modern School for the Violin* (London: Novello, 1899-1900), part IIb, p. vii.

To create a special sound colour in this context would require great economy of bow at any contact point, let alone *sur la touche*. One possible explanation is that Wilhelmj's default sound involved a much slower bow than we would use today, and that even 'a considerable speed' might be relatively slow by our standards. Another would be that Wilhelmj's default sound would have been produced closer to the bridge than we might assume today, and that 'almost over the Finger-board' represents a contact point which we would use as our default.³¹ George Kennaway has noted a trend in 19th-century cello treatises to recommend a default contact point that is increasingly close to the bridge.³² While Grützmacher's letters do not mention specific string gauges, he does seem to have been particular about having the thinnest strings possible (A strings at the very least), which would bring a cellist's contact point closer to the bridge.

From the bundle of A strings which you kindly sent me for selection, I was unfortunately only able to find 10 in my gauge; I would be much obliged to you if you would be so kind as to send me another bundle right away (with the thinnest gauge possible) on the same terms.³³

Ranken's memoir also suggests that Joachim and his colleagues at the Berlin Hochschule cultivated a 'neutral' sound which was more concentrated and closer to the bridge than in 20th-century practice.

³¹ While Wilhelmj's recordings cannot give us a clear idea of his sound, written accounts mention that he had an extraordinarily powerful tone. See for example Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Oxford University Press) pp. 73-74.

³² Kennaway, *Playing the Cello*, p17.

³³ Grützmacher, letter to [August?] Riechers, 6 April 1876. Von dem Stocke mir freundlichst zur Auswahl übersandt: A-Saiten habe ich leider nur 10 Stück nach meiner Stärke herausfinden können; sehr verbunden würde ich Ihnen aber sein, wenn Sie gefälligst mir umgehend wieder einen Stock (von möglichst geringer Stärke) zu gleichen freundlichen Bedingungen zusenden wollten.

In single *p* passages also one was continually being called to order for playing 'tonelessly.' When playing middle parts and especially second violin in a quartet, you were particularly liable to be found fault with when, for a bar or two, you had the principal part to play after a long stretch of subordinate interest [...]

The first thing one learnt was:

(a) that *piano* does not always mean either the same quality or quantity of tone, i.e. should one chance to light on an important phrase in a *piano* section without any change of expression marks this must be played certainly with an increase of tone and probably with a different quality of tone from that which precedes and follows it.

(b) That the tone preceding and following it, although it should be subordinate, must never be characterless, i.e. toneless. This kind of tone you have to consider as if it were, so to speak, a neutral-coloured wallpaper against which a picture is exhibited and has to stand out without hindrance from disturbing colours in its neighbourhood.

Yet the neutral background should have its own distinctive character also.

From experience one found that the best way of producing this as a rule as (in *legato* passages), to use rather little bow drawn fairly slowly across the string not too far from the bridge and accompanied by a very articulate use of the fingers.³⁴

In my modern cello training, I had often used continuous vibrato to help me play with a slower bow closer to the bridge than would have been possible with a straight tone. As I worked to put Ranken's advice into practice, however, I found that focusing on left-hand articulation gave me a similar advantage: it helped me save bow by giving instant resonance to each note. To achieve it, I had only to overcome a curious inhibition to allow all of the various noises between the notes to come out. Once I had decided not to be embarrassed by

³⁴ Ranken, p. 19.

the tiny thumps and scratches that came from putting fingers on the string and lifting them up within a thick legato in the bow, I found I could harness these noises to shape the musical expression. Grützmacher's 'dolce shift', for example, began to take on a special character.

Grützmacher's own sound must have been very open and resonant, judging from his use of harmonics and open strings in all dynamics and a wide range of expressive contexts. Another clue to Grützmacher's basic sound quality comes from his sudden changes of string within a phrase or motive. He must have had the ability to match the colours of different strings, rather than using the switch to a lower string as an automatically special colour, since he can mark it over a *crescendo* (Ex. 2.18) as a well as over a *diminuendo* (Ex. 2.19) or a constant dynamic.

Ex. 2. 18: Harmonic with a change to a lower string at the peak of a *crescendo*, Romberg Op. 43 #1, mvt. 1, cello 1, bars 17-18



Ex. 2. 19: Harmonic with a change of string at the end of a *dim.*, Romberg Op. 43 #3, mvt. 2, cello 1, bars 1-4



With my new economy of bow, I found that I could produce both of these effects much more easily: I could add starch to the harmonic sound, which made it

blend better with the stopped notes, and I could brighten the sound on the D string so that it blended better with the A string.

In other passages, I found that I needed to extend my bow technique in the opposite direction: it was often very difficult to get through the amount of bow Grützmacher prescribed. For one thing, his bow distribution markings did not always match Wilhelmj's simple guideline of more bow for a louder sound and less bow for a quieter sound. In thematic material, Grützmacher would begin with a whole bow marking and then increase the dynamic while decreasing the amount of bow (Ex. 2.20).

Ex. 2. 20: An increase of dynamic with a decrease of bow speed, Romberg Op. 43 # 1, mvt. 1, cello 1, bars 35-39

The musical score for Ex. 2.20 is a single staff in bass clef. It begins with a forte (F.) dynamic marking. The first measure contains a whole note chord. The second measure starts with a glissando (gliss.) marking and a 'p' dynamic. The third measure has a 'ma espress.' marking. The fourth measure has an 'mf' marking. The fifth measure has a 'G.B.' marking. The sixth measure has an 'M.' marking. The seventh measure has an 'F.' marking. The eighth measure has a '2a' marking. The score includes various bow distribution markings such as '2', '4', and '2' above the notes, and a 'gliss.' marking below the first measure.

Over crescendos, the GB marking could coincide with the peak, but it could also appear significantly earlier, so that the maximum ratio of bow speed to volume would occur only halfway to the climax (Ex. 2.21).

Ex. 2. 21: GB halfway through a cresc., Romberg Op. 43 #2, cello 1, mvt. 3, bars 111-122

The musical score for Ex. 2.21 consists of two staves in bass clef. The top staff begins with a 'p' dynamic marking and a 'cresc.' marking. The bottom staff begins with an 'f' dynamic marking. Both staves contain various bow distribution markings such as 'S.', 'F.', 'M.', 'G.B.', and '3'. The score includes various bow distribution markings such as '4', '2', '1', and '3' above the notes, and a 'cresc.' marking below the top staff.

The answer to this riddle could be that Grützmacher changed bow speed and contact point at different times, so that the sound would inflate over the first half of a long crescendo and then harden into *f* or *ff*. This theory could explain why his *messa di voce* markings (diamond-shaped hairpins) often seemed to involve a slower bow than the surrounding notes (Ex. 2.22).

Ex. 2. 22: *Messa di voce* with less bow, Romberg Op. 43 # 2, cello 1, mvt. 1, bars 8-10



Louis Spohr's treatise recommends changing the contact point over the course of a *messa di voce*, moving toward the bridge as the sound increases and away from it as the sound dies away.³⁵ This could create a hardening or, better yet, a deepening of the sound. Sarah Potter has found evidence of a 19th-century singing technique which lowers the larynx toward the peak of a *messa di voce*, and then raises the larynx back to its neutral position at the end, creating a momentary deepening of the voice.³⁶ Grützmacher possibly had an effect like this in mind.

In other passages, I would come across a single note or half-bar which demanded significantly more bow than the surrounding notes, with no time to change the contact point, and an expressive context that did not seem to warrant a different sound colour. The two bars toward the end of Ex. 2.23 have a repeated figure with a GB marking over the slur, followed by a lone quarter

³⁵ Spohr p. 125.

³⁶ See Sarah Potter, *Changing Vocal Style and Technique in Britain during the Long Nineteenth Century* (PhD thesis, University of Leeds) pp. 97-98.

note which somehow has to make up the distance in time to arrive at the middle of the bow for the final bar.

Ex. 2. 23: Uneven bow speed without a change of character, Romberg Op 43 #1, mvt. 1, cello 1, bars 24-31



Spohr's etude for bow distribution also includes moments like these, and his annotations suggest that he expected the student to compensate for the increased bow speed only by lightening the bow pressure, while keeping the contact point the same:

In the second half of bar 29 [Ex. 2.24], which is played down bow, the dynamic decreases gradually, and by the beginning of bar 30, because there are only two notes to play over a whole bow stroke, the bow must be drawn as lightly as possible over the string.³⁷

Ex. 2. 24: Spending extra bow, Spohr Violinschule p. 128

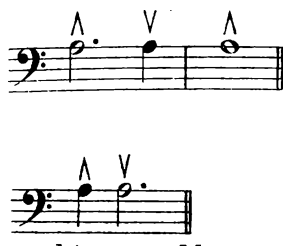


This technique was entirely new to me – I had learned the discipline of saving bow, but not of 'spending' it – but it also appears in a cello treatise by Karl Davydov (1838-89), Grützmacher's successor at the Gewandhaus in Leipzig. In

³⁷ Spohr p. 128. [I]n der zweiten Hälfte des 29ten Taktes, der im Herabstrich gespielt wird, verliert sich die Stärke aber allmählig und beym Anfang des 30ten Taktes muss der Bogen, weil mit einem ganzem Strich nur zwei Töne zu spielen sind, so leicht wie möglich über die Saite geführt werden.

his basic instructions for bowing, he cautions the beginner to refrain from changing the contact point, in order to learn to play with a straight bow.³⁸ A few pages later, he gives two examples of uneven bowstrokes: a figure of a dotted half note followed by a quarter note, and a figure of a quarter followed by a dotted half. The goal, he explains, is to make up the deficit by using more bow for the shorter notes.

Ex. 2. 25: Davydov's bow distribution advice for unequal rhythms, *Violoncell-Schule* pp. 7-8



[Ex. 2.25] In order to bring the bow to the desired end (in the first case the frog, in the second case the tip), it must be drawn faster; in some cases it is necessary to play notes with a short duration with a large amount of bow, which can be achieved with greater bow speed.³⁹

In order to develop a wider range of bow speeds within a single contact point, I began to practise using a maximum amount of bow in a fairly quiet dynamic while playing as close to the bridge as I dared. This gave me a set of colours on the cello that I had never used before.

2.3.2. Intense tone and pp passages

³⁸ See Karl Davydov *Violoncell-Schule* (Leipzig: Peters, 1888) p. 2.

³⁹ Ibid p. 8. Um den Bogen nun an das gewünschte Ende (im ersten Fall an den Frosch, im zweiten Fall an die Spitze) zu bringen, muss er schneller geführt werden, es müssen in manchen Fällen Noten von kurzer Dauer mit viel Bogenlänge gespielt werden, was eben durch ein schnelleres Führen des Bogens erreicht wird.

One of Ranken's chapters discusses an effect called 'intense tone' (intensiver Ton):

An intense and pure tone, which can be produced without any *vibrato* whatever, was a characteristic of the Joachim Quartet that distinguished it from all modern quartets which I have heard, except those which came under Joachim's direct influence.

a) In the production of this kind of tone it is essential that the bow should travel slowly and evenly across the string, which the hairs grip firmly though delicately.

b) This tone can be produced in a grades of strength from *forte* to double *piano*.

c) It was practised in long, slow bows from end to end of the bow, but in actual music, where such very long notes are not common, was usually produced in the middle section (leaving out about a quarter at either end) where the tension of the hair is slacker and where this tone is therefore easier to produce.

d) In *pianos* and double *pianos* it was produced *without any vibrato whatever* and in *fortes*, if there was any at all, it was so very little that one could not detect the slightest wobble.

e) Joachim very generally used this sort of tone in deep and intense passages, such as those which occur so often in Beethoven [...]⁴⁰

For *pp* passages, Ranken describes two possible effects: the 'intense tone' for passages on the upper two strings of the violin, and the opposite use of the bow for passages on the lower two.

That is to say, very usually, as soon as the *pp* sign occurred, instead of using *less* bow, one played with about double as much as before, drawing the bow lightly and swiftly across the strings at the top end of the finger-board.

⁴⁰ Ranken pp. 12-13.

Although the very beautiful, hushed quality of tone which is produced this is used by most good players, especially in playing the more modern music, it seems to me that opportunities for using it are often neglected in classical works, and *pianissimo* passages are apt to become merely passages played with a very small tone, i.e. without much character or quality - hence, 'tonelessly.'

The above quality of tone comes out best on the two lower strings.

On the two upper strings, and perhaps most of all on the A string, the intense, concentrated tone without any *vibrato* and with very little bow was often used in *pp* passages.

A *pp* passage was seldom played without one or other of these two colours.⁴¹

Playing through Grützmacher's editions with these two sounds in mind, I found that some of his markings made more sense, especially for parts of the bow.

Ex. 2. 26: Bow distribution for opening versus recapitulation, Romberg Op. 43 #3, mvt. 2, cello 1, bars 1-4 and 61-71

Andante amabile.

The musical score is written in bass clef with a common time signature. It consists of two systems of music. The first system, covering bars 1-4, begins with a 'dol. 2a' marking and a 'p' dynamic. It features various bowing techniques such as G.B. (Gonimbrato), M. (Mourning), F. (Fingering), and S. (Sordano), along with dynamics like p, mf, and dimin. The second system, covering bars 61-71, includes 'pp' and 'poco' markings, and ends with 'mp'. The score is annotated with numerous fingerings and bowing techniques, including G.B., M., F., S., and various fingerings (1, 2, 3, 4, 0) and bowing techniques (2a, 4a).

⁴¹ Ibid p. 17.

As in Ex. 2.26, he generally marks less bow for *pp* passages than for *p*, regardless of expressive context, although I did find one occasion to experiment with Ranken's hushed tone option (Ex. 2.27).

Ex. 2. 27: *Misterioso* passagework, beginning in the middle of the bow but possibly involving the entire upper half, Romberg Op. 43 #1, mvt. 1, cello 1, bars 70-77

For passagework such as this, Romberg's treatise recommends using as much bow as possible, especially on the first and last note of each group, and I found that with the hushed tone I could use the entire upper half of the bow to create a *misterioso* effect.⁴²

2.3.3. Character and bow distribution

In one of my tallies, I looked at the connection between Grützmacher's expressive markings and his bow distribution markings, and found a surprisingly wide variety.⁴³ Within the *forte* expressive markings, *brillante* favours the upper half of the bow, while *pesante* has very few markings apart from the heel. *Grandioso* uses a combination of the whole bow and the lower half, while *imponente* and *largamente* both use a combination of the whole bow and the upper half. *Energico* uses half-bow strokes more than whole bow

⁴² See Romberg p. 58.

⁴³ See Appendix C for the tally.

strokes, both upper half and lower half. *Risoluto* favours the middle of the bow but uses the extreme ends as well, while *sonoro* avoids the middle, either using whole bow strokes or moving rapidly between the extreme ends of the bow. *Gioviale* uses all sections of the bow evenly.

Within *piano*, the only characters that include whole bow markings are *dolce* and *espressivo*, and in general even these two favour the middle of the bow, with *dolce* weighted slightly towards the lower half, and *espressivo* weighted slightly towards the upper half. *Leggiero* is perfectly balanced to the middle of the bow, with excursions to either end. *Amoroso* favours the middle and upper half of the bow, while *lugubre* is centred in the lower half. *Grazioso* favours the extreme ends of the bow, while *semplice* and *tranquillo* use only the middle.

2.3.4. Vibrato and sound colour

Ranken writes that ‘in *piano dolce* sections a free use was usually made of the *vibrato*, producing thus the sweetness that the word *dolce* indicates, and this tone is just that which most modern players use through thick and thin.’⁴⁴ This comment gives us an unusually specific sound model, since the ‘modern players’ she refers to would have included people who made recordings in the 1920s and 30s. Perhaps Grützmacher’s *dolce* implied a sound like Fritz Kreisler’s, with a soft glow in the right hand and a round warble in the left.

⁴⁴ Ranken p. 19. Job ter Haar owns a copy of this book with penciled-in corrections and a few typed additions by the author; she has softened this passage somewhat by changing ‘usually’ to ‘often’ and ‘most’ to ‘so many’.

The evidence from the Romberg duos, however, makes a Kreislerian vibrato look unlikely. Kreisler's warble depends on being able to lift all the fingers from the string except for the one vibrating,⁴⁵ while Grützmacher marks finger holds in many lyrical passages, including those marked *dolce* (Ex. 2.29) and over some of the passages' most expressive notes (Ex. 2.28).

Ex. 2. 28: Finger holds over expressive notes, Romberg Op. 43 #3, mvt. 1, cello 1, bars 1-4



Ex. 2. 29: Finger hold within *dolce*, Romberg Op. 43 #2, mvt. 1, cello 1, bars 51-55



If Grützmacher taught, like his violin colleague Ferdinand David, that all of the fingers except the vibrating one should be lifted, then these holds could be warnings to his students not to use vibrato on those notes. There is evidence that the use of vibrato in general decreased around 1800 and increased again over the second half of the century, so that Grützmacher may have been more inclined to restrain his students from vibrating than to encourage them to vibrate.⁴⁶ On the other hand, there is a possibility that a different kind of vibrato was in use at the time which involved keeping all of the fingers down.

⁴⁵ On what appears to be the one surviving video of Kreisler playing the violin, the index finger of his left hand is very far from the neck of the instrument when his other fingers are down. Accessed online, 15 September 2017 <https://www.youtube.com/watch?v=NbbZBoontY8>

⁴⁶ See Kate Bennett Wadsworth, 'Brahms and the Cello', in Clive Brown et al, *Performing Practices in Johannes Brahms' Chamber Music* (Kassel: Bärenreiter, 2015).

Kummer writes that the freedom of the hand should come from the thumb being loose on the neck and says nothing about lifting the fingers.

Sometimes one can also give a note more expression and brilliance through a certain shake [Bebung], that is produced when one places the finger firmly against the string and causes the hand to make a quivering motion, in which one, in order to execute it more freely, lets the thumb lie completely loose against the neck.⁴⁷

Hugo Becker's 1900 edition of Kummer's treatise is more explicit about keeping the hand grounded on the neck:

The *vibrato* should not be produced with the wrist. Rather, the wrist stays completely stiff. The hand and the forearm combine to form an undivided unit and through pronation and supination (as with staccato) create a rolling motion which can be slow or fast, according to the desired expression. The fingers, *including the thumb*, constantly stay firmly pressed down.⁴⁸

The narrow vibrato this produces might have been the cellists' equivalent to what Ranken describes as Joachim's 'slight movement of the tip of the finger' that 'helped to intensify the tone and expression'.⁴⁹

⁴⁷ F. A. Kummer, *Violoncellschule für den ersten Unterricht* (Leipzig: Fr. Hofmeister, plate 2404) vol. 1 p.28 Man kann auch zuweilen einem Tone mehr Ausdruck und Glanz durch eine gewisse Bebung geben, die hervorgebracht wird, indem man den Finger fest auf die Saite setzt und der Hand eine zitternde Bewegung machen lässt, wobei man, um dieselbe freier auszuführen zu können, den Daumen ganz locker an den Hals des Instruments legt.

⁴⁸ F.A. Kummer, *Violoncellschule für den ersten Unterricht* ed. Hugo Becker (Leipzig: Peters, plate 9433) p. 46. Das *V i b r a t o* soll nicht durch das Handgelenk hervorgebracht werden. Dieses verbleibt vielmehr gänzlich steif. Hand und Vorderarm bilden zusammen ein ungeteiltes Ganzes und beschreiben durch Pronation und Supination (wie beim Staccato) eine rollende Bewegung, die, je nach dem gewünschten Ausdruck, langsam oder rasch sein kann. Die Finger i n c l. d e s D a u m e n s, bleiben stets fest aufgedrückt.

⁴⁹ Ranken p. 19.

Ex. 2. 32: Open string within a *dolce* marking, Mendelssohn *LOW* #6, bars 1-15

Ex. 2. 33: Open string within an *amoroso* marking (and a *messa di voce*), Romberg Op. 43 #2, mvt. 2, cello 1, bars 18-21

There appears to be only one passage in all of Grützmacher's output in which he marks the word *vibrato*. This occurs in the second cello part of Romberg's cello duos Op. 9 (Ex. 2.34), when the first cello has a rhythmic figure (with an accent over a tenuto mark) and the second cello comes in with a single note above it (with both a tenuto mark and a diamond-shaped hairpin).⁵¹

Ex. 2. 34: Romberg Op. 9 #1, mvt. 3, cellos 1 and 2, bar 516 (rehearsal letter G)

⁵¹ George Kennaway refers to this passage in 'Friedrich Grützmacher: An Overview'.

Since this marking occurs in a vigorous passage with dramatic harmonies, it may be that the primary purpose of Grützmacher's vibrato would have been as a special ornament for impassioned moments in the music. This interpretation would fit with Romberg's own advice for vibrato: 'Used sparingly, and carried out with much power in the bow, it gives fire and life to the tone.'⁵²

2.4. In search of Grützmacher's timing

At first glance, Grützmacher's sense of timing seems to have slipped through the net of his otherwise exhaustive performance advice. However, studying his editions in connection with both written sources and early recordings can help us to decode this aspect of his playing as well.

2.4.1. Expressive sub-tempos

Hugo Becker explains terms such as *tranquillo*, *sostenuto*, and *animato* as internally steady tempos that can be faster or slower than the main tempo.

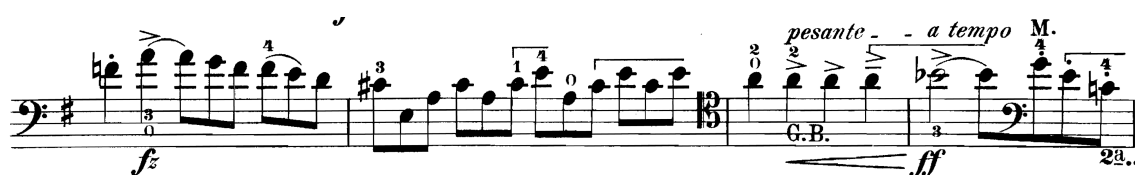
Animato is the marking for that feeling that makes us talk faster when relating events that affect us very strongly. (St. Saëns concerto 1st mvt.). *Meno* or *piu tranquillo*, on the other hand, should check the flow of the narrative; it can be used either as a calming effect, or to underline the meaning of a particular place, in order to bring out something musically significant. *Sostenuto* represents a similar moment. *Sostenuto* means held back and is not to be confused with *ritenuto*.⁵³

⁵² Romberg, *Violoncellschule* p. 85 Selten angebracht, und mit vieler Kraft des Bogens ausgeführt, giebt es dem Tone Feuer und Leben.

⁵³ Becker p. 159. Das *A n i m a t o* ist die Bezeichnung für die Belebung, mit der wir Begebenheiten, die uns innerlich stärker angehen, in rascherem Zeitmaß erzählen (St. Saëns-Konzert, I. Satz). Das *M e n o* oder *Più tranquillo* soll dagegen den Fluß der Erzählung aufhalten;

A handful of Grützmacher's character markings refer explicitly to nuances in tempo. His *pesante* and *tranquillo* markings clearly point to a sub-tempo that is slightly slower than the main tempo, since they are often followed after a few bars by *Tempo I*, and sometimes with a *ritenuto* or *accelerando* marked in between (Ex. 2.35-36).

Ex. 2. 35: *Pesante* followed by *a tempo*, Romberg Op. 43 #3, mvt. 1, cello 1, bars 31-34



Ex. 2. 36: *Tranquillo*, followed by *animando*, followed by *tempo I*, Romberg Op. 43 #3, mvt. 1, cello 1, bars 76-89

The image shows three staves of music in bass clef with a key signature of one sharp (F#). The first staff starts with a *pre f* dynamic and a *M.* marking. It includes a *marc.* (marcato) section and a *fz* (forzando) section. The second staff features a *tranquillo* marking and a *p* dynamic. The third staff includes a *cresc. ed animando* section, followed by a *f* dynamic, a *dimin.* (diminuendo) section, and a *p* dynamic. The piece ends with a *cresc.* section and a *M. tranqu.* marking.

He may have had a similar effect in mind when he wrote *lugubre* in the third duo, since he marks it over a measure of rest in the second cello part (Ex. 2.37).

es kann sowohl zur Beruhigung gebraucht werden, als auch um die Bedeutung einer Stelle zu unterstreichen, um etwas musikalisch Wichtiges hervorzuheben. Ein ähnliches Moment stellt das Sostenuato dar. Sostenuato heißt verhalten und darf nicht mit ritardando verwechselt werden.

Ex. 2. 37: *Lugubre* marking over a rest, Romberg Op. 43 #3, mvt. 1, cello 2, bars 102-108



At the opposite extreme are expressive markings which Grützmacher marks in one part without adding it to the other (see Table 2.4). *Espressivo*, for example, never occurs in both cello parts simultaneously in Op. 43; *dolce* occasionally does, but more often it is reserved for one part (usually the melody).

Table 2. 4: Grützmacher's tempo markings in one or both cello parts of Romberg Op. 43

always in both parts	always in one part only	sometimes in both parts
amoroso	brillante	dolce
energico	con gran espressione (other part has grandioso)	grandioso
gioviale	dolcissimo (other part has dolce)	grazioso
imponente	espressivo	leggiero
largamente	lamentoso	
lugubre	tranquillo e grazioso (other part has tranquillo only)	
misterioso		
pesante		
risoluto		
semplice		
sonoro		
tranquillo		

For gradual changes in tempo, Grützmacher sometimes uses character markings in verb form: *calmando* appears as a species of ritenuto (Ex. 2.38) and *animando* as a type of accelerando (Ex. 2.39).

Ex. 2. 38: *Calmando* marking, Romberg Op. 43 #1, mvt. 2, cello 1, bars 40-47

Ex. 2. 39: *Animando* marking, Romberg Op. 43 #3, mvt. 1, cello 1, bars 81-89

Another clue to the link between character and timing occurs when the second cello part imitates the first cello part a bar or two later. Some character markings occur in both parts but are staggered by entry, such as the *grazioso* marking in Ex. 2.40 and the *semplice* marking in Ex. 2.41.

Ex. 2. 40: *A tempo* marking aligned vertically, *grazioso* marking staggered by entry, Romberg Op. 43 #3, mvt. 3, cellos 1 and 2, bar 64

Ex. 2. 41: *Semplice* marking staggered by entry, Romberg Op. 43 #1, mvt. 2, bars 1-2

But, if my memory is not very much at fault, Joachim used this kind of accent quite freely.⁵⁵

The reason for this may be simply that the term 'agogics' did not exist for most of Joachim's career, having been coined by Hugo Riemann in the 1880s.⁵⁶

Riemann's goal in coining it was not to introduce a new effect but rather to distinguish between two types of inflection that previous theorists had always linked together, and that even for Riemann, coincided most of the time.

With the crescendo of the metrical motive, an (obviously very small) increase of speed of the sequence is always connected, and with the diminuendo a corresponding slackening; the balance of the units of time is therefore not absolute, but rather subtly modified. Playing truly exactly in tempo (e.g. by the metronome) is without living expression, machine-like, unmusical.⁵⁷

Joachim and Moser's treatise does speak of giving a distinct rhythmic character to each phrase of a piece, presumably using a combination of agogic and dynamic inflection, in addition to adjusting the tone colour. Using the opening of Rode's Violin Concerto #7 (Ex. 2.42), a square bracket is marked over the first four bars with the advice, 'Severe rhythm and passionate sound, especially on the weak beats [literally, 'wrong accents'], create a fiery sweep.' For the second four bars, they mark that 'softened [literally, 'blunted'] rhythms and

⁵⁵ Ranken p. 90. See also John Alexander Fuller-Maitland's discussion of Joachim's agogic accents, which places them within his playing style but not his vocabulary. J.A. Fuller-Maitland, *Joseph Joachim* (London: John Lane, 1905) pp. 29-30.

⁵⁶ See Hugo Riemann, *Musikalische Dynamik und Agogik: Lehrbuch der musikalischen Phrasierung auf Grund einer Revision der Lehre von der musikalischen Metrik und Rhythmik* (Leipzig: Kistner, 1884) p. 31.

⁵⁷ *Ibid* p. 11. Mit dem crescendo der metrischen Motive ist stets eine (*selbstverständlich geringe*) Steigerung der Geschwindigkeit der Tonfolge und mit dem diminuendo eine entsprechende Verlangsamung verbunden; die Gleichheit der Zeiteinheiten ist daher keine vollkommene, sondern eine unbedeutend modifizierte. Das wirklich genaue im Taktspielen (z.B. nach dem Metronom) ist ohne lebendigen Ausdruck, maschinenmässig, unmusikalisch

milder tone produce a calming effect.’ For the *maggiore* section, which is marked *dolce e tranquillo*, they recommend that ‘milder, more singing tone and less severe rhythms combine to create a peaceful expression’.

Ex. 2. 42: Joachim and Moser's use of rhythmic nuance to delineate musical character, *Violinschule* Bd. 3, p. 17

Con spirito. Bode, 7. Konzert.

Aufsteigender Vordersatz

Straffer Rhythmus und leidenschaftliche Tongebung, zumal auf den falschen Accenten, ergeben feurigen Schwung.

Sinkender Nachsatz.

Abgestumpfte Rhythmen und mildere Tongebung erzeugen eine beruhigende Wirkung.

Maggiore.

dolce e tranqu.

Milder, gesangvoller Ton und etwas weniger straffe Rhythmen vereinigen sich zu ruhigem Ausdruck.

Hugo Becker also refers to the unity of timing and accentuation when he discusses the connection between agogics and the sounds of speech.

Already in everyday speech, the attentive observer will hear that no one actually speaks at all times with a completely neutral tone colour and dynamic. Fluctuations of pitch and volume occur even in the most ordinary speech; how much more, when the person wants to persuade, to convince, to advocate for himself, when he commands or objects, in a word, when he speaks in an *affect*. Meticulous phonetic experiments have revealed that even in speech that seems far removed from any expression, such fluctuations in pitch and volume occur. [...] To the psychologically trained observer, it is an easy task to distinguish between the genuine and natural and the disingenuous, between *affect* and affectation. Particularly in the dramatic arts, there is a marked difference between the expression which comes from the depths and evokes the depths, and the superficial craft of speaking and gesturing in the pathetic style, between human substance and its pretty appearance through the availability or unavailability of some affective equivalent. Word and gesture seem to fall under the same laws of [emotional] effect. The ultimate and deepest

effects are reached through a restraint of expression, through a restriction of the scope of outward gesture to its necessary measure (Eleonore Duse!)⁵⁸ The differences in musical expression consist not only of coarse-grained dynamics and of the tempo, but also – mostly paired with a shading of accents – of the shifting of rhythmical elements within the rhythmical unity, through which gathering and loosening, ebb and flow, tension and release develop.⁵⁹

Given the strong connection between agogics and accentuation, it might be possible to read Grützmacher's accent and articulation markings (discussed in Chapter 1) as a tentative guide to timing as well. An important source for understanding his thinking about the technical and musical implications of specific markings is his letter to Abraham in 1896 about an upcoming edition of Adrien-François Servais' Variations on Schubert's 'Le Désir', Op. 4, in which he defends his individual decisions one by one in an itemised list. This specific account of his reasoning makes an interesting companion to the decisions we can see in his earlier editions such as Romberg Op. 43, in which he was still

⁵⁸ Eleonora Duse (1858-1924), an Italian stage actress, the main rival of Sarah Bernhardt, and the inspiration for Stanislavski's theory of method acting. See Helen Sheehy, *Eleonora Duse: A Biography* (New York: Alfred A. Knopf, 2003).

⁵⁹ Becker pp. 175-176. Schon im alltäglichen Gespräch vernimmt der aufmerksame Beobachter, daß eigentlich niemand zu allen Zeiten mit völlig neutraler Tonfärbung und Dynamik spricht. Die Schwankungen der Tonhöhe und Tonstärke treten selbst beim gewöhnlichsten Gespräch auf; um wieviel mehr, wenn der Mensch überreden, überzeugen, für sich werben will, wenn er gebietet oder seinem Widerwillen Ausdruck verleiht, in einem Wort, wenn er im Affekt spricht. Man hat in sorgfältigen phonetischen Versuchen herausgefunden, daß auch in der scheinbar von jeder Affektäußerung weit entfernten Rede solche Schwankungen in Höhe und Stärke des Tones auftreten. [...] Dem psychologisch geschulten Beobachter ist es ja ein Leichtes, das Echte und Naturwahre vom Unechten zu unterscheiden, den Affekt von der Affektation. In der Bühnenkunst besonders erweist sich der Unterschied zwischen dem aus der Tiefe stammenden und in die Tiefe dringenden Ausdruck von der oberflächlichen pathetischen Art zu sprechen und zu agieren, zwischen menschlichem Gehalt und dem schönen Schein durch das Vorhanden-, bzw. Nichtvorhandensein eines Äquivalents des Ausdruckes im Affektiven gekennzeichnet. Wort und Geste stehe anscheinend unter gleichen Gesetzen der Wirkung. Die letzten und tiefsten Wirkungen werden bei einer Verhaltenheit im Ausdruck, durch eine Beschränkung äußeren Bewegungsumfanges auf das notwendige Maß erreicht (Eleonore Duse!) Die Unterschiede im musikalischen Ausdruck bestehen nicht nur in der grobkörnigen Dynamik und im Tempo, sondern auch - meistens mit der Schattierung des Akzentes gepaart - in der Verschiebung der rhythmischen Elemente innerhalb der metrischen Einheit, wodurch Ballungen und Auflockerungen, Wellenberg und Wellental, Spannung und Entspannung entstehen.

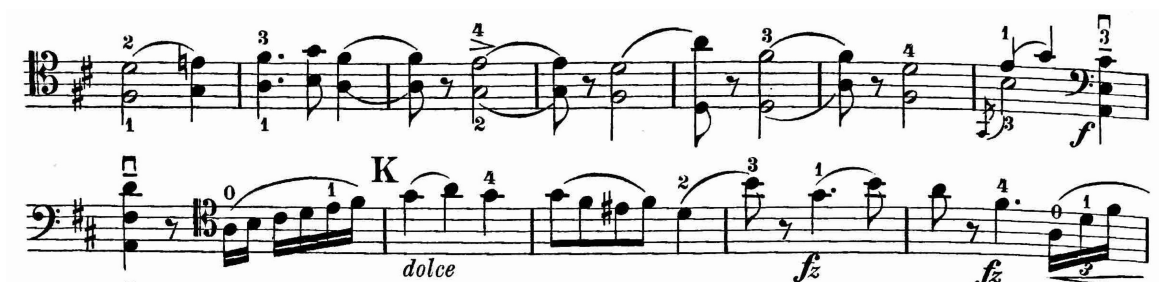
allowed to add and change markings with little or no intervention from the publisher.

Tenuto marks

In his letter, Grützmacher writes:

In the first and second bars before [rehearsal letter] K [Ex. 2.43], Servais has written two accents ^ ^ to indicate that these notes, as the end of the broad *cantilena* [passage] should be played especially significantly [bedeutend]. These signs are however not useable in our German cello music, since they look too similar to our down-bow marking and could easily lead to misunderstandings. I have therefore thought that the best way to express the intention of the composer would be through two little strokes, since ordinary accents > > could still be played too short.⁶⁰

Ex. 2. 43: The tenuto marks Grützmacher refers to in his letter, Servais Op. 4 (two bars before rehearsal letter K)



Since Grützmacher never uses vertical strokes, we can safely assume that the ‘small strokes’ he refers to here are tenuto marks, in which case he appears to

⁶⁰ Grützmacher, letter to Peters [Abraham], 4 October 1896. Im 1. und 2. Tacte vor K stehen bei Servais zwei Accente ^ ^, um anzudeuten, daß diese Noten als Schluß der breiten Cantilene besonders bedeutend gespielt werden sollen. Diese Zeichen sind in unserer deutschen Violoncellmusik jedoch nicht gebräuchlich, da sie zu ähnlich mit unserer Herunterstrich-Bezeichnung aussehen und leicht also zu Täuschungen führen können. Ich habe daher geglaubt, die Absicht des Componisten am besten durch zwei kleine Striche auszudrücken, da gewöhnliche Accente > > immer noch zu kurz ausgeführt werden können.

have convinced Abraham for the passage in question. As the function of Grützmacher's tenuto marks is to make notes sound more 'bedeutend', it is not surprising that within the Romberg duos, the expressive marking richest in tenuto marks is *espressivo*. A tenuto can signal the climax of a phrase before it happens, either as a lengthened upbeat (Ex. 2.44) or as a pair of notes leading into the peak of a hairpin (Ex. 2.45).

Ex. 2. 44: Tenuto mark for a lengthened upbeat before a climax, Romberg Op. 43 #3, mvt. 1, cello 1, bars 31-34



Ex. 2. 45: Tenuto marks leading into the peak of a hairpin, Romberg Op. 43 #3, mvt. 2, cello 1, bars 50-60

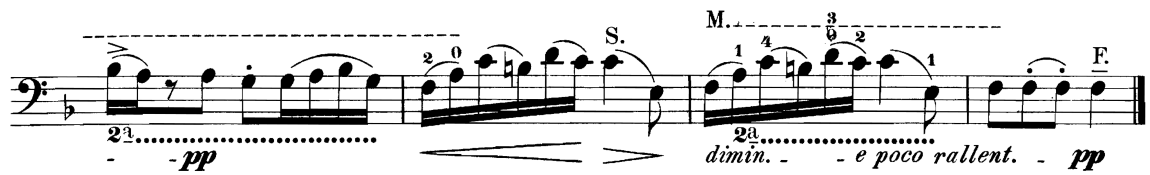


At the end of a movement, a tenuto often appears on a weak beat, perhaps to slow down the pulse by evening out (or possibly inverting) the normal metrical inflection (Ex. 2.46-47).

Ex. 2. 46: Tenuto on a weak beat at the end of a movement (penultimate note), Romberg Op. 43 #1, mvt. 3, cello 1, bars 129-136



Ex. 2. 47: Tenuto on a weak beat at the end of a movement (last note), Romberg Op. 43 #2, mvt. 2, cello 1, bars 56-59



This pattern makes an interesting companion to an observation which Robert Hill has made about the piano rolls of Grützmacher's colleague Carl Reinecke (1824-1910). Reinecke, who had performed sonatas with Grützmacher on a number of occasions while both were living in Leipzig,⁶¹ was considered by the end of the century to represent a playing style that had otherwise gone extinct.⁶² In his analysis of Reinecke's roll of the *Larghetto* from Mozart's Piano Concerto K. 537, Hill observes that Reinecke tends to invert his usual metrical pattern when he reaches the ends of phrases, so that evenly notated rhythms switch from long-short to short-long.⁶³ This practice would also mirror Marie Solat's penultimate note in her recording of the *Abendlied* (see Chapter I).

Grützmacher can also use a tenuto to mark a local tessitura peak in an otherwise unimportant part of a phrase.

⁶¹ An 1864 review in the *Allgemeine Musikalische Zeitung* of the Mendelssohn Cello Sonata Op. 58, performed by Grützmacher and Reinecke, suggests that the two played particularly well together. 'Herr Reinecke was also especially on form this evening: he played with such deep musical understanding, with such fire and in such synergy with the cellist, who anyway performed his part masterfully, that Mendelssohn's work came to its fullest realisation.'/ 'Auch Herr Reinecke war diesen Abend besonders glücklich: er spielte mit so tiefem musikalischen Verständniss, mit solchem Feuer und in solcher Uebereinstimmung mit dem Cellisten, der ebenfalls mit seinem Part meisterlich durchführte, dass das Mendelssohn'sche Werk zur vollsten Geltung kom.' *Allgemeine Musikalische Zeitung*, N.F., Bd. 2 (1864) Nr. 48 p. 813.

⁶² See Qu pp. 12-14.

⁶³ Robert Hill, 'Carl Reinecke's Performance of Mozart's *Larghetto* and the Nineteenth-Century Practice of Quantitative Accentuation', in Gregory G. Butler ed al, *About Bach* (University of Illinois Press, 2008) p. 176.

Ex. 2. 48: Tenuto mark at tessitura peak, Romberg Op. 43 #3, mvt. 1, cello 1, bars 12-16



Significantly, Grützmacher's tenuto mark in bar 14 of Ex. 2.48 is printed outside the slur, in contrast to his portato marking under the slur in the previous bar.

From these patterns, it seems likely that he means his tenuto marks primarily, and sometimes even exclusively, as an agogic emphasis.

Staccato marks

In the same letter from 1896, Grützmacher makes the point that this marking would elicit a certain type of bow stroke from cellists at the time, in contrast with cellists at the time Servais wrote his Op. 4 (1844).

The many dots over the notes, which older composers used to indicate merely separate bow strokes, by no means suggest a sharp separation of the notes; in all of the Servais pieces below I have restricted them to those places where truly specific effects are meant by them, and I have therefore asked to remove the few dots that remained through oversight (as in the third variation).⁶⁴

He doesn't mention whether he saw this change during his own career, or whether it had already occurred before he began making editions in the 1860s.

⁶⁴ Grützmacher, letter to Peters [Abraham], 4 October 1896. Die vielen von älteren Componisten angewandten Punkte über den Noten, welche nur die einzelnen Bogenstriche noch besonders andeuten, keineswegs aber ein scharfes Abtrennen der Noten bedeuten sollen, habe ich in allen unteren Servais'schen Stücken nur auf die Stellen beschränkt, wo wirklich besondere Effecte damit beabsichtigt sind, und habe ich deshalb gebeten, die wenigen durch Übersehen noch zurückgebliebenen Stellen (wie in der 3. Variation) der Übereinstimmung wegen wegzubringen

The first edition of his *Tägliche Übungen*, however, contains a liberal use of staccato marks that is very unlike the style of the main body of his work. His first set of bowing exercises, for example, is marked 'with the longest, calmest bow strokes' (mit den längsten, ruhigsten Bogenstrichen), and every short note that is not under a slur has a staccato mark (Ex. 2.49).⁶⁵

Ex. 2. 49: Grützmacher's early use of staccato marks, *Tägliche Übungen* 1854 edition



From this, we can infer that, at least in Grützmacher's understanding, staccato marks can be read as some kind of separation in the bow by around 1860.⁶⁶ In the Romberg duos, he seems to allow for a range of articulations within the staccato marking: at one point, he writes staccato marks with the word *saltando* (Ex. 2.50).

Ex. 2. 50: Staccato marks modified by 'saltand.', Romberg Op. 43 #2, mvt. 1, cello 1, bars 154-158



His paedagogical editions of Romberg's concertos contain even more variants for shortened notes that already have staccato marks (Ex. 2.51-2.53).

⁶⁵ Grützmacher, *Tägliche Übungen*, op. 67 (Leipzig: Kahnt, [1854]).

⁶⁶ Robin Wilson has worked to decode the implications of staccato marks through a comprehensive study of early quartet recordings. See pp. 98-122.

Ex. 2. 51: Staccato marks modified by 'spicc.', Romberg Concerto #1 mvt. 1 bars 46-49



Ex. 2. 52: Staccato marks modified by 'sec.', Romberg Concerto #1, mvt. 1, bars 122-126



Ex. 2. 53: Staccato marks modified by 'martell.', Romberg Concerto #3 mvt. 3 bars 214-216



It may be that the default bow stroke Grützmaker has in mind for a staccato mark is a firm détaché stroke similar to the one Hugo Becker describes in his treatise.⁶⁷ Whatever the length and shape of the notes would have been, my tally of articulation markings with bow distribution markings shows that Grützmaker nearly always marks them in the middle of the bow.⁶⁸

A separate tally of articulation markings with expressive markings reveals that Grützmaker means his staccato marks to convey a sense of vigour: his *forte* expressive markings all involve a combination of accents on important notes and staccato marks on less important notes, and the highest density of staccato markings occurs in *energico*.⁶⁹ Expressive markings that contain very few

⁶⁷ See Becker pp. 60-74.

⁶⁸ See Appendix E for the tally.

⁶⁹ See Appendix C for the tally.

accents, such as *leggiero*, *misterioso*, and *brillante*, often include staccato marks on notes that would ordinarily be accented within the phrase, such as accidentals and tessitura peaks (Ex. 2.54).

Ex. 2. 54: Staccato marks as accents within a *brillante* marking, Romberg Op. 43 #3, mvt. 3, cello 1, bars 154-158



This may be Grützmacher's way of marking a purely dynamic emphasis with no agogic component.

Accents

Grützmacher uses accent signs to create a heavy-sounding emphasis, as opposed to the lyricism of tenuto marks or the vigour of the staccato marks.

Whereas tenuto marks almost never appear in the context of the *forte* expressive markings, accents occur in nearly all of them and are thickest on the ground in *pesante*. Used on successive notes, they appear to have the power to slow down the pulse, almost like a braking system (Ex. 2.55).

Ex. 2. 55: Ritenuto with the help of accents, Romberg Op. 43 #2, mvt. 3, cello 2, bars 203-207



From these tendencies, it looks as though Grützmacher's accents imply a combination of dynamic and agogic emphasis. Accents can occur anywhere in the bow, but whenever the note is long enough, they are likely to be marked GB (whole bow).

2.4.3. Lilt, swing, and Freispielen

While it is tempting to assume that Grützmacher's *semplice* marking, free of all accentuation, would imply playing the rhythm exactly as notated, we can hear a different practice in Reinecke's piano rolls of Mozart's Piano Concertos K. 488 and K. 537. Comparing these rolls with his editions of the same pieces, we can see that his *semplice* marking allows for (or possibly even demands) a lilting agogic inflection on most strong beats.⁷⁰ Robert Hill, in his analysis of the second of these, argues that Reinecke's rhythmic inflection is not a special effect but rather an integral element of his phrasing. Hill refers to this phrasing style as 'quantitative accentuation', which would have existed alongside our modern practice of 'qualitative accentuation', or dynamic inflection.⁷¹

A similar lilt or swing can be heard on the acoustic recordings of the pianist and composer Edvard Grieg (1843-1907). As Will Crutchfield observed when the recordings were digitised and released as a CD in 1993, '[o]nly six pianists born before 1850 made surviving records, and apart from Brahms (just 59 seconds of whose playing can be heard), the Leipzig-trained Grieg was the only one of them who had any connection to German traditions of performance.'⁷² Grieg studied

⁷⁰ See also Clive Brown's transcription of the same passage, which uses quintuplets to approximate Reinecke's performance of the written sixteenth notes. 'Reading between the lines: the notation and performance of Mozart's chamber music with keyboard' in *Mozart's Chamber Music with Keyboard*, ed. Martin Harlow (Cambridge: Cambridge University Press, 2012) pp. 256-257.

⁷¹ Robert Hill, 'Quantitative Accentuation'. See also Neal Peres da Costa's chapter on metrical rubato in piano rolls and early recordings, in *Off the Record*, pp. 189-250.

⁷² Will Crutchfield, 'Yes, Grieg Did Make Records', CD review for the *New York Times*, 31 January, 1993, accessed online 17 August 2017

at the Leipzig Conservatorium from 1858 until 1862, along with his brother John, who studied cello with Grützmacher before Grützmacher left for Dresden in 1860.⁷³ Grützmacher organised and played the premiere of Grieg's cello sonata at the Dresdner Tonkünstlerverein in 1883, with the composer at the piano.⁷⁴ Slåttebrekk and Harrison, who have published an online embodiment study of Edvard Grieg's acoustic recordings, present Grieg's use of agogic emphasis as the inverse of our own.

There is for example a triplet quaver in the third movement of the Piano Sonata – an important rhythmic characteristic of the movement – which appears on paper to be a very straightforward triplet quaver. A mode[*rn*] approach to this would probably be playing the triplets fairly regularly – as a ‘normal’, unmarked state – and then introduce agogics at moments that need special attention. With Grieg, it is just the other way around: he introduces agogics in the triplet figure throughout the entire piece – and in a number of different ways – but reserves the straight, measured version for special occasions.⁷⁵

To make sense of Grieg's characteristic rhythmic inflection, they borrow the term ‘swing’ from jazz, along with its German cognate ‘Schwung’, which Grieg himself uses in his letters. Grieg's sharpest departures from his own notated rhythms occur not on strong beats, but on what Slåttebrekk and Harrison call the ‘after-beat’, an art that plays with the entire span of time between the strong beats.

(<http://www.nytimes.com/1993/01/31/arts/recordings-view-yes-grieg-did-make-records.html?pagewanted=all&mcubz=0>) The CDs he reviews are ‘Edvard Grieg: The Piano Music in Historic Interpretations’ (Simax, PSC 1809) and ‘Grieg and His Circle Play Grieg’ (Pearl, GEMM CD 9933).

⁷³ Mark Kroll, p. 175.

⁷⁴ Edvard Grieg, *Letters to Colleagues and Friends*, trans. William H. Halvorsen, ed. Finn Benestad (Columbus: Peer Gynt Press, 2001) p. 510.

⁷⁵ Sigurd Slåttebrekk and Tony Harrison, *Chasing the Butterfly*, accessed 25 May 2017 http://www.chasingthebutterfly.no/?page_id=137

There is an interaction between the expected and the performed beat, and I believe this has to do with our sense of 'musical gravity'.

A sound is not pulled to the ground like an object, but the life span of a piano tone has very much in common with the trajectory of a ball being thrown into the air. It feels like it is being affected by forces of gravity. This trajectory fundamentally affects the way we perceive a musical gesture or feel the natural span of a phrase. It creates an expected line, with which the masters are capable of interacting, the way passing winds give new lift and constantly change the curve of a glider on its way to the ground.⁷⁶

Ranken also writes at great length about the concept of 'Freispielen' (free playing), which was explicitly taught at the Hochschule and aimed to make the melody sound 'free from the fetter of the beat'.⁷⁷

Talking these matters over lately with a Joachim pupil he said that he thought the whole thing lay in a nutshell if one only realised clearly that 'the note should never be confused with the beat'. This seems to me to be very well put [...]⁷⁸

Like Grieg's 'Schwung', the Hochschule's 'Freispielen' was apparently at its most pronounced on weak beats within the unaccented parts of the phrase. Ranken illustrates the process through an imaginary coaching of the opening of Schubert's A Minor Quartet, D. 804, in which the viola and cello have a murmuring semiquaver figure on the fourth beat of each bar (Ex. 2.56).

⁷⁶ Ibid.

⁷⁷ Ranken p. 87.

⁷⁸ Ranken p. 70.

Ex. 2. 56: Ranken's Freispielen example: Schubert Quartet in A Minor, D. 804, mvt. 1, bars 1-3

Allegro ma non troppo. Fr. Schubert, op. 29.

Violino 1°
Violino 2°
Viola.
Violoncello.

First, she recommends imagining the first few bars without an instrument, in order to grasp the ‘mysterious, ominous character of the semiquavers’. Then the rhythmic discipline comes in:

‘Now try to play the figure at the proper tempo, counting four and playing the semiquavers exactly with the fourth beat. I think you will feel at once that this can’t be right, after it has been repeated a good many times, and that the mysteriousness, which you felt so strongly when not playing, has quite disappeared. Try again, then, but this time counting two in the bar instead of four. As soon as the second beat (that is to say the third crotchet beat) has been counted, let yourself go and play the semiquavers with all the expression that you wanted when thinking only of their significance without an instrument; quite disregarding the fourth crotchet beat but coming absolutely in time on the first of the next bar. This will give you the space of nearly two crotchet beats with which to do pretty well what you like, and in which you can broaden the semiquavers in a way which will bring out their essential significance and allow you to play them with the expression you feel right. Should this broadening, however, seem monotonous to you after a bar or two you can always lessen it at will, getting over the difficulty of keeping together, by one of you (probably the cello) taking the lead. There will also be time in this way to vary the tone and expression at will.’⁷⁹

⁷⁹ Ibid p. 82.

To apply these elements to Grützmacher's Romberg edition, we might think of them as 'dark matter', observable only through the absence of accent markings.

Hairpins

David Kim has written about a 19th-century practice of using hairpins as a special occasion for the inflection of rhythm and tempo, observable through early recordings as well as written sources.⁸⁰ We need to use some caution in applying this interpretation to Grützmacher's own hairpins, since the logic he uses in his letter about Servais' Op. 4 relies on an understanding of hairpins as primarily a dynamic marking.

To the first note of the solo part [Ex. 2.57] I have added a *sf*, because the marking [closing hairpin] without any preceding [dynamic] makes no sense at all. The player should not have to guess in which dynamic he should begin. I have removed this marking for the time being, but I would be very pleased if you came to my point of view and wished to add it again.⁸¹

Ex. 2. 57: Servais' closing hairpin with no dynamic, Op. 4 bars 15-21

The image shows a musical score for a solo part. It begins with a bass clef and a key signature of one flat. The first part of the score is marked with a piano (*p*) dynamic and features a closing hairpin. This is followed by a dynamic shift to fortissimo (*sf*). The score then transitions to a new section marked 'Solo.' with a double bar line and a key signature change to one sharp. The tempo is marked 'Andante con moto.' and the dynamics are *p dolce*. The music includes a triplet of eighth notes and a slur over a group of notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4.

In the 10th and 11th bars after [rehearsal letter] A [Ex. 2.58-59], I have put [hairpin pair] in the solo part, because in the 11th bar the accompaniment has a *fz*, [and] from practical and artistic experience it is impossible that the solo part should

⁸⁰ David Hyun-Su Kim, 'The Brahmsian Hairpin', *19th-Century Music* v. 36 no. 1: 46-57 (2012).

⁸¹ Grützmacher, letter to Peters [Abraham], 4 October 1896. Zu der ersten Note der Solostimme habe ich ein *sf* gesetzt, weil die Bezeichnung [closing hairpin] ohne irgend etwas Vorausgesehenes doch gar keinen Sinn hat. Der Spieler darf doch nicht nur errathen, in welchem Stärkgrade er zu beginnen hat. Ich habe dieses Zeichen jedoch vorläufig auch getilgt, würde mich aber sehr freuen, wenn Sie sich zu meiner Meinung bekennen und dasselbe wieder herstellen möchten.

continue in an uninterrupted *p*, while the accompaniment suddenly plays *f*. It is only a matter of negligence or forgetfulness, which I have attempted to smooth over through the aforementioned marking.⁸²

Ex. 2. 58: Servais' *fz* in the accompaniment with no marking in the solo part, Op. 4

The image shows a musical score for a solo instrument and piano accompaniment. The solo part is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a *p* marking. The accompaniment part is written in two staves (treble and bass clefs) with a key signature of one sharp. It begins with a *f* marking. The two parts are connected by a brace on the left. The solo part continues with various melodic lines, while the accompaniment provides harmonic support with chords and moving lines. A 'Corde.' marking is visible at the end of the solo part.

Ex. 2. 59: Grützmacher's added hairpin pair, Servais Op. 4 (10-11 bars after A)

The image shows a musical score for a solo instrument and piano accompaniment. The solo part is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a *p* marking. The accompaniment part is written in two staves (treble and bass clefs) with a key signature of one sharp. It begins with a *f* marking. The two parts are connected by a brace on the left. The solo part continues with various melodic lines, while the accompaniment provides harmonic support with chords and moving lines. A hairpin pair is added to the solo part, indicating a dynamic change. The hairpin pair consists of a *cresc.* marking followed by a *dimin.* marking, which is noted as nonsensical in the text.

Letter B [Ex. 2.60-61] begins *forte*, [but] three bars later there is a *cresc. back to forte*; that is a nonsensical marking [ein Unding] and impossible to carry out, which must lead to the conclusion that a *dimin.* was envisioned in between, which is what I have added.⁸³

⁸² Ibid. Im 10. und 11. Tacte nach A habe ich [hairpin pair] in die Solostimme gesetzt, weil auf den 11. Tact der Begleitung ein *fz* vorgeschrieben ist, es nach practischen und künstlerischen Erfahrungen aber doch unmöglich ist, daß die Solostimme ununterbrochen *p* weiter spielt, während die Begleitung plötzlich *f* dazu intonirt. Es liegt hier nur eine Nachlässigkeit oder Vergeßlichkeit vor, welche ich durch das besagte Zeichen auszugleichen versucht habe.

⁸³ Ibid. Der Buchstabe B beginnt *forte*, der dritte Tact nachher enthält ein *cresc. wieder zum forte*; das ist doch ein Unding und unausführbar, was zu dem Schlusse führen muß, daß dazwischen ein *dimin.* beabsichtigt war, wie ich es hingeschrieben habe.

Ex. 2. 60: Servais' *forte* followed by a *cresc.* back to *forte*, Op. 4

The image shows a musical score for Ex. 2. 60, featuring piano and bass staves. The piano staff begins with a *forte* dynamic and a *rall.* marking. The bass staff follows with a *cresc.* marking, then a *f* dynamic, and finally a *rall.* marking. The score concludes with the instruction *a Tempo*.

Ex. 2. 61: Grützmacher's added *dimin.* hairpin in the bar after B, Servais Op. 4

The image shows a musical score for Ex. 2. 61, featuring piano and bass staves. The piano staff starts with a section labeled 'B' and includes a *rallent.* marking. The bass staff includes a *2^a volta* marking, a *f* dynamic, and a *rallent.* marking. The score concludes with the instruction *a tempo*.

Kim and other scholars have pointed to similar instances of hairpin markings that don't fit a purely dynamic scheme as evidence that hairpin markings are as likely to refer to tempo inflection as dynamic inflection.⁸⁴ From Grützmacher's perspective, this mystifying use of hairpins is simply an 'Uding', a nonsensical marking in need of correction.

However, in his Romberg Op. 43 edition, Grützmacher himself marks hairpins that look as though they must affect something other than dynamics. First,

⁸⁴ See also Roberto Poli, *The Secret Life of Musical Notation: Defying Interpretive Traditions* (Milwaukee: Amadeus, 2010).

some of his hairpins occur in passages he has marked *sempre p* (Ex. 2.62) or *sempre f* (Ex. 2.63).

Ex. 2. 62: Hairpins within *sempre p*, Romberg Op. 43 #3, mvt. 1, cello 1, bars 90-94



Ex. 2. 63: Hairpins within *sempre f*, Romberg Op. 43 #3, mvt. 3, cello 1, bars 198-201



Second, when the bassline has a rest or a long note while the melody has a hairpin, the melody is written as a cue in the second cello part (Ex. 2.64-67).

Ex. 2. 64: Romberg Op. 43 #2, mvt. 1, cello 1, bars 51-52



Ex. 2. 65: Romberg Op. 43 #2, mvt. 1, cello 2, bars 50-52



Ex. 2. 66: Closing hairpin in cello 1: Romberg Op. 43 #2, mvt. 1, cello 1, bars 77-79



Ex. 2. 67: Closing hairpin in cello 1, cue in cello 2, Romberg Op. 43 #2, mvt. 1, cello 2, bars 73-79



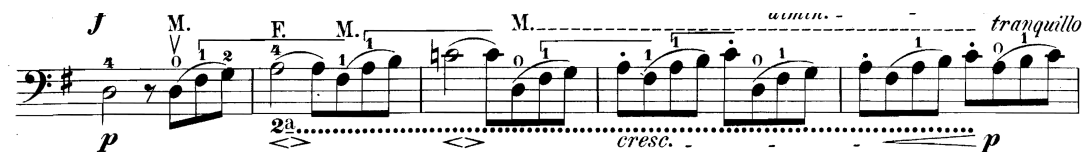
Since both Becker and Riemann make the point that dynamics and timing normally work together, it seems likely that Grützmacher expected his dynamic markings to trigger some level of inflection in timing.

A similar ambiguity surrounds his use of *cresc.* and *dim.* markings: in some passages, these markings appear to imply a parallel increase or decrease of tempo (Ex. 2.69), while in others he is explicit about giving advice for timing together with his advice for dynamics (Ex. 2.68).

Ex. 2. 68: *Dimin. e poco calmando*, Romberg Op. 43 #1, mvt. 3, cello 1, bars 130-136



Ex. 2. 69: *Cresc. followed by tranquillo*, Romberg Op. 43 #3, mvt. 1, cello 1, bars 138-142



The explanation may be as simple as a difference of degree: *dimin. e poco calmando* can be significantly slower than a simple *dimin.*, but neither is meant to stay exactly in tempo. In this as in other matters, though, his colleague Carl Reinecke is reluctant to give us easy answers. Comparing his piano roll of his own *Ballade* Op. 20 with his markings in the score (Ex. 2.70), we can see that a written *cresc.* in bar 24 corresponds to a massive *accelerando*, while the

stringendo that follows in bar 30 changes the tempo very little and corresponds instead to two bars of emphatic under-dotting.⁸⁵

Ex. 2. 70: Reinecke's *crescendo* followed by *stringendo*, *Ballade Op. 20*, bars 21-32

Perhaps Reinecke's *crescendo* was similar to the effect described by Joachim in his letter about the Bach Chaconne (see Chapter 1): a gradual increase of excitement, mostly expressed through an increase in dynamic but buttressed by other techniques according to the needs of the moment.

Sf and Fz

Grützmacher's hairpin pairs are far more likely to peak with one of these markings than with an ordinary dynamic marking such as *f*, and yet we can see from the letter quote above that he understood these too as dynamic markings. It may be that he viewed both *sf* and *fz* as momentary dynamics - a subito forte that disappeared as quickly as it appeared - and that their presence at the peak

⁸⁵ Carl Reinecke, *Ballade Op. 20*, Carl Reinecke (Hupfeld piano roll 50349, 1907). Accessed online 23 September 2017 <https://www.youtube.com/watch?v=3skXaF33nfM>

of a hairpin pair adds an extreme dynamic component to what would otherwise be an ordinary accent. Another possibility, though, is that they carry implications for impassioned breaks away from the pulse. Curiously, both *sf* and *fz* can coincide with an ordinary accent, as well as with a tenuto mark. (See Appendix G for a table of accents that can coincide.)

Even more mystifying is the difference between his use of the two signs, since *sf* and *fz* have often been interpreted as equivalent markings in the compositions of Grützmacher's contemporaries.⁸⁶ Romberg's *Violoncellschule* defines *fz* as 'emphasised through an accent' (verstärkt durch einen Druck) and *sf* as 'even stronger' (immer stärker).⁸⁷ If Grützmacher uses this advice in his edition of Romberg, he must be interpreting *sf* as an even stronger bow pressure in relation to the surrounding notes, rather than as a more powerful accent generally, since *sf* is entirely absent from his forte character markings and most common in *espressivo*. *Fz*, by contrast, occurs most commonly in *imponente*, and also appears in *energico* and *grandioso*. Meanwhile, *dolce* uses *fz* occasionally (once per 55 bars) and *sf* not at all. Stranger still, of all of Grützmacher's accent and dynamic markings, *fz* is the only one that is more likely to occur at the

⁸⁶ See Brown *Classical and Romantic Performing Practice* p. 75. Johannes Brahms also uses both *sf* and *fz*; as with Grützmacher's use, the distinction seems deliberate but is not always clear from our vantage point. See the preface to Brahms, *Cello Sonata in E Minor Op. 38* ed. Brown et al.

⁸⁷ Romberg *Violoncellschule* p. 96. As the German phrase 'immer stärker' can also mean 'gradually louder', it is worth mentioning that the French version of Romberg's treatise gives 'forçant' for *fz* and 'forçant d'avantage' for *sf*. See Romberg, trans. anon. [Paris Conservatory]. *Méthode de violoncelle, adoptée par le directeur du Conservatoire royal de Paris, à l'usage des classes de cet établissement* (Paris: Lemoine, [1840]) p. 94. Alfredo Piatti's treatise, which quotes from Romberg's glossary of musical symbols in a facing French/English translation, gives the same French terms and translates them to English as 'forced' and 'with additional force', respectively. See Alfredo Piatti ed., *Méthode de Violoncelle, tirée des oeuvres instructives de Dotzauer, Duport, Kummer, Lee, Romberg, etc.* (London: Augener, plate 6018) vol. 1, p. 34. The anonymous English translation cited in Chapter I omits the glossary section completely.

point of the bow than in other parts of the bow. It is equally likely to fall on an up bow as on a down bow, in contrast to *sf* which is much more likely to fall on a down bow. The difference between the two Italian words Romberg gives for each marking might be relevant here: *fz* stands for 'forzando', which translates to 'forcing', while *sf* stands for 'sforzato', which could translate to 'strained'. It may be that Grützmacher's *fz* had a sharper attack, which would fit well with his use of the point of the bow in other ways (see character markings versus parts of the bow, pp. 105-106), while *sf* had a stronger emotional (and therefore agogic) component with a rounder attack.

2.5 New recordings, new challenges

**Recording #5: Romberg Op 43 #3
Amsterdam, The Netherlands
Job ter Haar, cello 2**

For this recording, I did my best to internalise the musical and expressive logic behind Grützmacher's markings, first by imagining each marking in connection with Romberg's phrasing advice, and then by connecting all of the markings within a phrase with Grützmacher's expressive marking for that phrase. By the time I felt ready to record, I found that I had memorised the piece, and that playing it from memory helped me to perform Grützmacher's phrasing advice much more convincingly. As I played, I felt as though I was not only remembering but also re-deriving Grützmacher's markings, based on the features of the melody: rather than following a set of instructions, I felt that I was bringing out melodic suspensions, accidentals, and tessitura peaks in different degrees and proportions according to the character of the music. This sensation may have been partly (or largely) an illusion, since most of Grützmacher's phrasing was also lodged in my memory. The true test of whether I had learned from Grützmacher would be to bring my new musical instincts to a piece from his era with much less guidance from him.

**Recording #6 Mendelssohn's *Lieder ohne Worte*, transcr. Grützmacher
Clothworkers Centenary Concert Hall, School of Music, University of Leeds
Daniel Gordon, fortepiano (c. 1850 Erard)
Colin Bradburne, recording engineer**

For this transcription, Grützmacher gives advice for dynamics, accentuation, and character, but not for bow distribution, finger holds, or the placement of the thumb. In the recording, I did my best to consider all of the details, both marked and unmarked, that were important to Grützmacher. This time, I found that all aspects of his style felt natural to me, which made me wonder if the time had come to bring my new playing style into my professional life as a performer. The only trouble was that my new playing style did not sound professional. The intonation, the sound quality, and the sense of ensemble with the piano all carried the scent of an experimental recording. If I wanted to put Grützmacher's style into my own practice - and I felt now that there was no turning back - I would need to address these issues.

Chapter 3

From the laboratory back to the stage:

recording the Brahms Cello Sonatas as a Grützmacher student

3.1. Introduction

In his book, *Performing Music in the Age of Recording*, Robert Philip argues that the trend towards increasingly 'neat and tidy' playing over the 20th century was largely driven by the experience of recording. In the recording process itself, musicians were increasingly required to listen repeatedly to their own playing, which Philip compares to the nasty shock of hearing one's own voice for the first time (familiar to anyone who has lived through the age of answering machines). Once the edited version of a recording was released, the surrounding musical world would adjust its standards to the (often unrealistically) clean playing, which pushed the standards of cleanliness higher and higher. In the process, any expressive techniques that threatened the impression of cleanliness were gradually abandoned: arpeggiation, portamento, rubato, agogics, etc. In his chapter on musical life before recordings, Philip paints a picture of romantic musicians with an undivided loyalty to the expressive needs of the moment, in which bringing the piece

across to one's audience was far more important than getting all of the details right.¹

Neal Peres da Costa also characterises the style that emerged in the 20th century as 'cleaner, more precise and more text-faithful', and is confident that 'such changes in attitude and playing style went hand in hand with developments in sound recording techniques'.²

Even Bruce Haynes, who writes disparagingly of 20th-century style in *The End of Early Music* (his chapter on Modernist style is subtitled 'chops but no soul'), admits that its main preoccupations of intonation, accuracy, literalism, and predictability lend themselves well to the recording process.

Accuracy and good intonation are needed when recordings are listened to - as they are - repeatedly. Literalism and limited expression are useful if one has to combine many takes; the less individuality each take has, the more interchangeable it is.³

The implication of accounts such as these is that romantic style is fundamentally incompatible with the recording process as we know it. The style is too quirky, too spontaneous, and too inexact, brushing aside accuracy and detail in favour of the grand sweep of the music.

¹ Robert Philip, *Performing Music in the Age of Recording* (New Haven: Yale University Press, 2004).

² Peres da Costa, *Off the Record*, p. 12.

³ Bruce Haynes, *The End of Early Music*, (Oxford: Oxford University Press, 2007) p. 50.

However, this narrative breaks down when we consider a musician like Grützmacher. His editions show a concern for detail that borders on perfectionism, and his correspondence with Max Abraham shows that he took great pride in determining his ideal performance and committing it to paper.

[...] when one has played the works so often and with the most diverse other artists, in private and in public, as I have, little by little the right way to play them emerges so clearly that there can no longer be any doubt, and I have endeavoured to set down these results of my long praxis in my editions.⁴

Concert reviews also note the precision and cleanliness of Grützmacher's playing. A review in the *Neue Zeitschrift für Musik* of his performance of a Bach suite in 1867 praises his 'extremely refined, intelligent, well thought-out to the smallest detail, clear and correct performance style',⁵ while a review in the *Caecilia* of his performance of an (unspecified) virtuosic piece in 1871 declares that 'that beautiful cantilena, that impeccable staccato, those pristine passages of octaves and thirds are unsurpassable, and win the most sincere admiration'.⁶ The *Signale für die Musikalische Welt* even speaks of Grützmacher's 'well-known and uncanny sovereign technical mastery and his uniquely (and anyway

⁴ Grützmacher, letter to Max Abraham, 17 September 1884. '[...] wenn man die betreffenden Werke so oft und mit den verschiedensten andere Künstlern, privat: u: öffentlich gespielt hat, wie ich, stellt sich nach und nach deren richtige Weise so klar heraus, daß daran ein Zweifel nicht mehr aufkommen kann, und diese Resultate meiner langen Praxis, war ich bemüht, in meinen Ausgaben niederzulagen.'

⁵ O. Grönewolf, 'Die Tonkünstler-Versammlung zu Meiningen: Concert-Bericht', *Neue Zeitschrift für Musik* No. 40 (1867) p. 348 [...] die überaus feine, durchgeistigte, bis ins kleinste Detail auf Sauberste ausgearbeitete, klare und correcte Vortragsweise [...]

⁶ *Caecilia* jrg. 28 no. 7 (1871) p. 4. Die prachtige cantilene, dat onberispelijke staccato, die beschaafde triller, die zuivere octaven- en terzenloopen zijn onverbeterlijk, en dwingen de meest ongeveinsde bewondering af.

notoriously) fine and proper musical taste'.⁷ Grützmacher's approach to cello-playing and music-making looks to be very far from Bruce Haynes' caricature of 'Romantic protocol' as 'heavy, personal, organic, free, spontaneous, impulsive, irregular, disorganized and inexact'.⁸ My belief is that his approach could well have withstood the intense personal self-scrutiny involved in editing a commercial recording, and that in many ways he would find modern technique to be 'disorganized and inexact'. The final challenge for this project was therefore to create a meticulously clean performance as Grützmacher might have understood it.

**Recording #7 Brahms Cello Sonata in E Minor, Op. 38,
edited for commercial release
Second Church in Newton, USA
Yi-heng Yang, piano (c. 1870 Streicher)
Sarah Darling and Andrus Madsen, producers
Angus Lansing, recording engineer**

3.2. Preparing to record

My first task before recording was to recover the polished, professional quality of sound that I had had to surrender in order to incorporate radically new techniques. While rhetorical portamento now felt natural to me on a musical level, it required more frequent shifts and changes of string than I would have used in either baroque or modern fingerings, and as a result my intonation was suffering. Grützmacher's *Tägliche Übungen* Op. 67 were helpful to me, since he

⁷ *Signale für die Musikalische Welt* Bd. 28 (1870) Mit seiner bekannten und anerkannten souveränen technischen Meisterschaft und dem ihn eignen (und ebenfalls notorischen) feinen und richtigen musikalischen Takt [...]

⁸ Haynes p. 49.

marked finger holds similar to those in his Romberg editions, but very often spanning shifts as well as slurs within a position (Ex. 3.1).

Ex. 3. 1: Finger holds over upward and downward shifts: Grützmacher Op. 67 p. 5



Once I tried shifting while keeping my fingers firmly on the string, my intonation over shifts became more reliable.

This practice also forced me to keep my fingers in position while shifting, rather than collapsing or extending the hand, and in adopting this discipline I understood more of Grützmacher's fingering choices in the Romberg editions as bids for extra stability. He very often sets up a key fingering far enough in advance that the cellist will not have to shift between phrases. In Ex. 3.2, for example, he already has the *f* in measure 79 in mind when he shifts in measure 76, even though there would have been plenty of time to move the hand after the cadence in the following measure.

Ex. 3. 2: Setting up a fingering well in advance, Romberg Op. 43 #1, mvt. 3, cello 1, bars 72-79



Given the Allegretto tempo marking (for which Romberg gives 100 to the quarter in his treatise), there would have been plenty of time to move the hand after the cadence in measure 77, but time is not an important factor for

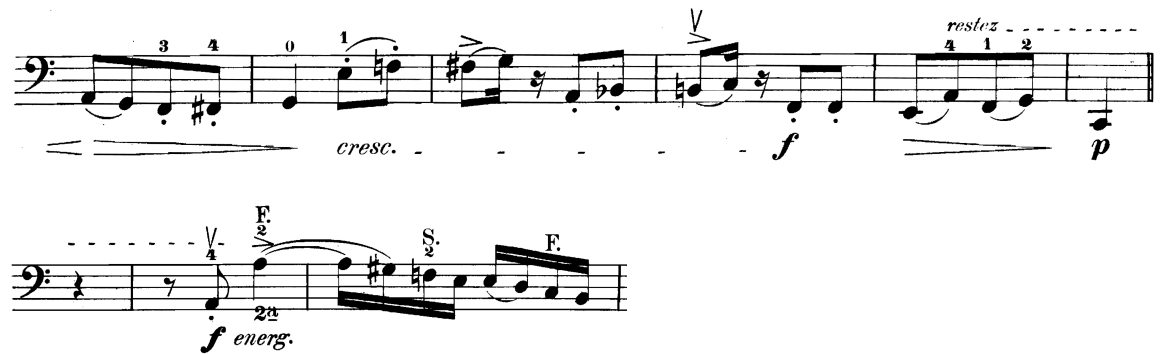
Grützmacher. In Ex. 3.3, he writes a finger hold over almost an entire bar of rest.

Ex. 3. 3: Finger hold over long rest, Romberg Op. 43 #1, mvt. 1, cello 2, bars 56-58



Another marking he uses to keep the hand stable is *restez*, which is traditionally used by cellists in the context of thumb position, meaning to leave the thumb down while moving the fingers out of the normal position. When Grützmacher uses it in the lower positions, he must still mean it to refer to the thumb, since it can appear over an open string as well as a rest (see Ex. 3.4).

Ex. 3. 4: *Restez* marking over an open string plus a rest, Romberg Op. 43 #2, mvt. 3, cello 2, bars 99-106



In this case, he uses bar 103 to set up the fingering for 105, and then tells the cellist to keep contact with the neck of the cello during the rest so that there is no need to find the pitch again in the next entrance.

When playing arpeggiations across strings, Grützmacher's left hand seems to think like a guitarist's, setting up an entire chord at once and moving the fingers only when the chord changes (Ex. 3.5).

Ex. 3. 5: Changing position when the harmony changes: Romberg Op. 43 #2, cello 1, mvt. 1, bars 45-

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Within melodic lines, the pattern seems to be that once a finger goes down, it should stay down as long as possible.

Finally, since both his *Tägliche Übungen* and his Romberg concerto editions include a sign for moving in and out of thumb position, I discovered that Grützmacher could play as high as a c#'' on the A string without moving into thumb position (Ex. 3.6).

Ex. 3. 6: c#'' on the A string without moving into thumb position, Grützmacher Op. 67 p. 5

In between the standard lower positions, with their chromatic fingering pattern, and thumb position, with its more violinistic diatonic fingering pattern, lies a range of positions which Davydov's *Violoncellschule* refers to as 'the higher positions' (die höheren Positionen).⁹ For these, Davydov explains, the thumb remains more or less behind the neck, but the hand rotates on the fingerboard so that the fingertips point more in the direction of the bridge. Because of this change of orientation, the fourth finger is no longer useable; to

⁹ See Davydov, pp. 64-66.

compensate, the remaining three fingers can stretch to a wholly or partially diatonic position (or even further apart, with an augmented second between the first two fingers).

While the diatonic hand position in this register is still a part of modern cello technique, there is now a tendency to lift the elbow and keep the thumb closer to the fingers, so that the angle of the fingers on the fingerboard is optimised for a wide vibrato. Knowing that Grützmacher would have kept his thumb grounded on or near the neck, not only in the lower positions but within a major tenth of each open string, removed my last difficulty in playing his fingerings in tune. His frequent shifts to and from an e' on the D string, as well as a c'' on the A string, for example, had always been 'risky' shifts in my technique, and I had struggled with them in my Mendelssohn *Lieder ohne Worte* recordings; once I realised I could leave my thumb behind on the neck, however, these shifts became almost effortless (Ex. 3.7).

Ex. 3. 7: 'Risky' shifts in modern technique, but not in Grützmacher's: Mendelssohn *LOW* #10, bars 4-8



Just as Grützmacher's fingering patterns had created difficulties with my intonation, my experiments with Grützmacher's finger holds and bow distribution (and to a lesser extent, 19th-century vibrato) left me with a sound that I did not find beautiful, and for which I did not have any clear models. Early

recordings are less helpful here, partly because early 20th-century recording equipment could only transmit a limited frequency range, which dulls string sound, but also because in its most primitive phase it forced performers to play very differently from their usual style.¹⁰

The key for me ended up being written references to string sound that compared it to the sounds of wind instruments. August Wilhelmj's *dolce* was meant to give the violin a 'clarinet-like sweetness'. Fanny Davies' notes on the Brahms C Minor piano trio report that for the C major melody at the end of the last movement, Joachim used 'that golden tone, when his violin would sound like a horn or a clarinet'.¹¹ Even keeping in mind the difference between late 19th-century and modern performing practice of the clarinet and horn, the notion of imitating them on the cello gave me the inspiring sound model I needed to incorporate Grützmacher's bow distribution into my playing without sacrificing beauty. (It was especially fortunate for me that modern clarinet playing has even less vibrato, and more *messa di voce* effects, now than it did one hundred years ago.)¹² In the first movement of Brahms Op. 38, for example, I imagined a clarinet sound for the beginning of the second phrase (marked *dolce*) and then gradually opened it up into a more horn-like sound over the climbing *cresc.* (see CD 3 Track 1, 0'25").

¹⁰ Some of these extreme conditions are recounted in Peres da Costa, 'Limitations of Acoustic Recordings' *Off the Record* pp. 13-22.

¹¹ Fanny Davies, 'Some Personal Recollections of Brahms as Pianist and Interpreter', in *Cobbett's Cyclopedic Survey of Chamber Music*, 2nd ed., compiled and ed. Walter W. Cobbett, 2 vols. (London: Oxford University Press, 1963), vol. 1, p. 184.

¹² For an account of clarinet vibrato and dynamic nuance around the turn of the century, as well as a survey of early recordings, see Philip, pp. 127-131.

Finally, I found that I needed a new, deeper sense of ensemble to incorporate agogics and tempo inflection within the context of a duo without sacrificing the (currently sacrosanct) ideal of playing 'together'. For agogic inflection and Freispielen, I could prepare in the practice room by playing as freely as possible with the metronome on. Guided by Ranken's advice, I knew which notes I would want to line up with the beat, and for the surrounding notes I tried to be aware of the metronome clicks without aligning my notes with them. In the *tranquillo* section of the third movement, for example, I wanted only the first note of each sextuplet group to line up with the beat (despite the fact that the piano also has sextuplets here) in order to set the bass of each chord into relief against a soft harmonic background (see CD 3 Track 3 1'28").

Tempo inflection, on the other hand, required a lot of experimentation in rehearsal to achieve a shared sense of balance. Yi-heng and I have built up a lot of mutual trust over the years we have played together, but even within this safe space I found the process of experimenting with tempo a little uncomfortable. The current norm in professional ensemble playing - in both modern and historically informed circles - is for musicians to wait for one another, which tips the tempo balance toward the slow/lingering side and can make any attempt at rubato sound self-indulgent. Because of this, daring to move forward involves a risk that one's colleagues will think that one is not listening to them, which in turn can make them retreat into 'safe' timings. Yi-heng and I fell into this trap with some regularity, but with some mutual encouragement and reassurance we were able to climb out again. A trickier problem was our inability to signal tempo balance to one another through body

language: it is easy to show colleagues when one means to *push* the tempo forward, but very difficult to show them when one would prefer the tempo to *slip* forward, with no accents or passionate effects, and this slipping forward is exactly what tempo balance requires before and after a lingering hairpin pair.

Fortunately, since we were recording Brahms' music, we had an additional practical advantage that would not have been available with earlier repertoire. Several of Brahms' most trusted colleagues lived long enough to make recordings, and since many of those recordings have been digitised and uploaded onto public online platforms such as YouTube, we were able to use them as reference points whenever we had specific questions about ensemble. For example, I had inferred from Grieg's treatment of his own duples and triplets that Brahms' characteristic 'two against three' notation was not meant to produce a mathematically precise cross rhythm in performance. When I mentioned this idea to Yi-heng, she found an example of this notation in Brahms' *Intermezzo* Op. 76 #3 (Ex. 3.8), and we were able to listen together to a recording of the piece by Brahms' close colleague Etelka Freund (1879-1977). In bars 11-13, when the right hand of the piano goes into triplets while the left hand stays in duples, Freund plays both hands with such flexibility that any sense of a 'two against three' cross rhythm is indeed undetectable.¹³

¹³ Brahms *Intermezzo* Op. 76 #3, Etelka Freund (rec. 1951) accessed 10 March 2017 <http://arbiterrecords.org/music-resource-center/etelka-freund/>

Ex. 3. 8: Brahms' apparent 'two against three' pattern, *Intermezzo Op. 76 #3*, bars 10-16

The image displays a musical score for Brahms' Intermezzo Op. 76 #3, bars 10-16. The score is written for piano and is in 3/4 time. It features a 'two against three' pattern, which is a rhythmic device where two notes are played against three notes. The score is divided into two systems. The first system shows the right hand with a 'rit.' marking and the left hand with 'pp' and 'dol.' markings. The second system continues the piece with 'dolce' and 'pp' markings. The score includes various musical notations such as triplets, slurs, and dynamic markings.

By listening to Freund and other colleagues of Brahms', such as Clara Schumann's former students Fanny Davies, Ilona Eibenschütz, Carl Friedberg, and Adelina de Lara, we had instant access to musical models we trusted with Brahms' style. Listening to them together gave us a shared intuitive framework for understanding how liberties with timing on every level could combine to create a sense of balance and simple eloquence.

3.3 Preparing the score

At first, I worked from the edition I had helped to make in 2015, based on bowings and fingerings from Hugo Becker, Julius Klengel, Cornelius van Vliet, and (where available) Robert Hausmann. To this base, I added fingering patterns I had learned from Grützmacher: *glissandi*, harmonics, and the expressive changes of string that allowed me to reach more *glissandi* and harmonics. For example, I added a *glissando* to the octave figure in my part in

bars 38-39 of the first movement (CD 3 Track 1 1'19"), and used a change of string to create the same effect in the parallel passage in bar 199 which begins as a unison (CD 3 Track 1 10'10"). I also approached each phrase with the meticulousness I had learned from his Romberg editions, doing my best to incorporate his full range of accents and nuances, as well as his extended palette of bow speeds and bow distribution. Then, about two weeks before I was scheduled to record, I put the score away and did not look at it again. My aim was not to 'read' the sonatas, but to 'speak' them, and I knew now how to be faithful to Brahms' work without playing exactly what was on the page.

3.4 Recording sessions

Recording sessions can easily devolve into a frenzy of perfectionism, during which it is easy to abandon even the most whole-hearted commitment to playing in a new style. To help protect us from this, I booked an extra producer to serve as our stylistic guardian. While our main producer made sure we were playing to a professional standard, our stylistic guardian made sure that we continued to take the risks associated with playing in a 19th-century style (or at least, what often felt like risks to us): prominent portamento in the cello, arpeggiation and dislocation of the hands in the piano, and a flexible, dynamic sense of timing.

A few days before the sessions began, I sent a briefing document to both producers as well as the engineer, summarising these stylistic goals, as well as the tendencies in my own playing that I wanted them to help me avoid. For

each point, I included YouTube links and mp3s of historical recordings so that we all had the same models in mind.

In the sessions themselves, the most difficult judgement calls for the producers came from our experiments with agogics and Freispielen, which made it impossible to aim for good ensemble playing in the modern sense. Since we had phones with internet access, though, we could always check our sense of ensemble against the ones we could hear in early recordings, so that we were not doomed to abandon the whole concept of playing 'together'. Ranken speaks of the Joachim Quartet's 'ensemble of spirit', a sense of underlying agreement that can tolerate a certain amount (and certain type) of asynchrony between the parts.¹⁴ While this effect is difficult to define, our producers grasped its meaning intuitively and were able to point out the sections where this 'ensemble of spirit' was missing. Tempo flexibility was easier to build in: in our first full take, our stylistic guardian took metronome readings of each section, so that when we returned to specific sections we played in a consistent set of tempos.

While my newfound style of rhetorical portamento didn't create any problems in the sessions, it did have a habit of sneaking away by becoming imperceptibly lighter and faster, a pitfall I had noticed in my research recordings and anticipated here. The best antidote I could find was to focus on playing with a good sound during each shift. The idea of a 'slide' was less effective for me than

¹⁴ Ranken p. 79.

simply remembering that the sound between the notes should also have quality and character.

3.5 Editing

I had expected our experiments with timing to create difficulties at the editing stage, but this turned out not to be the case. It helped that our tempo flexibility had focused more on steady sub-tempos than with speeding up and slowing down. Likewise, our efforts to balance the various sub-tempos in relation to each other also worked in our favour by making each section internally consistent across takes.

We did find that the ideal places to splice were not what we expected: they always felt artificial when done between phrases, since the timing balance is especially delicate at the join between two phrases. Ranken refers to the subtle art of connecting two phrases as an important element in Joachim's rhythmic intuition, and while she does not manage to define it, she does mention three different terms for it that came up in her studies at the Berlin Hochschule and in later courses with Joachim's close colleague, the pianist Donald Tovey (1875-1940): 'breathing', 'joints', and 'punctuation'.¹⁵ Fanny Davies also refers to this effect, although she too is a bit mysterious about how to achieve it: '[Brahms] belonged to that racial school of playing which begins its phrases well, ends them well, leaves plenty of space in between the end of one and the beginning

¹⁵ Ranken p. 52.

of another, and yet joins them without any hiatus'.¹⁶ Slåttebrekk and Harrison give perhaps the most specific description of what happens between phrases, in their chapter on what they call Grieg's 'multilayeredness and ambiguity':

There is a strong tendency now among performers to reinforce formal shapes rather than encourage contradictions, to clarify rather than to mystify. A phrase ending for example, will often be dynamically reduced to match a descending melodic shape, perhaps with a slight rhythmic softening and phrasing off, perhaps also a slight easing of the general tempo. All these small events delineate the structure and add to stability and clarity, but are most probably counter to the intentions of most composers in the romantic period who expected greater complexity and internal conflict in the finest presentations of their works. When all tendencies within a transition or a phrase ending actually do point in the same direction, it is usually introduced as a striking effect.¹⁷

Because of these delicate moments, the second edit often involved moving splices forward or backward a few beats. Fortunately, agogics worked directly in our favour: splices worked well both before and after a stressed beat, which could fall anywhere within a phrase. Portamento was also surprisingly amenable to splicing, at least when accompanied by left-hand articulation.

We are currently editing the remainder of the disc, which will also include Brahms' F Major Sonata Op. 99 as well as selections from his Klavierstücke Op. 76. We do not know whether our listeners will experience the disc as 'clean playing', and of course we will never know what Grützmacher would have thought of it. What we can say for the moment is that there is already a huge amount of interest, support, and enthusiasm for the disc, especially within the

¹⁶ Davies p. 182.

¹⁷ Slåttebrekk and Harrison.

historical performance community, and that the musicians I have spoken to are excited by notion of a fresh approach to Brahms and his contemporaries.

Conclusions

Our exploration of Grützmacher's editions began with a warning by Steven Isserlis against working from a version of the Schumann concerto that has been 'adulterated by editors'. In the main body of his post, Isserlis highlights various mysteries of Schumann's markings, and he urges cellists to grapple with them as they practise the piece. Why, he asks, would Schumann give a tempo marking of 'not too fast' (*nicht zu schnell*) followed by a metronome marking that seems unreasonably fast? What could Schumann mean when he writes an accent on a note which is under a slur? What is the difference between his use of a 'hat' accent (^) and his use of an *sf*? Judging from the readers' comments in the thread, as well as the sheer number of interactions with the post online, it is safe to conclude that these mysteries are a source of bewilderment and fascination, not only to historical performers, but to a broad range of cellists, musicians, and audience members.

Grützmacher, with his strong connections to Schumann and Mendelssohn's circles, as well as his wide-ranging influence on later 19th-century German 'classical' playing, has the power to answer some of these questions, as well as to enrich the interpretive possibilities they open to us. As we saw in Chapter 1, Schumann's accents and nuance markings lack the practical specificity of Grützmacher's, but make sense as general advice for accentuation within a tradition that would have brought out certain accent patterns by default. The main purpose of his accent under a slur may therefore have been to give a

weightless quality to the surrounding notes, which would otherwise have been accented within this tradition. Furthermore, according to what we learned about Freispielen in Chapter 2, unaccented notes were allowed to be especially free from the beat; if cellists learned to take this freedom from the beat, they might find that the music has plenty of space to breathe, even within Schumann's metronome marking. Unfortunately, Grützmacher was not allowed to translate Schumann's abstract accentuation markings into his own much more practice-driven notational language. However, by studying the editions in which he did have this freedom, especially his paedagogical editions of Romberg's works, I have developed a technical and musical 'answer key' that could be tested against the notational choices of Schumann and other composers within the German 'classical' tradition. Grützmacher's accent marking, for example, denotes heavy emphasis, with as much bow as possible, and very likely with an agogic component as well. (As was noted in Chapter 2, Grützmacher avoided the 'hat' accent, since it was often used at the time as a down-bow marking.) Grützmacher's *sf*, meanwhile, implies a momentary forte dynamic and has a strong emotional connotation. Both in Grützmacher and in Schumann, the two markings could coincide; it may be, then, that what Isserlis assumes is a 'hierarchy' of accents in Schumann's language is actually more of a palette.

For musicians who are willing to follow Grützmacher down the rabbit hole of 19th-century performing practice, his editions have even more to offer. As most historical performers – and their detractors – are aware, the great danger of trying to recover a lost playing style is that it is easy to stray into the realm of

caricature. The knowledge that 19th-century string players employed portamento, for example, can lead a performer into the overuse of a particular type of slide, so that it becomes a tic rather than a vehicle for musical meaning, while other types of slide go unexplored. Grützmacher's editions can help us to fill in the inevitable gaps in our knowledge and understanding that come from trying to reconstruct a style based on historical sources. In connection with treatises, the editions can show us how the various nuggets of advice play out in a wide range of repertoire. In connection with early recordings, they can give us a written analogue of the performing style we hear, so that we can begin to connect the sounds with the musical intentions behind them.

My practice-led study approached Grützmacher in this spirit. In Chapter 1, I made the case for trusting Grützmacher's editorial intentions and musical taste, particularly in relation to a 19th-century German tradition which was known at the time as 'classical'. Through his close connections with Ferdinand David, Julius Rietz, and Ignaz Moscheles, he had intimate knowledge of a playing style connected not only with Mendelssohn but with earlier composers as well. Grützmacher's musical circle also included Clara Schumann and Woldemar Bargiel, and his correspondence with Max Abraham makes the case that his performances of Schumann's music enjoyed the full approval of these musical authorities. As a teacher, Grützmacher occupied a central position in a line of cello pedagogy sometimes referred to as the 'Dresden school', which extends from the beginning of the 19th century well into to the 20th. The far-ranging influence of his technique and style makes his advice valuable not only for playing the work of composers he worked with directly, such as Grieg, Raff,

and Reinecke, but also composers who worked with many of his students, such as Brahms.

In Chapter 2, I set out to join the ranks of Grützmacher's students. I began by following his markings in a live performance of the Mendelssohn Cello Sonata Op. 45, and the tension I experienced between the markings and my own musical taste generated my main research questions: I wished to access the language of his portamento, to develop an eloquent bow arm according to his technique and style, and to understand his sense of timing. Each of these questions led me to other contemporary sources, which gave me concrete theories I could then test using statistical analyses of Grützmacher's markings. In the case of portamento, the key turned out to be the very detailed advice on eloquent sliding found in public speaking treatises. For bow use and sound colour, I learned the most from violin and cello treatises, as well as the remarkable treatise/memoir hybrid by Marion Bruce Ranken. In my search for Grützmacher's sense of timing, early recordings and piano rolls proved invaluable, especially those by his pianist colleagues, Grieg and Reinecke. Throughout this process, I used the cello to guide my research: I performed and recorded from a few of the editions, and I read through as many others as I could find. When a new idea made sense to me intellectually, but I found I could not translate it into good music-making, I would go back to the other historical sources with fresh questions.

Chapter 3 thus represents the final test of my research. My goal was to use what I had learned from Grützmacher to make a recording that was not only

musically convincing but also worthy of commercial release. This goal generated a new set of research questions around the theme of 'professionalising' my new technique: I needed to know how Grützmacher and his colleagues approached the challenge of intonation, and how they might have conceived of a beautiful sound. In both of these areas, written sources proved the most helpful; for intonation, treatises and technical studies held the key, and for a beautiful sound, I was most inspired by verbal comparisons of string sound to the sound of wind instruments. Both in the rehearsals and in the editing stages, I also had to come to terms with the effect of what I had learned about accentuation and timing on ensemble playing. Current industry standards prize the skill of playing in absolute synchrony, which presupposes a literal reading of rhythmic notation. In a tradition which dictates that 'the note should never be confused with the beat', the art of playing together becomes much more subtle and subjective, and we came to rely on Ranken's concept of an 'ensemble of spirit' to decide what degree (and what type) of asynchrony between the parts was acceptable. We also benefitted from listening to recordings by pianists in Brahms' musical circle, which gave us a shared intuitive grasp of the ideal relationship between parts.

I am now more confident than ever that Grützmacher's style, as alien as it looks at first, is reconcilable not only with current musical taste, but also with the professional pressures on today's performers. As the previous generation of scholar-performers discovered about the music of the 17th and 18th centuries, even the most arcane-looking musical advice becomes comprehensible when linked to the central paradigm of human speech. We may not speak the same

language as our ancestors, and the formal rhetorical tradition that once shaped music may now be extinct, but we still use our voices to express ourselves, and our natural eloquence can help us find our way back to more specific historical forms of eloquence. Over the course of my research, I learned to rely more and more on the cadences of my speaking voice to work out the details not only of timing-related devices such as agogics, Freispielen, and expressive sub-tempos, but also of portamento, dynamics, and articulation in both hands. By the end of the project, I felt that I could set the score aside and, both literally and metaphorically, follow my own voice. I consider this to be the most delicious irony of learning from a cello part 'nach der Tradition des Componisten genau bezeichnet'.

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Appendix A. Information on Exploratory Recordings (Total 3 CDs)

CD 1 [45'05"]

Tracks 1-3: Felix Mendelssohn-Bartholdy (1809-1847) Cello Sonata op. 45

1. Allegro vivace [12'18"]
2. Andante [6'09"]
3. Allegro assai [7'50"]

with Yi-heng Yang, fortepiano (c. 1830 Tröndlin)
Live performance 15 Sept. 2013
The Fredericks Collection, Ashburnham, USA.
Recording engineer: Christopher Greenleaf

Tracks 4-5: Robert Schumann (1810-1856) *Abendlied* from op. 12

4. Marie Soldat's performance (rec. 1926) [2'55"]
5. My partial imitation, based on Grützmacher's transcription [3'50"]

with Yi-heng Yang, fortepiano (c. 1830 Tröndlin)
Recorded 14 Sept. 2013
The Fredericks Collection, Ashburnham, USA.
Recording engineer: none

Tracks 6-7: [Roman Hoffstetter (1742-1815), printed as Joseph Haydn] *Serenade* from op. 3 no. 5, transcr. Grützmacher

6. First attempt [6'23"]

with Yi-heng Yang, fortepiano (c. 1830 Tröndlin)
Recorded 14 Sept. 2013
The Fredericks Collection, Ashburnham, USA.
Recording engineer: Christopher Greenleaf

7. Second attempt [5'40"]

with Inja Davidovic, fortepiano (c. 1850 Erard)
Recorded 24 March 2014
Clothworkers' Centenary Concert Hall
School of Music, University of Leeds, UK.
Recording engineer: Kerry-Anne Kubisa

CD 2 [28'39"]

Tracks 1-3: Bernhard Romberg (1767-1841) Cello Sonata Op. 43 #3, ed. Grützmacher

1. Allegro comodo [7'59"]
2. Romanze: Andante amabile [5'16"]
3. Allegretto [4'59"]

with Job ter Haar, cello

Recorded August 2016 in a private home, Amsterdam, The Netherlands

Recording engineer: Job ter Haar

Tracks 4-7: Felix Mendelssohn, *Lieder ohne Worte*, from Op. 19b and 30, transcr. Grützmacher

Band I (Op. 19b)

4. *Lied ohne Worte* #1 [3'21"]
5. *Lied ohne Worte* #2 [2'03"]

Band II (Op. 30)

6. *Lied ohne Worte* #9 [2'12"]
7. *Lied ohne Worte* #10 [2'49"]

with Daniel Gordon, fortepiano (c. 1850 Erard)

Recorded November and December 2016

Clothworkers' Centenary Concert Hall

School of Music, University of Leeds, UK.

Recording engineer: Colin Bradburne

CD 3 [25'15"]

Tracks 1-3: Johannes Brahms, Cello Sonata Op. 38

1. Allegro non troppo [13'30"]
2. Allegretto quasi Menuetto [5'15"]
3. Allegro [6'30"]

with Yi-heng Yang, fortepiano (c. 1870 Streicher)

Recorded March 2017 at Second Church in Newton, USA.

Recording engineer: Angus Lansing

Producer: Sarah Darling

Co-producer (stylistic guardian): Andrus Madsen

Total timing [98'59"]

Appendix B. Shifts under slurs in Mendelssohn, *Lieder ohne Worte*, transcr. Grützmacher

Key:

total markings = the total number of instances of a given marking

total shifts under slurs = the total number of shifts under slurs within that marking

s = same-finger shift

l = shift to a lower finger (e.g. 2-1)

h = shift to a higher finger (e.g. 1-2)

u = upward shift

d = downward shift

M2, M3 = major 2nd, major 3rd

m2, m3 = minor 2nd, minor 3rd

P4, P5 = perfect 4th, perfect 5th

4+ = tritone (augmented 4th or diminished 5th)

large = an interval larger than a perfect 5th

gliss. = the word '*gliss.*' preceding a note

	dolce	espressivo	nobile	scherzando	agitato	con grandezza	appassionato	leggiere	con grazia	con gravita	brillante
total markings	69	37	1	3	3	1	1	10	3	1	2
total shifts under slurs	132	79	0	2	4	3	1	1	4	1	2
su m2	1	1			1				2		
su M2	6	2									
su m3	5	8									
su M3	2	4									
su P4	12	1									
su 4+											
su P5											
su large	1										

sd m2	3	1									
sd M2	12	9					1				
sd m3	5	2									
sd M3					1						
sd P4	2	4									
sd 4+											
sd P5											
sd large	1	1									
hu m2											
hu M2	1										
hu m3		1									
hu M3											
hu P4	6	2		1							
hu 4+		2									

hu P5	3	2						1			
hu large	1	1							2	1	
lu m2	1										
lu M2	4	4		1	1	1					
lu m3	4	1			1						
lu M3	1										
lu P4	7	1									
lu 4+											
lu P5	4	1									
lu large	4										
hd m2	2										
hd M2	26	7									1
hd m3	5	2									
hd M3	2	3				1					1

hd P4											
hd 4+											
hd P5											
hd large											
ld m2											
ld M2											
ld m3	1	6									
ld M3	1	4									
ld P4	5	3									
ld 4+	2	4									
ld P5	2	2									
ld large											
<i>gliss.</i>	12	14				1					

Appendix C. Expressive markings in *f*, Romberg Cello Sonatas Op. 43 ed. Grützmacher

Key:

total markings = the total number of instances of a given marking (e.g. there are 8 passages marked *brillante*)

total bars = the total number of bars (e.g. the *brillante* marking covers a total of 18 bars)

GB = Grützmacher's whole bow marking

S = point of the bow

M = middle of the bow

F = heel of the bow

finger holds = horizontal square brackets indicating to hold a finger down (left-hand)

clipped slur = a slur with a staccato mark over the last note (always over the slur)

staccato = staccato marks (dots)

tenuto = tenuto marks (dashes)

portato = staccato marks under slurs

tenuto-portato = staccato and tenuto marks (together) under slurs

audible shifts = shifts under slurs

marked in both parts = does the marking appear simultaneously in both cello parts?

N = never

Y = always

[any number] = sometimes

	brillante	energico	gioviiale	grandioso	imponente	largamente	pesante	risoluto	sonoro
total markings	8	6	2	4	2	2	10	2	4
total bars	18	48	4	20	16	4	14	16	6
GB		6	1	5	3	2	1	2	3
S	10	9	1		1	1		2	1
M	8	7	1	4	2	2		4	
F	2	9	1	1			3	1	2
finger holds	32	7	1	6	3	1	5	6	3
hairpins									

diamond hairpins									
<i>sf</i> hairpins									
>	1	25	4	18	15		25	12	2
<i>sf</i>									
<i>fz</i>		1		1	2				
clipped slur		5							
staccato	4	85		17	34		22	13	
tenuto							1		
portato									
tenuto-portato									
audible shifts		1		1					2
marked in both parts?	N	Y	Y	1	Y	Y	Y	Y	Y

Appendix D. Expressive markings in *p*, Romberg Cello Sonatas Op. 43 ed. Grützmacher

Key:

dolciss. = *dolcissimo*

espress. = *espressivo*

hairpins = hairpin pairs

<> = small diamond-shaped hairpin pairs (*messa di voce* effects)

sf hairpins = hairpin pairs with *sf* marked at the peak

	amoroso	dolce	dolciss.	espress.	grazioso	lamentos	leggiero	lugubre	misterioso	semplice	tranquillo	tranquillo e grazioso
total markings	2	15	1	15	2	1	7	2	1	2	1	1
total	8	110	4	78	16	2	17	8	4	16	4	4

bars												
GB		13	1	12								
S	3	7		10	4		2					
M	5	25	1	16	1		8	3	1	3	1	1
F	1	12	1	6	5	1	2	2				
finger holds	9	32	4	24	5	1	9	3	3	2	4	2
hairpins		31	1	15	4	1	4	1	1	4	1	1
cresc. subito pp	2											
<>	2	4	1	7	2			1				
sf hairpins		3		4								

>		4		13			4		4			
sf				4								
fz		2		1								
clipped slur				8						2		
staccato				2			7				8	
tenuto		6	2	16								
portato	2	26		1								
tenuto-portato		10		7		1						
audible shifts	1	42	1	22	4		1	2		1		
marked in both parts?	Y	4	dolce	N	Y	N	2	Y	Y	Y	Y	T only

Appendix E. Bow distribution and articulation, Romberg Cello Sonatas Op. 43 ed. Grützmacher

Key:

upper half: my own inference based on a steady alternation of M and S

lower half: my own inference based on a steady alternation of M and F

	staccato	saltando staccato	tenuto	tenuto- staccato	portato	tenuto- portato	triple- time portato	accent- portato
GB	49		2		44	11	3	2
F	32	4	16		1			
M	515		25		48	12	1	
S	40		7	2				
upper	11				13	4		

half								
lower	87				12	4		
half								

Appendix F. Bow distribution and accentuation, Romberg Cello Sonatas Op. 43 ed. Grützmacher

Key:

up = marked up bow

down = marked down bow (note: these only apply to the *sf* and *fz* columns)

	>	sf	fz	<>	hairpin	fz hairpin	sf hairpin	sfp	pfz
GB	155	7	1	5	24	6	6		1
F	41	7	1	9	8	1	1	1	
M	60		1	8	25		1	4	1

S	18	1	8	2	9		1	1	
upper half	7	2		1	11				
lower half	27	2			12	1	3		
up		19	17						
down		63	21						

Appendix G. Accent markings that can coincide on a single note, Romberg Cello Sonatas Op. 43 ed. Grützmacher

	>	<>	sf	sfz	fz	pfz	mfz	-	.	sfp	gliss.
>			Y		Y			Y	Y		Y
<>									Y		
sf	Y							Y	Y		Y
sfz											
fz	Y							Y	Y		Y
pfz									Y		Y
mfz											
-	Y		Y		Y						Y
.	Y	Y	Y		Y	Y				Y	
sfp									Y		
gliss.	Y		Y		Y	Y		Y			

