

UC Santa Barbara

UC Santa Barbara Electronic Theses and Dissertations

Title

How baroque cello music laid the foundation for cello works of the 19th and 20th centuries

Permalink

<https://escholarship.org/uc/item/56f7f9kv>

Author

Fedoryka, Larissa

Publication Date

2018

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Santa Barbara

How Baroque cello music laid the foundation
for
cello works of the 19th and 20th centuries

A supporting document submitted in partial satisfaction of the
requirements for the degree Doctor of Musical Arts
in Music

by

Larissa Anna Maria Fedoryka

Committee in charge:

Professor Robert Koenig, Chair

Jennifer Kloetzel, M.M., Lecturer

Professor Lee Rothfarb

Professor Paul Berkowitz

Dr. Nona Pyron

January 2018

The supporting document of Larissa Fedoryka is approved.

Nona Pyron

Paul Berkowitz

Lee Rothfarb

Jennifer Kloetzel

Robert Koenig, Committee Chair

January 2018

How baroque cello music laid the foundation
for cello works of the 19th and 20th centuries

Copyright © 2017

by

Larissa Fedoryka

ACKNOWLEDGMENTS

This document is dedicated to the memory of my mother, Irene Fedoryka.

I would like to thank God for the gift of music. I would like to thank my grandparents, Osyp, Stephania, Bohdan, Myroslava, and parents Damian and Irene for sharing this beautiful gift with me. To each one of my siblings, Kateryna, Teresa, Maria, Sofia, Damian (sharing your cello with me), Alexander, Halyna, Danylo and Melanie, thank you for your constant support throughout this journey. A heartfelt thank you to Vuiko (uncle) Stefko and Teta (aunt) Xrystia, for encouraging me to continue with the pursuit of my doctorate. Thank you to my committee, particularly Lee Rothfarb and Paul Berkowitz, for your guidance in this process, and especially your patience as I blindly made my way through this paper.

In a very special way to Leslie Cain and Mark Guttierrez: my constant support and co-suffering companions these last five years. To Monica Herman and Chelsea Stolz, my cheerleading squad. Without your constant spiritual and mental support this task would have been much harder to accomplish. To Karen Yeh and Jordan Warmath: your commitment and dedication to your music has been truly inspiring and your willingness to give me musical tips often encouraged me to plow on. To Jennifer Kloetzel: thank you for hearing me, for encouraging me to have dreams and to follow them, and for supporting the musical desires of my heart.

I would particularly like to thank Nona Pyron, my mentor and friend, for re-igniting my love of cello and my love of playing music. Your ability to hear the music in my heart and your gift of gently encouraging my hands to express that music has brought music back to life for me. I have always felt a desire to express myself through my cello and your guidance has given me the confidence to share myself with the world. You have changed my experience of music forever and for that I am eternally grateful.

VITA OF LARISSA FEDORYKA

January 2018

EDUCATION

Bachelor of Arts in Biology, Franciscan University, Steubenville Ohio, 2004

Bachelor of Arts in Music, Ohio University, Athens, 2010

Master of Music, University of California, Santa Barbara, 2015

Doctor of Musical Arts, University of California, Santa Barbara, Fall 2017

PROFESSIONAL EMPLOYMENT

2012-current: Cellist and electric bass player for Celtic-Americana band, Scythian

2012-2014: Cellist in the Young Artist String Quartet, Department of Music, UCSB

2014-2016: Cellist in the Young Artist Piano Quartet, Department of Music, UCSB

2016-2017: Cellist in the Young Artist Piano Duo, Department of Music, UCSB

SELECTED AWARDS

Recipient of the Young Artist String Quartet / Young Artist Piano Quartet /
Young Artist duo award, UCSB 2012-2017

Martin Kamen Fellowship in Strings, UCSB 2013-14/2016-17

MASTER CLASSES

The Danish Quartet*, 2015-2016

Lynn Harrell, 2015

Yo-Yo Ma*, 2014

The Knights*, New York City Chamber Orchestra 2013

Janos Starker, 2008

*chamber coaching

ABSTRACT

How baroque cello music laid the foundation
for cello works of the 19th and 20th centuries

by

Larissa Fedoryka

It has long been the common belief that advanced cello technique and repertoire did not rise until Luigi Boccherini began writing for his instrument in the late 18th century. Prior to this, the cello was viewed predominantly as an accompaniment instrument, struggling to reach equality with its higher registered family member, the violin. The propagation of this belief was due greatly to a misunderstanding of the role of the cello and its relationship to other members of the violin family, as well as little to no access to the compositions of the early 1700's. Until recently. Utilizing Nona Pyron's collection of over 8,000 works where the cello is either featured or plays a prominent role, the author has chosen the cello sonatas of five composers, as well as Bach's unaccompanied suites, to demonstrate how cello technique of the early 18th century informed the technique that is used today to play works of the 19th and 20th centuries.

The author will compare the techniques of the right- and left-hand found and isolated within etude books commonly used today, and demonstrate how they are presented within the context of a musical line in the early compositions.

TABLE OF CONTENTS

Introduction.....	1
History of the early cello and its performance practices.....	2
Chapter One: Criteria of Analysis	
On the Etudes used Today.....	7
Early Method Books on Cello Playing.....	10
The Musical Collection of Nona Pyron.....	13
Six Composers of the Early 18 th Century.....	14
Chapter Two: The Right Hand	
Détaché.....	20
Slurs.....	24
Combining Slur and Détaché.....	27
Arpeggios.....	28
Batteries.....	30
Brisure.....	33
Bariolage.....	36
Ondeggiando.....	38
Pique.....	40
Portato.....	42
Staccato.....	42
Slurred Tremolo.....	44
Double-stops.....	45
Multiple string chords.....	46

Chapter Three: The Left Hand

Donington's Four Aspects of Left Hand Technique

Choice of fingering.....	49
Positions.....	49
Strength of impact.....	50

Vibrato.....	50
--------------	----

The Artistry of the Left Hand

Scales.....	51
Arpeggios.....	52
Thumb.....	53
Position establishment.....	55
Left hand agility.....	56
Thirds/sixths/octaves/tenths.....	57

Conclusion.....	60
-----------------	----

Bibliography.....	62
-------------------	----

“The spirit of the music is the only thing which can rightfully dictate physical action on the cello”.

~ William Pleeth, in *Cello*

“‘Technique’, in its fullest sense, means discovering and developing the physical means for bringing into existence a piece of music”.

~ William Pleeth, in *Cello*

Introduction

The object of this dissertation is to show how virtuoso cello music of the early 18th century informed the technique used by modern cello students to play the virtuosic works of the 19th and 20th centuries.

Thanks to the revival of Baroque music in the late 20th century, the history of the cello's ancestry and development has been made more clear. Its role within the violin family and the history of its technical virtuosity is yet to become common knowledge, but with the findings of Dr. Nona Pyron, light has been shed in this area. I will use compositions from Pyron's collection of 18th century cello works to support the above argument.

Using the knowledge of the early history of the cello, as presented by Dr. Pyron, both in its development and performance practices, I will conduct a thorough study of the music of six composers of the early 1700's (using compositions dating between 1714-1748) and the techniques required to perform this music. I intend, as well, to consult the etudes used today as well as the early method books on the execution of the left and right hands to reveal how the technique of the early cello music informs the technique of the 19th and 20th century.

On Baroque Playing

In order to better understand the sonatas I will be looking at, it would be beneficial to consider the history of the cello, its role within the violin family and how this effected its early repertoire. I will also address the development of the bow and the execution of bow strokes, as well as the common playing practices of the Baroque era.

A brief history on the nomenclature of the cello and its repertoire

The violoncello was a member of the violin family, or what was referred to at the time as the *viola da braccio* family. It was named thus because of the manner in which the instrument was held, namely in the arms ('braccio' being the Italian for 'arm'). This was a way of differentiating it from the *viola da gamba* family, which was also named after the manner it was held, namely the legs ('gamba' being the Italian for 'leg').¹

Within the *viola da braccio* family there were different sized members, and in order to differentiate between them, the Italians simply added the diminutive (*-ino*) or augmentative (*-ono* or *-one*) to the root word 'viola'. Hence, a *violino* = small viola, and a *violone* = large viola. The cello emerged as a smaller version of the *violone*. By adding the diminutive form (*-cino* or *-cello*) to the large viola, we get the *violoncello*. In the 18th century we see many different spellings of cello, from *violoncino* to *violonzino*, *violonzelo*, *cioloncelo* and *violoncello*.²

¹ The A and D strings are gut wound, while the G and C strings are silver wound gut strings.

² Nona Pyron, *An Introduction to the History of the Cello* [a subsection in the book *Cello* by William Pleeth], (London: Kahn and Averill, 1982), 220.

The purpose of breaking down the nomenclature of the cello is to emphasize that it was considered to be a large violin. Musicians of the 17th and 18th centuries viewed it this way, and therefore it was common for ‘violinists’ to play all members of the family, including the violoncello. Hence, it was not uncommon for cellists to read violin repertoire, usually transposing it an octave lower. Because cellists shared in the repertoire of the ‘violin’, there was less music composed specifically for the cello in the late 17th century. This has led to the erroneous belief that the cello was technically less developed than the ‘violin’. Yet, Hubert le Blanc’s statement in 1740 in his *Défense de la basse de viole contre les entreprises du violon et les prétentions du violoncelle*, “...these cellists, who sail on the high seas of the treble, their technique is formidable...”, shows that this view is not tenable.³ This becomes apparent as well in the sonatas used as demonstration in this thesis.

General description and use of the bow

Baroque bows were typically made of snakewood and were less flexible than the pernambuco wood used today. Baroque cellists hold the bow between the frog and the middle of the bow, with the second and third fingers hanging deeper over the wood, resting against the hair. One cannot help but hold the bow gently when it is held further away from the frog. With this gentle manner of holding the bow, it could be said that the sound is ‘pulled’ or ‘coaxed’ out of the string. This imagery is important when playing on gut strings,⁴ which were universal in the Baroque era, because gut strings are very

³ Hubert le Blanc, *Défense De La Basse De Viole Contre Les Entreprises Du Violon Et Les Prétentions Du Violoncelle* (Genève : Minkoff Reprint, 1975).

⁴ The A and D strings are gut wound, while the G and C strings are silver wound gut strings.

sensitive and let the player know if he is not pulling or pushing the bow correctly. The player knows whether he is coaxing the sound out of the string or applying pressure by the response of the string.

In order to pull this sound out of the cello, one must use what cellist Nona Pyron describes as the pendulum or “genesis” stroke, because from this stroke all others arise. It is the idea that one strokes the string with a pendulum-like swing of the arm to initiate vibration. The bow must then leave the string at the end of the stroke in order to allow the vibration to continue. The pendulum stroke allows for the weight to be released at the end of the stroke, whether the bow completely lifts off the string or gently remains on it. But the motion is still the same, namely that of a pendulum. This is the same stroke, sometimes in modified version, that is required to produce the sound today with the modern bow.

The strokes that Valarie Walden describes in her book *One Hundred Years of Violoncello* and that I will be describing in this thesis, would have been (and technically are still today) played with this in mind. Violinist Robert Donington explains that we use the same techniques today as that of the Baroque era, and that hence the articulation is the same. However, the *character* produced by the Baroque bow will be different than that of the modern bow (also known as the *Tourte*), being more “crisp than forceful, and more rounded than hard”.⁵ There is no Baroque bow technique that cannot be played by a Tourte bow, and vice versa, but the extent of effectiveness and suitability will vary. If one

⁵ Robert Donington, *String Playing in Baroque Music* (New York: Charles Scribner’s Sons, 1977), 36.

does not have a Baroque bow, one can still get an idea of how to produce the Baroque “sound” by gripping the bow lightly closer to the balance point of the bow.

It is essential to understand how these bow strokes were used in order to play the music properly and in the process give a meaningful performance.

Performance Practice

Gilbert Ross, former first violinist of the Stanley Quartet, speaks of how in the present day and age, both the teacher’s desire to respect the composer by playing what was written, and a lack of understanding of the customs of the times, does a disservice to the music. In his article, *The String Teacher’s Responsibility in the Restoration of Baroque Performance Style*, Ross describes the 18th century as a period of improvising:

Many aspects of the delivery of a composition were left to the improvisatory talents and the disciplined taste, judgement, and discretion of the performer - not by the grudging tolerance of the composer but, rather, by his will. The executant was expected to make a substantial contribution to the end result. His role was a creative one, and he accepted this responsibility as the proper duty of one endowed with the special gifts of eloquent utterance. Basic tempo, inner tempo nuance, dynamics, ornamentation, and expressive rhythm were among those aspects of performance assigned to the jurisdiction of the interpreter.⁶

From Beethoven onward, composers tended to be very specific how they wanted their music to be interpreted, specifying tempo, dynamics and other nuances within the music. Today’s advanced musicians, being well steeped in the music of Beethoven forward, have learned to be so faithful to the desires of the composers that any new-

⁶ Gilbert Ross, "Committee on Historic Instruments: The Fretted String: The String Teacher’s Responsibility in the Restoration of the Baroque Performance Style." *American Music Teacher* 11, no. 3 (1962): 17.

comer to Baroque performance may interpret the lack of direction as a sign of it being without expression, resulting in a rather dry and boring performance.⁷

With this brief introduction to the history of the cello and how the music of the early 18th century was performed, cellists can immerse themselves more fully into the music of the past, partaking in its creation and richness.

⁷ *Ibid.*, 17.

Chapter I: Criteria of Analysis

This chapter will address my criteria for looking at cello technique of the 18th century, as well as introduce the writers of the method books that will be referenced, the composers of the works that will be looked at and the source of the compositions.

1. On the Etudes Used Today

I will briefly point out the technical aspects of playing that can be found in etudes commonly used today. These etudes address different aspects of instrumental technique that cellists are expected to know as they become masters of their craft. It is my aim to show, with the help of method books written in the late 18th and early 19th centuries, that these same aspects of technique are to be found within the context of a musical line in the sonatas of the first half of the 18th century.

Cellist Ozan Tunca conducted a survey for his dissertation, “*Most Commonly used Etude Books by Cello Teachers in American Colleges and Universities*” to assess how widely etude books are used and which are the most common. He sent 100 surveys to colleges on a list provided by the American String Teachers Association, and received 33 responses. Through a list of questions, he determined that the most used cello etude books in America were those of Duport, Dotzauer, Merk, Servais, Franchomme (caprices and etudes), Piatti, Gruetzmacher, Popper and Schroeder (whose etude book is a compilation of all the above, plus Buchler, Cossman, Kummer, and Lee, arranged in order of difficulty). By combining all the etudes, the aspects of cello technique covered are:

Left Hand	Right Hand
Scales	String Crossings
Arpeggios	Bowing Techniques
Thumb	Left/Right Hand Coordination
Position Establishment	Multiple Stops (L/R hand)
Left Hand Agility	Slurred Staccato
Trills/grace notes/double trills	Spiccato
Thirds/sixths/octaves/tenths	
Harmonics*	

*although harmonics were used in the 18th century, it will not be relevant to this thesis.

The Right Hand

In her dissertation “A Synthesis of the Advanced Etudes by Dotzauer, Grützmacher, and Popper,” Dr. Hwang further breaks down Tunca’s category of bowing techniques, using the descriptions of different bowing techniques that Valerie Walden lays out in her book *One Hundred Years of Violoncello*. Walden focuses on the years between 1740-1840, overlapping by a few years with the latest composition in the present study. However, her list is still applicable both to my research (since she also addresses how technique was executed in the early half of the 18th century, as well as how the technique has evolved) and to the etudes listed by Tunca and Hwang. We still get a good sense of

how the bow was employed even if Walden's focus is on the 19th century: if the stroke was present in 1740, it most likely existed before 1740, or grew out of a pre-existing bow technique. The introduction of the Tourte bow around 1765-70 affected the use of the bow. I will therefore not go into great detail when mentioning a bow stroke that was more relevant to the Tourte bow (such as *martelé and sautille*).

The bow strokes that will be observed at length are *détaché, slurs, slur/détaché combination, arpeggios, batteries, brisure, bariolage, ondeggiando, piqué, portato, staccato, slurred tremolo, double-stops, multiple-string chords*.

The Left-Hand

The left hand participates in the coloring and nuancing of a phrase as much as the right hand does. Robert Donington, violinist and author of *String Playing in Baroque Music*, reminds the reader that no matter what the finger-work, “expression is the overall objective.”⁸ The left-hand's primary function is to create different pitches by stopping the strings. This task is so difficult at times that string players often don't realize how much it aids the right-hand in creating a beautiful sound.

Donington breaks down the finger-work into several categories that are as relevant today as they were during the Baroque era:

1. choice of fingering
2. choice of position
3. strength of impact

⁸ Robert Donington, *String Playing in Baroque Music* (New York: Charles Scribner's Sons, 1977), 27. Donington writes his book for violinists, but the technique can be applicable to cello playing since in the late Renaissance and throughout the Baroque era, technique was shared by all violin family members.

4. degree of vibrato if any

These four points are to be taken into consideration while executing the exercises of the left hand.

2. Early Method Books on Cello Playing

Although there were numerous method books written in the 18th and 19th centuries, forty-nine between 1740-1840 according to Professor Tilden Russell of Southern Connecticut State University,⁹ I have chosen to use those written by Tillière (1764), Duport (1806) and Dotzauer (1832) in my evaluation of the early-18th century compositions. I chose Tillière because it was one of the few method books written in the 1700's that I could access and read, and Duport and Dotzauer because of all the other method books written during the same period, it is their method books are still used today.

Joseph Bonaventure Tillière (ca. 1750 – ca. 1790)

Joseph Tillière studied cello under the founder of the French School of violoncello playing, Martin Berteau. In 1760, after finishing his studies with Berteau, Tillière entered the service of the Prince de Conti, where he composed six sonatas for violoncello and bass, nine duets for two cellos, and his violoncello school *Méthode pour le Violoncelle, contenant les principes nécessaires pour bien jouer de cet instrument*.

⁹ T.A. Russell, "Book Reviews: Eighteenth Century: "One Hundred Years of Violincello: A History of Technique and Performance Practice, 1740-1840" by Valerie Walden," *Notes - Quarterly Journal of the Music Library Association* 55, no. 4 (06, 1999): 907-9, Accessed October 29, 2017, <https://search.proquest.com/docview/1107077?accountid=14522>.

This method book was published in 1764, not long after what is presumed to be the first tutor on cello playing by Corette, published in 1741. Corette's treatise is the first tutor to mention the use of the thumb in higher positions, but Tillière explains the process at length and offers exercises.¹⁰

Jean-Louis Duport (1749-1819)

Jean-Louis Duport initially played the violin but then switched to the cello, taking lessons from his older and successful brother Jean-Pierre (pupil of the founder of the French School of Music, Martin Bertreau). At the age of 19 he debuted at the famous Concert Spirituel in Paris where he captured the hearts of the listeners with his sweet and tender playing. Voltaire allegedly said of him "Monsieur Duport, you will make me believe in miracles, for I see that you can turn an ox into a nightingale".¹¹ He remained in Paris until 1789, when he joined his brother in Berlin, playing with the Royal orchestra for seventeen years. There he taught many students, among whom were Rousseau, Levasseur and Platel. He eventually made his way back to Paris in 1816 (after a five-year employment in Spain under Charles VI) where he was named solo cellist to the Emperor and was given the position as teacher at the Conservatoire.¹²

Duport published his method book *Essai sur le Doigté de Violoncelle et sur la Conduite de l'Archet* in 1806, even though he mentions that he had been meaning to write something about cello fingering for over 20 years. His employment in Paris had kept him

¹⁰ Wilhelm Joseph von Wasielewski, *The Violoncello and its History* (New York: Da Capo Press, 1968), 89.

¹¹ "Jean-Pierre and Jean-Louis Duport", accessed October 30, 2017. <http://www.cello.org/cnc/duport.htm>, 2000.

¹² Wasielewski, *The Violoncello*, 90.

busy, but he kept this thought in the back of his mind, collecting materials and taking notes on his observations of cello technique. Up to that point there had not been any set and uniform method for fingering, many teachers complaining that it (a set of rules for fingerings) “is attended with such inevitable inconsistencies, that the attempt to regulate it would be in vain, it being impossible to solve all cases in point without the appearance of self-contradiction”.¹³ Duport strongly disagreed with this belief and set about creating a standardized fingering for the cello that is used even to this day.

Justus Johann Friedrich Dotzauer (1783-1860)

Friedrich Dotzauer was born January 1783 in Haselreith, Germany. He initially studied violin, piano and cello, devoting himself eventually to the latter, studying with a student of Jean-Louis Duport’s, J.J. Kriegk. After his studies he found a post in the Meiningen Kapelle until 1805 when he became a member of the Leipzig Orchestra. During this period he visited Berlin, where he heard the famed cellist Bernhard Romberg and was able to study with him. 1811 saw Dotzauer join the Dresden Court orchestra, where he was given the position of first cellist from 1821-1850. Retiring thereafter, Dotzauer lived another ten years, dying in 1860 in the city where he was employed. He had a rather extensive career as a performer and even composer, having composed an opera, overtures, symphonies, a mass, several chamber pieces in addition to his cello works of nine concertos, three concertinos, two sonatas with bass, divertissements,

¹³ Jean Louis Duport, *Instruction on the Fingering and Bowing of the Violoncello*, (Philadelphia: Offenbach, ca. 1880), accessed September 23, 2017, 2.
<https://imslp.org/wiki/Special:ReverseLookup/26008>

potpourris, variations and duets. However, Dotzauer is best known for his teaching (Kummer, Schuberth, Voigt and Dreschler being amongst a few of his students), having provided the cello world with one of the great and standard method books, and as being the Father of the Dresden School of Cello and founder of the celebrated Leipzig Professors' Quartet.¹⁴

Dotzauer was the first from the Dresden School of Cello playing to write a method book, as well as the first to produce a method which gradually increased in difficulty from the beginning to the end. His *The Violoncello Method Op. 165* (1832) is divided into two sections: the first half focuses on the technique of cello playing, and the second half is dedicated to practical teaching material. Although uninteresting musically, the cello is accompanied by a second cello part, teaching the young musician how to be aware of harmonies and how to play in an ensemble. He also wrote *The Violoncello Method for Elementary Teaching Op. 126*, *The Method of Playing Harmonics Op. 147*, and *The practical Method of Violoncello Playing Op. 155*. He, along with Romberg, was one of the first (if not the first), to insist on the bow being held at the frog, as contemporary cellists hold the bow today. The position of the left hand is also similar to that of today's. Tonal power and purity, a characteristic which was closely associated with the Dresden cellists, were very important for him. He regarded simplicity of music as being beautiful and therefore did not encourage embellishments or overuse of vibrato.

¹⁴ Wasielewski, *The Violoncello*, 120.

3. The Musical Collection of Nona Pyron

Dr. Nona Pyron, teacher and performer, received her Master's and DMA in cello performance from the University of Southern California. After nine years on the Music Faculty of Willamette University in Salem, Oregon, Pyron visited varied countries in Europe, collecting literally thousands of neglected compositions for cello and researching these early works. She began including these compositions in her performances in London and elsewhere in Europe, and was approached by her cellist colleagues, urging her to publish this previously inaccessible music. In response to this she eventually founded *Grancino Editions* for the express purpose of making this music available to other performers. Gregor Piatigorsky remarked that "Nona Pyron's research on the history of the cello and her unique collection of cello literature comprise perhaps the most important discovery in the 20th century in terms of cello repertoire."¹⁵ William Pleeth added to these thoughts, saying that "The magnitude of Nona Pyron's research into what may be termed lost musical history cannot be overestimated."¹⁶

She is the founder, director and editor-in-chief of *Grancino Editions*, a publishing company of performing editions of Baroque and Classical music. She currently resides in Los Angeles and continues to teach and coach ensembles.

¹⁵ Gregor Piatagorsky in Nona Pyron, *Cello History Project*, University of Southern California. A proposal for funding to catalogue the early works within Pyron's collection.

¹⁶William Pleeth in Pyron, *Cello History Project*.

4. Six Composers of the Early 18th Century

Pietro Boni

Pietro Boni was a cellist and composer who most likely received his musical education from the *Accademia Filarmonica* in Bologna. In 1711 he moved to Italy where he crossed paths with Arcangelo Corelli shortly before the famous composer's death in 1713. Both were in the service of Cardinal Pietro Ottoboni and it is believed that Corelli played a key role in Boni being given the post of "cello virtuoso" and "chamber assistant" to the Cardinal. Corelli's recommendation would seem to shed light on the capabilities of Boni as a musician and composer, Corelli being a master of the craft himself. Although the two composers never collaborated, one may see the compositional influences of the famous composer over Boni, namely the form of the sonata and the movements employed.¹⁷

Amongst his compositional works were his *12 sonatas for Violoncello and Basso Continuo* (1717) as well as his *Sonatas for Cello and Harpsichord op. 1* (1717), *Divertimenti op. 2*, *Ten Violin Sonatas op. 3*, *Christmas Cantata* (Perugia, 1719), the opera *Tito Manlio* (Rome, 1720), and the oratorio *S. Rosalia* (Bologna, 1726).¹⁸

¹⁷ Corelli set a new standard of sonata writing, introducing the fast-slow-fast structure, as well as distinguishing between a church sonata (more profound and reverent, with either no dance movements or dance like movements that omit the dance title) and the chamber sonata (lighter material with dance movements).

¹⁸ Denis Stevens in Pietro Boni, *Twelve Sonatas for Violoncello and Basso Continuo* (England: Grancino International Limited, 1986).

Being a cellist himself, Boni's instrumental compositions display his virtuosity in his idiomatic writing. His works require lightness and agility in both hands as he frequently utilizes a wide range of sonorities via string leaps and large intervals.

Giuseppe Valentini

Giuseppe Valentini was born ca. 1680 in Florence, Italy. In the early 18th century he was recognized as an established violinist and composer, being employed by Prince Francesco Maria Ruspoli in Rome from 1708-1713. It is unsure whether he studied with Corelli while in Rome, but nevertheless he walked in the same circles as the renowned older violinist and was most certainly influenced by him.

Valentini had his *XII Solos for Violin or Violoncello, op. 8* published first in Rome in 1714 and then again in London in 1720 (Valentini, well acquainted with the tradition of cellists playing violin repertoire, wrote his sonatas for violinists but included cellists in the title). Nona Pyron uses the London publication for her publication *Grancino Editions*, which I will be using. They are written as "church sonatas", meaning they are serious in nature and of profound spiritual material. Each sonata consists of five movements (slow/fast/slow/fast/fast), with the last movement being a short dance-like movement, although without bearing the title. Valentini plays with the compositions harmonically, taking unexpected turns at every corner and at times never reaching a destination. Written in treble clef, cellists must transpose the notes an octave down. Even still, the notes lie high enough in the register of the cello to frequently require the use of the thumb.

Johann Sebastian Bach

J.S. Bach was born 1685 to a family of musicians in Eisenach, Germany. His musical history is expansive, but for the purposes of this document it is noteworthy to mention that he wrote *Six Suites for Unaccompanied Cello* most likely between the years 1717-1723 during his residency as Kapellmeister in Köthen. Considering only the five composers that I have chosen, we see that composing works for cello was not uncommon. Because works from the early 1700's are not a part of the cellist's standard repertoire, musicians were unfamiliar with cello compositions from that era and therefore held Bach's works to be unprecedented. However, through a closer look at the works of the composers I have chosen to analyze, we see that Bach's writings for cello were in fact in vogue.

Giovanni Battista Somis

Giovanni Battista Somis was born 1686 in Turin, Italy. For a brief period of time he went to Rome where he studied under Corelli. He eventually moved back to Turin where he achieved great acclaim as a teacher and composer, becoming the founder of the north Italian school of violin playing. Whereas Valentini wrote violin sonatas that could also be played by cellists, Somis wrote his twelve sonatas specifically for cello. Upon playing the music, one would be surprised that it was written by a violinist, being very idiomatic for the cello. Again, we see how violin players would have been familiar with all members of the violin family and therefore could easily compose for the different members in an idiomatic way.

Somis was best known for his extraordinary bow technique, which may come as a surprise when observing his *Twelve Sonatas for Two Violoncellos* (composed ca. 1725), for there are no bowings marked. And yet there is as much contour and artistic depth in his music as in compositions which utilize multiple different bowings. One experiences the oceanic depth of different ways of executing the *détaché* (separate bow) stroke, depending on the demands of the music.

His pieces are written in chamber sonata form of three movements, slow-fast-fast, where the last movement typically suggests a dance form, although not always notated.

Jean Barriere

Jean Barriere was born 1707 in Bordeaux but made his career in Paris as a member of the Academie Royale de Musique in 1730. He studied for a brief time with Francesco Alborea (Franciscello) in Rome but was back by 1738, performing once again at the Concert Spirituel. He was ranked as one of the great virtuoso cellists of his time, said to have no rivals, for he left nothing desirable by way of his technique. Not only was he known for his formidable playing, but also for his compositions, placing him among the ranks of the founders of the French school of playing.¹⁹

Barriere's *Six Sonatas for Violoncello and Basso Continuo* were written in three increments between the years 1733-1740. They are technically extremely challenging for both the left and right hands. One must defy fingering conventions in order to execute the

¹⁹ Denis Stevens in Jean Barriere, *Six Solos for Two Violoncellos* (England: Grancino International Limited, 1986).

notes, and his awkward string crossings, leaps and articulation call upon flexibility and agility of the bow. Although it is unlikely that he was familiar with Bach's suites for the cello, a few of his movements are reminiscent of the great composer's cello works.²⁰

Pasqualino de Marzis

Pasqualino de Marzis built a reputation for himself in London as a soloist and orchestral player in between 1736-1764. He was praised for his left hand technique, although 18th century historian Charles Burney described his sound as "crude and raw, his style uninteresting". His first set of *Six Solos for Two Violoncellos, Op. 1* was published 1748, and his second set (op. 2) in 1751.²¹

Pasqualino, more than any of the above mentioned composers, incorporates into his sonatas many of the different musical styles that were fighting for recognition during the mid-18th century – Baroque, Rococo, Classical, as well as the Italian and French styles. The second cello is less active than what you may see in some of the other composers (in particularly Somis), but nevertheless it requires great sensitivity and expression in supporting the upper voice.²²

²⁰ Nona Pyron in Jean Barriere, *Six Solos for Two Violoncellos* (England: Grancino International Limited, 1986).

²¹ Denis Stevens in Pasqualino de Marzis, *Six Solos for Two Violoncellos* (U.S.A.: Grancino International Limited, 1983).

²² Nona Pyron in Pasqualino de Marzis, *Six Solos for Two Violoncellos* (U.S.A.: Grancino International Limited, 1983).

Chapter Two: The Right Hand

This chapter will take the examples of bow strokes mentioned in the previous chapter and show how they appear in the works of the early 1700's. Depending on the movement, the character, and the shaping of the bass line, one stroke can be executed in different ways from one section to the next. I will limit my examples to one, at most two, and predominantly from only one of the six composers under consideration. There are two examples where I include a composition from the 19th century to demonstrate how the same bow stroke is used today. Most of these strokes appear in each composer's works, but the principle of execution is the same. These strokes are found throughout the common cello repertoire from the 17th century up to the present day.

Because the bass line determines the direction of the melody, I will include the bass line with the examples of the melody. Depending on the mood, tempo and harmonic changes in the bass line, different emotions and feelings will be evoked, dictating which types of strokes will be employed.

Détaché

Détaché refers to separate bow strokes. A simple pulling (down) and pushing (up) of the bow. Duport speaks of two different uses of *détaché*: a firm stroke when a full tone is to be brought out, and skipping the bow lightly in lighter and more brilliant passages. When using the second stroke the middle of the bow is to be employed.²³

²³ Jean Louis Duport, *Instruction on the Fingering and Bowing of the Violoncello*, (Philadelphia: Offenbach, ca. 1880), accessed September 23, 2017, 143, <https://imslp.org/wiki/Special:ReverseLookup/26008>. Duport is referring to the bow strokes after the

The Down-Bow Rule

There was a certain rule to pulling and pushing the bow that determined which bow stroke should be used, and when. This rule is still observed today. The down-bow rule specified that the strong beats of the bar were played on a down-bow. This becomes important in the rhythmic stresses of French dance music. If the music is such that the last note in a bar is on a down bow, the French re-take the bow to allow for a down-bow on the down-beat (double down). In a dance written in triple meter, the down beat was always retaken on a down-bow (down-up-down|down-up-down etc.). This was referred to as *reprise d'archet*. This is important to remember when a composer notates that a movement is to be played in the French style. The Italians, by contrast, say less about where the down bow fell, and played the notes as they came.²⁴

Tourte bow was introduced, but we see similar passages in earlier works and can therefore surmise that the execution was the same.

²⁴ Michele Corette in Valarie Walden *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (Cambridge: Cambridge University Press, 1998), 147.

Largo

Cello I

Cello II

Somis Sonata XII, Largo mm. 1-7

If the melodic line of sonata XII by Somis were to be given as an exercise for practicing separate bow strokes, students might be tempted to play the notes using the same amount of bow. Within the context of the musical line, however, we see how the piece ebbs and flows, creating shapes and contours projected by the music. Duport advises that the amount of weight given to the bow must be proportionate to the length of the stroke.²⁵ Therefore, the repeated notes in the upper voice, being driven by the ascending bass line, must increase in weight and length of bow stroke to give the illusion

²⁵ Duport, *Instruction on the Fingering*, 143

of moving forward. The notes are still separated, but the time of separation lessens as the intensity of the driving line rises. The repeated notes in m. 3 will either increase in stroke length and weight or decrease, depending on the direction given by the bass.



Somis Sonata XII, Allegro mm. 1-6

Cellists will want to utilize different *détaché* strokes in quicker movements. In this movement, we will want to play the first two measures with a more connected *détaché* stroke, with special emphasis given to the notes marked with carrots.²⁶ The bass line will follow the articulation of the upper line, connecting the eighth notes of the first two beats with a slight separation and then a more marked separation on beat three. As performers approach the sixteenth notes, they may be tempted to shorten them, but as Pleeth advises in his chapter “The Craft of the Bow,” we must allow for more air and

²⁶ In the 18th century, carrots indicated that the notes should have a more distinct separation. Even though unmarked, the bass line would frequently adopt the markings of the upper voice.

freedom for the expression to flow.²⁷ This is achieved by way of the “pendulum stroke,” allowing the string to ring as the pressure is released out of the bow in order to initiate bow change. This is done barely perceptibly, creating a “fluidly detached” sound.

Use of double down-bows and *détaché*

Occasions arise within a passage when a double down-bow is necessary to complement the phrasing. For instance, in measure four of the melody line in this same movement, the eighth note D lands on a down-bow as it comes out of the running sixteenth notes. The rhythm here, however, is syncopated and the accent is on the “and” of three. In order to do this, a second down-bow is necessary. Because the following note is a quarter note (long), one must retake the bow, lifting it out of the string and bringing it back to the same place on the bow where the eighth note began its stroke. The stroke needed on the eighth note is one that must give the illusion of being held for its full length. Again, the pendulum stroke allows the string to keep ringing as one moves the bow back for the second down-bow on the C.

Slurs

Slurs were used initially in 3/4 or 6/8 meters to facilitate a down-bow on the beginning of the next measure. Over time, it became a stylistic device to differentiate it

²⁷ William Pleeth, *Cello* (London: Kahn and Averill, 1992), 45.

from the *détaché* stroke. *Slurs* were typically grouped in 2 or 4, occasionally in 8. The ability to combine more notes under one bow increases with the Tourte bow.²⁸

If one is tempted to play the *slurs* in the *Allegro* movement of Valentini's Sonata IX legato, it would create a "washy" (smooth and connected) sound. However, in doing so the character of the *Allegro* would change, sacrificing the energy typical in a fast movement. The space in between the *slurs* is what enlivens the notes and imbues them with a driving force.

The image displays two systems of musical notation for a cello. The first system, measures 43-45, shows a right-hand part with eighth-note slurs and a trill at the end, and a left-hand part with a steady eighth-note bass line. The second system, measures 47-50, continues the right-hand part with slurs and a trill, and the left-hand part with a steady eighth-note bass line. The piece is in G major and 2/4 time.

Valentini IX, *Allegro* mm. 43-45 and mm. 47-50

The pendulum stroke is required to create both that space in between the notes and allow the last note of the slur to ring. Otherwise, by keeping the bow into the string, the vibration is deadened. Depending on the direction of the energy (towards the bottom

²⁸ Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (Cambridge: Cambridge University Press, 1998), 152-153.

G# or away from it), the pendulum stroke will lengthen with added weight or shorten with less weight.

From the *piano* onward we have a post-cadential extension. In order to achieve this *piano* sound, the notes are played closer to the tip with less weight and shorter bow stroke. One should resist the desire to restrict the motion in the process of lessening the sound. When things are smaller, more detail is required in order for the effect to come through. The strokes are the same whether one plays loudly or quietly, but with quieter passages the details must be more refined.

This is the same stroke used in the second movement of Shostakovich's Sonata No. 40 in D.



This movement requires much energy, and the aggressiveness, appropriate to the mood of the movement, comes from the amount of bow used in proportion to the weight. But the stroke remains the same as that in the Valentini sonata.

²⁹ Dmitry Shostakovich, *Sonata in D minor, op. 40* (New York: International Music Company, 1962), 4.

Combining Slur and *Détaché*

Another way of achieving contrast is by combining *slur and détaché* strokes. Early 18th century cellists did not follow any uniform manner and introduced the combination at will. The French, however, uncomfortable with irregularity, used this as a way to show off virtuosity and were precise with its organization and notation.³⁰



Dotzauer explains in his method book that the slurred notes are to be played full length and the two shorter notes are played at the tip (and contrarily at the frog), moving the bow with the wrist.³¹ This stroke can be particularly difficult when two or more slurred notes are followed by one *détaché* note, as can be seen in the Gigue movement of Bach's Suite no. 4.



Bach Suite 3, Gigue mm. 1-18

³⁰ Walden, *One Hundred Years*, 155.

³¹ Friedrich Dotzauer, *Violoncellschule* (Mainz: Schott, n.d.) accessed October 26, 2017, 18, <https://imslp.org/wiki/Special:ReverseLookup/269115>.

The difficulty is that, when all notes are equal, more length of bow is needed for multiple notes under one slur, than for one solitary note on the returning bow. Unless the bow about to play the solitary note is lifted and travels in the air to the point of initiation of the slurred notes, performers will eventually work their way off the end of the bow. Many cellists experience this as they keep the bow into the string while playing the single note. This creates a heavy, bogged-down character, while the *gigue* is meant to be a lively and raucous dance.

The stroke required for the solitary *detaché* note is one where the bow is lifted out of the string in order to keep it vibrating while the bow travels in the air to land in a position where the slurs can occur without becoming cramped. The character of this *gigue* requires two different ways of executing the solitary note. Because the first solitary note is on the accentuated beat of the *gigue*, the stroke is longer and heavier than when the solitary note is the last beat of the measure, as in measures 2, 3 and 4. The bow must still travel on the short single note, but not as far, and therefore less weight is placed on the note.

Arpeggios

Because *arpeggios* were frequently used by composers for cello, both as a solo and as an accompanimental instrument, much attention was given to the execution of arpeggios. The notation was often abbreviated as chords, but the variety of execution was practically endless. In fact, Dotzauer illustrates 81 different ways of playing an

arpeggio.³² He suggests that the best way to execute an arpeggio is by giving more strength and weight to the lowest note and to release the pressure as you ascend the arpeggio. The hand alone should move, keeping the arm steady.

60

tr

tr

tr

tr

[arp.]

7

5

6

66

Ex. *Barriere V, Allegro mm.* 65-72³³

In this example, because the bass line re-enforces the first note of each arpeggio, it is the bass line that shapes the passage. Each arpeggio will therefore be played differently. As the bass line shapes the phrase, so too must the arpeggios follow, increasing and decreasing the pressure and amount of bow according to the rising and

³² Dotzauer, *Violoncellschule*, 23-27.

³³ When a composer establishes an arpeggio pattern, the pattern is continued when the notes are written as a chord. Arp. here is an editorial insertion for the benefit of present day performers.

falling line. And just as the bow pressure must be released as the bow changes directions for slurs, so too must there be a slight release as the bow direction of the arpeggio changes.

By contrast, below is an example of when the shape is not determined by the bass line in Pasqualino de Marzis' Sonata V.



Pasqualino V, Allegro mm. 26-32

Batteries

Duport explains *batteries* as arpeggios, but says that the notes are not played “in their natural order”, and therefore one alternates back and forth between two strings,³⁴ as one would play an Alberti bass. He does not differentiate whether the strings are neighboring or not. Valarie Walden, however, describes *batteries* as notes played back

³⁴ Duport, *Instruction on the Fingering*, 146.

and forth between neighboring strings.³⁵ Joseph Tillière demonstrates in his *Méthode de Violoncelle* how to bow passages when the notes rise and descend in alternating fashion. Tillière explains that if an oscillating pattern begins on a low note, then an up-bow is to be used. When the oscillating pattern begins on a high note, a down bow is to be used.³⁶



³⁵ Walden, *One Hundred Years*, 158.

³⁶ Joseph Tillière, *Méthode de violoncelle* (Paris: Ikclmer Frères, n.d.), Accessed October 25, 2017, 25, <https://imslp.org/wiki/Special:ReverseLookup/299562>.

Pasqualino de Marzis's second movement of Sonata III has two excellent examples of the different ways to bow the *Batteries*.



Pasqualino III, Spiritoso mm. 32-37

In this example, the top note ascends and descends as the lower note plays an E pedal tone. Since the upper note changes, more bow must be used to bring out the moving line. If the bow stays in the string as it oscillates between strings the line will lose energy and sound sloppy. Each note must have a slight degree of space at the end to give the driving feeling of a *spiritoso* movement. The lower note is given less bow, but in order to keep the bow in the same place on the string, the bow has to travel ever so slightly in the air to return to starting point of the upper note. Depending on the phrasing the down-bow can be longer or shorter, but the up-bow must remain the same length. What changes, if the down-bow is longer, is the amount travelled in the air for the up-bow. This requires complete relaxation and very precise and controlled hand motion.

As the pitch reaches a high B and the string gets shorter, the bow stroke must lengthen for the notes to speak more clearly. The bow also moves closer to the bridge to

elongate the string as much as possible. To keep the bow from bouncing too much as the left hand reaches the higher registers, one must stay into the string more and pull more quickly than in the lower registers. Along with the moving bass line, this creates a natural drive to the musical line.



mm. 43-45

Measures 43-45 of the same sonata reverse the bow stroke, beginning the *batterie* now on an up-bow. The inverse technique is now required, where the up-bow uses more length and the down-bow uses less and must travel in the air.

Brisure

Brisure is similar to *batteries* but with non-adjacent strings. Tillière suggests that they too be executed in similar fashion to the *batteries* and supplies an example:³⁷

³⁷ Tillière, *Méthode*, 25.



Barriere's sonata IV has not only a *brisure* stroke of three string crossings, but of an extreme interval, namely two octaves and a third. The advantages to the preferred up-bow stroke becomes very evident when the string crossings are so wide.

45

f

p

6 7 8

50

Barriere IV, Largo mm. 48-56

One wants to move the arm as little as possible, and starting on an up-bow allows only the wrist to move. With a down-bow, the arm would have to change positions to be able to properly execute an up-bow so far out towards the tip. Conveniently, this movement is slow, allowing time for the large leaps and wide string crossings.

Barriere's Allegro movement of his third sonata does not allow for as much time. The difficulty is the fact that both the top and the bottom lines are descending. Each string has a different thickness and therefore needs to be played differently.

The image shows two systems of musical notation. The first system covers measures 37 to 41. The top staff features a rapid sixteenth-note passage followed by a trill. The bottom staff has a descending bass line with fingerings: 6, 6/5, 4, 6, 5, 6/5, 4, 7, 9, 7, 7. The second system covers measures 42 to 45. The top staff continues the sixteenth-note pattern. The bottom staff has fingerings: 9, 7, 7, 9, 6, 7, 9, 7, 7, 7, 6, 7, 6, 7, 6.

Barriere III, Allegro mm. 41-45

Pyron likens the strings to four dogs of different stature. If you were to pet a Bernese Mountain dog, a Boxer, a Beagle and a Chihuahua, you would use different amounts of pressure for each of them. The same can be said of strings. To create an even

sound, one must use the appropriate amount of pressure on each string. The difficulty in this passage is that the tempo is an *allegro* and one must be able to manipulate the hand quickly as the bow springs from one string to the next. To add on top of that, the lower note follows the bass line and is more important than the top line. One tendency is to pull the bow quickly on the upper strings in order to get to the low note in time, but that results in a harsh sound. Even though the top line is less important, it is still in the character of an *Allegro* and therefore light and fluffy. One must fight the urge to pull quickly and instead sink into the string and then release to bring the top note to life.

Bariolage

Bariolage refers to the oscillation between two, three or four strings, one of which is an open string. This stroke was employed more in the 18th century as a means of exploiting the timbres of the different strings.

The two examples of oscillating between a stopped note and an open string come from the well-known passages in Bach's Suite IV prelude and gigue movements. The gigue's *bariolage* oscillates between only two strings, but by the nature of the notes being slurred two by two, the bow direction changes every two notes as well.



Bach 3, Gigue mm. 21-32

The upper note is at first the open pedal note, and the moving melody initiates every bow change. One must be able to apply more pressure on the first note, bringing out the moving line, first on a down-bow, then on an up-bow. It is important that the open-string note is allowed to ring after the stroke is over so as to give the impression of the drone that is so reminiscent of the Scottish bagpipes.

Five measures later the pattern reverses, making the lower string the open drone note. The upper line is now the moving melody. Intensity increases as the melody ascends in measure 28 from E to C four measures later. This intensity must be reflected in the downbeats of each measure by giving more emphasis (length and weight) to the downbeats. These twelve measures require great arm and wrist coordination in order not to trip over the shifts in the pattern.

A second example involving all four strings is Bach's prelude of the fourth suite.



Bach 3, Prelude mm. 45-50

Anna Magdalena's bow markings leaves one guessing as to what the actual bowings may be, and this has caused much consternation for many cellists. To be able to create a smooth, even, consistent sound while crossing four strings is difficult enough, and cellists have tried a variety of bowings to achieve this. If this passage were in arpeggios, then we

would be free to choose one of Dotzauer's 81 examples of arpeggio bowings. However, *brisure* is a technique similar to *batterie*, and would therefore use similar rules, that of beginning the low note on an up-bow. This also facilitates minimal amount of arm movement. In order to return to an up-bow on the low note, the next two notes have to be a slurred down-bow. Again, performers must consider the different thicknesses of the strings and adjust accordingly as you move from one string to the next. The chosen phrasing will determine how much bow and weight each note gets. (Author's note: Anna Magdalena's markings seem to indicate at times that the first three notes are slurred together. This would make using Tillière's bowing suggestions difficult.)

Ondeggiando

Ondeggiando are slurred notes that oscillate between multiple strings. One would treat them similarly to *batteries* or *brisure*, in that arpeggios starting on a lower string begin with an up bow and those starting on an upper string begin down bow. This stroke becomes more popular in the 19th century as lengthy passages of *ondeggiando* sustain the sound.³⁸

³⁸ Walden, *One Hundred Years*, 164-165.

17

5' 6 8x 6

22

7 6 6 6/5 7

Barriere VI, Aria mm. 21-26

If this passage consisted of a three note slur to the A-string and then a three note slur back to the G-string, the whole arm would rise and fall freely using ample bow for a strong and present sound. If the character evoked a smaller sound, the arm motion would be smaller and the wrist would be involved to a greater degree. But, since this passage includes an *ondeggiando* stroke with a *brisure* stroke, the amount of arm and wrist movement will be affected. The arm cannot rise to meet the A-string but must remain in D-string position, the wrist and forearm continuing the motion to the A string. One should not raise the upper arm any higher so that the bow can reach the low A on the G-string without moving the arm excessively.



Dvorak Cello Concerto Allegro marker 13

We see a true *ondeggiando* passage in the first movement of Dvorak’s cello concerto. The cello plays a series of *ondeggiando* strokes underneath the winds, which play the melody. It is the babbling brook running alongside the strong steady river. In order for the strings to speak in this high position (which shortens the strings) enough bow length must be used with more weight than what the wrist alone can provide. Here the motion comes from the forearm while the upper arm stays high enough so that the weight can be dropped into all three strings. If a more shimmering sound is desired, one would move out further toward the tip and less bow and weight would be utilized.

Piqué

Piqué (piquer: French for “to sting”) is considered the method of how to play dotted rhythms.⁴⁰ Duport differentiates two different ways of playing *piqué*: the simpler way is to apply pressure on the down bow and then to go back with a shorter up bow. The second way, he writes, is more difficult to play but can be executed rapidly and with more vigor. One plays a down-bow the length of the bow and stops just short of the tip, and then the shorter note is played with the remainder of the bow. This is repeated on an

³⁹ Anton Dvořák, *Konzert in A dur, für Violoncell und Orchester* (Leipzig: Breitkopf und Hartel Musikverlag, 1929), 6.

⁴⁰ Walden, *One Hundred Years*, 165.

up-bow, stopping just short of the frog and then continuing the short stroke in the same direction. He mentions that this is more difficult for students to understand and takes time for it to feel comfortable.⁴¹



If one were to play this example of Duport's with separate bowings, it would be necessary to lift the bow and retake a small bit to prevent one travelling off the bow. It is a similar concept as the one used with the *détaché/slur combination*. Again, the emotion of the music dictates whether one would use the same bow for each dotted eighth/sixteenth note combination, or separate bows.



Valentini V, *Posato* mm. 1-3

In this example of Valentini's Sonata V, the composer marks the movement as being "settled" (*posato*). It would contradict the spirit of the movement to play the dotted eighth/sixteenth note combination with separate bows, for in the retaking of the bow the "settled" line would be disrupted. There is a slight separating in between each note, but

⁴¹ Duport, *Instruction on the Fingering*, 143-144.

one must remember to let the note keep ringing throughout the space in order to produce a continuous line.

Portato

Portato refers to a gentle separation of notes played under one bow. This was typically employed in slow movements.⁴² This is achieved by applying a slight amount of pressure via the first finger without stopping the motion of the bow.



Somis Sonata V, Largo, mm. 4-7

Staccato

Defining this stroke is problematic because the term was used differently in different countries and in different centuries. In the 18th century, the Italians meant “distinct” or “detached” by *staccato*, and early tutors do not explain how to execute a separate or “detached” *staccato*.⁴³ The French used the word to mean notes equally

⁴² Walden, *One Hundred Years*, 168.

⁴³ Walden, *One Hundred Years*, 168-169.

articulated under the same bow.⁴⁴ Dotzauer explains that the bow is pulled quickly on the C, and then each note under the slur is rearticulated using pressure.⁴⁵



Barriere gives a perfect example of this bow stroke in the second movement of his Sonata IV.



Barriere IV, Allemanda Allegro mm. 8-9

Dotzauer warns the player of the dangers of tightening the hand while playing the *staccato* notes. This is particularly troublesome while playing faster movements, in thinking that by tightening the hand we create separation between the notes. However, the opposite is demanded in order to create that space and allow each note to speak. A relaxed hand allows the string to vibrate, even if the note is short and played quickly.

⁴⁴ The French, in particular Duport, also referred to the equal articulation under one bow as *martelé*. For the Italians, *martellato* referred to articulated notes that were not played under the same bow.

⁴⁵ Dotzauer, *Violoncellschule*, 27.

Slurred Tremolo

Slurred Tremolo is a variant of *staccato*, which repeats a note on a single bow stroke. This was a common stroke used with the pre-Tourte bow.⁴⁶



Barriere V, Adagio m. 12-13

This stroke would be executed similarly to that of the *staccato*, in the sense that the note is rearticulated by placing pressure on the bow. Because the notes are slurred and do not have dots over them, less space is created between the notes. This is a prime example of the pendulum stroke discussed in the introductory chapter, where the pressure is released but the bow does not leave the string, continuously travelling from frog to tip and back again. Each note will receive a different amount of weight and bow according to the phrasing.

⁴⁶ Walden, *One Hundred Years*, 175.

Double-Stops

In tutorials *double-stops* were meant to establish finger patterns and are found abundantly in repertoire of the early 18th century.⁴⁷ When searching for *double-stops* within the repertoire of the 18th century, one is not left wanting when playing the works of Jean Barriere. The execution of *double-stops* is closely related to those of *batteries* and *arpeggios*, in the sense that that lower string is given more weight and the upper note less.



Barriere IV, Adagio mm. 2-4

When playing *double-stops*, it becomes a matter of balance and weight distribution. Depending on the line and phrasing, the top and bottom notes will either have the same amount of weight, or the weight may lean more toward the lower voice. One must be aware of the tendency for the left-hand to tighten up while playing *double-stops*, resulting in the right hand tightening as well. For *double-stops* to be most, it is

⁴⁷ Walden, *One Hundred Years*, 176.

important to allow the strings to vibrate and resound, and therefore the arm, and in particular the hand, should remain relaxed.

Multiple String Chords

Multiple String Chords were conceived in relation to the arpeggio. There were instructions on how to execute them with dynamic nuances, where the bottom note was stressed more, and the subsequent notes of the chord were played with less pressure and were shorter in duration. They were often used to enforce harmonic structure and were therefore often found at cadential points.⁴⁸



Boni X, Allegro mm. 36-40

Here, Boni uses the chords in measure 36 to announce the cadence on the down-beat of measure 37. This is, however, a false ending, leading into a cadential extension

⁴⁸ Walden, *One Hundred Years*, 179-180.

and ultimately ending 4 measures later with three chords. The difficulty here lies in distributing the weight accordingly to each string at an allegro tempo. One has the tendency to lean toward the top note. However, according to the tradition of chord execution in the Baroque era, one is meant to lean on the lower notes, releasing the pressure as one rises to the A string. This seems counter-intuitive, but, by placing less pressure on the A string one in fact allows it to resonate more, creating a greater equality between the notes of the chord, and allowing it to blend properly.

Chapter Three: The Left Hand

Addressing the left hand is somewhat more complicated than the right hand because the role of the left hand is less defined. Robert Donington outlines four aspects of left hand technique that must be taken into consideration when approaching any given passage: choice of fingering, positions, strength of impact, and vibrato. However, infinite possibilities lie within those categories, too many, in fact, to organize them systematically. We have already seen that the purpose of Duport's method was to codify, even to a degree, a systematic fingering:

Even the best teachers justly complain of the want of a complete system, and almost every player of this instrument has a peculiar method of fingering. Should any one object that there are as many manners of playing as there are players, I must reply that this is in the nature of the thing, as every one must follow his own taste; yet the fingering which is entirely mechanical, should according to my judgment, be similar with all.⁴⁹

To be sure, cellists of all levels learn standard fingerings for scales and arpeggios (although even with scales there is a variety of fingerings). There are great benefits to learning scales and arpeggios with set fingerings, for in the process one becomes familiar with the finger board. However, more often than not, such fingerings are abandoned when musical passages call for a scale. The purpose of fingerings is to serve the music; thus rote fingerings must be set aside. Not to say that one cannot use the learned fingerings, but there must also be freedom *not* to choose them. William Pleeth, renowned performer and teacher of Jaqueline DuPre, explains that “once the student has learned his basic fingerings and has understood their logic, he must then go on to learn and

⁴⁹ Duport, *Instruction on the Fingering*, 2.

understand a *greater* logic, which is the logic imposed upon fingerings by the demands of the music.”⁵⁰ The composition carries its own musical emotions, and the left-hand, together with the right, relay those emotions to the audience.

1. Donington’s Four Aspects of Left-hand Technique

Choice of fingering

The *choice of fingering* can refer to a stopped note as well as an open string. Leopold Mozart thought that open strings should be avoided since they are more obtrusive and louder than stopped notes.⁵¹ However, if approached with sensitivity and appropriate bow stroke, open strings do not need to “pop out” piercingly. Donington says that in a chamber setting the open string is more in line with the clear and robust character of Baroque string playing. The more “veiled and poetical colorings” were customary of later Baroque violin solo playing.⁵²

Positions

The *positions* one chooses have to do with tone coloring. And the coloring depends on how one understands the phrasing. Leopold Mozart speaks of the importance of taking passages on one string in order to maintain tone-coloring. This applies most often to soloists. However, in orchestral playing, Donington suggests remaining in the lower positions because they produce what Mozart called an “honest and manly” tone, a “round

⁵⁰ Pleeth, *Cello*, p. 26.

⁵¹ Leopold Mozart in Donington, *String Playing*, 62.

⁵² Donington, *String Playing*, 63.

and fat tone.”⁵³ This was a quality sought by Baroque musicians. If it held true on a violin, how much more robust and honest it is in the low positions of the cello.

Strength of Impact

The *strength of impact* refers to the tread of the fingers and how gently or forcefully they stop the string. In an attempt to play all the notes correctly (and not just the right note but in-tune as well), we forget how much our tread will affect the emotion of the passage. This influences the articulation through a percussive sound. Some cellists have formed a habit of treading “percussively,” but a gentler passage requires a gentle tread. Just as our stride can be expressive of our emotions, so too can the step of our fingers.

Vibrato

There have been differing thoughts as to whether or not *vibrato* was a baroque practice, and how much, if any, should be used. However, we see in writings as early as 1529 that a “trembling” of the fingers was a part of the music. The thoughts on vibrato that differed amongst musicians was how much, how vigorous, as an ornament on notes of emphasis or on every note, or how slow or wide. In other words, they had questions similar to those of today’s string players. One difference in vibrato among centuries is that the fast/intense as well as wide/rapid vibrato was not used in the 18th century. The strings, mimicking the voice, ideally used a moderate amount of vibrato, just enough to let the sound shimmer and shine.⁵⁴ In sum, it is important to remember that vibrato can

⁵³ Donington, *String Playing*, 62.

⁵⁴ Donington, “String Playing”, 66-67.

create color as well, and that the amount of vibrato is determined by the demands of the music.

Being mindful that with each motion one must consider these four aspects of execution, we will now look at the different categories that constitute the left-hand technique.

2. The Artistry of the Left Hand

Scales

When one breaks down music to its essentials, we see that all compositions are composed primarily of scales and arpeggios, or some combination of the two (i.e. incomplete or inverted). One could therefore find examples of them in any piece. However, the sonatas of Somis abound with them.

The image displays two systems of musical notation for the left hand of Somis IX. The first system, starting at measure 4, shows a complex, fast-moving scale in the upper voice (treble clef) and a simpler bass line (bass clef). The second system, starting at measure 7, continues the scale with a trill-like flourish in the upper voice, indicated by a trill symbol [tr].

Somis IX, Allegro mm. 4-8

The benefit of playing such passages within the context of the musical line is that the intonation of the note depends on the bass note, i.e. the harmony. When instrumentalists play scales apart from the context of a musical line, the intonation of each note is played in relation to the previous one. When playing within the context of the musical line, i.e. with harmonic progressions, the player must tune each note to the harmony. For instance, in the key of C, the E will be in a different place depending if the harmony is playing a "I chord" or a "IV-7 chord." One must rely on the ear for where the pitches lie more than on the muscle memory of the hand.

Arpeggios

Arpeggios enforce the harmonic structure by outlining the notes of a chord. As is the case with scales, the player must be sensitive to each note and where it falls within the chord, for its placement within the chord will have an effect on the note's placement on the fingerboard.



Valentini I, Allegro mm. 33-35

In this example of Valentini's Sonata I, the C in measure 31, being the 5th of the dominant-seventh F-chord, will be placed in a slightly differently than the C in measure 32, the 7th of the dominant D-chord.

Thumb

As was mentioned previously, cellists were part of the 'violin' family and therefore shared the musical repertoire of the treble clef. Cellists simply transposed down an octave when reading treble clef. One sees this tradition of writing in transposed treble in the works of Beethoven and even as late as Dvorak (2nd movement of the String Quartet no. 12 in F major, op. 96, "The American Quartet").

Transposing down an octave, however, did not always bring the left-hand to the lower positions. There were times when in order to play at the tempo required, the cellist had to utilize the thumb, or the passage would have been impossible to play. This is an important fact to consider, because people long believed that the thumb was not used until Corrette first mentioned it in his treatise in 1741. The thumb position may not have been discussed before 1741, but as we can see the following example by Valentini, who wrote his set of *12 sonatas for violin or violoncello* in 1717, the thumb had already been in use.



Valentini I, Allegro mm. 1-9

One could possibly get away with shifting back on the A string for the first 3 measures, but as the performer encounters the arpeggiated 16th notes, he must use the thumb and cross strings to play all the notes correctly in time and in tune.

Below is another thumb position example as used in Barriere's Sonata IV.



Boni IV, Adagio mm. 11-13

One could possibly play the first chord without the thumb, but in order to be able to shift back to the F# in the upper line, while still holding down the E in the lower line, one would have to use the thumb.

Position Establishment

Position establishment is related to scales and arpeggios in the sense that it aids in a better understanding of the fingerboard. David Popper includes many exercises in his etude books where a passage is played in one position, and then repeated a half-step or a step higher or lower.

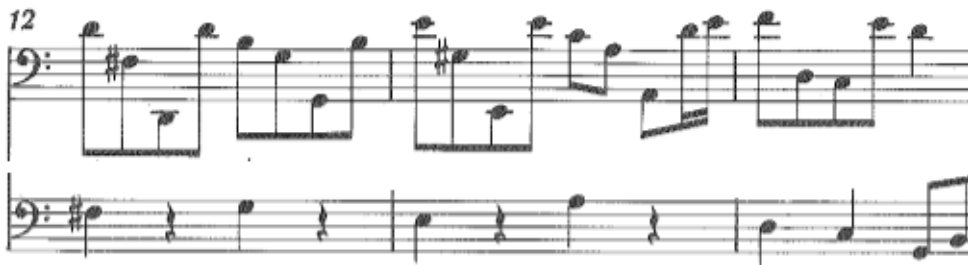
The image shows a musical score for the first movement of a sonata by Valentin, marked 'presto mm. 32-34'. It consists of two systems of music. The first system begins at measure 30 and the second at measure 34. Each system has a treble clef and a bass clef. The treble staff contains a melodic line with eighth-note patterns and some trills. The bass staff contains a bass line with chords and single notes. Fingerings are indicated by numbers 1-4 in the bass staff. A trill is marked with '[tr]' in the treble staff of both systems.

Valentini I, presto mm. 32-34

Valentini's sonatas, particularly the faster movements, exhibit many examples of *position establishment*. The presto movement of his first sonata demonstrates one such passage using arpeggios in thumb position, descending by step every two beats. This passage establishes the left-hand thumb position in different areas of the fingerboard.

Left Hand Agility

Left hand agility refers to the ability to navigate the finger board quickly and effortlessly. Each finger must be able to work together with the others and at the same time independently of one another. Various cellists have set patterns with both scales and arpeggios, and therefore the fingers learn to work as a group. One must be agile when playing both, but the agility becomes very apparent when there is no set pattern and the fingers work "at random," (not in a pattern). Boni illustrates this *left-hand agility* in the allegro movement of his *Sonata X*.



Boni X, Allegro mm. 12-14

Barriere demonstrates another clear example of the agility needed in this passage of his fourth sonata.



Barriere IV, Allegro mm. 21-24

The agility here lies in being able to shift quickly within the 16th note patterns, extending and retracting the fourth finger quickly when necessary.

Thirds/sixths/octaves/tenths

Duport wrote his treatise *Essai sur le doigté du violoncelle, et sur la conduite de l'archet* in part to codify standard fingerings for cellists. He spends much time addressing double stops because they corroborated the fingerings he established as most beneficial. For without the correct fingering, double-stops would be impossible to play.

To add to the benefit that Duport saw in double-stops, playing *thirds/sixths/octaves and tenths* aid cellists in knowing the fingerboard, understanding the relationship of one note to another, as well as helping in balancing the hand. The manner in which one "stops" a note is not by squeezing the hand but by dropping the weight. The weight of the hand must be balanced over the stopped note, and the weight shifts from finger to finger as one moves from note to note. The hand must be balanced appropriately when moving between notes, and playing double-stops helps in sensing the balance necessary by playing both notes at the same time.

Barriere V, Adagio mm. 13-20

When searching for double-stops in music of the 18th century, one need not look far with Barriere. His works abound in long passages using double stops, as can be seen in the example below from his Sonata V. Playing this passage (or any double-stop passage of Barriere) requires complete relaxation of the left-hand, for without remaining relaxed, it would be difficult to play double-stops for such an extended period. Over time, tension would cause the hand to lock up and prevent the fingers from moving fluidly.

When giving examples of the different technical aspects of the left-hand, one will notice that it is seldom that one encounters only one aspect at a time. As with the right hand, there are several different techniques that coincide: arpeggios and scales together, thumb and position establishment, agility and double-stops, or any combinations of all of these. Further, as if executing the motions of one hand properly were not enough, the player must coordinate the two hands so that they work together. The hands do not, or rather, *should* not work in isolation. For whatever the right hand does, the left hand

should respond to it, and vice versa. They are like two actors in a play, where the lines of one means nothing apart from the context of the other. The melodic and harmonic content dictates the emotions of the music, and it is the task of both hands to be able to effectively express them.

Conclusion

Throughout this work I have shown that the music of the early 18th century utilizes multiple right-and left-hand techniques, which advanced cellists will recognize as those used to play music of the 19th and 20th centuries. They are the same techniques that have been isolated and modeled in the etudes of many accomplished cellists. Students employ these techniques to master their instruments. The difference between the etudes and the cello sonatas of the early 18th century is that the techniques required for the performance of the sonatas are situated within actual musical context, i.e. not purely technical exercises. A specific technique is born out of the desire to express a musical idea or emotion, while etudes arise from the need to perfect that specific technique.

By learning techniques within the musical line, the player learns that technique is more than a formula that can be simply applied to a passage. The concepts of *détaché*, *ondeggiando*, *arpeggios* or *hand position* are general, but their use is always informed by the musical passage. Music is dynamic, ever changing, ever moving. Technique is the vehicle for bringing this dynamism to life. This is not to say that etudes are unnecessary or inhibit musicality. Cellists who have studied the great etude books will argue that the exercises are not meant to be played musically, not mechanically.

Because the cello is a single line instrument, cellists are often set adrift when practicing their line without reference to the totality of the music. The benefit of playing the early cello sonatas is that they are written for two cellos. Therefore, a harmonically complete piece is produced by student and teacher, a cellist and another cellist.

At the beginning of this thesis, my aim was to show that the technique demanded by the cello music of the early 1700's laid the foundation for technique present in later centuries. However, none of this comes to life until one sits down to play the music. It is my hope that this uncovering of early cello technique does not end with my analytical study of the past but is the first step into a new world of discovery.

Bibliography

- Bach, Johann Sebastian. *Suites a Violoncello solo senza Basso*. Manuscript, n.d.
Accessed October 29, 2017, <https://imslp.org/wiki/Special:ReverseLookup/7437>.
- Barriere, Jean. *Six Sonatas for Violoncello & Basso Continuo*. England: Grancino International Limited, 1986.
- Boni, Pietro. *Twelve Sontats for Violoncello and Basso Continuo*. England: Grancino International Limited, 1986.
- Blanc, Hubert le. *Défense De La Basse De Viole Contre Les Entreprises Du Violon Et Les Prétentions Du Violoncelle*. Genève : Minkoff Reprint, 1975.
- Donington, Robert. *String Playing in Baroque Music*. New York: Charles Scribner's Sons, 1977.
- Dotzauer, Friedrich. *Violoncellschule*. Mainz: Schott, n.d. Accessed October 26, 2017.
<https://imslp.org/wiki/Special:ReverseLookup/269115>.
- Duport, J.L. *Instruction on the Fingering and Bowing of the Violoncello*. Philadelphia: Offenbach, ca. 1880. Accessed September 23, 2017.
<https://imslp.org/wiki/Special:ReverseLookup/26008>.
- Dvořák, Anton. *Concerto in B minor, op. 104*. New York: International Music Company, 1952.
- Hwang, Il-Hee. "A Synthesis of the Advanced Etudes by Dotzauer, Grützmacher, and Popper." DMA diss., University of Cincinnati, 2006.
- Marzis, Pasqualino de. *Six Solos for Two Violoncellos*. U.S.A: Grancino International Limited, 1983.
- Pleeth, William. *Cello*, Edited by Nona Pyron. London: Kahn and Averill, 1992.
- Ross, Gilbert. "Committee on Historic Instruments: The Fretted String: The String Teacher's Responsibility in the Restoration of the Baroque Performance Style." *American Music Teacher* 11, no. 3 (1962): 17-35.
<http://www.jstor.org/stable/43516608>.
- Russell, Tilden A. "Book Reviews: Eighteenth Century: "One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840" by Valerie Walden." *Notes - Quarterly Journal of the Music Library Association* 55, no. 4 (06, 1999): 907-9, Accessed October 29, 2017.
<https://search.proquest.com/docview/1107077?accountid=14522>.

- Shostakovich, Dmitri. *Sonata in D minor, op. 40*. New York: International Music Company, 1962.
- Somis, Giovanni Battista. *Twelve Sonatas for Two Violoncellos*. U.S.A: Grancino International Limited, 1982.
- Tillière, Joseph. *Méthode de violoncelle*. Paris: Ikelmer Frères, n.d Accessed October 25, 2017. <https://imslp.org/wiki/Special:ReverseLookup/299562>.
- Tunca, Ozan. “Popularity Contest: The Most Commonly Used Cello Etude Books in American Colleges and Universities.” *American String Teacher* ; Fairfax, VA 54.3 (Aug 2004): 54-5.
- Valentini, Giuseppe. *Twelve Solos for Cello (or Violin) and Basso Continuo*. U.S.A: Grancino International Limited, 1983.
- Walden, Valerie. *One Hundred Years of Violoncello: A history of Technique and performance practice, 1740-1840*. Cambridge: Cambridge University Press, 1998.
- Wasielewski, Wilhelm Joseph von. *The Violoncello and its History*. New York: Da Capo Press, 1968.

