

Editorial Notes

Introduction

September 2019 saw the light of my first publication dedicated to the German genius and master of cello Justus Johann Friedrich **Dotzauer** (1783–1860), focusing on the study of the scales that a student could face without ever leaving the first position. The source of this work was the famous *Cello Tutor* compiled by Johannes **Klingenberg** (1852–1905), cleaned, modernised and enriched with comments and practicing suggestions. Since then, almost every moment available to me has been dedicated to the research of authentic material (and, possibly, autograph) related to Dotzauer’s production, enlightening me on what would have been the right path to follow later¹. This research has brought to the surface how much Klingenberg had changed—certainly in good faith, and to adapt to the pedagogical and editorial style of the late nineteenth century—compared to Dotzauer’s originals. It was, therefore, no longer possible to continue on this path because I would only risk creating a clean version of something already existing, but above all, I would not have respected the original will of the composer.

It is appropriate to ask oneself why no edition of Dotzauer has survived untainted to this day, and why at the same time there are still several reissues of the same works, modified to the point of making the source unrecognisable. Just think of the solo cello studies: without too much effort I can visualise at least five different editions—by the way, always encompassing the same 113 studies, when Dotzauer wrote over 250!—. I don’t want to say that this is wrong, yet it is paramount to understand, and, above all, separate, what derives from the composer from what comes from the editor. The answer to the second question can also help us with the first one: when observing the manuscripts and the first editions of Dotzauer’s works, we can notice how he

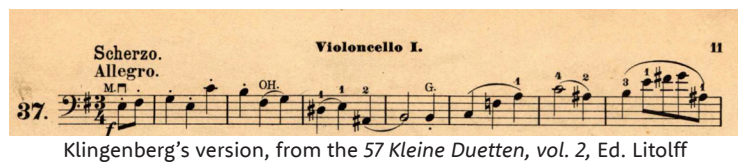
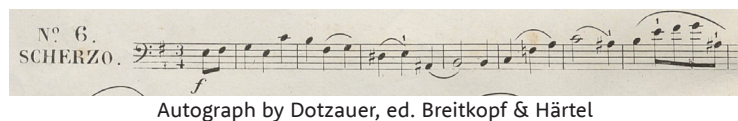
wrote very few performance indications, dynamics (especially almost no crescendos and diminuendos), articulations (points, accents, ...), almost no agogic indication after the beginning, and very sparse fingering and bowing suggestions. This general “avarice” of indications led Dotzauer’s successors to add what they thought was missing, without wondering too much if that was really necessary.

Several hypotheses can be formulated as to why Dotzauer left his scores in such a minimalist state: the first is obtained by comparing his scores with other ones from the early XIX century, in which there was a habit of reducing the indications to the bare minimum; the second can be formulated by trying to consider how Dotzauer produced a catalogue of 183 opuses (each often containing several pieces), all during a 50-year span, and performing as First Solo Cello at the Dresden Opera for almost the entirety of his professional life in the meantime. Going to revisit each song by adding fingerings and other indications would have taken an amount of time that I’m sure Dotzauer didn’t have access to. The third, and perhaps most important, hypothesis—which launches a critical glance at the time of his successors—is that the level of musical and technical-instrumental consciousness of those who practised an instrument at the beginning of the nineteenth century was, on average, very high, much more than one might otherwise think. If today we teachers must always indicate that an upbeat note normally begins with an upbow, that the C-sharp on the A string in first position is to be played with the third finger, and so on, at the time all this was—and rightfully so—taken for granted. There were methods available to learn how to play, where all these indications were written once, and then taken for granted ever after. The fourth and final hypothesis exists only for sake of completeness: it is possible that the publisher, during the copying phase, had

¹ In this regard, I can anticipate that, soon, a new edition of my first book on scales will be available, with a renewed design and with all the corrections and updates that these two years of research have yielded.

omitted indications, though, in this case, I doubt it.

To give you a taste of all this, let's compare the first edition of Duet n° 6 from op. 58 with the version given by Klingenberg in his *57 Little Duets by Dotzauer*.



Let's start from the beginning: what was the need to add the indication "Allegro" if Dotzauer hadn't written it? The down-bow symbol is superfluous: it is known—today as then—that, in the cello, a piece begins with a down-bow unless it is expressly marked otherwise. Klingenberg's version adds staccato dots on each detached note, obvious fingerings such as a first finger on the D-sharp, a second finger on the A-sharp immediately after it, as well as changing the penultimate bar's fingering to use the fourth position. I must admit that the recommendations for dividing the bow are often excellent for a student, but I remain of the idea that, as it would have become common in the second half of the twentieth century, the best solution remains to provide a version faithful to the original, accompanied by a version annotated by the editor.

The Twelve Different Pieces, Op. 58

This introduction leads us to the first publication of this new cycle, inspired by the fruits brought by these two years of research, the *Twelve Different Pieces* for two cellos, dedicated to the beginners, Op. 58. This edition, based on the first edition by Breitkopf & Härtel in Leipzig, Germany, and bearing matrix number 5290, highlights another aspect of Dotzauer's production. Having started studying the cello very late, around the age of 15, but already having almost ten years of experience on other instruments, he had a technique and a musicality very well developed when he moved his first steps

on the new instrument. This may help to explain why we struggle so much to find truly "easy" pieces for the cello by Dotzauer, whereas the production of his colleagues from the same school, such as Bernhard **Romberg** (1767—1841) and Sebastian **Lee** (1805—1887), devoted much more material to true beginners. Every time we see Dotzauer writing "for beginners' use", therefore, we can assume that a student must have at least a minimum familiarity with the first four positions. To give you an idea of Dotzauer's duets production, we can count over three hundred different compositions, of which less than ten percent is limited to the first position. It is equally interesting to note that he composed these "simplest" pieces very late in his life, probably in order to solve problems faced with his students or written on commission. Klingenberg, in his *Cello Tutor*, removes the almost complete entirety of these "simple" pieces, replacing them with equally difficult pieces by Romberg, at the same time retaining Dotzauer's name on the cover, possibly for promotional reasons.

These twelve pieces offer the student different musical forms:

- ☉: Theme with Variations (nos 1, 4, 8, 11);
- ☉: The binary form derived from the evolution of baroque dances (n° 3, in the form of Gavotta I and II, n° 7, in a form similar to that of a Giga or a *Loure* with double);
- ☉: The rounded binary form: a part A set in a key, a part B set in another key—often the dominant or subdominant—and with a contrasting character, crowned by a repetition from Capo to the End of part A (nos 5, 9, 10);
- ☉: A Minuet (*Scherzo*) with Trio (No. 6),
- ☉: A simple ternary form (A-B-A) in one single part (n° 12, a Romance),
- ☉: A fugue (n° 2).

The keys chosen by Dotzauer range between two flats and three sharps, with an absolute predominance of G major with three duets (Nos. 1, 4, 7). Each of these pieces has an average duration of

three minutes, making them an excellent choice for public performance within a school institution.

Let's now take a quick close look at the twelve pieces:

No. 1 in G major. This *Andante con moto* with four variations in simple ternary metre is based on the theme of "God Save the King", also known as the United Kingdom's anthem. The first three variations are purely rhythmic in diminution (from quarter notes to eighth notes, to eight-note triplets, to sixteenth notes), while the final variation, marked *Più lento*, is an exercise in double stops, with hints of polyphony in the last bars. Certainly, an interesting introduction to the concept of "beginners" that, as already mentioned, should make us think.

No. 2 in D major. The only contrapuntal piece of this collection begins with a slow introduction (*Largo*) of four bars, before starting a real fugue (*Allegro*), in simple quaternary metre. Dotzauer's mastery of the form is impressive, resulting in a very pleasant introduction to counterpoint for the young cellist. Some double stops enrich the score, without significantly increasing the general difficulty level.

No. 3 in B-flat major. An *Andantino* in a simple binary metre, with an upbeat beginning that reveals its guise as a figurative Gavotte, this duet adds several elements to the conversation: *acciaccature* and *mordents* in the first part, thirty-second notes and double stops of considerable difficulty in the second. One has to pay close attention to the choice of the initial tempo as one might be tempted to face it in a rather brilliant one, only to then find oneself with their back to the wall in the second part. This, in G minor, is also divided into two repeated sections, the first of which has two different endings: to complicate matters further is the anacrusal nature of the piece that leads us to have the twentieth bar divided into three "half bars". The first two represent the first and second ending of the first section, while the third is simply the second half of the second ending. For numbering, I chose to use "20-1a" and "20-1b" for the first and second endings and "20-2b"

for the remainder of bar 21. Dotzauer never writes the indication *al Fine* in conclusion of this type of piece, limiting himself, in this case, to an "*Andantino D.C.*". Traditionally we are used to play the reprise without repeats, but in the literature this is often referred to as "*Da Capo Senza Replica*". I leave it to the cellist's choice whether or not to perform the repeats in the recapitulation.

No. 4 in G major. An *Allegretto* in simple quaternary metre presents a deceptively simple theme, based on Polish folk song "Pije Kuba do Jakuba". Be very careful not to exaggerate with speed, perhaps starting to try to be comfortable with the fourth variation. The first variation is an excellent exercise to push the student to recognise the notes of the theme within the rhythmic diminutions, with a similar treatment reserved for the second cello. The latter takes up the main theme at the lower octave in the second variation, while the first cello seems to improvise a countersubject enriched with syncopes and chromaticisms. The third variation starts in upbeat and is focused on the triplet rhythm, while the fourth triggers the final rush accompanied by arpeggios in pizzicato. Of particular interest in this last variation is the bowing suggestion made up of two tied notes and two detached notes.

No. 5 in C major. This *Andante* represents the first chance at pure lyricism of this collection. In a simple ternary metre, it develops into two parts, the second in F major and divided into two repeated parts, crowned by a recapitulation of the first part.

No. 6 in E minor. The only representative of the Minuet form in the collection is much larger than one might expect; the Scherzo alone has 32 bars, while the Trio, in the technically uncomfortable key of E major, replies with 56 bars. The two instruments begin in unison, and then get separated after the first sentence of the first period. There are not, as usual, two repeated periods, but four distinct periods, the second and fourth developing the material provided by the first and the third. In the Trio, the first period is repeated twice with a different

accompaniment, while the second period is a kind of chase between the two parts, with modulations even to keys very far from the home one. The jovial reprise of the initial theme announces that it's time to return to the Scherzo.

No. 7 in G major. Once more a baroque-inspired dance, perhaps a popular German theme, this Giga in binary compound metre consists of two repeated parts, followed by one, in E minor, heavily embellished and with contrapuntal flourishing, at the end of which the initial *Allegretto* makes its comeback. In the second part, bars 25–29, it seems that the bowings may be in reverse, and although a modern performer might be tempted to correct them, I preferred to leave them as in the original because the long slur of bar 30 seems to have been designed precisely to bring us back onto the right path.

No. 8 in C major. A pleasant *Andante* in simple and anacrusic binary metre, this duet presents a theme in two repeated parts, the second twice as large as the first. Three variations follow, the first with a colourful character given by the frequent chromaticisms, the second almost martial in the accompaniment's double stops, and the third almost furious in its triplets. The theme is taken from the cavatina “Voi troverete in me” from the opera “I Concorrenti al Matrimonio” by Pietro Carlo **Guglielmi** (1772—1817).

No. 9 in A minor. This *Allegro* in simple binary metre seems to be expressly dedicated to the study of the bowing found in the *Allegro non troppo* of Camille **Saint-Saëns'** First Cello Concerto, even if this concerto would not have seen the light until 1872, twelve years after Dotzauer's death. This is an excellent opportunity to exercise automatic bows (those that change speed on their own). The second part, in A major, launches the first cello in a lyrical melody, with the second collecting the triplets of the first part.

No. 10 in A major. A strong lyricism distinguishes this *Andantino*, excellent for pushing the cellist to use the entire length of the bow. Throughout the

second part, in D major, the first cello finds itself performing double stops and polyphonic fragments, while the second cello accompanies it with a harmonic carpet of eight-notes.

No. 11 in F major. This *Allegretto* is perhaps the most problematic duet of the series, as the first variation has serious oversights in the slurs and, perhaps, in the bowing suggestions. It is possible that some passages were repeated specularly, that is, with the bow in reverse motion of the first instance, but I have deep doubts about it. In the separate part for the first cello, I added several editorial suggestions, without in any way affecting the text. The bow used by Dotzauer was different from the one we have been using since the XX century, but it was no longer the baroque one, so some fundamentals of bow technique are still to be considered unchanged since then. The second variation gives the theme to the second cello in the lower octave, taking it back only in the last period. The third and final variation is a hymn to virtuosity that, again, will dictate the tempo chosen for the beginning. In this type of composition, in fact, it is essential to be able to maintain the same pulse throughout the piece, in order to give it unity and coherence. The theme is based upon “Kind, willst du ruhig schlafen”, from Peter von Winter's (1754—1825) opera “Das unterbrochene Opferfest” (1796). On this same theme, Ludwig van **Beethoven** composed the 7 Variations, WoO 75, in 1799.

No. 12 in A minor. The collection closes with a very pleasant *Romance* in compound binary metre, with a central section in C major enclosed by the two main sections. A coda enriched by a Neapolitan Sixth closes this twelfth and last duet.

The edition will be classified as *Urtext* as it presents the text exactly as it is in the first printed edition, the closest source to the manuscript available at the present time. You will find the score and the two separated parts of the cellos, accompanied by rare editorial indications, enclosed in the square brackets. I very much hope that this will only be

the beginning of the reevaluation of Dotzauer's figure as a first-class composer, shaking off his hated and unjust reputation as one who only created solo cello studies.

The Editor

Michele Galvagno

Saluzzo, 20 February 2022

Notes on the Second Edition

The *Second Edition* of this work corrects the following mistakes in the Urtext version:

- © *Piece n° 7*: violoncello 2 – b 10: corrected wrong note 1 (F-sharp to A)
- © *Piece n° 8*: violoncello 1 – b 23: corrected notes 3-4 (B-C to G-A)
- © *Piece n° 10*: violoncello 2 – b 24: added missing cautionary natural
- © *Piece n° 12*: violoncello 2 – b 98: removed upper note (A) from note 1 dyad

Four additional versions have been added to the Collector's Edition:

- © the *Janet & Cotelle* edition, erroneously marked as Op. 52
- © the **Klingenberg** version, extracted from his *57 Kleine Duette* collection
- © the **Hüllweck** version, always from *Breitkopf & Härtel*
- © my own version with practical performance suggestions

In this last one, a few symbols have been employed that may not be familiar with every cellist.

- © For bow division I have chosen to use the German system, where 'G.' suggests using the whole bow, 'OH.' the upper half of it, 'UH.' the lower half, 'Fr.' the lower third, 'M.' the middle third, and 'Sp.' the upper third.
- © To suggest the quantity of bow to use when not clear from the context, I have employed what my teacher, Marcio Carneiro, used with me: a double-headed arrow pointing outward when wanting to suggest using a lot of bow, and pointing inward when suggesting the use of a compact bow.



- © Two vertical lines crossed by a single horizontal line suggests placing the finger shown previously flat on two strings.



Saluzzo, 8 May 2023