

A holistic musicianship

Embodying the artistic mindsets of three 19th century cellists:
J.L. Duport, B. Romberg and A. Kraft

Víctor García García

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at the
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&
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- Artistic Project three (video recording of live performance)
- Artistic Project four (video recording of live performance and talk)
- Development Project (video recordings and written summary)
- Written Commentary of approximately 15.000 words in length

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Doctorate of Performing Arts Overview

My Dper work contains four Artistic Projects, one Development Project, ten Supplementary Studies and this Written Commentary.

Artistic Project 1 – “Benefit Concert” on Behalf of Anton Kraft

Video recording made in the Lutherse Kerk in Groningen (NL)

Date: Spring 2021.

Recording engineer: Andrea Friggi

Camera assistant: Mateusz Pusiewicz

Programme and performers involved:

A. Kraft (1749-1820) - *Divertissements d'une difficulté progressive* for Violoncello and Basso Op. 7.

VIII. Fantasia Fugata

Víctor García García, cello
Octavie Dostaler-Lalonde, basso

A. Kraft (1749-1820) - *Grand Duo Concertant* for Violin and Cello Op. 3 No. 1.

- I. Adagio Maestoso. Allegro ma non tanto
- II. Adagio cantabile. Allegro risoluto
- III. Finale Allegretto

Xenia Gogu, violin
Víctor García García, cello

A. Kraft (1749-1820) - Sonata in F Major for Cello and Basso Continuo (copied by J. Seydl in 1804).

- I. Moderato
- II. Adagio un poco Andante
- III. Finale Allegretto. Andantino. Allegretto. Andantino. Andante

Víctor García García, cello
Octavie Dostaler-Lalonde, basso

B. Romberg (1767-1841) - *Capricho y Rondo en el gusto español con una miscelania de Bolero, Gitano, Cachirulo y Zorongo* for Cello and String Quartet Op. 13.

Víctor García García, solo cello
Xenia Gogu, violin
Claudia Sansón Mora, violin
Celia Hernández Doval, viola
Octavie Dostaler-Lalonde, cello

Anton Kraft (1749-1820) - *Divertissements d'une difficulté progressive* for Violoncello and Basso Op. 7.

III. *Duettino aus der Zauberflöte*. Andantino

Víctor García García, cello
Octavie Dostaler-Lalonde, basso

Artistic Project 2 – A Chamber Music Evening with Bernhard Romberg

Video recording of a live performance at *La Loingtaine*, Montigny-sur-Loing, France

Date: 3rd June 2022.

Recording engineer: Nils Raymond

Performers involved:

Pablo Hernán Benedí, violin

Xenia Gogu, violin

Oscar Holch, viola

Víctor García García, cello

Programme:

B. Romberg (1767-1841) – String Quartet Op. 59 in A minor

II. *Andante con moto. Souvenir de la Hongrie*

W.A. Mozart (1756-1791) – *An Chloé*, K. 524 (arr. for two violins and cello)

F. Mendelssohn (1809-1847) – String Quartet Op. 13 No. 2 in A major

III. *Intermezzo. Allegretto con moto. Allegro di molto*

B. Romberg (1767-1841) – String Quartet Op. 25 No. 3 in G major

I. *Allegro*

II. *Andantino*

III. *Menuetto. Vivace*

IV. *Finale. Allegretto*

R. Schumann (1810-1856) – String Quartet Op. 41 No. 3

III. *Adagio molto*

B. Romberg (1767-1841) – String Quartet Op. 1 No. 3 in A Major

III. Adagio

B. Romberg (1767-1841) – String Quartet Op. 1 No. 1 in E flat major

IV. Finale. Allegro

Artistic Project 3 – Bernhard Romberg and Ferdinand Ries on Tour

Video recording made as part of an Artist Residency at the Schloss Weißenbrunn Foundation (Germany)

Date: December 2022.

Recording engineer: Burkhard Scheibe

Performers involved:

Víctor García García, cello

Artem Belogurov, fortepiano (Brodmann, 1827)

Programme:

B. Romberg (1767-1841) – *Grande Sonate* for Pianoforte and Violoncello op. 6 N° 1

I. Adagio. Allegro

II. Andante (*the recording data of the second movement was lost due to technical problems*)

III. Rondo

F. Ries (1784-1838) - *Grande Sonate pour le piano-forté, et violoncelle obligé* op. 21

I. Allegro

II. Andante quasi Allegretto

III. Menuetto. Allegretto – Trio

IV. Rondo. Allegro ma non troppo

Duo Improvisation

Artistic Project 4 – The Duos for Violin and Cello by Kraft and Romberg

Live video recording of a concert and talk given at the Laidlaw Music Centre, University of St Andrews

Date: September 2023

Performers involved:

Xenia Gogu, violin

Víctor García García, cello

Programme:

B. Romberg (1767-1841) - Duo variations on the theme by Mozart “*Bei Männern, welche liebe fühlen*”

A. Romberg (1767-1821) / B. Romberg (1767-1841) - *Duo Concertante* Op. 2 N°3

- I. Allegro
- II. Andantino con Variazioni (on the theme from *Die Entführung aus dem Serail, Wer ein Liebchen hat gefunden* by Mozart)

A. Kraft (1749-1820) - *Grand Duo Concertant* for Violin and Cello Op. 3 No. 1.

- I. Adagio Maestoso. Allegro ma non tanto
- II. Adagio cantabile. Allegro risoluto
- III. Finale Allegretto

B. Romberg (1767-1841) - Duo variations on the theme by Mozart “*Ein Mädchen oder Weibchen*”

Development Project – Mentorship week at the Royal Conservatoire of Scotland

A detailed summary of the activities that took place within this project is attached in the portfolio, together with video recordings of technique classes, masterclass, and lecture.

Date: March 2023

The recordings correspond to:

- Technique class with BMus 1 & 2 students
- Technique class with BMus 3 & 4 students
- Technique class with Postgraduate students
- Masterclass with:
 - o Andrew Rogers (BMus 3, modern cello)– R. Schumann *Fantasiestücke* Op. 73
 - o Philine Lembeck (MA HIPP, historical cello) – A. Kraft Cello Concerto Op. 4
 - o Santiago Gil Duarte (BMus 1, modern cello)– L v. Beethoven Sonata for cello and piano Op. 5 No. 2 in G minor
 - o Theo Tinkler (BMus 4, baroque cello)– F. Geminiani Sonata for cello and basso continuo Op. 5 No. 2
- Lecture: ‘Bernhard Romberg, Jean Louis Duport and Anton Kraft. A holistic approach to their musical creative processes.’

Supplementary Studies

In addition to the professional projects above, I undertook accredited modules (for a total of 126 credits), which complemented the learning process and helped to develop necessary skills for this research. I attended the following courses:

- Supporting Studies Performance 1 (Royal Conservatoire of Scotland, Level SCQF 11) [30 Credits]
- Negotiated Project 1 (Royal Conservatoire of Scotland, Level SCQF 9) [20 credits] – *First year of participation in the Academy Scheme of the Balthasar Neumann Orchestra (2021-2022)*
- Negotiated Project 1 (Royal Conservatoire of Scotland, Level SCQF 9) [10 credits] – *Recording of the concert performed at the Early Music Festival Festivita! In Brussels with my chamber music ensemble Ayres Extemporae (February 2023)*
- Negotiated Project 2 (Royal Conservatoire of Scotland, Level SCQF 10) [20 credits] – *Second year of participation in the Academy Scheme of the Balthasar Neumann Orchestra (2022-2023)*
- Dissertation (Royal Conservatoire of Scotland, Level SCQF 10) [20 credits] – *The String Quartets by Bernhard Romberg (Appendix III)*
- Authentic String Quartet (Royal Conservatoire of The Hague) [6 credits]
- Edition Unpublished Work (Royal Conservatoire of The Hague) [4 credits] – *Edition of Kraft Sonata in F Major [Appendix IV]*
- Applied Historical Improvisation (Royal Conservatoire of The Hague) [4 credits]
- An Improvisatory Approach to Scores (Royal Conservatoire of The Hague) [6 credits]
- An Investigation into the Practice of Writing Classical Cadenzas (Royal Conservatoire of The Hague) [6 credits]

Abstract

This research project explores the holistic approach to musicianship characteristic of virtuoso cellists in the end of 18th and beginning of 19th centuries. By understanding and embodying the inner collaborative processes that happened amongst their performance, compositional, improvisatory, and mentorship “selves”, the goal was to become closer to being a native speaker of their musical language.

Bernhard Romberg, Jean Louis Duport and Anton Kraft were taken as examples of this musicianship, with an intention of becoming acquainted with the specific elements in their artistry that differentiated themselves within a shared musical scene, contributing to the shaping of their individual artistic personalities. In the first chapter of this Written Commentary, I discuss the various individual characteristics embedded in the artistic outputs of the three musicians, based on an analysis of their treatises (in the cases of Duport and Romberg) and an analysis and embodiment process of their compositions, which were mostly written for themselves to play.

The process of embodiment of their respective technical skillset, improvisatory language and performance mindset led to a deeper understanding of the *loci communes* and the distinctive features in their artistic outputs. These elements were naturally incorporated in my own palette of possibilities, ultimately shaping my own artistry.

Ultimately, the goal of this research project was to develop my artistic personality within their language, by becoming a creator in music and not only an interpreter. This DPerf portfolio, comprised of Artistic Projects, Professional Projects, Written Commentary and Supplementary Studies, was designed to contribute from different angles to the expansion of my own skills as a performer, composer, improviser and mentor in the musical language shared by the cellists under study.

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Introduction. A holistic approach to musicianship

The starting point of this research was the idea of studying the artistic practice of virtuoso cellists in the end of 18th and beginning of 19th centuries, taking into consideration Nicholas Cook's idea of music as performance (Cook, 2014), and trying to understand how these musicians' abilities as performers, composers and improvisors were intertwined, resulting in the development of their own individual artistic language and personality that existed within a common shared musical language.

Due to the holistic approach of their musical education, they were able not only to interpret other people's music on their instruments, but also create a musical discourse through composition and improvisation. In fact, in situations where they were asked to showcase their artistry, it would even be strange for them to do so through playing other people's music. Thanks to the combination of knowledge of compositional structures and musical grammar and their outstanding performance skillset on the instrument, they were able to achieve a sense of full ownership of the creative process, which led to configuring a unique artistic personality that would stand out within their shared musical environment and language. A fourth component of this conjunction is the aspect of mentorship, their ability to transmit their artistic approach to pupils, amateurs, and other people in their society. The mere fact of trying to explain themselves by itself shaped and artistically fed their own practice.

Thus, this research project intends to discover how their performing, compositional, improvisatory, and mentoring selves¹ would influence each other to finally give birth to

¹ I will use the concept of "self" in relation to the elements of their artistry, as a way of differentiating the inputs given by each of these elements to their musicianship.

an individual artistic mindset. A deeper understanding of the way these elements interrelate within each of these artists can ultimately inform our artistic practice and our approach to studying and performing their music.

Three cellists were taken as study cases: Jean Louis Duport (1749-1819), Bernhard Romberg (1767-1841) and Anton Kraft (1749-1820). They were chosen because they come from different backgrounds but share a common link in their relationship with Ludwig van Beethoven (1770-1827) in different forms. It was important to showcase how three cellists that shared a musical environment could have such different approaches to music and still coexist in the same artistic language and environment. Duport and Romberg could be considered the greatest representatives of two completely different currents of approach to the instruments. Kraft was included as a counterpoint to those, due to his special importance as first performer or collaborator in key repertoire written for the instrument by Joseph Haydn (1732-1809) and Beethoven.

The goal has been to understand the circumstances and context where the artistic practice of these three cellists took place, and the creative processes that they undertook. Most of the compositional catalogue of these cellists is formed by pieces written for themselves to play on their instrument to showcase their own abilities as performers. It becomes clear that when they composed a piece for themselves, they would include passages that stemmed from the utilization of their own distinctive performance skillset. More specifically, they would display their individual technical language, which differentiated them from other cellists. Thus, in this aspect, composition is influenced by performance skills. This relationship also works in the opposite direction, as their

technique also developed in order to be able to deliver the musical speech that was in their minds when they had a compositional idea.

The improvisatory self also comes into play in the whole process. For instance, the compositional idea might have started with improvising variations on a theme or by trying out melodies and motives on their instrument, shaping the idea afterwards on paper. But also, while performing any of their pieces in public, the fact of it being composed by and for themselves made them totally free to change parts of it or improvise on the musical text already written, without the need to be respectful to a composer². This flexibility in performance informs the compositional process and is influenced by the instrumental skillset.

The mentoring aspect is clearly present in the compositional language when pieces were written for beginners. The relationships with beginners or amateurs were a frequent aspect of their social life, be it with aristocrats or patrons who also wished to join the music gatherings and played instruments, or within the musician families when teaching their own children. The publication of methods is another activity intrinsically related to the idea of mentoring. All these experiences allowed them to reflect on their practice, going through internal processes that are not linear and consequential, but have spiral characteristics. In other words, the mere fact of trying to convey their views and artistic practice through words and composition inevitably also feeds back to their artistry.

It is therefore a key part of this research to understand how these parts of each cellist's artistic selves were related and contributed to the shaping of their artistry. Through a

² This concept of respect for a 'holy' composer can be considered a post-modernist idea and was much less at the centre of the aesthetics, artistic decisions, and relationship with scores at this time. (Butt, 2002)

process of embodying each of their respective languages, my goal was to come closer to being a native speaker of the musical language of their time, and therefore become a musician who is closer to being a creator of a musical discourse and not merely an interpreter.

The use of sources

The treatment of sources stands at the foundation of this research. If the first goal is to understand how performance, composition, improvisation, and mentorship are present in these three cellists' artistry, it is essential to understand which aspects are more clearly represented in each type of source.

Of the three cellists under study, only Duport and Romberg wrote treatises about their instrument. Previous academic research has mainly relied on treatises and other written documents such as reviews, letters, and periodicals as main sources for the study of musical performance. Nevertheless, we must be mindful when analysing treatises, especially being careful when using them as our main source of information about performance. It should be considered who is the audience they are writing for, in which moment of their career the methods are written, what is the purpose of certain topics being explored in depth while others are not, etc. In other words, these are documents written by a person in a certain situation, with a specific purpose and normally after reflecting in a theoretical way about their own practice. Methods can often be a display of their own intentions when they performed, rather than necessarily a textual description of the reality of those performances. In fact, there are many examples of musicians that did not actually do what they said in their treatises. They are texts with a context and a subtext. This does not exempt them from their significance as sources, but

they should also prompt reasonable questions about the subtext and context of their publication in our interest to understand the full picture of the artistic practice under study.

In terms of the four selves, treatises are a valuable source that tells us about these musicians mainly as mentors, as they are a self-conscious picture of what they found important in their practice. They definitely tell us also about them as performers, especially in the area of technical skillset and the expressive tools used to convey a message to their audiences. When looking at their compositional skills, methods are less useful but through the exercises and etudes, they show tendencies linked to the influence of their specific technical abilities in their compositions. However, it is difficult to extract any information from them about their authors' improvisatory mindsets.

Thus, the study of those musicians' artistry cannot be complete without considering the scores of their compositions as meaningful sources. Many conclusions can be extracted from the process of analysing and playing the pieces written by the authors for themselves. In fact, they sometimes tell us more about their tendencies and ways to shape music than written sources. It is not sufficient to theoretically analyse the scores, but the key is to dive into the process of performing, embodying specific technical skillsets.

Scores are also a notated representation of musical discourses which have also a subtext and a context. As Albert Mooiman describes, scores only represent musical description of the composer's musical idea. There is a translation process that occurs where the

aspect of time is erased and the process of interpreting the score is that of adding the time dimension again to the event:

“What distinguishes composers [from] improvisers is the fact that they do not perform immediately the music they imagine, but rather store it: that can be in memory..., but usually happens in musical notation. The score comes in place of the (immediate) performance; in a way it records the imagined music. ... [Like this,] the composer postpones the performance. For this, a transformation is needed from a process in time (the imagined music) to something that is timeless (the musical notation). ... The second process is that of a performer making music on [the] basis of this score. ... The dimension of time, which got lost on the transformation process from imagined music to score, has to be added anew.”
(Mooiman, 2021, pp. 54–55)

It is true that the process of interpreting necessarily produces discrepancies in terms of authenticity if we do an imaginative comparison with the actual historical performances of those pieces, as we are always adding our context and personality to those interpretations. However, the experience of immersing ourselves in the language of a musician by playing the compositions that they wrote for themselves can only get us closer to understanding their artistic language. This process of embodiment is irreplaceable by a theoretical analysis on paper. In other words, an academic analysis would never be able to extract a full picture of the circumstances of an artistic output that is by itself intrinsically dependent of the act of performing. In fact, our object of study is the performance itself, as it could be considered the only full artistic representation of music as an artform.

In terms of the mentorship aspect of their artistry, scores can be a great source of information, especially if they are written for amateurs or beginners. Romberg recommends playing 'easy pieces' as a beginner rather than studies, arguing that the latter can be detrimental in stiffening the right hand. He suggests at least combining studies with pieces that he had written for his son Carl, such as the Trio Sonatas Op. 38, the Concertino Op. 51, Divertimento Op. 46, Cantabile Op. 50 or Westphalian Airs Op.63 (Romberg, 1839, p. 64). In the case of Kraft, his *Divertissements d'une difficulté progressive* Op. 7 were also written for amateurs to learn by steps how to play the instrument. Duport published a set of three *Sonates faciles* aimed at beginners and devised as useful pieces to learn certain technical skills.

In terms of improvisation, those pieces written for themselves are intrinsically a door for us to their improvisatory selves. For instance, we can extract specific information about their tendencies when analysing ornamentation and variations included in themes when they are repeated. Also, the shaping of motivic materials, the layout of melodic phrases and the character of certain passages can tell us about the specific improvisatory styles in each of their approaches to musical language.

Thus, obtaining scores of the full compositional output of these three cellists was the first step of the research process. After that, an analysis of the compositional and technical language of each of them could be done, paired with a process of embodiment of their respective performance mindsets and specific techniques.

The aim has been to become acquainted with each of their styles, learn the techniques found in their compositions that I didn't have in my repertoire and be able to embody

their respective performance mindsets. If we look at it from the opposite perspective, this process is about finding out what are the *loci communes* in their artistic outputs. This is a very useful term used by Mooiman to describe those essential parts of the musical language that are common to all people using that language (Mooiman, 2021, pp. 42–67). Like this, we can understand the parameters where the differences amongst individuals appear.

As a result of this embodiment process, I was able to differentiate their performance mindsets in my own practice and explore their distinctive ways of artistry within myself. This allowed me to get to know Kraft's musicianship deeply, without needing a treatise where he explicitly explains it (see Appendix I for a list of pieces that have been part of the research process).

Chapter 1. The artistic personalities of J.L. Duport, B. Romberg and A. Kraft

Jean Louis Duport

Jean Louis Duport's *Essai sur le doigté du Violoncelle et sur la conduit de l'archet* was published in 1805. It is considered one of the most important treatises on how to play the instrument and has shaped the technical approach of cellists up until today.

I would like to draw the attention to some ideas about the context and subtext underlying the publication of this document and the conclusions we can extract from it about Duport's artistry.

There are two key concepts that arise from the reading of this method: systematisation and resonance.

Systematisation

In terms of simple statistics, we can directly see that the number of pages dedicated to the left and the right hand in this treatise is disproportional. That is because the main purpose of the document is to provide cellists with some sort of definitive recipe for fingerings that is systematic and allows for a direct translation to all keys, avoiding as many exceptions to the rules as possible. Thus, following an almost encyclopaedic³ attitude towards knowledge and heavily influenced by the foundational ideas of the Paris Conservatoire, Duport tries to give the reader a universal solution to the practical problems that arise when choosing the fingerings for scales, passages, arpeggios, and

³ Duport's idea of systematisation can be linked to the French Enlightenment ideas of democratisation of knowledge behind the publication of the *Encyclopédie* edited by Diderot and d'Alembert in the second half of the 18th century.

double stops. The idea is that if the student learns the basic rules of the system, those can be applied universally to all keys and passages that they will encounter in their daily practice.

One of the basic statements on which this system is based is his rejection of the use of what Walden calls the oblique position of the left hand (Walden, 2004). Duport calls this “violin-like” position, arguing that the cellist is not able to comfortably use extensions in the lower register, forcing the hand to move in order to be able to play three tones under one position.

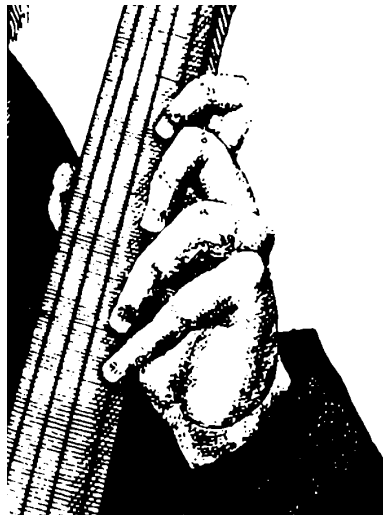


Figure 1. Left hand position as portrayed in Romberg's Violoncellschule (Romberg, 1840b)

The fact that Duport is so vehement in arguing his case against it, gives us an idea of how frequent this technical approach was. In fact, although Duport’s approach on this topic has become standard amongst cellists, we still find cellists adopting a more oblique position today⁴. The most relevant supporter of the oblique position was Romberg, who considered it better for having a stronger and more compact sound. This is possibly coming out of a feeling of stability provided by holding the neck having the

⁴ Examples of this are the renowned cellists Clemens Hagen and Julia Hagen.

axis between thumb and second finger as a frame, creating a sensation of strong grip when pressing the strings.

Both Duport and Romberg respected each other's artistry⁵ and even played together in the orchestra of the Prussian court for some months (Blindow, 2013, p. 66). However, their approaches to the instrument and to music in general were almost opposite to each other.

The interesting conclusion that we can extract out of this topic is that this is not only a discussion between practical technical approaches to the skill of learning how to play an instrument. It can be also seen as an intellectual fight between the ongoing trend of standardisation led by the Conservatoire ideas and the survival of experimentation and individualisation of artistic discourses. Romberg's left-hand technique is the result of self-taught experimentation, a combination of what he had learned within his family of musicians (probably heavily influenced by his violinist family members) and his own search for new possibilities, which ultimately shaped his technique as an individual artist. This allowed him to create his own discourse, differentiated from those around him. Duport's approach of systematisation probably makes the skillset more available to more people and helps with achieving a certain degree of uniformity in players working together in the same musical environment, such as an orchestra. However, the concepts of equality and uniformity behind a process of standardisation can also suppress individuality in artistic outputs.

The idea of systematisation is clearly present in Duport's compositions. When performing his passagework, we immediately realize that it is made of stable patterns that repeat the position of the left hand in schematic ways (Fig. 2). When a virtuosic

⁵ An example of this respect is Romberg's description of Duport's playing in his treatise (Romberg, 1839, p. 73)

passage starts, there is usually a combination of left-hand structure and bowing technique that is chosen and kept for the remainder of this passage. The thinking behind those moments is the idea of building up a virtuosic moment that can be learned and practiced using a systematic method.

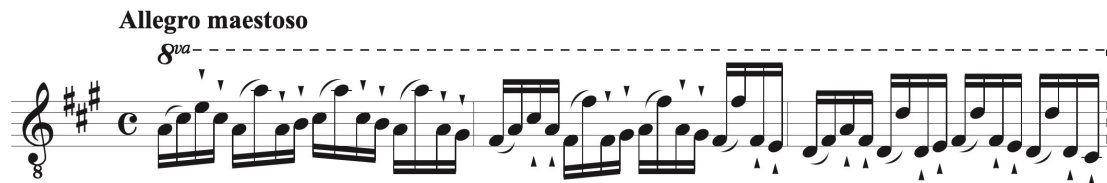


Figure 2.. Sequential passage in Duport's 1st cello concerto⁶

In terms of form and structure, it has been very interesting to approach the cello concertos. They are all comprised of three movements: an *Allegro*, a slow movement *Adagio* (marked *Romance* in numbers 2, 3 and 4) and a *Rondo*. This is not especially surprising, as it corresponds to the typical movements included in any solo concerto of the time. However, when playing them, we realize that there is a repetition of the compositional techniques used in all of them. An example of this is the length of musical phrases in melodic themes. The shaping of the inflections of melodies is repeated, always with a similar number of bars per phrase. Thus, the use of surprises in the compositional structures such as sudden modulations or phrases made of uneven bars is not part of Duport's expressive toolset.

⁶ In all examples, the original clef used by the composers has been kept. It is frequent the use of G clef to be played an octave lower. Consequently, when an octave higher is marked, this means in effect that it should be played at written pitch. The fingerings without brackets appear originally in the score, those with brackets are my suggestions following the principles of their techniques.

In his concerto first movements, we cannot directly identify what we might call a sonata form. However, we can easily find a schematic use of the language in the succession of differentiated materials. For instance, in the third concerto, we find an opening theme with a melodic character which includes arpeggiated patterns that help with the resonance, followed by a virtuosic bridge in triplets that takes us to a phrase using double-stops. Then, a simple *cantabile* theme that contrasts with the exuberance of the sound of the double stops, leading to a virtuosic passage of sixteenth notes made of a pattern in the left hand that helps with the resonance of the harmony combined with scales and virtuosic combinations of bow strokes in the right hand (Fig. 3). This is only an example of how Duport constructs the *Allegro* movements through the concatenation of material, without searching for a development of the motives.

DUPORT *Allegro* *PRINCIPALE*
CONCERTO
 Pour Violoncelle

Figure 3. First page of the cello solo part in Duport's Cello Concerto N.3 (Duport, 1787c)

It could be argued that there is a lack of system in the form. On the contrary, from an overall perspective, I have found that although these movements lack a general thread in their discourse, they are virtuosic pieces devised to show his best skillset to the

audience. The fact of composing it as a succession of very defined techniques and affects, helps with finding a methodical process of learning the piece and provides the player with a very clear division of technical sections within the piece. In other words, the tendency is to avoid combining too many virtuosic devices within a passage, in order to achieve a clearer display of the skillset. This kind of schematic compositional language perfectly aligns with Duport's artistic personality. In this regard, we witness how his composer-self is at the service of his performer-self, creating the best conditions for the performance to be showcased, without paying too much attention to the overall compositional craft or the general shape. Thus, in this case, his compositional craft should be considered under those parameters. It is not about creating the most complex and rounded piece of music on paper, but the goal is to serve himself with the most moving melodies and virtuosic passages that suit his own technical and performance language. In other words, this music finds its own reason to exist in how clearly, purely, neatly, and beautifully Duport could play it; another exemplification of music as performance.

Resonance

The concept of resonance is especially relevant in Duport's work. It is very prominently treated as a subject of importance in cello playing in the *Essai* and it expands to his whole artistic output.

When speaking about sound production, Duport makes clear the importance of drawing a "round, pure, clear and equal sound" out of the instrument, always taking care to achieve the maximum equality and clarity in all registers of the instruments (Duport, 1805, p. 158). The achievement of such a sound is linked with the stability of the point

of contact of the bow with the string and with postural aspects such the flexibility of the right wrist and avoiding ‘playing from the shoulder’. This passage is very specific in terms of the description of his sound world, but these ideas are supported and grounded by previous chapters in the book. Notably, the extensive coverage of the topic of natural and artificial harmonics in Chapter IX and the detailed explanation of the natural sympathetic resonances of the instrument in Chapter XVI contribute to the overarching theme of resonance. Duport even provides a table where the notes with the most sympathetic harmonic resonances are displayed (Duport, 1805, p. 141). It becomes clear how important it was for him to use sympathetic vibrations while playing stopped notes to contribute to the overall search of a naturally resonant sound and purity of intonation.

Romberg’s method contains another source documenting a special use of harmonics by Duport. When talking about the topic, Romberg ascribes the utilisation of a special sort of half-harmonic technique to Duport. It would consist of pressing the string sideways in the high position passages, with the effect of projecting a sound halfway in between the harmonics and the regular sound (Romberg, 1839, p. 73). This produces a kind of *flautato* sound that would again contribute to finding equality in the sound colour among natural harmonics and other notes within a passage. We do not find a specific mention nor marking of this effect by Duport, but it is easy to imagine it being used in the following passages, combining the use of natural harmonics with the other notes played sideways (Fig. 4 and 5).



Figure 4. Passage from the last movement of Duport's 6th cello concerto.(Duport, 1813)

Allegro Moderato. Majeur
8^{va}

Figure 5. Passage from the first movement of Duport's 4th cello concerto (Duport, 1798)

The idea of resonance is embedded in Duport's compositions in different ways. A clear piece of evidence is the specific characteristics of the passagework in the high register of the instrument. Such passages tend to be constructed with the thumb anchored in notes that are natural harmonics. Like this, the notes played with the thumb resonate in a natural way, helping with rounding the sound through the whole passage (Fig. 6).

Allegro
8^{va}

Figure 6. Passage in the high register in the first movement of Duport's Sonata Op. 4/3 (Duport, 1800)

In fact, the use of natural harmonics as a special effect is also found in his sonatas, contributing with their characteristic pure and neat sound to the overall sensation of resonance (Fig. 7).



Figure 7. Natural harmonics effect in the first movement of Duport's Sonata Op. 4/2 (Duport, 1800)

Passages built on patterns are typically constructed using hand positions which have the octave as a frame. This helps create a resonance frame for each step of the chain (see Fig. 2). The use of double stops in the concertos is very frequent, not only as a virtuosity device⁷, but also in singing passages where they contribute to creating more resonance, relating their use directly to attributes of sound rather than mere addition of difficulty. In variation pieces, he usually includes a variation devoted to the use of double stops. This search for resonance through double stops is also thoroughly explored in the exercises included at the last chapter of the *Essai* (numbers 1, 8, 9, 12, 14, 15, 16, 20 and 21).

Duport's harmonic language is standard for his time. Harmony is used in his pieces as a frame in which thematic materials happen, but it is not often the driver of the musical discourse. Thus, he normally chooses a certain key in which a melody or a virtuosic passage will happen and stays there for the whole duration of the passage. Sudden harmonic changes or explorative modulations to foreign keys are not part of the

⁷ This term is used referring to specific technical patterns and skills designed to enhance virtuosity.

language. Again, the compositional language is at the service of the performer. The strength in his playing was his ability to convey a musical discourse full of elegance, using the natural resonance of the instrument at its best. This natural resonance can be explored at its full potential if passages spend enough time in the same harmonic area, with many fast notes activating all of the different natural sympathetic vibrations under the same harmony. Also, the choice of keys is oriented to finding thematic materials in positions where the instrument is favoured, clearly avoiding the positions where none of the key's main notes coincide with natural harmonics of the instrument.

Duport's compositional language is therefore intrinsically connected to the ideas of systematisation and resonance, depending on the ability of the performer to refine both aspects in their playing as the expressive tools that will convey its message. It almost seems like the resonance, purity, elegance, and clarity of the actual performance is the main content of this music.

In terms of Duport's improvisatory self, we can conclude some aspects of it after looking at his compositions. Although Duport is not very specific when marking ornamentations or variations when themes or passages are repeated, this does not mean that those *ex-tempore* variations were not happening.

Regarding the importance of improvisation in the artistic activities of those musicians and its influence in the process of composition, a very interesting piece of evidence is given by a small text written by Charles Des Moulins (1798-1876). In his manuscript copy from 1855 of a set of variations for piano and violoncello by Duport, he claims they had composed it together.

Un ou deux mois avant la mort de Louis Duport daigna
 m'admettre à l'honneur d'écrire avec lui un duo pour Violoncelle et
 Piano. Il exigea que les motifs fussent fournis par moi, par ce que, disait-il
 avec sa bonhomie habituelle, les jeunes imaginations ont des idées plus
 fraîches. J'écrivis mes deux motifs, et au jour convenu, dans son modeste
 appartement de la rue des Deux Boules, le bon vieillard me place
 devant un piano anglais, à queue, qui avait appartenu à la famille
 de Lord Bolingbroke. Lorsque j'eus dit la première phrase du premier
 morceau, Duport fit entendre la vigoureuse entrée de Violoncelle que
 son inspiration lui dicta. Nous continuâmes ainsi à dialoguer à
 l'aventure, à nous reprendre, à chercher mieux, jusqu'à ce que le dessin
 de la première reprise étant arrêté, je fus chargé d'écrire le morceau
 sans arrangement, par le virtuose, de la partie de Violoncelle.

Mon thème pour variations, lui fut remis; c'est celui
 qu'il a pris la peine de recopier en entier ci-dessous, en le faisant
 suivre de la mise au net des trois belles variations qu'il écrivit
 pour lui-même. Tout cela est donc, sans exception, de sa main.

Quand j'eus recopié l'ensemble du morceau, je portai la
 copie à Duport, gravement malade depuis plusieurs jours. Il avait
 la jaunisse, et ne s'est plus relevé du lit où je le trouvais toujours bon,
 toujours affectueux, mais n'ayant plus la force d'essayer même un
 sourire.

Il est donc plus que probable que ce morceau est sa dernière
 œuvre. Je ne l'ai jamais exécuté en entier avec lui, et ce fut par
 les soins de son fils qu'il fut gravé chez Pacini, quelque temps
 après la mort du célèbre artiste.

La partie de Violon. a été arrangée par mon excellent maître
 Mercier.

Bordeaux, décembre 1858.
 Charles Des Moulins

Figure 8. Text by Des Moulins in his manuscript copy of a set of variations by Duport.

“One or two months before his death, Louis Duport deigned to allow me the honour of writing with him a duet for cello and piano. He demanded that I write the themes, because, he said with his usual bonhomie, young imaginations have fresher ideas. I wrote down my two themes, and on the agreed day, in his modest apartment on the *rue des Deux Boules*, the good old man placed me in front of an English grand piano that had belonged to Lord Bolingbroke's family. As soon as I had uttered the first phrase of the first piece, Duport played the vigorous cello entry that his inspiration dictated. We continued to dialogue adventurously, picking up each other's ideas and trying to find the best way forward, until the design of the first reprise was finalised and I was given the task of writing the piece, with the exception of the cello part, arranged by the virtuoso.

My theme for variations was a success for him: he took the trouble to reproduce it in full below, followed by three beautiful variations that he wrote for himself. All this is therefore, without exception, by his hand.

When I had copied the whole piece, I took the copy to Duport, who had been seriously ill for several days. He was jaundiced and was no longer able to get out of bed, where I found him still kind and affectionate, but unable to even attempt a smile.

It is therefore more than likely that this piece was his last. I never performed it in its entirety with him, and it was due to the efforts of his son that it was engraved by Pacini, sometime after the famous artist's death.

The violin part was arranged by my excellent master Mercier.

Bordeaux, December 1855

Charles Des Moulins.”⁸

This text describes the composition process of the *Duo Concertante* for piano and violoncello published posthumously in Paris (Duport, 1820). The described musical dialogue would correspond to the *Adagio* introduction and the exposition of the *Allegro*, while, as stated by Des Moulins, the theme used in the set of variations is the same as in the second movement of the published piece. The *Adagio* has a particular improvisatory character, which could totally correspond to the process described in the letter. The variations in the manuscript correspond to variations 2, 4 and 6 in the published version, where variations 1, 3, 5 and 7 were added. If what Des Moulins says is correct, Duport was already very ill when their encounter occurred, so it might be that he wrote himself

⁸ See Appendix V for the French transcription of the original text.

the new variations or those in the published piece came from Des Moulins, alongside the completion of the first movement.

It is particularly interesting to see how the process of composition is described, where Duport hears the theme played by the piano and music flows from his imagination, starting a musical dialogue where they commonly search for the best compositional solutions. In short, the creative process is initiated through improvisation and the musical dialogue with an artistic partner. The underlying technical skillset informs the improvisatory self, with the compositional skillset and knowledge of the musical language creating the frame for this to happen. I believe that this process of composition was the most commonly present in the artistic output of these cellists, especially in pieces such as solo concertos, sonatas, and variations. From the hands, through inspiration, to the paper. The consequences of utilizing this method can especially be seen in Duport's variation sets throughout his compositions. The techniques used are mostly the same in different pieces and help us understanding which were his signature skills where he felt comfortable in performance. Thus, typical variations present in his pieces are triplets with arpeggios and scales, double stops, fast sixteenth notes that may include different bow strokes, arpeggiation or *batteries* of the harmony with diverse combinations of bow strokes, and high register *cantabile* melodies.

The content of this manuscript serves as clear evidence of artistic collaboration at two different levels. There is a collaborative process between the improvisatory, performance and compositional selves within Duport, where each of those elements of his artistry inform the other and work as a team to give birth to a new musical creation. Another level of collaboration is also portrayed in his relationship with another

musician, who is a collaborator in the creative process. Both levels of collaboration were the foundation of these musicians' artistic output and are therefore the core object of study of this research. In fact, they should be the lenses through which we study the music of this time.

Examples of musical partnership can be found throughout the careers of the three cellists under study. Apart from this encounter with Des Moulins, Duport had a prolific artistic relationship with Nicholas Charles Bochsa (1789-1856), with whom he co-composed and co-published pieces such as the *Nocturnes concertantes* for harp and cello Op. 69 and Op. 70, or the *Mélange des themes* Op. 75. In the case of Romberg, we can identify two main collaborators in his life: his cousin Andreas Romberg (1767-1821) and Ferdinand Ries (1784-1838). Both relationships gave birth to many pieces and were of great importance in the development of Romberg's artistic language (see Artistic Projects for more details about both artistic partnerships). In the case of Kraft, working together with Haydn and Beethoven shaped his artistic career and heavily influenced his compositional output.

On the other hand, in the topic of *cadenzas*, we have a couple of useful pieces of evidence in the publication of Duport's Cello Concerto No.1 and the introduction of the *Grand Duo Concertant* for piano and violoncello. In the last movement of the concerto, he writes down a full cadenza for the last movement (Fig. 9). It is a medium length *cadenza* based mainly on scales and arpeggios, using some of the motives of the main theme of the rondo. In the other concertos, we cannot find a written down *cadenza*, but the instances where one should be performed are marked with a *fermata* sign.

In the *Grand Duo*, the written down cadenza provides a good example of a *fermata* realisation of the dominant seventh chord. Thus, these two examples can be taken as an

inspiration when composing or improvising *cadenzas* and *fermatas* in his music. We don't know if he improvised them on stage or sketched them before, but surely these are musical moments where his improvisatory self could be expected to take over the main role in his artistic activity.



Figure 9. Cadenza written in the last movement of Duport's Cello Concerto No. 1 (Duport, 1787)

When trying to embody Duport's musical language, there is a direct consequence in the feeling of the hands. There is a systematic structure that slowly builds up in the left-hand technique, contributing to stability in intonation and creating a structured map of the fingerboard. The octave position in the thumb becomes a stable frame where technique is based and the fact that techniques are rarely mixed allows to have a methodical learning process while practicing.

The tendency towards a static use of harmonic rhythm reduces the presence of dramatic rhetorical changes as a driver of the discourse, automatically centring the focus on the right hand and its responsibility for creating the neatest possible sound and achieving a full resonance of the instrument. Playing Duport's music is an ideal school for achieving mastery in the control of the instrument and working on stabilizing any cellist's

technique. The quality of the sound production, the shaping of melodies and the purity in the left-hand technique are core to his music and the main message to convey to the audience.

Bernhard Romberg

Bernhard Romberg published his *Complete Theoretical & Practical School for the Violoncello* in 1839 in London. Soon after, in the beginning of 1840, its German version came out, published by Trautwein in Berlin. While Duport published his *Essai* in a moment of full artistic activity in his life, Romberg comes to the process of writing his book at a very late stage of his career, when his concert activities had been reduced. Within the context of his life, it is a moment of reflection on his artistic output, looking back at his career and trying to explain its foundations from the perspective of experience.

The historical importance of this document is enormous, as it helps us to understand the line of thought behind the artistry of one of the most important cellists in the 19th Century. However, Romberg's legacy in terms of mentorship cannot be fully understood without the extensive catalogue of music published for the instrument. As we discussed earlier, he composed many pieces for beginners that were originally intended as a learning tool for his son Carl, while his cello concertos were still used as *morceaux de concours* (examination pieces) at the Paris Conservatoire up until the beginning of the 20th century.

Although a method is intrinsically a prescriptive document, in other words, a recipe to be followed by the reader that prescribes a path towards learning a skill, Romberg's treatise has a distinctive tendency towards a descriptive character. This is due to several

reasons, such as the context of publication being the self-reflection on his career and the inherent lack of systematisation in Romberg's artistry. He was not trying to provide the cellist with a universal infallible technique, nor intellectually fighting against other trends that coexisted, but there was an intention of presenting his own opinions and experience while acknowledging the different possibilities brought up by methods that were published earlier. In summary, he is writing 'this is how I did it' instead of 'this is how everyone should do it'.

While the concepts of systematisation and resonance were the foundations of Duport's artistry, Romberg's artistic output is heavily centred around experimentation and expression.

Experimentation

The idea of experimenting and pushing the boundaries of the instrument is a commonplace in the artistic activities of virtuosos in the end of 18th and beginning of 19th centuries. Nevertheless, Romberg can be considered an outstanding case in this regard.

Romberg introduced changes in the setup of the instrument, such as a new curved shape of the curve in the fingerboard that allowed for playing the C string with force without it constantly buzzing against the fingerboard. Romberg's design also brings strings closer together, which is a great help in passages with string crossings (Watkin, 1994, pp. 90–92). Therefore, features such as playing in the high register at the bottom strings and using long bows with string crossings in thumb position became part of his signature skillset and can be found throughout his musical production (fig. 10, 13 and 16).

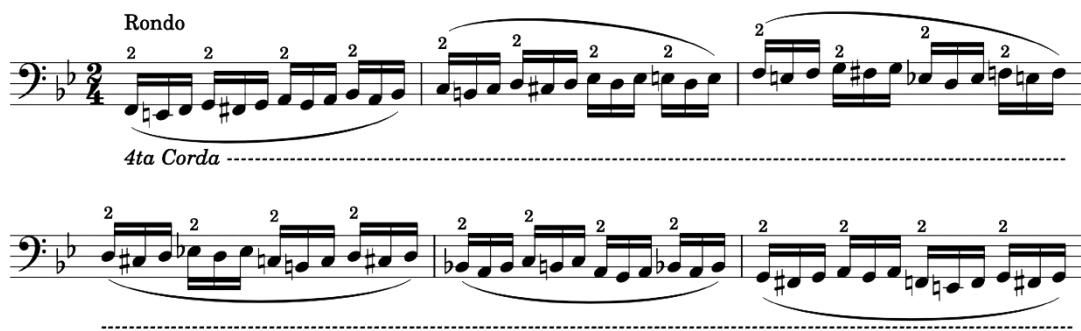


Figure 10. Virtuoso passage in the C string in the Rondo of Romberg's Cello Concerto No. 1 (Romberg, 1821)

The most evident example of experimentation in Romberg's technique is related to the use of the 4th finger in thumb position⁹. Although he was not the only cellist using it back then, his approach to it is truly unique.

In the music of some of his contemporaries, like Duport or Boccherini, the 4th finger is mostly used in thumb position as an extra help in special cases, such as passing notes within a fast passage made of scales, allowing the player not to shift and change position during a fast-moving musical phrase. However, in Romberg's technique, it is considered as part of the anchor and frame of the thumb position. In fact, when teaching

⁹ I will refer to the small finger as the 4th finger, following the traditional numeration of the fingers in the cello technique.

the thumb position in his treatise, the fourth finger is introduced from the beginning (Romberg, 1839, p. 52).

This technique has almost disappeared today. Possible reasons are the difficulty of using *vibrato* on that finger, its lack of natural strength when it comes to pressing hard metal strings, the immediate implications in terms of the lack of systematisation in fingerings, or the tendency to favour fingerings that travel through the top strings and avoid staying on the same position across the strings in the high register.

Nevertheless, the inclusion of the 4th finger as a naturally embedded option in his thumb position technique opened a wide range of possibilities for Romberg. If we consider it objectively, its use implies a simple consequence: if we add one more finger to the position, we can reach more notes without shifting and patterns can be framed within larger distances. An example of this is the coda of the Spanish Rondo op. 13:

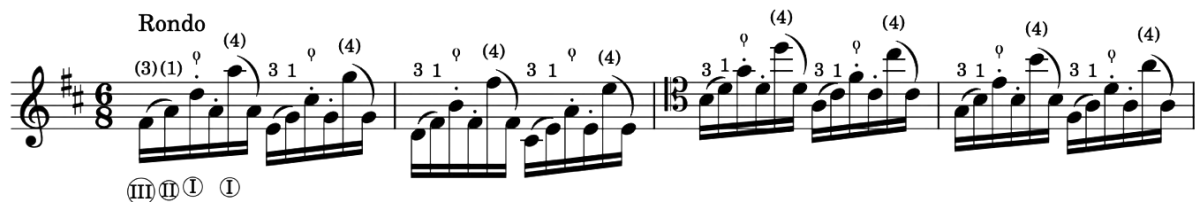


Figure 11. Passage in the coda of Romberg's Spanish Rondo Op. 13 (Romberg, 1808)

It is important to notice how this technical skill makes Romberg's musical language distinct. In fact, only a cellist that has learned it and included it in their repertoire will be able to play the passage above, as it is implicitly devised through the display of this technique.

The use of fourth finger in thumb positions is not reduced to passages and patterns. It is even more striking how Romberg uses it in melodic material, even on notes that are important or musically accentuated. As mentioned above, it serves as a way of reaching more notes under the same position, allowing him to set the thumb in one place and travel around the same position with the four remaining fingers with a larger range than three would allow. This gives birth to musical moments such as the expressive use of the 4th finger in consecutive notes or the flexible inclusion of a wide range of ornamentation within the same position, as shown in Figure 12 and 13. It would be possible to play these examples without having learned the technique, but that would involve many more position changes and probably lead to a lack of exploration of the colours of the lower strings in the high positions, for which it is originally devised. In other words, they would lose their intrinsic musical character.



Figure 12. Melodic use of 4th finger in the first cello part of Romberg's Concertino for two cellos Op. 72 (Romberg, 1841)

Tempo di Menuetto

Figure 13. Thematic material in thumb position in Romberg's *Capriccio on Swedish Airs Op. 28* (Romberg, 1880)

Another implication is the increasing range of possibilities in double stops passages due to the inclusion of the 4th finger in their thumb position. The frame of the tenth is anchored in the stability of the thumb and the 4th finger, giving birth to passages with parallel tenths (Fig. 14) and especially double stops combinations that can only be performed if this 4th finger technique is available to the cellist (Fig. 15).

Finale. Allegretto ♩ = 112

Figure 14. Parallel tenths passage in the last movement of Romberg's *Cello Concerto N° 5*

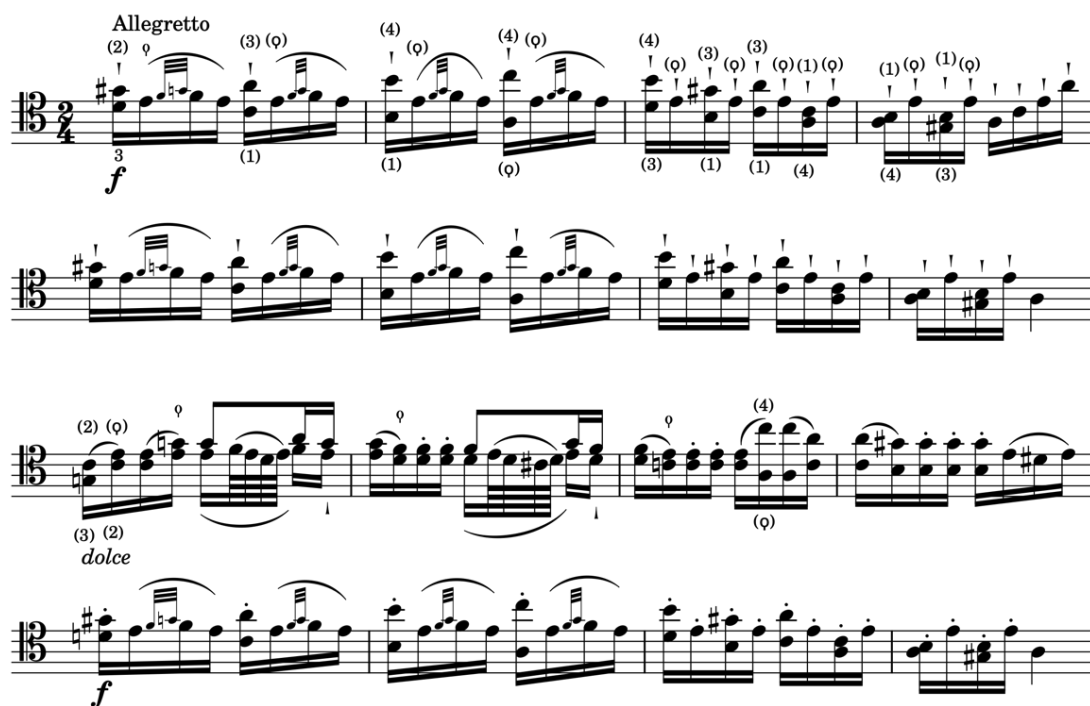


Figure 15. Passage in double stops in Romberg's *Capriccio on Swedish Airs Op. 28* (Romberg, 1880)

Another reflection of the concept of experimentation is the use of harmonic language in Romberg's compositions as a key tool for constructing a musical discourse. Sudden modulations and exploration of foreign keys are a constant feature in his music. Harmony is utilized as a trigger for changes in affects and as a driver of the discourse, not only being at the service of the display of virtuosic passages. As I discuss in my dissertation about his string quartets (see Appendix III), this aspect increases its importance through Romberg's career, these pieces being a great example of this evolution. This use of harmonic language as generator of the rhetorical discourse is combined with the showcase of his technical skillset. In Duport's music we find that virtuosic passages tend to stay in harmonic stillness, so the purity of execution remains undisturbed by too rich a harmonic discourse. On the other hand, Romberg uses harmonic changes to enhance the affects and create a sense of ongoing discourse within

passages of great virtuosic difficulty. Therefore, it is common to see how a virtuosic passage is developed into a harmonic progression that explores different keys under the same virtuosic scheme, making use of his ability for playing passages in thumb position that do not necessarily coincide with natural harmonics and thanks to the 4th finger include a wider range of notes. Once again, we witness how the compositional skillset is at the service of the performer when it comes to building the musical discourse that best suits their artistic personality. The example in Figure 16 corresponds to one of these harmonic progressions, where a virtuosic pattern in the left hand is kept for some bars and is used as the frame to modulate (see AP1 recording, min. 45:12). Other good examples of Romberg's treatment of harmony as a fundamental part of the musical discourse are the slow movement of his String Quartet Op. 59 (see AP2 recording, min. 00:36) and the Variations on *Ein Mädchen oder Weibchen* for violin and cello (see recording of AP4, min. 57:47).

Andante

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of ten staves. The first four staves are in bass clef, and the last six are in treble clef. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations like slurs, accents, and hairpins (*p*, *f*). Fingerings and breath marks are indicated throughout.

Figure 16. Modulations in virtuosic passage in Romberg's Spanish Rondo Op. 13 (Romberg, 1808)

In Duport's language, the use of parallel octaves in double stops is very uncommon, the only exception being a melodic motive which moves in octaves in the last movement of his second concerto (Duport, 1787b). However, we usually find chains of octaves that are spread, without both notes being played at the same time. More importantly, octaves are the frame for the construction of patterns, enhancing the resonance of the instrument and serving as a stable structure for the left-hand technique (see Fig. 2 and 17).

Rondo. *Minore*

The image shows three staves of musical notation in 3/4 time, labeled 'Rondo. Minore'. Each staff begins with an '8va' marking. The first staff contains a melodic line with various intervals and a fermata. The second and third staves feature parallel octaves, with the third staff including the word 'loco' to indicate a specific playing technique. The notation includes notes, stems, beams, and accidentals.

Figure 17. Octaves passage in the last movement of Duport's Cello Concerto No. 1 (Duport, 1787a)

In the case of Romberg, passages of parallel octaves in double stops are often used in *bravura* passages, in loud moments contributing to a climax moment in the music. In other words, octaves are not only the frame within patterns can be built on, but also a device that contributes to the strength of the affect. For instance, octaves are added in the difficult version of the *ossia* in the coda of his *Potpourri* Op. 4. The easier version has simple notes, and he adds the octaves as a virtuosic device which gives the passage more exuberance.

8 VIOLONCELLO PRINCIPALE.

The image displays a page of musical notation for the Violoncello Principale part of Romberg's Potpourri Op. 4. The page is numbered '8' in the top left corner. The title 'VIOLONCELLO PRINCIPALE.' is centered at the top. The score consists of five systems, each with a grand staff (treble and bass clefs). The music is characterized by dense, rhythmic patterns, particularly in the bass clef, which often features parallel octaves. Dynamic markings such as 'f' (forte) and 'p' (piano) are visible throughout the piece. The notation includes various note values, rests, and articulation marks, creating a complex and virtuosic texture.

Figure 18. Excerpt from the last page of Romberg's Potpourri Op. 4 (Romberg, 1840a). We can see the use of octaves as a frame for pattern and parallel octaves as virtuosic device.

Overall, the element of experimentation can be considered a thread that goes through Romberg's life. The combination of a left-hand technique that is heavily influenced by the violin technique in the low register and at the same time pushing the boundaries of the thumb technique as nobody had done before is a great example of the self-explored character of his technique. Unsatisfied with his role as principal cello in the orchestra in Berlin, he tried desperately to achieve a good reputation as a composer through the premiere of his opera *Ulyses und Circe* in 1807. Despite the lack of success, he tried for

his whole life to reprogramme it. Later, in a time of great political instability, he toured around the whole continent, showcasing his artistry as far away from his home country as Russia (on three occasions), Moldova, Ukraine, Scandinavia, Poland, Britain, France, Austria, Portugal and Spain (Blindow, 2013). The idea of travelling for days to then arrive in a new city and perform various concerts in very few days with different programmes seems unthinkable for us nowadays. On top of that, his programmes often included two or three solo concertos and virtuosic pieces combined with conducting his symphonies.

Expression

The other main difference between Romberg and Duport's artistic personalities is their approach to sound production and the overall delivery of the musical discourse. When reading and playing Duport, we come always to the concepts of clarity, purity, resonance, system, or beauty. Romberg stresses the importance of concepts such as rhetoric, expression, light and shade, compactness, and richness in the sound. This quote from his *School* perfectly explains his ideas on this:

“Music may be considered in the light of declamatory language. The spirit and signification of a speech depends on the importance of the information it conveys, on the variety of tone used in the pronunciation of the words it contains, on the rising and falling, inflexions, and on the strength or weakness of the voice. If a speech be pronounced monotonously, it must utterly fail in its desired effect, and can produce no other feelings in the hearers but those of languor and ennui. It is precisely the same case with Music, whenever it is

played without a due admixture of light and shade, and a proper regard to feeling and expression.” (Romberg, 1839, p. 127)

The text goes on to explain concrete examples of phrasing and the building of light and shade into the playing from the beginning. Thus, Romberg rejects the learning process consisting of first achieving a stable technique and then adding musical expression, strongly advocating for learning about the delivery of a musical discourse from the beginning, without making a differentiation between technique and music. In other words, he puts technique at the service of creating an interesting rhetorical discourse, shifting the weight of the artistic output from technique and virtuosity to the delivery of the discourse. Thus, although both Duport and Romberg shared a musical language - they both understood it, could write in it and perform using its essential tools - the experience of listening to them would have been completely different. Probably, listening to Duport was closer to an experience of contemplation and admiration for his skillset and the beauty of his sound. In the case of Romberg, the audience was not only admiring but also being driven by the delivery of a discourse, probably not always in a strictly beautiful way, but in the search of a strongly expressive experience that would connect in a very different way with his public. Clear evidence of the importance of experimentation and expression in Romberg’s artistry is his defence of the use of *pieces faciles* rather than etudes at the early stages of the learning process, arguing that etudes tend to make the right hand stiff. We could also conclude that following his advice would prevent learners from stiffening not only their hands but also their entire performance mindset. By becoming accustomed to introducing concepts of expression in their playing from the outset, they can avoid the formation of a rigid musicianship where technique takes precedence over musical expression.

This search for the connection with his audience is behind Romberg's habit of composing sets of variations or capriccios based on folk themes that he got to know in the places he visited. These pieces are another clear example of the compositional process described in the letter by Des Moulins, where Romberg's performance, compositional and improvisatory selves are collaborating in the creative process. We can easily imagine how Romberg could have heard those themes in musical gatherings in the cities he visited, probably improvised variations on them, wrote down the most inventive and interesting ones and shaped them into full pieces using his compositional skills. Those pieces would then be published as some sort of homage to those places and be added to his regular touring repertoire, using them as an opportunity to showcase his artistry while introducing those 'exotic' themes to new audiences.

In fact, due to their direct connection with his improvisatory self, these virtuosic pieces in form of *capricci*, *fantasias* or traditional variations are a main source of information about Romberg's improvisatory language. They provide us with an overview of the technical skills that would naturally arise from improvising variations on those themes. Particularly informative are the introductions in pieces such as the Spanish Rondo Op. 13, the *Fantaisie sur des Airs Norvégiens* Op. 58, and the Capriccio on Swedish Airs Op. 28, where the harmonic language is particularly explorative and musical motives have a clear improvisatory character (Romberg, 1808, 1834, 1880). They served as an inspiration for the introduction of our duo improvisation in the Artistic Project 3.

The *cadenzas* composed in his concertos provide further evidence of Romberg's improvisatory language being connected to the use of harmony. As early as his Cello Concerto No. 1, published in 1796, the *cadenza* in the second movement heavily relies

on the construction of an expressive harmonic progression, a feature absent in Duport's *cadenzas*. In the *cadenza* in Romberg's Cello Concerto No. 3, we also observe long bows with numerous notes under a slur, an element of "fine playing" for which Romberg strongly advocates in his *School* and is frequently employed in his compositions (Romberg, 1839, p. 90).



Figure 19. Cadenza in the second movement of Romberg's Cello Concerto No. 1 (Romberg, 1821)



Figure 20. Cadenza in the second movement of Romberg's Cello Concerto No. 3 (Romberg, 1820)

One piece serves as an exemplification of the ideas that have been discussed until now: Romberg's *Fantasia* op. 10, dedicated to Duport (Romberg, 1806). It was published in Berlin around 1806, shortly after they had both shared a desk at the orchestra of the Prussian court in Potsdam. It also coincides with the time of the publication of Duport's *Essai*. It is mainly a virtuosic piece that would not stand out in Romberg's vast output if it was not so obvious that the dedication to Duport is not only at the title page, but also in the actual music.

Clearly, Romberg knew of Duport's predilection for the use of triplets as a virtuosic device and, directly after the short cadential introduction, he starts the piece with a long section built on triplets that reminds us of Duport's *Exercise* No. 11 and many of the passages in the concertos. The *Andante* section in A major could also have easily been one of Duport's second movements, and the coda at the end of the piece has some reminiscence of Duport's technique with the spread octaves in triplets and *arpeggios*. However, it is striking to see how even though it is a clear homage, Romberg could not resist introducing some of his signature skillset, such as melodies framed between 4th finger and thumb, a variation with fast notes in long bows in the lower strings, and parallel octaves passages.

The *Fantaisie* was written by Romberg to be played by himself, so it makes sense that it ultimately suits his own technique and expressive abilities. In fact, one might wonder if Duport himself would have been able to play this piece that is dedicated to him, given that the displayed technical material is so close and simultaneously so far away of his own.

Anton Kraft

The importance of Anton Kraft in the history of the violoncello has been sometimes neglected by academic research, probably because he never wrote a treatise and due to the small number of surviving manuscripts and publications of his compositional works. However, he was a close artistic collaborator of Haydn and Beethoven for most of his life and can be linked to the creative processes that gave birth to pieces such as Haydn's D major cello concerto, and Beethoven's Triple Concerto op. 56 and Razumovsky String Quartets op. 59 (Ferencz, 2004, pp. 72–75). Therefore, by getting to know his musicianship, we can get closer to understand how the first performances of those pieces might have been and the approach in terms of expression and technique embedded in those cello parts.

Indeed most would agree that by definition the actual performance of music is the object of study under a historically informed performance practice approach: the delivery of a musical discourse by a certain artist, rather than the written version of that discourse. Thus, the focus is set on understanding specific performance mindsets to get acquainted with the musical language shared by artists and audience as actors in their shared artistic experience. It is key to understand the musicians' approach when bringing music to life, either through improvisation or through the interpretation of a score written by themselves or somebody else. In other words, the study of a piece such as Haydn's D major cello concerto would be incomplete without considering the way Anton Kraft might have collaborated in its creation and how he would have approached the act of performing it.

As Anton Kraft did not publish a treatise, the main sources left that are useful for the study of his artistic language are the scores of his compositions. A detailed study of Kraft's technical language can be found in the dissertation submitted as part of my Master's Degree (see Appendix II). Evidence shows that one of the main characteristics of Kraft's technique is its versatility. It seems like the position of the left hand in the low register might have been similar to Duport's, due to the appearance of double extensions in arpeggiated chords passages that would not be possible with Romberg's oblique position. Duport's tendency towards the idea of resonance can also be linked to Kraft's frequent use of the tenth as a frame for passagework. On the other hand, we can also find traces of Romberg's technical skillset, such as the occasionally structural use of fourth finger in several passages in thumb position, the exploration of the possibilities of the lower strings in high positions, *cantabile* themes and virtuosic passages, and the use of position changes moving directly to the thumb as a way of fingering upward scales (See Appendix II). Thus, in terms of technique, we could conclude that Kraft had a versatile mix of both approaches, standing somewhere in the middle of the spectrum if we situate Duport and Romberg as the two extremes.

Apart from a description of his technical output, it is particularly interesting to discover certain aspects of Kraft's compositional language and his way of constructing a musical discourse through the analysis and embodiment of his compositions.

An experimental attitude can be seen throughout his pieces, not only in terms of specific virtuosity devices but also in the way of shaping rhetoric in music. An innovative example of a virtuosic passage is found in the unpublished Sonata in F major for violoncello and basso, copied by Josef Seydl (1775-1837) around 1804 and preserved in the State Library of Beroun, Czech Republic (Kraft, 1804a). I cannot think of any other

examples of this use of the third finger as the anchor for the passage, while the melodic outline happens in the movement of the thumb.

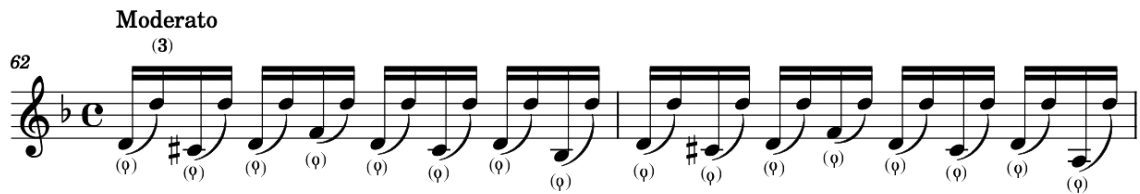


Figure 21. Moving-thumb passage in Kraft's Sonata in F Major (Kraft, 1804a)

The use of complex bowing patterns in fast *bariolage* passages can also be considered part of Kraft's signature skillset. There are numerous examples, one of the most striking ones being at the beginning of the exposition of the first movement of the *Duo Concertant* Op. 3/1. The variety in the articulation and the necessary coordination of the right-hand in this accompaniment is remarkable (see min 10:24 in the recording of AP1).



Figure 22. Complex bowing in the cello part of Kraft's Duo Concertant Op. 3/1 (Kraft, 1804b)

The use of octaves in Kraft's music has a specific character. They are frequently employed as double stops in melodic material or also as a frame for passagework. A very special example of his versatile use of this device is the fifth variation of the last movement Sonata Op. 2/1, entirely made of different kinds of octaves.

Andante con Variazione. Variation 5



Figure 23. Variation in octaves in Kraft's Sonata Op. 2/1 (Kraft, 1799)

The topic of octaves is a clear example of the contribution made to this research by the embodiment process. If scores are only analysed, the differences found between the uses of octaves are minimal, and we could maybe only arrive at conclusions related to the design and shape of the compositional element. After the embodiment process, these differences are significantly magnified. I could even venture to guess the author of a random octaves passage, as the feeling under the hand of a passage written by Romberg, Kraft or Duport would be distinctly different. Duport would typically have a tendency towards a systematisation of patterns and search for a resonant character, Romberg would use them to add strength to the passage and enhance the expression, while Kraft would have a uniquely versatile approach that combines singing qualities and vivacity.

What makes Kraft's output distinctive is the attention devoted to details and variety, in the search for constructing an organically interesting rhetorical discourse in his music. A reflection of this can be found in the way he composes bass lines or accompaniments, using rhythmic tools to automatically help shape the phrase. An example of this is the

second movement of the *Duo Concertant* Op. 3/1, where the rhythmic and ornamental outline of the cello directly impacts the phrasing of the violin, helping the flow of the music. It almost has the same function as the realization of chords in continuo playing, in this case with a solution already written by Kraft (see Talk part of AP4 for more details on this topic).

The transition between this movement and the next contains an extraordinary piece of evidence of basso continuo realization on the cello with the inclusion of a recitative where the violin is given the role of the singer, and the cello part is fully realized with chordal accompaniment. A similar compositional device was included in the end of the second movement of the *Grand Duo* for two cellos Op. 5. This is directly connected to Kraft's intention of building a powerful rhetorical discourse into his pieces, in this case by introducing an element that automatically reminds the audience of a dramatic setting where both instruments have clearly designated roles, creating a very powerful dramatic dialogue.

An element that adds richness to the development of Kraft's rhetorical language is the detail in which any given melody or passage is carefully ornamented and varied when it is repeated. The variations include not only the addition of ornaments on the original notes of the melodies, but also changes in articulation, rhythm, and dynamics. An example of this is the second movement of the *Sonata in F Major* mentioned above, where all variables are changed in the reprise of the main theme.

Adagio un poco Andante

1
8

6
8

11
8

tr

3

rfz

rf

tr

fz

p

Figure 24. Beginning of the second movement in Kraft's Sonata in F Major (Kraft, 1804a)

Adagio un poco Andante

25
8

29
8

33
8

37
8

tr

tr

tr

tr

6

3

3

3

3

6

fz

fz

dolce

tr

fz

3

Figure 25. Reprise of the main theme in the second movement of Kraft's Sonata in F Major (Kraft, 1804a)

It seems clear that variations and ornamentation are an intrinsic part of Kraft's musical language, probably not only as a composer, but also as a performer. The bowing patterns in the published works could be considered as a suggestion for the performer or an imaginative solution that he believed it was worth sharing. In any case, the important underlying concept behind them is not the prescription of that specific bowing but an overall attitude of exploration of variety in the bowing of such passages that he applied to all the music he performed. The same process of thought could be extrapolated to the topics of ornamentation and the treatment of bass lines. After playing Kraft's music, it is difficult to imagine him playing a simple bass line without realizing the harmony, using rhythmic motives to help the overall line, or building transitions between phrases. Analogously, after embodying the extremely improvisatory language of his ornamentations, especially in the slow movements of his pieces, it is difficult to imagine Kraft playing the second movement of Haydn's D major concerto without ornamenting in the reprise. In fact, probably Haydn would have expected that to happen, knowing Kraft's musicianship.

Chapter 2 – The Artistic Projects.

At the early stages of this doctoral research, I had already practiced and performed many pieces by Duport, such as many of the exercises included in his treatise, some of the sonatas and especially the cello concerto N° 6 in D minor. Thus, I felt at home with his technical output and musical language. I had also played one cello sonata by Kraft and one duo for violin and cello by Romberg before, but I clearly felt more uncomfortable playing their music, especially Romberg's. For that reason, I decided to start by obtaining the necessary skillset that allowed me to embody their creative processes.

Soon after, it became clear to me that not only Duport's technical skillset was embedded in my playing, but his whole approach to music performance. My learning processes while practicing any piece were directed to obtaining a clean, pure and resonant sound; focusing first on obtaining a good intonation that allowed for a clear technical portrait of the piece. Then, I would add the expressive tools to that highly systematic learning to build the musical discourse. This resulted in elegant performances where most of my focus while performing was on the technical quality and less on the expression. I am not arguing that a lack of expression was present in Duport's playing, but I related to his systematic building of passages and compositional language in the search to get everything under control. This way, I soon realized embodying the performance mindset of Kraft and Romberg was going to be more challenging for me, in terms of acquiring control of their specific technical skillset and especially achieving a shift towards a more improvisatory and expressive mindset.

After a year focused on obtaining the necessary technical skillset embedded in the music by Kraft and Romberg, I realized that ultimately this research was not solely about embodying Kraft, Romberg and Duport's artistry, but using those processes to shape my own individual artistic attitude within their shared musical language. In other words, it was about finding out which would be my artistic voice if I had lived in their time, through developing my performance, compositional, improvisatory and mentoring skills in their language. For that, I needed to become as close as possible to a native speaker of that musical language, to be able to not only repeat its phonetics as a mere literal narrator, but also construct oral sentences as an improviser, write texts in it as a composer, and explain it to other people as a mentor. This analogy can be extended to the ability of understanding a joke in a foreign language, which means that we have acquired a certain degree of knowledge of the subtleties, cultural context and character of the use of that language. The same applies to the learning of a musical language of the past. If we are able to understand the subtleties, its construction and its context, we can also understand its humour and therefore deliver a more powerful musical discourse that is connected to the roots and meaning of that language.

Consequently, the Artistic Projects were designed as a way of finding out who I would be as an artist if I had lived on their terms through a process of embodiment of their artistic outputs.

Artistic Project 1. "Benefit concert" on Behalf of Anton Kraft

This project was conceived as an homage to Anton Kraft, by presenting a modern revival of what a benefit concert on his behalf might have been during his lifetime. Benefit concerts were a very important source of income for late-18th-century

musicians. They were an opportunity for showcasing their artistry in a concert which they curated themselves, inviting other colleagues to perform chamber music with them or even accompany them in solo pieces. There is evidence of Anton Kraft's participation in benefit concerts in Vienna on behalf of different charities, fellow musicians and even his own son Nikolaus Kraft (1778-1853) (Ferencz, 2004, pp. 78–80). In this project, we imagined a concert where Anton Kraft would have asked the members of his quartet, the Schuppanzigh Quartet, and his son Nikolaus to collaborate with him.

This research involved compiling a database of scores of the pieces written by the cellists under study. In the case of Kraft's music, the collection located at the *Státní okresní archiv Beroun* (State Library of Beroun) in the Czech Republic proved to be a very interesting resource. It contains various pieces by Kraft that were copied by Josef Seydl (1775-1837), a priest and amateur musician who devoted part of his life to copying music composed by Bohemian musicians. Notably, the Sonata in F Major for cello and basso continuo from this collection is a key element in this project. Despite having published two sets of sonatas during his lifetime, this specific sonata, showcasing Kraft's technical and compositional skillset, remained unpublished and unrecorded until now. As part of my Supplementary Studies, I also made a critical edition (see Appendix IV). Apart from this sonata, the programme includes two *Divertissements* from the Op. 7 collection: the variations on *Bei Männern, welche Liebe fühlen* from Mozart's Magic Flute and the *Fantasia Fugata*. Designed as learning pieces, they portrait Kraft's ability to ornament themes, write exciting counterpoint and his use of rhythmic language in the bass. lines. The inclusion of the *Duo Concertant* for violin and cello Op. 3/1 relates to the plausible participation of Ignaz Schuppanzigh (1776-1830) in this imaginary benefit concert. This piece is a wonderful combination of

the musical influences of Haydn, Mozart and Beethoven on Kraft's musical language. It contains the detailed, elegant and varied rhetoric of Haydn's music, the operatic roles inspired by Mozart's output, and the dramatic drive of Beethoven's development of thematic material.

Lastly, Romberg's Spanish Rondo Op. 13 was included in the programme. This piece was performed by Nikolaus Kraft at the Burgtheater in Vienna on 25th March 1809 (Ferencz, 2004, p. 80), and had become a very popular piece since Romberg composed it during his tour in Spain in 1799 (Blindow, 2013, p. 56). It has the form of a *potpourri* or *capriccio* with different Spanish folk themes and their respective variations. Nikolaus had studied with Jean Pierre Duport in Berlin for one year after growing up as a cellist studying under his father. It is also known that the Krafts played pieces by Romberg in their concerts and there is evidence of Nikolaus even playing duo concerts together with Romberg in 1820 (Blindow, 2013, p. 123). It was therefore interesting to see which elements of Romberg's artistry could have influenced their techniques, helping us to understand where the *loci communes* are.

An important part of the output in this project was the addition of improvisation elements to the performance, not only through purely improvised sections, but also in trying to have an improvisatory approach to the scores. I decided to improvise the realization of the fermatas in the Kraft pieces and have an extemporised *cadenza* for Romberg's Spanish Rondo. The inspiration for including the *cadenza* in Romberg's piece came from a review of a performance of the piece by Romberg himself, where he is believed to have played an impressive *cadenza* (Blindow, 2013, p. 73). Although we are not sure if he fully improvised the *cadenza*, I felt it would be important for the

process of embodiment of his artistic language to include the element of improvisation in this first project.

Following the method suggested by Carl Czerny (1791-1857), I started by improvising an ornamentation of a simple cadence, slowly extending the harmonic path until it was possible for me to incorporate a fully improvised section as a transition between the Introduction and the Rondo (Czerny, 1829). In parallel, I had been also using the *Partimento* theory to improve my compositional and improvisatory skills (Sanguinetti, 2012; Ijzerman, 2018). In the general timeline of this research, this was also conceived as a middle step in the learning process towards the duo improvisation included in the third project.

When listening back to this recording I find myself in some of my old “Duportian” habits. It is particularly evident in the performance of Romberg’s Spanish Rondo, which is probably the most technically demanding piece in the programme. Back then, this was the first virtuosic piece by Romberg I had properly practiced and learning it was the beginning of a journey towards the understanding of his language. Incorporating the 4th finger in thumb position and being able to use it in patterns such as the last passage of the piece was challenging. Going through this process was especially enlightening in terms of understanding how Romberg’s own technical abilities shaped his compositions, opening new ways of constructing passages and shaping melodies under the same thumb axis.

The healthy incorporation of the 4th finger as an equal to others in my own thumb position technique consumed a big part of my efforts towards the preparation of the recording. Afterwards, I realised that this technique also served as a checkpoint for myself in terms of health in my relationship with the instrument. When there are spirals

of tension going through the shoulder, elbow, and wrist, or if I use too much left-hand pronation to press the string, the ability to ergonomically transfer weight to the 4th finger in thumb position vanishes, resulting in pain and lack of finger independence. On the contrary, when I can keep the activity of the 4th finger independent of the other fingers, press the string by transferring the weight of the arm without using pronation, and keep the wrist, elbow and shoulder joints relaxed; it means I am using my body well.

Ultimately, that is the only way to be able to perform those passages in a sustainable manner.

The difficulty of this learning process probably took my attention off the experimentation with a more “Rombergian” approach to musical discourse. In fact, the method used in my preparation had a lot to do with my traditional “Duportian” approach to music. I felt the necessity to firstly control intonation and produce a sound that was pure, resonant, and equal in different registers, in order to open up a musical discourse after the technical aspects had been brought under control. This resulted in an elegant performance of the piece with a high quality of technical control of virtuosity, but sometimes missing light and shade in the musical discourse as the primary element of speech. When I listen to it now, I hear a clean portrait of the music, but not so much ownership of the discourse. It almost sounds like Romberg played by Duport.

Artistic Project 2- A Chamber Music Evening with Bernhard Romberg

Working with Pablo Hernán, Xenia Gogu and Oscar Holch, the intention of this project was to immerse ourselves into the musical language of the string quartets written by Bernhard Romberg. We got together for a one-week artistic residency at *La Loingtaine* (France), where we spent our time playing all the eleven quartets. It was important for me to undertake this process with musicians that were less acquainted with his compositional language than me. This served as a feedback point for my own conclusions, which derived from the parallel analysis of the pieces that I had been doing in preparation for the dissertation submitted as part of my Supplementary Studies (see Appendix III). The programme of the recorded live concert was not predetermined and was decided at the end of the week, including a selection of what we considered the highlights of the collection, trying to showcase an overview of Romberg's evolving style over the different periods.

The pieces performed in the concert were intentionally not rehearsed thoroughly, our priority being the discovery of the full span of Romberg's contribution to the string quartet repertoire. This approach probably also represented the most likely historical context, where musicians would get together to play chamber music in social gatherings without much rehearsal involved. In other words, the goal was not to achieve technical perfection, but to feed our performance mindsets with his language and present a portrait of it.

After going through all the quartets, it became clear firstly how these pieces were a way for Romberg to display his compositional virtuosity, but also how interlaced the

compositional skillset is with the display of his performance abilities. The very individual way of shaping the rhetorical discourse, the use of harmonic surprises, the never-ending virtuosic dialogue between cello and first violin, and the use of his own signature technical skillset in the cello part: these are only some of the characteristics of his music that make it recognizable as the expression of his individual artistic output.

We decided to incorporate pieces by other composers in the programme to draw comparison points and give context to Romberg's compositions. His string quartets were mainly played in private situations where musicians would gather to play music among themselves or following the invitation to the home of an amateur. However, during Romberg's life, public performance of chamber music was a growing phenomenon. Romberg himself ended up organizing a chamber music series in Berlin between 1826 and 1828, where some of his quartets were played amongst other pieces by his contemporaries (Blindow, 2013, pp. 46–51). The violinists in this quartet were the acclaimed Eduard Rietz (1802-1832) and a young Ferdinand David (1810-1873). Amongst the other invited artists was the very young Felix Mendelssohn (1809-1847), who accompanied the singer Karl Adam Bäder (1789-1870) on the piano. The repertoire sung by Bäder together with Mendelssohn included songs by Schubert, Beethoven and Mozart, such as *An Chloé* K. 524 (*Allgemeine Musikalische Zeitung*, 1828, pp. 41–46). We decided to arrange it for trio and have it as a small taste of Mozart in the programme. Mendelssohn's participation in the concert series is the reason for performing the *Intermezzo* from his string quartet Op. 13, also composed in 1827. It certainly works as a mirror to Romberg's compositions, as we can indeed see many similarities in the harmonic language and treatment of motives between the middle period Romberg quartets and the compositional style of Mendelssohn. The last piece

introduced was the third movement of the String Quartet Op. 41/3 by Robert Schumann (1810-1856). This is a piece dedicated to his wife Clara, with whom Romberg had played several concerts in the late 1830s (Blindow, 2013, pp. 168–175). The Schumanns held Romberg in high regard, and significantly Robert, remarked that Bernhard was among the last individuals with proper knowledge about Beethoven (*Neue Zeitschrift Für Musik*, 1838, p. 138).

Artistic Project 3 - Bernhard Romberg and Ferdinand Ries on tour.

In this project, together with Artem Belogurov, we wanted to get to know more deeply one of the most important artistic partnerships Romberg built in his long career: the duo with Ferdinand Ries, pianist and prolific composer who was also a student of Beethoven.

Ries and Romberg had known each other since Romberg's student times in Bonn, when Ries took cello lessons with him. After that, their careers separated, with Ries going to Vienna as a pupil of Beethoven and Romberg becoming a solo musician touring around Europe. Their paths crossed again in Russia in 1812. Their growing friendship resulted in a mutual decision to tour as a duo for several months in Eastern Europe. On their way back to Moscow, Napoleon's invasion became a serious threat and they decided to flee towards Scandinavia, travelling through Finland and arriving ultimately to Stockholm (Blindow, 2013, p. 91).

Several programmes of the concerts that they performed as soloists on this tour can be found in reviews and periodicals, but unfortunately no programmes survived of their activities as a duo. This is probably because chamber music was mostly reserved to

private performances and programmes were not publicly advertised. However, it is certified that they composed several pieces dedicated to each other, which emerged from their musical partnership and friendship in those years. Thus, this project included sonatas for cello and piano written by both, which were surely part of the repertoire in those chamber music evenings. In addition, as part of the learning process as improvisors, we added the goal of improvising a theme and variations in duo. We decided to use the Mozart theme *Bei Männern, welche Liebe fühlen*, as it appears in composed variations by Kraft (Op. 7/3) and Romberg (Duos for violin and cello on Mozart Themes) in the other projects of this portfolio. This way, it would be possible to take inspiration from those pieces and reflect on how my own “improvisatory self” behaved in relation to the other examples.

A programme of a concert given by Ries in Stockholm in 1813 states that he finished the concert with an improvised fantasy on a theme by the audience, a practice that he often incorporated in his solo performances (Eklund, 2010, p. 43), as was common to many concert pianists in the 19th Century. Duo improvisations were not common practice in public concerts, but were an activity reserved to private or semi-private situations, with exceptions such as the musical partnership between Ignaz Moscheles (1794-1870) and Felix Mendelssohn (Gooley, 2018, p. 89). In any case, the practice of improvisatory dialogues between musicians was a customary creative process based on a natural exchange of musical ideas, as was evidenced by the document by Des Moulins. We don’t know if Romberg and Ries improvised together in public, but they certainly had the skillset to do so and it is reasonable to think that improvisatory dialogues would have been part of their creative processes, at least in private.

The preparation for this duo improvisation took several months and started with the development of my skills as an improviser in parallel to the study of the compositional language of variations in Romberg's output¹⁰. Before getting together for duo rehearsals, it was necessary to be able to improvise variations on our own. When we felt more reassured individually, we met for regular rehearsals, where we improvised free fantasias, building a shared complicity in the musical dialogue with the only restriction of staying in the musical language of the end of 18th and beginning of 19th centuries. Slowly, we started adding the limitation of improvising on a pre-determined theme, trying out a multitude of incipits of different characters and structures. Finally, we did a full week of artist residency at Schloss Weißenbrunn, where the recording of the project was made. We explored every day different versions of a set of variations on the Mozart theme that we had decided to use. The only other prearranged conditions for the improvisation were that we wanted to start with a freely improvised introduction and finish with a fast-moving energized coda. Not even the number or the design of the variations was decided beforehand.

At the end of the week, there was an unrecorded informal house concert, where we also performed a section of Romberg's Capriccio on Swedish Airs Op. 28 (dedicated to Ries), which had been part of my daily practice routine with the goal of having Romberg's technical language fresh in my hands and brain, so that it could more readily prompt in the improvisation. As an encore, we also improvised a free nocturne. The context of realization of this project almost accidentally recreated aspects of those duo performances we were trying to embody, being the location the salon of a music loving family which sponsors culture who invited their friends to a gathering around the artists on display.

¹⁰ The training of my improvisatory skills was guided by David Dolan at the Royal Conservatoire of Scotland and Robert de Bree at the Royal Conservatoire of The Hague.

Development Project. Mentorship week at the Royal Conservatoire of Scotland

As stated in the introduction, the concept of mentorship was an integral part of the artistry of the cellists under study. This is manifested in the writing of treatises by Duport and Romberg or the positions they both held as professors at the Paris Conservatoire for a certain period of their lives. In the case of Romberg and Kraft, they were both teachers of their children and these artistic mentoring relationships heavily influenced their compositional output and their professional activities.

Consequently, the development project was designed as an opportunity for me to integrate the aspect of mentorship into my artistry. The intention was to share the progress in the development of my artistic personality within the musical language of the three cellists under study with students at the Royal Conservatoire of Scotland.

We planned a full week of exchange that included a masterclass, leading technique classes in three different levels, chamber music coachings and a lecture. The idea was to incorporate different pedagogical situations that could serve as a learning experience for developing my skills as a teacher. A fully detailed schedule of the week is attached to the project contents in the portfolio, together with video recordings of the masterclass, technique classes and lecture.

The realization of this project significantly contributed to consolidating and stabilizing the learning process I had been engaged in. Having to articulate my thoughts in order to express them allowed the learning outcomes emerging subconsciously from the embodiment process to crystallize into clearer conclusions. Indeed, this mentorship experience proved to be a pivotal moment in clarifying the outcome of this research, proving the importance of the mentor self as an element of the artistry that necessarily contributes to musician's creative spiral.

Artistic Project 4. The duos for violin and cello by Kraft and Romberg

The last project was born when I realized that my approach when practicing and preparing a piece had still too much to do with Dupont's performance mindset.

Therefore, I wanted to test myself and try to go through a process of preparation where I would put the delivery of a surprising and interesting musical speech at the centre of my efforts, even if it meant risking sometimes the technical purity.

We put together a programme of duos for violin and cello where we would portray a comparison between the artistry of Romberg and Kraft, alongside the delivery of a talk for a non-specialist public, where I could put into practice a different kind of transmission of the outputs of this research, trying to reach a wider range of audience.

We decided to repeat Kraft's *Duo Concertante* Op. 3/1 for several reasons. We had been playing the piece for two years and wanted to see how we could explore a change in our attitude towards it. Also, it is probably the best piece in the Op. 3 collection, and we wanted to showcase the best possible comparison between the two authors. On the other side, we chose two of the sets of variations on Mozart themes co-composed by Andreas and Bernhard Romberg, alongside their *Duo Concertant* Op. 2/3.

It was particularly interesting to delve deeply into their duo repertoire, as it turns out to be a clear expression of their signature skillset and the result of a collaboration creative process that was key to the development of their careers. In Kraft's duo, we were struck again by the general care for details revealing a truly refined compositional craftsmanship. In Romberg, we can almost feel his youth when performing this music, which originated as a way of presenting himself in society in the early steps of his career. The use of harmony to surprise the audience, the intrinsic expressiveness of the music and the virtuosic escalation that occurs in the rhetorical dialogue between violin and cello in the variations, are remarkable. In fact, after hearing the feedback from the

audience, we concluded that although Kraft's compositional craftsmanship attracts us more intellectually and artistically, Romberg's effectiveness in the use of rhetoric and the exciting drive of the musical discourse draws the attention of the public more successfully.

I decided to eliminate the opportunity of editing in this project, so the recording is directly taken from the livestream of the concert at the University of St. Andrews. It was important to accept this risk in terms of technical perfection in the product and go through a completely different psychological process when approaching the preparation of the performance. Although this change in my performance mindset was difficult and still requires some fine tuning, the feeling of ownership of the discourse increased exponentially and the liberation from the boundaries set by my own perfectionism was a great step towards shaping a new form of artistic personality.

Conclusion

After the culmination of the projects, a first conclusion is that the process towards being a native speaker of the musical language shared by Duport, Kraft and Romberg remains an ongoing intention that will possibly never end. However, I believe that thanks to this embodiment process, I can differentiate at a deeper level between their respective musicianships, allowing me to shape my own, taking theirs as the foundation.

From Romberg, I have learned from his attitude towards the shaping of musical speech, its light and shade. Also, incorporating his 4th finger technique in my thumb position opened new possibilities and helped with the flexibility of my left hand.

From Kraft, I cherish his improvisatory approach to music, the search for variety and the attention to details.

From Duport, I keep the idea of systematisation in my learning processes and the search for the resonance in the sound.

The realization of the fact that this research was not only about analysing, compartmentalizing, and embodying their respective artistic languages, but finding my own voice using this experience was a revelation to my artistic practice. Improving my skills as an improviser and mentor also helped my understanding of their languages.

After this process, I strongly feel that I am closer to being a creator in the field of music, rather than just an interpreter of other people's creations. This sense of ownership of the musical speech is now essential to all my performance activities.

In the search for my own artistic personality, I realized that I had to use the work of Romberg and Kraft to produce a change in my approach. That is the main reason for the absence of Duport pieces in the projects. In any case, his pieces have continuously been part of my repertoire and practice and served as a point of comparison through the whole process. In fact, thanks to this research project, I feel that I can come back to approach his compositions from a new perspective, playing them as a creator with a defined voice within their language.

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Appendix I. List of pieces which were part of the research project.

Pieces performed in front of an audience in formal or informal situations

Bernhard Romberg

String Quartet Op. 1 No. 1 in E \flat major

String Quartet Op. 1 No. 3 in D Major

Grand Sonata Op. 6 No. 1 for piano with accompaniment of violin or cello

Duo for two cellos Op. 9 No. 3 in E major

Capricho y Rondo en el gusto español con una miscelania de Bolero, Gitano, Cachirulo y Zorongo for Cello and String Quartet Op. 13

String Quartet Op. 25 No. 3 in G major

Capriccio on Swedish National Airs for cello and orchestra (or piano) Op. 28

String Quartet Op. 59 No. 10 in A minor

Bernhard Romberg and Andreas Romberg

Duo for Violin and Cello Op. 2 No. 3 in G minor

3 Duos for Violin and Cello based on Mozart Themes (published as composed by Bernhard in 1818 but also included in a publication under Andreas' name in 1799)

Anton Kraft

Sonata for cello and basso Op. 2 No.1 in B \flat major

Grand Duo Concertante for violin and cello Op. 3 No. 1 in D minor

Sonata for cello and basso in F major (Beroun State Library)

Concerto for cello and orchestra Op. 4

Divertissements d'une difficulté progressive for two cellos Op. 7 No. 3 and 8

Jean Louis Duport

Exercises N. 1, 6, 7, 8, 9, 10, 11, 20 from the *Essai*

Cello Concerto No.6 in D minor

Ferdinand Ries

Grande Sonate pour pianoforte et violoncelle obligé Op. 21

**Pieces where a process of embodiment has been done, either individually
practiced and/or rehearsed with other musical partners**

Bernhard Romberg

3 String Quartets Op. 1

3 Duos for Violin and Cello Op. 2

Fantaisie in D major for cello and orchestra Op. 10

String Quartet Op. 12

3 *Airs russes variés* for cello and orchestra Op. 19

3 String Quartets Op. 25

Cello Concerto Op.30 No.5 in F# minor

Élégie sur la mort d'un objet chéri Op.35, for cello and string orchestra

Caprice pour violoncelle sur des airs moldaves et valaques Op.45

Airs Russes Op.52 for cello and piano

Le bal masqué, Op.55

Fantaisie sur des airs norvégiens in D minor Op.58

String Quartet Op.60 No. 11 in E major

Divertimento on Westphalian National Themes for cello and string quartet Op.65

Souvenir de Saint-Petersbourg for cello accompanied by string quintet or piano Op.77

La cachucha for cello and piano (published by Richault and Simrock ca.1840)

Bernhard Romberg and Andreas Romberg

Sinfonia Concertante for violin, cello and orchestra

3 Duos for Violin and Cello Op.2

3 Duos for Violin and Cello Op.3

Anton Kraft

3 Cello Sonatas Op. 2

3 Grand Duos Concertantes for violin and cello Op. 3

Grand Duo for two cellos Op. 5

Divertissements d'une difficulté progressive for two cellos Op. 7

Jean Louis Duport

6 Cello Sonatas Op. 4

Cello Concerto No.3

Cello Concerto No.4

Duo Concertante in F Major for cello and piano Op. Posth.

Exercises from the *Essai*

Jean Louis Duport and Nicholas Charles Bochsa

3 Nocturnes, Op. 69

Melange de Thèmes Nouveaux, for cello (or violin) and harp Op. 75

Joseph Haydn

Cello Concerto No.2 in D major, Hob.VIIb:2

Ludwig van Beethoven

Sonatas for fortepiano and cello Op. 5

Triple Concerto Op. 56

Ferdinand Ries

3 Aires Russes variées pour pianoforte et violon ou violoncelle Op. 73

Grande Sonate pour pianoforte et violoncelle obligé Op. 20

Appendix II. HIPP Master Dissertation (2020) – *A Musicianship to Rediscover*. (pp. 33-47)

Anton Kraft's musical language

In contrast to J.L. Duport and B. Romberg, Anton Kraft never reached a prominent teaching position in his life and was always employed as a performer. That might be the reason why he was never asked to publish a treatise or a method containing his ideas about cello playing and its technique. As a result, the best evidence we have left of his musicianship is embedded in his compositions. His catalogue is not very extensive, but he managed to reflect his artistic personality through them, especially in the second set of sonatas for cello and basso and the cello concerto. Both were written in the last decade of the 18th century and are representative of the evolution of cello technique in those years. Using the fingerings that are printed in the first editions of both works and looking for compositional patterns, it is possible to extract a closer image of Kraft's performance attitude and technical skillset.

Left hand technique

As it has been seen earlier with Duport and Romberg, the shape of the left hand in the basic position has important consequences in the overall technique of a cellist. Therefore, it would be of great interest if we could determine how Kraft's left hand was set, in order to achieve a better understanding of his technical organisation. One of the principal arguments given by Duport in his *Essai* to reject the oblique left-hand technique was that it impedes a comfortable use of extensions. Duport even wrote some exercises in the treatise to train the use of double extensions like shown in Fig. 17.

of the same thumb position. Given that, the absence of other fingerings could easily mean that he does not feel the need to write them down because a position change should not happen. Thus, these thumb indications would function as the different clefs used by Boccherini to mark the beginning of a theme in a new stable position¹³.

Although explicit markings of the fourth finger in thumb position are missing, the compositional patterns written by Kraft imply its utilisation in many circumstances. The pattern shown in Fig. 19 is clearly built around the tenth interval between the A and high G, which has to be played with the thumb and fourth fingers in order to allow the other three fingers to play the low notes in every slur on the G string.



Figure 19. A. Kraft Cello Sonata Op. 2 No. 2, Moderato¹⁴.

This architecture reminds us of the one employed by Romberg in Fig. 9, anchoring the position between the thumb and fourth fingers and playing with the possibilities of moving the other three fingers to create the voicing in the *bariolage*.

Another similarity relates to the use of the lower strings in high positions as part of their virtuosity. The example in Fig. 20 shows how Kraft exploits these skills with another *bariolage* passage, this time on the three lower strings, including a descending pattern on the C string at the end. In this case, the use of fourth finger could be also implied at the high A in the last beat of the fourth measure in the first system.

¹³ Romberg, *School for the Violoncello*, 65.

¹⁴ *Ibid*, 12.



Figure 20. A. Kraft Cello Sonata Op. 2 No. 2¹⁵. The G cleg has to be read one octave lower.

As part of his personal distinctive language, it can also be frequently observed that Kraft's concept of the thumb position does not only include the traditional octave structure between thumb and third finger, but he extends it to the tenth interval above the thumb. Thus, many of the passages and themes written for those positions are displayed within the range of a tenth, without changing the position of the thumb throughout them. In other words, it can be seen that Kraft felt comfortable with the use of tenths and scales within a tenth range at the high register (see Fig. 21).

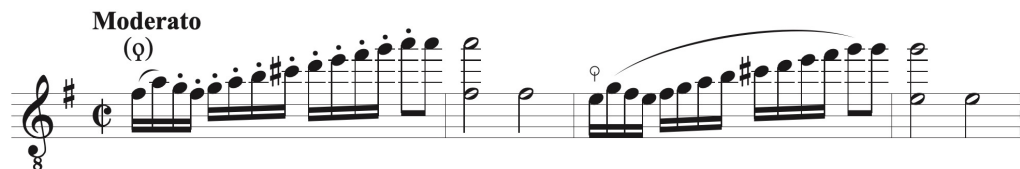


Figure 21. A. Kraft Cello Sonata Op. 2 No.2, Moderato¹⁶.

The most exuberant example of the combination of all these characteristic skills can be found at the end of the first movement of the Cello Concerto Op. 4. This brilliant last passage leads to the last cadence of the movement and begins with a rising-scales pattern starting from the bottom C string. The fingerings printed suggest an organisation of the last octave of the scale that could be signed by Romberg, where instead of doing a

¹⁵ Ibid, 20.

¹⁶ Ibid, 20.

systematised φ -1-2-1-2-1-2, Kraft suggests φ -1-2- φ -1-2-3. The reason for that is that Kraft's priority is to set the thumb on the C as soon as possible, because the rest of the passage needs to be anchored there. It is especially remarkable that this provokes that the arriving G on the next bar needs to be played with fourth finger. That does not present a problem for Kraft, even though it is a strong arrival point. In addition, the scale itself includes a direct change of position from second finger to the thumb that would be uncomfortable to any cellist following Duport's fingering school. After the scales, Kraft writes an *arpeggio* that covers the four strings on the same position that flows into an octave and a tenth, finally culminating in a very high scale almost reaching the register limits of the instrument. Again, the mere existence of this passage in his own concerto can instruct us about the preferences of Kraft as a cellist in terms of technical setups. It seems clear that the physics embedded in it are specific to him, although they are closer to Romberg's approach than to Duport.

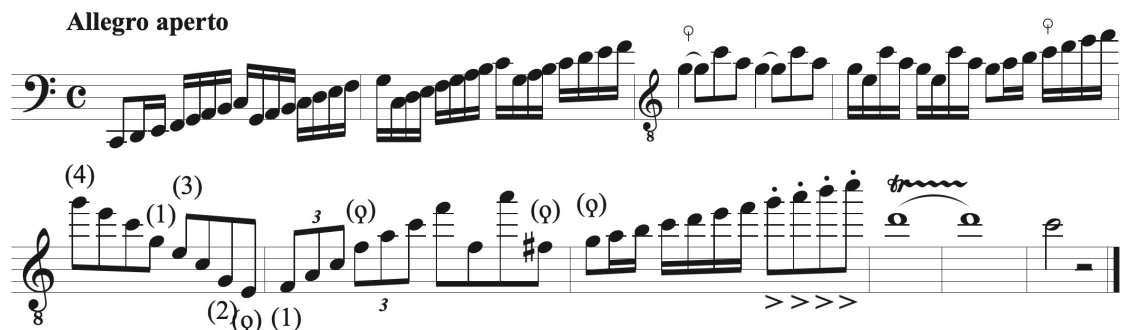


Figure 22. A. Kraft Cello Concerto Op. 4, Allegro aperto¹⁷.

A clear parallelism can be observed between these aspects of technical-musical language employed by Kraft in his pieces and the technical skillset and organisation that Haydn proposes in his D major Cello Concerto. A point of confluence can be noticed in the frequent use of the tenth interval as a frame for the thumb position, which is an intrinsic characteristic of Kraft's virtuosity language. Passages of *arpeggio* that involve

¹⁷ Kraft, *Concerto Pour Le Violoncelle Op. 4, 2*.

playing in the lower strings at the high register are also present in the development of the first movement.

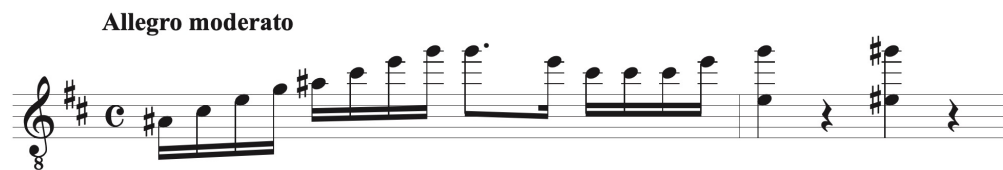


Figure 23. Haydn Cello Concerto in D major. One of the occasions where the thumb position is employed with a tenth range¹⁸.

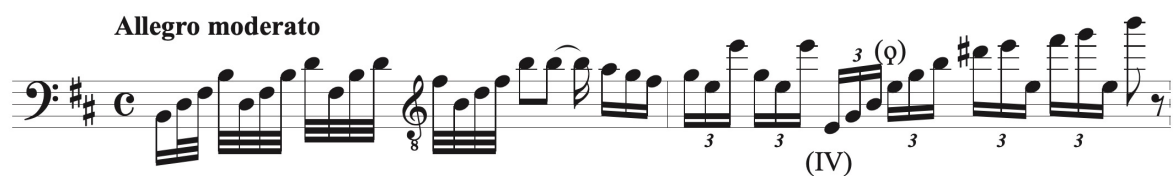


Figure 24. Haydn Cello Concerto in D major. Passage that involves the lower strings on high positions¹⁹.

Other virtuosity devices

The utilisation of octaves as a virtuosic element is common in the music of all the leading cellists of the Classical and Early Romantic period. They are normally included in patterns of sequences as their frame, and they are also sometimes used as a bravura element in double stops settings. Generally, parallel octaves passages take their virtuosic character from the mere fact of the cellist being able to play them in tune and they were used as an element of impression by themselves when the character of the piece required it.

However, finding parallel octaves displayed in *cantabile* themes or as part of *dolce* characters is far less usual, as it asks for the highest mastery of the octaves technique, combined with a total control of the point of contact of the bow. Despite all of this, Kraft made of them one of his specialties. There are numerous examples of the

¹⁸ Haydn, *Concerto Pour Violoncelle Avec Accompagnement d'orchestre, Oeuvre 101*.

¹⁹ Ibid.

ease with which he should have been able to perform octaves. The most striking of them is the fifth variation of the last movement of the Cello Sonata Op. 2 No.1, where he explores all the possibilities of the octaves as a *cantabile* element. It is particularly interesting to see the different options employed for the organisation of the octaves: some written as double stops to be played simultaneously, others with the stress on the high note and the low note as a grace note, others simply divided inside a slur, an *appoggiatura* in the first beat of the fourth bar and even groupings of dotted rhythm (Fig. 25, 26). The combination of all these options makes the construction of the melody more interesting.



Figure 25. A. Kraft Cello Sonata Op. 2 No. 1, *Andante con Variazioni*²⁰.

Another example can be found on the last movement of the third sonata of the same collection. This time it is in a majestic major character (Fig. 26).

²⁰ Kraft, *Drei Große Sonaten Für Das Violoncell Mit Begleitung Eines Basses, Zweites Werk*, 10.

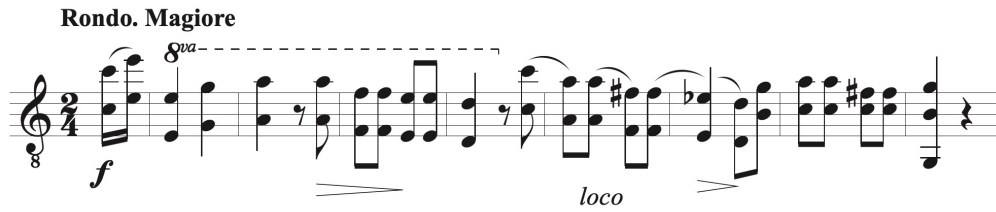


Figure 26. A. Kraft Cello Sonata Op. 2 No. 3, Rondo²¹.

The apparent mastery of the octaves developed by Kraft could have also influenced the composition of similar passages in pieces such as Haydn's D major Cello Concerto or Beethoven's Triple Concerto.



Figure 27. Excerpt from the cello part of Beethoven Triple Concerto Op. 56²².



Figure 28. Octaves passage in Haydn D major Cello Concerto²³. The upwards pattern is a recognizable device from other pieces of the time, but the melody coming down could certainly be related to Kraft's ability to perform octaves.

It is also worth mentioning that Kraft often uses long slurs with many notes inside as part of his virtuosic language. This device has been established above as a key part of Romberg's imprint, but Kraft incorporates it as part of his palette, in particular as an ornamentation in singing themes and improvisatory cadenzas.

²¹ Ibid, 34.

²² Beethoven, *Grand Concerto Concertant Pour Pianoforte, Violon et Violoncelle*, Op. 56.

²³ Haydn, *Concerto Pour Violoncelle Avec Accompagnement d'orchestre*, Oeuvre 101.



Figure 29. A. Kraft Cello Sonata Op. 2 No. 1, *Allegro moderato*²⁴.

Summarising, the characteristics of Kraft’s virtuosic skillset comprise the utilisation of octaves as a singing device, the mastery of the thumb position in all registers with the extension of a tenth interval and the regular disposal of the fourth finger and the ornamentation inside long slurs.

Compositional language

Anton Kraft’s compositional style is grounded on the basis of his studies of Haydn and is generally framed within the Galant style and the Classical style. Unlike other composers, Kraft is generally very specific with markings and articulations in his pieces. His second collection of sonatas is a wonderful example of this precise writing of dynamics and articulations.

Particularly striking is the fact that he almost never repeats the same theme without varying it in some way. The variations range from tiny differences in the length of grace notes to major changes in articulations, rhythm or the actual notes of the theme. The search for variety of expression is then implicit in his compositional language and could be an indicator of the customary practices of the performers of the time in terms of improvisation and ornamentation.

The next two figures belong to the first movement of the Cello Sonata Op. 2 No. 2 and are a wonderful representation of this signature proceeding by Kraft. In Fig. 30, we can see the presentation of the second subject of the exposition of the movement and Fig. 31 corresponds to the repetition of that same theme in the home key of G major at

²⁴ Kraft, *Drei Große Sonaten Für Das Violoncell Mit Begleitung Eines Basses, Zweites Werk*, 2.

the recapitulation. Apart from that change, which comes as a necessity of the general sonata form of the movement, we can observe multiple differences in almost every statement of the passage.

The first bar of the theme is reinforced by the addition of a chord in the first note and the answer to that first bar statement changes in terms of notation of the ornamentation; in the exposition, the first semiquaver note in each slurred group is the note that has the stress of the articulation, whereas they become short unaccentuated grace notes in the recapitulation. In the next arpeggiated triplets, the articulation changes from the detached notes at the exposition to groups of two slurred and one separate note in the recapitulation. Also, the general shape of this second half-phrase is different, being the first one a rising arpeggio that ends with a downwards slurred semiquavers scale and the opposite when the theme comes back, including a difference in the articulation of the upwards scale.

The next two bars are left the same way, but the alterations in the next passage are notable. The change from groupings of one separate note plus two slurred to two slurred and one separate is paired to a slight gracious ornamentation affecting the rhythm of the second triplet of the bar, introducing a dotted rhythm in its last two quavers. In the rest of the passage, the articulations and bowings are changed at every possible occasion.



Figure 30. A. Kraft Cello Sonata Op.2 No. 2, Moderato, second subject of the exposition (the G clef has to be performed one octave down)²⁵.



Figure 31. A. Kraft Cello Sonata Op.2 No. 2, Moderato, second subject of the recapitulation (the G clef has to be performed one octave down)²⁶.

²⁵ Ibid, 12.

The question that arises after analysing this and similar instances throughout Kraft's music relates to whether and to what extent these changes are a reflection of the common practice even when they were not written out, or they are only part of these pieces. It seems clear that Kraft made an extra effort to consistently notate those changes in his works and therefore, we can affirm that they belong intrinsically to his performative mindset and musicianship. Hence, they are a clear indicator of his characteristic gracious variety of colours and speech, shaped into his compositional production.

Another expressive device that is present in Kraft's music is the utilisation of the marking *sul corda* to indicate that a passage should be performed on one unique string, normally a string lower than the usual. He frequently uses it in repetitions of themes in order to incorporate a special colour to the discourse that differentiates the character of the musical element, sometimes paired to the indication *sotto voce*. A clear confluence of ideas can be observed in this case between Kraft and Haydn, as this is one of the expressive tools that Haydn uses in his D major Cello Concerto, more concretely in the second subject of the exposition. The employment of this tool is also tied to Romberg's technique, as they both go in the same direction in terms of exploration of the possibilities of the lower strings.



Figure 32. A. Kraft Cello Sonata Op. 2 No. 2, Moderato²⁷.

²⁶ Ibid, 15.

²⁷ Ibid, 12.

Finally, there is another musical tool that Kraft implements as part of his skillset and can serve as an indicator of his relationship with the instrument. As we can see in Fig. 33, Kraft sometimes designs the end of passages by introducing these big intervals from extreme parts of the register of the instrument, exploiting the natural resonance of the open strings and benefiting from his ability to perform stretching double stops, octaves and tenths at the high register. The outcome is the construction of patterns that increase the virtuosity by obtaining an exuberant resonating sound out of the violoncello.



Figure 33. A. Kraft Cello Sonata Op.2 No. 2, Moderato²⁸.

After analysing Kraft's music, we can obtain an overall picture of his playing and artistic personality. Deeply influenced by the many inputs of other great musicians with whom he shared his professional activity, his musicianship is marked by his versatility. On the one hand, elements of Duport's approach can be observed in relation with his elegance and evident search for the natural resonance of the instrument, reflected especially on his frequent use of the characteristically open, pure and resonant tenth interval as a frame to his passages. On the other side, there are many similarities between his approach towards exploiting the resources of the instrument at the high positions and that of Romberg. The precise writing of articulations, dynamics and particularly his constant search for variety of sound colours contribute to make the picture of an artist of a great improvisatory capacity that is deeply committed to the delivery of a meaningful and expressive musical discourse

²⁸ Ibid, 16.

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Appendix III. Dissertation – *The String Quartets by Bernhard Romberg*

THE STRING QUARTETS BY BERNHARD ROMBERG

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Introduction and context

Despite Bernhard Romberg's (1767-1841) acclaimed legacy as one of the most preeminent virtuoso cellists in the history of the instrument, his legacy as a composer has been largely overlooked since his death. His cello concertos and some of his virtuosic pieces were still popular in the second half of the 19th century. However, his eleven string quartets have been totally neglected from the canon. In fact, it has been impossible to find any evidence of further performances of Romberg's quartets after the composer performed them at the end of his artistic career.

Through the study of these quartets, we can witness the evolution of Romberg's compositional language throughout his prolific musical career. Similarly to other virtuoso musicians of the time, his musical training was extensive, holistic and wide ranging. In other words, his musical education was not limited to the art of performing, but also the art of creating musical discourses through composition and rhetoric. Whilst studying in Bonn in the early 1790s, he had the opportunity to build personal and professional relationships with important musicians, such as the Ries family, the Reicha family, Beethoven, and Nikolaus Simrock (who was later to become one of his publishers). During those years, he also encountered Joseph Haydn for the first time.²⁹ As a consequence of his education in both composition and performance, he was able to pursue a unique artistic career, composing pieces for himself where he could show his innovative and highly individual artistry. The majority of the repertoire he performed on his concert tours around Europe were mainly his own compositions, which highlights the importance and of his compositional capacities towards his artistic success.

The string quartets hold a special significance in Romberg's career as a composer. At the beginning of 19th century, the organisation of chamber music evenings in private and public settings became more and more popular. As a result, the publishing of string quartets became a lucrative source of income whilst also contributing to the reputation of musicians who wanted to be taken seriously as composers. It is very important to understand the context of the creation of these pieces to fully comprehend the nature of their musical language. The quartets can generally be framed inside the category of

²⁹ Martin Blindow, *Bernhard Romberg (1767-1841) : Leben Und Wirken Des Grossen Violoncello-Virtuosen*, 24-32.

what has been called the “virtuoso string quartets”.³⁰ Similarly to other musicians of his time, such as Spohr, Romberg wrote his quartets with the most plausible context for their performance in mind, which were musical *soirées* in wealthy middle-class homes where both amateur and professional musicians met to play chamber music. He frequently participated in those evening gatherings all around Europe, which were a wonderful opportunity to showcase himself and make new connections. We shall also bear in mind that possibly he would encounter situations where a good professional violinist would be present and would play the first violin part, but not necessarily other skilled musicians that would be able to play demanding second violin or viola parts. Therefore, it was a good strategy to write easily sight-readable middle voices that could be taken by amateur musicians, while portraying the virtuosity of his playing in the cello part to impress the possible patrons, donors, sheet music buyers or other people attending those social gatherings.

Parallel to the flourishing of those private chamber music gatherings, quartet performances slowly started to become public and commercial. This also affected the musical language in the genre and through the stylistic developments led by Beethoven and put in practice at concert series such as the Schuppanzigh chamber music concerts in Vienna, the quartet repertoire started to be rehearsed properly and performed by and for *connoisseurs*.³¹ Around this context, between 1826 and 1828, Romberg decided to stop touring for a while to devote some time to his family and to his other businesses. Therefore, he decided to create a string quartet and organize a chamber music series at the hall of the Singakademie in Berlin. The violinists in the quartet were the acclaimed Eduard Rietz (1802-1832) and a young Ferdinand David (1810-1873). There were six chamber music concerts curated by Romberg, where his quartets were at the centre of the programme, combined with collaborations with other musicians, such as the tenor Karl Adam Bäcker (1789-1870), who sang some Mozart songs accompanied by Felix Mendelssohn (1809-1847). Romberg’s son Carl also performed various virtuosic pieces written by his father accompanied by the quartet. Bernhard himself and Rietz did also

³⁰ Nancy November, “The ‘Middle-Period’ String Quartets of Spohr and Beethoven,” in *String Quartets in Beethoven’s Europe* (Boston: Academic Studies Press, 2022).

³¹ Yoko Mayurama, “A Surprise to the Ears, an Amusement for the Eyes: Compositional Strategy and Audience Response to String Quartets ca. 1800,” in *String Quartets in Beethoven’s Europe*, ed. Nancy November (Boston: Academic Studies Press, 2022).

perform solo pieces and there was also music by Schubert, Hummel and Cherubini, amongst others.

The announcements in the press for these concerts show the great respect that Romberg had gained in the musical circles as a performer. The first announcement at the *Allgemeine musikalische Zeitung* (AmZ) invites people to come to the quartet evenings organized by “the Prince of the Violoncellists” (*der Fürst der Violoncellisten*).³² As the concerts were happening, reviewers started to show concerns about the lack of variety in the quartet repertoire, as they miss the inclusion of some Beethoven, Mozart or Haydn quartets in the programmes.

“Am 13. [Dezember] fuhr Herr Kappellmeister Romberg fort, unsere Meister zu ignoriren”³³

“On 13th December, Kappellmeister Romberg continued to ignore our Masters”.

However, there was always a general appraisal of Romberg’s compositions in relation to his taste at writing for the instrument and his virtuosity as a performer.³⁴

³² *Berliner Allgemeine musikalische Zeitung* 1827, 144.

³³ *Berliner Allgemeine musikalische Zeitung* 1827, 422

³⁴ *Allgemeine musikalische Zeitung* 1828, 41-42

The string quartets

The early period

The op. 1 were published by Breitkopf and Härtel in Leipzig in 1799/1800 and Romberg dedicated them to Joseph Haydn. As Emily Green explains, dedicating quartets to Haydn became almost a common practice for composers in the beginning of 19th century. The fact that the name of Haydn was part of the title page gave validation to the work, insinuating a prior relationship of mentorship or the actual approval of its quality by Haydn. In other words, it was used as a marketing strategy, especially convenient considering that Romberg was in the beginning of his career and was already a rising star as a performer but needed to seek for public recognition as a composer. In combination with the practical reasons, Romberg also probably intended to pay an honest tribute to Haydn with his music. In fact, his public dedication is profoundly flattering and full of devotion.³⁵

The musical language of the op. 1 quartets could also be considered part of the tribute. The compositional style is still clearly rooted in the tradition of the Haydn quartets, but with the increase of the use of the cello as a leading voice in the texture. The resemblance to Haydn's language is especially clear in the middle movements. In accordance with this stage of his career, we also witness a tendency to prove himself as a skilled composer. In some respects, the use of the sonata form is academic and the introduction of fugue sections in various movements seems to be a way of demonstrating that he had learned all the basic compositional techniques.

This is specifically more evident in the first quartet of the collection, which is the closest of all his quartets to Haydn's compositional style. The way of developing the thematic material is clever and follows the principles of counterpoint and classical style. The sonata form in the first movement is perfectly shaped and the development comprises a fugal section that uses the main motive of the beginning of the movement

³⁵ "In presenting this work to the famous artist whose learned works are the admiration of Europe, it is a homage that I pay to his sublime talents. If the Orpheus of the Danube deigns to smile on my exertions and accept this feeble effort, it will be the sweetest satisfaction that my heart could enjoy". Emily Green, *"A Patron Among Peers: Dedications To Haydn And The Economy Of Celebrity."*, 227.

as subject. In the development, we can also observe Romberg's tendency to explore adventurous modulations that happen in a short period of time. This will become a signature of his compositional language later in his life.

The main reason why this quartet would have never been composed by Haydn is the fact that the cello is sharing or almost disputing the leading role with the violin. In the Finale, we can see how the cello becomes a counterpart to the violin in the discourse by taking the lead of the second subject, followed by a highly virtuosic passagework in the high register. This dialogue had been already established in the Menuetto by giving the main role to the cello in the Trio, and in the Andante by shaping the whole movement as a direct dialogue between the two instruments.

The second quartet in the collection is less interesting in terms of compositional quality. Nevertheless, its Andante constitutes a very good source of information related to ornamentation and the way Romberg approached the variations form. It is a simple piece, without many novelties in terms of musical language, but also a useful source to comprehend Romberg's use of rhetoric and his taste for ornamentation.

The last quartet marks the beginning of the experimental adventure in Romberg's compositional language throughout the quartets. Honouring the title page of the publication, which states the cello part as *Basse obligé*, its last movement is almost a cello concerto inside a string quartet. We can observe a shift in the distribution of the roles in the musical conversation, where the cello becomes the leader in the musical discourse. The second subject of the first movement (see Figure 7), the use of virtuosic patterns in the accompaniments to other voices and the frequent utilization of the highest register available in the instrument contribute to turn this piece into a full exhibition of Romberg's abilities as a performer.

The string quartet op. 12 in F major was published in 1808, with a dedication to the Count Franz Joseph Maximilian Lobkowitz (1772-1815), probably to thank him for his help when he was trying to organize the performance of his opera *Ulysses et Circe in* Vienna in 1807. The opera performance was certainly not successful (even his friend Beethoven criticized it for its lack of cohesion), but it possibly would have never happened without the help of Lobkowitz.

It is particularly striking that Romberg had previously rejected a request from Lobkowitz to write string quartets “à la Boccherini”, proudly stating that “he would never compose a single line of music for money, but only with high artistic standards”.³⁶ In 1807, Romberg was desperately trying to premiere his opera, hoping to gain a higher status as a composer and aspiring to reach a Kapellmeister position in Vienna. He always considered himself a serious artist and possibly took the initial proposition from Lobkowitz as an invitation to write music that was more commercial but considered of a lower artistic quality than he thought he was worth.

This quartet continues the trend of the last quartet in the first collection. It is built around the rhetorical fight between cello and first violin. The themes in the last movement are repeated in exactly the same register in both instruments and the Trio section in the third movement is one of the most virtuosic musical moments of all the quartets. In fact, we could almost say that the principal feature of this quartet is the portrait of virtuosity, always understood within the context of a rhetorical discourse where musicians showcase their best abilities to convey a meaningful message through their sound production, expression in the melodic material and their specific technical skillset on their instrument. This quartet was played in the third concert of Romberg’s chamber music series in the end of 1827. The reviewer at the *AmZ* specifically praises Romberg’s performance in the Menuetto and the Trio, where he “showed his full mastery”.³⁷

Throughout his early quartets, we can see a fluctuation in the balance between virtuosity and compositional craftsmanship in Romberg’s musical language. The first two quartets mostly gravitate around the exposition of his ability to develop a structured compositional display, where virtuosity is important but not always at the foreground. In the third quartet of op. 1, the prominence of the cello is clearer, but always keeping an overall sense of rhetorical and compositional structure. In op. 12, the performer’s virtuosity becomes the main foundation of the music.

³⁶ Martin Blindow, *Bernhard Romberg (1767-1841) : Leben Und Wirken Des Grossen Violoncello-Virtuosen*, 70-77.

³⁷ *Berliner Allgemeine musikalische Zeitung* 1827, 400.

The middle period: the op. 25 string quartets.

The three op. 25 string quartets were published in 1812 and were dedicated to the Count Joseph Erdödy (1754-1824), a Hungarian aristocrat that was an important music patron (for instance, he commissioned the op. 76 string quartets by Haydn). Romberg was at the peak of his soloistic career in those years and spent a long time in Russia and touring together with the pianist and friend Ferdinand Ries (1784-1838) in the eastern countries of the continent and Scandinavia.³⁸ In fact, he writes a letter to the publisher Kühnel in September of the year 1811 from Saint Petersburg, confirming his wish for the publication of these quartets, the full text for the dedication and probably enclosing the final edit of the scores.³⁹

In the op. 25 quartets, we observe a more equal treatment of all four parts and a more complex use of harmonic language and rhetorical devices. There is a thoughtful use of motivic material and a more adventurous development of themes. In the early quartets, we could already anticipate Romberg's tendency towards the use of extreme harmonic modulations to intensify the expression of affects. This feature becomes increasingly prominent in this collection, especially in the development sections, where he somewhat sets the individual virtuosity of the parts aside and commits to surprising harmonic explorations.

The first quartet in this opus is the first one he wrote in a minor key, in this case G minor. In this piece, we can already notice an evolution in Romberg's experimentation with his own compositional identity. The clearest indication of that is the complexity in the form in all four movements. In an attempt of finding a convincing overall musical discourse, he tries to build a circular form around the whole piece. This is at first sight evident with the inclusion of the short slow introduction at the beginning as the final coda of the fourth movement. In addition to that, the cohesion of the piece is achieved with other compositional elements: a greater exploration of motivic counterpoint, the

³⁸ Martin Blindow, *Bernhard Romberg (1767-1841) : Leben Und Wirken Des Grossen Violoncello-Virtuosen*, 90–92.

³⁹ Letter from Bernhard Romberg to Ambrosius Kühnel, Hoffmeister & Kühnel, December 28, 1811. Retrieved from the collection at the Universität und Landesbibliothek Münster. urn:nbn:de:hbz:6:1-213353

use of extreme harmonic modulations and the integration of the virtuosity in the cello in the discourse as a meaningful part of the musical shape.

The use of imitative counterpoint is cleverly facilitated by the construction of the first subject in the first movement. Thanks to their intrinsic characteristics, the sighing syncopation motive in measures 4 and 5 in the violin part, the ascending semitone in measure 6 and the playful motive of the cadence in measure 7 become the elements of imitation throughout the movement (see Figure 1). In fact, most of the development section is an imitative exploration based on those three motives (see Figure 2). Due to the constant repetition of the material of the first subject in the development, Romberg decides not to repeat it in the recapitulation and builds a transition that takes us directly to the second subject on the cello. Nevertheless, it becomes the main material in the extended coda at the end of the movement. This experimentation with modifying the scholastic form is something that we cannot find in the early quartets.

In terms of harmonic experimentation, we can encounter an extreme example in the development of the first movement, where Romberg ends up arriving at a version of the second subject in G flat major. The use of harmonic surprises is also the main rhetorical device in the last movement, where he starts with the theme in G minor and soon introduces a long section with a G Major version of the theme. It almost seems that the *Sturm und Drang* dramatic G minor string quartet will finish in a joyful G major. However, when the listener would have almost forgotten that the piece was in minor after almost 200 bars of major, the recapitulation of the rondo theme comes back in its minor version, leading into an expressive coda in the sorrowful dramatic mood of the beginning of the quartet.

The image displays a musical score for the opening theme of the first movement of the String Quartet Op. 25/1 in G minor. The score is divided into three systems of staves.

- System 1 (Measures 1-9):** Labeled with the tempo **Largo** and dynamic **f**. It includes parts for Violino I, Violino II, Viola, and Violoncello. The tempo changes to **Allegro non troppo** at measure 4, and the dynamic changes to **p** at measure 5.
- System 2 (Measures 10-17):** Continues the string quartet. The dynamic **f** is indicated at the beginning of this system.
- System 3 (Measures 18-25):** Continues the string quartet. The dynamic **p** is indicated at the beginning of this system.

Figure 26. Opening theme from the first movement in the String Quartet Op. 25/1 in G minor,

The image displays a musical score excerpt from the development of the first movement in the String Quartet Op. 25/1. The score is written for four staves (Violin I, Violin II, Viola, and Cello) and is in G minor and 3/4 time. The excerpt begins at measure 94 and ends at measure 122. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'cresc.', 'f', and 'p'. The Cello part is particularly prominent, featuring virtuosic passages that are integral to the musical discourse.

Figure 27. Excerpt from the development of the first movement in the String Quartet Op. 25/1.

Thanks to the maturity in the compositional skills shown by Romberg in this piece, the virtuosic passages on the cello become an integral part of the musical discourse and seem to come as an expressive tool that serves the music and is less of an individualistic portrait of technical abilities. It is particularly striking that this cohesion happens in a piece where the actual technical prominence of the cello compared to the violin part is extreme.

The second quartet in C Major lacks the compositional quality of the other two in this collection. The thematic material is squarer and there is less fluidity in the musical discourse. As a consequence, the ever-present virtuosity becomes the focus of attention and therefore the main source of interest when listening to the piece, transferring the responsibility for the success in the performance to the performer's ability to showcase his technique.

The contrary happens in the third quartet in G major, where we can see an evolution in Romberg's use of the middle voices. They leave the role they had in the early quartets of merely providing harmonic support and become a more active part of the musical discourse. This is particularly evident in the second movement, where the texture is often divided in pairs of voices, where the second violin and viola have an important role.

Following the path already opened in op. 25/1, he insists on exploring surprising harmonic endeavours in this quartet. The development sections in the first and last movements are a clear example of his use of extreme modulations to create the contrasts that drive the dramatic discourse.

In the Andantino, we can also clearly witness his ingenious use of the contraposition between harmonic drive and virtuosity. In other words, he uses the dramatic and sometimes unsettling harmonic paths to arrive to a certain key, which is then set for a long period of time while the virtuosic passages occur. This way, the two main elements of his musical discourse do not overshadow each other.

The quartets op.25 can be considered the best chamber music works in Romberg's career. Leaving the role of the cello aside, resemblances with the compositional style of Beethoven or the young Mendelssohn can be found in this music full of experimental attitude and strong rhetorical discourses.

The late period

The last four quartets belong to a new period in Romberg's artistic output. Although they are not published in sets, they share some characteristic features in their musical language. There is a timespan of eleven years between the publication of op. 25 in 1812 and the printing of the op. 37 quartet in 1823, whilst op. 60 is released in 1836. Thus, the evolution in Romberg's artistic language becomes evident when we compare them with earlier pieces.

In the op. 25 quartets, Romberg finds a way of successfully bring his performative virtuosity and compositional skillset together to form a cohesive unity. During the process of experimentation throughout his compositional career, he identified the tools that he considered the most effective to convey the rhetorical discourse embedded in his music. In the last four quartets, we witness the consequences of a process of going to the extremes with the use of these devices, a liberation from the academic compositional restraints which sometimes leads towards a lack of cohesion in his music.

This can be understood as a natural process if we understand Romberg's mindset as an artist whose career is mainly based on his touring activities as a soloist. It seems reasonable to think that exploiting the artistic tools that shaped his personal musicianship to the maximum would be successful in terms of making the discourse surprising and exciting. This *virtuoso* attitude is therefore transmitted into his composition.

The clearest example of this lack of balance is the overuse of extreme chromatic and enharmonic modulations, and interrupted cadences as a rhetorical device. This also has the consequence of adding more sections and repeating material that is only developed by harmonic progressions. This partially disturbs the proportion between length and variety, which is the key for constructing a coherent musical discourse.

The string quartet op. 37 in A major was published in 1823 and was dedicated to Carl Weiße, a businessman from Leipzig, and a friend of the Romberg family with whom

Bernhard used to play in the private circles of the city.⁴⁰ In this piece, the role of the cello as a *prima donna* is taken to an extreme. The opening subject in the first movement is directly given to the cello, building up to a lengthy musical discussion with the first violin. The virtuosic passages in the cello remind of the most complex to be found in his solo cello pieces. Whilst modulations would be scarce within these passages in the previous quartets, the chromatic intricacy in the passagework of this quartet is astonishing.

In the second movement, we can find a long section similar to an operatic aria given to the cello with mere homophonic accompaniment. This feature becomes a frequent part of his compositional language in the late quartets, serving as a moment of expression through *cantabile* sound production. The combination of these singing sections with the increase in the use of chromatism in melodies and harmonies show an evolution to a more romantic aesthetic in Romberg's language.

The string quartet op. 39 in D minor was published five years later in 1828. Romberg dedicated it to his friend Franz Pecháček (1793-1840), who had helped his son Carl in Vienna when he sent him to study there.⁴¹ This is his second quartet in a minor key and resembles in some respects to the compositional approach in op. 25/1. In fact, it extends the compositional devices present in the G minor quartet. The language is very rhetorical, with imitation and counterpoint at the foreground of the piece, especially in the first movement. The middle voices are very important in the texture and have thematic material to play.

We also encounter expanded “aria-like” sections in the first and last movements. Frequently, the accompaniment of these violin arias is made of sustained notes in the middle voices and arpeggiated *bariolages* on the cello. This seemed to be considered an important technique by Romberg, as he describes this tool for “accompanying a quartet” in the last section of his method, while explaining the importance of learning how to realize figured bass.⁴² In fact, the result in the texture is very effective, with the cello

⁴⁰ Martin Blindow, *Bernhard Romberg (1767-1841) : Leben Und Wirken Des Grossen Violoncello-Virtuosen*, 154.

⁴¹ Martin Blindow, 154.

⁴² Bernhard Romberg, *A Complete Theoretical and Practical School for the Violoncello*, 122.

realizing the harmonies almost in the role of a *basso continuo* that accompanies the solo in the violin, creating a stronger sense of operatic scene within the quartet (see Figure 3).

The image displays a musical score excerpt for a string quartet, consisting of four systems of staves. Each system includes a violin part (top), a viola part (middle), and a cello/bass part (bottom). The first system starts at measure 138, the second at 143, the third at 148, and the fourth at 153. The music is in a minor key, indicated by the key signature of one flat. The tempo is marked 'Allegro'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Dynamics like 'cresc.' and 'f' are used throughout. The overall texture is dense and rhythmic, characteristic of the 'basso continuo' style mentioned in the text.

Figure 28. Excerpt from the last movement (Finale. Allegro) in the String Quartet Op. 39.

The op. 59 string quartet in A minor and the op. 60 in E major were published in 1836 and were dedicated to Albert de Rosti and Franz Brunsvick, two Hungarian music patrons with whom Romberg had contact in his tours to eastern Europe. As a tribute to the dedicatees and in memory of his time in Hungary, he titles the second movement of op. 59 as “*Souvenir de l’Hongrie*”. Although this is the only example to be found in his string quartets, Romberg used to compose virtuosic pieces in a fantasia style based on local folk themes whenever he visited different countries during his tours.

The publication of these two quartets comes very late in his life. Therefore, we can observe the full implications of the development of his language towards a more romantic rhetoric in the display of melodies and textures. The evolution in the use of chromatism and enharmonisation becomes almost extreme. In the slow movement of op. 59, the use of interrupted cadences as a surprise element is remarkable repeated.

In the A minor quartet, we experience a tendency to a melodic expression, going away from the use of counterpoint. Consequently, the middle voices have less prominence, and the construction of the discourse is left to the dialogue between the first violin and the cello. Therefore, by putting all the responsibility of the cohesion of the work in the virtuosic performance of these two main roles, Romberg risks that the balance between length and variety shifts and the music becomes sometimes repetitive with a lack of inventiveness. In other words, his compositional self is relying entirely on his ability to convey an impressive performance of the work on stage.

The last quartet is probably the most complex in his career. As a compositional effort, it is the most cohesive in the late period. It is based in the display of a rhetorical dichotomy between major and minor, which drives the whole piece. The introduction of the first movement collects most of the motives to be developed in the movement, but in their minor version. Then, the same expressive minor tenth leap on the first bar in the cello becomes a major tenth in the first violin to begin the exposition. The major-minor dichotomy is also present in the last movement, where the theme starts in an ambiguous minor version that after some hesitation becomes major.

This quartet is technically highly demanding also for the violin and therefore becomes a celebration of virtuosity embedded into a complex string quartet. A special mention is deserved by the enharmonic modulations in the Scherzo movement, which showcase how explorative Romberg's harmonic language can be.

The role of the cello in the quartet

As the quartets were composed to be performed by himself, the cello has a much greater prominence in the texture in comparison to quartets written by other composers at the time. The synergy of both his compositional skills serving his virtuosic skills and his performative abilities shaping his compositional output is the key to understand the creative process behind this music. In fact, although this was the exact point that reviews at the *AmZ* criticized, Romberg built his successful career around the intrinsic collaboration between these skills. His compositions helped him showcase his unique skills as a performer and exactly those specific unique qualities as a player make his compositional work shine and become different from other composers' output.

The title page of the op. 1 quartets states the violoncello part as *Basse oblige*, which is a clear declaration of intentions in terms of texture, signaling the prominent role of the cello in the quartets. Therefore, a rhetorical dialogue between the first violin and the cello becomes the centre of their musical discourse. On some occasions, they almost seem to be written with the aim of proving that, alongside the first violin, the cello can also take the main role.

This rhetoric is shaped in different ways. A clear example can be found in the way Romberg shapes the exposition of some sonata form movements. Usually, the first violin has the main role in the first subject and the contrast expected in the introduction of the second subject is enhanced by giving the theme to the cello. This way, first violin and cello act as if they were the two main roles in an opera, reinforcing the change of mood or affect that is the core of the contrast between first and second subjects in the tradition of the sonata form.

In the first movement of op. 59, there is a more extreme example of this. The movement is in the key of A minor and the violin plays the second subject in the exposition in the expected key of C major. However, in the recapitulation, the second subject is given to the cello in its high register, being this time in A major and not in A minor. This is a

fundamental part of Romberg's rhetorical language in the piece, giving the most luminous moment of the movement for the cello.

Another device used by Romberg is the concatenation of virtuosic passages that are exchanged between the first violin and cello. On many occasions the cello has the passage in the same register of the violin, which implies the showcase of Romberg's technical mastery of the thumb position and the use of the high register in the lower strings (see Figure 4).

The image displays a musical score for a string quartet, specifically an excerpt from the last movement (Finale, Allegro) of the String Quartet Op. 1/1. The score is arranged in four systems, each containing three staves (Violin I, Violin II, and Cello/Double Bass). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system starts at measure 308. The second system starts at measure 319. The third system starts at measure 328. The fourth system starts at measure 335. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The Cello/Double Bass part shows a prominent melodic line in the upper register, often overlapping with the Violin I part. The word 'cresc.' (crescendo) is written above the Cello/Double Bass staff in the fourth system, indicating a dynamic increase.

Figure 29. Excerpt from the last movement (Finale, Allegro) in the String Quartet Op. 1/1.

Occasionally, an extensive dialogue between the two main roles ends with a reunion in the texture, normally close to the end of the phrase leading into a cadence. A good example of this is the end of the exposition in the first movement of op. 60. After a virtuosic passage in the cello, the violin surges to start a fast exchange of musical gestures (measures 65 to 70). The reunion of the duo texture towards the cadence in measures 73, 74 and 75 is a very effective way of rounding up the section, before a final dialogue occurs in the coda after the cadence E major in bar 77 (see Figure 5).

This musical score consists of five systems, each with four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure numbers 54, 57, 60, 63, and 66 are placed at the beginning of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *f*. The piece concludes with a double bar line at the end of measure 66.

Figure 30. Excerpt from the exposition in the first movement (*Allegro non troppo*) of the String Quartet op. 60.

Another way of showcasing this dialogue between violin and cello is present in the Menuetto or Scherzo movements, where Romberg often utilizes the dichotomy embedded in the Menuetto-Trio form to differentiate the two roles, giving the thematic material to each instrument respectively in each of the parts. We could see this from two perspectives: he is using the change of instrumentation to enhance the compositional challenge of representing the two roles and he is also playing with the expectation of the change of character that any audience of his time would be waiting for to create a more effective rhetorical discourse that portrays the general message of the equal pre-eminence of the cello and the violin.

A very clear example of this rhetorical device can be found in the third movement of the string quartet op. 12. The Menuetto is conceived as a dialogue between cello and first violin that is initiated by the latter. Thus, the first violin starts the conversation with a half musical phrase that is answered by the cello later. The change comes in the Trio, where we witness a full exposition of Romberg's technical language throughout the whole section. It is indeed a large cello solo that climbs up in register until the highest notes possible on the instrument.

TRIO

Menuetto da capo senza replica

Figure 31. Trio section in the third movement of String Quartet Op. 12.

Technical language on the cello

When we examine the expressive and technical devices used by Romberg in the cello parts of his quartets, the synergy between his performative self and his compositional output becomes even clearer. We can observe the use of his unique technical skillset in all the passagework and thematic material on the cello, enhancing his virtues as a performer.

One of the main special characteristics of Romberg's technique is his use of the fourth finger within the thumb position. It is a recurrent device that is organically embedded in his technique. In the chapter talking about the thumb position in his method, the fourth finger is treated as part of it from the beginning.⁴³ This is rather uncommon in the modern technique, where the thumb position is usually framed between thumb and third finger.

There are many examples of this technical device in the quartets, but one of the clearest appears in the second subject in the first movement of the quartet op. 1/3. In measure 47, we can see how Romberg indicates where to place the thumb on the A, setting the position where the whole passage is supposed to be played. Following the fingerings used typically by Romberg in his concertos and virtuosic pieces, we can understand that the passage is designed to play the high E in the end of measures 49 and 50 and the high F in the end of measure 51 with the fourth finger. The inclusion of the small finger as a natural part of the thumb position technique allows him to have the range of a tenth or even larger within the same position, which opens more possibilities for the outlining of melodies and patterns without having to shift the position of the thumb.

⁴³ Bernhard Romberg, 49.

Figure 32. Excerpt from the second subject of the first movement in the String Quartet Op. 25/1.

This technique is also used by Romberg in positions where the thumb does not correspond to notes that are natural harmonics in the instrument. An example of this is the cello theme in the Andantino movement of op. 25/3. In this solo (see Figure 8), he combines the use of the fourth finger with other specific techniques: the ability to play across all four strings in high positions (measure 72) and the inclusion of many notes under the same bow. It is particularly interesting to analyse the fingering employed to play the scale in measure 71. Instead of using the methodical fingering proposed by Duport in his method where the ascending scale is played by changing always to the first finger in each position,⁴⁴ Romberg usually goes up with a change of position that arrives directly to the thumb. Consequently, he avoids one position change in the scale, but this means shifting in a fast-moving scale through the long distance between the third finger to the thumb. This kind of fingering is embedded in his technique and is

⁴⁴ Jean Louis Duport, *Essai sur le doigté du Violoncelle et sur la conduite de l'archet* (Paris: Imbault, 1805).

recommended by Romberg in his method,⁴⁵ but would rarely be employed by any cellist nowadays.

The image displays a musical score for a string quartet, specifically an excerpt from the second movement (Andantino) of the String Quartet Op. 25/3. The score is written for four instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in G major and 3/4 time. The score is divided into systems, with measure numbers 52, 57, 63, 70, and 76 indicated at the beginning of each system. The music features intricate string textures, including rapid sixteenth-note passages and sustained melodic lines. Dynamic markings such as 'f' (forte), 'p' (piano), and 'pizz.' (pizzicato) are used throughout. The score also includes various articulations and phrasing marks.

Figure 33. Excerpt from the second movement (Andantino) in the String Quartet Op. 25/3.

⁴⁵ Bernhard Romberg, 56.

We can also find other textural and acoustic devices that contribute to the virtuosity in the musical discourse. A frequent tool is the use of passages marked *sul corda C* or *sul corda G*, with the intention of creating a special effect or simply a change in the colour of the sound. A good example of this is found in the Finale movement of op. 60, combining in this case the effect in the cello and the viola.



Figure 34. Excerpt from the last movement of String Quartet Op. 60.

On the opposite side of the register spectrum, we can also find the use of natural harmonics in the high register to create an elegant virtuosity in high passages. A beautiful example of this occurs in the end of the second subject of the first movement of op. 25/3.

Figure 35. Excerpt from the first movement (*Allegro*) of the String Quartet Op. 25/3.

The harmonics technique is used at the end of the last movement of the quartet, with ascending arpeggios over the lower strings. Both the *sul corda C* and this arpeggiated harmonics were also used as virtuosic tools in his second cello concerto.

Figure 36. Ending bars of the last movement (*Finale, Allegretto*) of String Quartet Op. 25/3.

The cello part is heavily marked with fingerings in the whole set of quartets. Therefore, it is a great source of knowledge, not only in the practical aspect of understanding how the virtuosic passages are structured in Romberg's technique, but also in relation to the use of mere stylistic tools that were part of the general understanding of the musical language at his time. Particularly interesting is the way many fingerings written in the parts imply the use of some degree of expressive *portamento*. A clear example can be seen in the fingerings on the cello part for the opening theme in op.25/3, asking for singing *portamenti* with the fourth finger.



Figure 37. Entrance of the theme in the cello in the exposition of the first movement of String Quartet Op. 25/3.

Another example can be found in the Finale of op. 25/1, this time using the thumb.



Figure 38. Excerpt from the Finale movement in String Quartet Op. 25/1.

Conclusions

In his method, Romberg compares music to declamatory language, emphasising the importance of building a musical discourse around the “due admixture of light and shade and with a proper regard to feeling and expression”.⁴⁶ The search for an extreme differentiation in characters in order to avoid monotony was an essential part of his musicianship not only as a performer but also as a composer. Thus, his use of harmonic, textural and virtuosic devices is often not subtle but comes from the intention of delivering a surprising and interesting musical discourse for his audience.

Although he later received open criticism about the lack of profound art in the quartets, he managed to portrait himself through his pieces in front of an audience that respected him. This was important for his artistic career at his own present, when he was not worried about his long-term legacy, but about short- and medium-term success in performances that occurred on a certain date and space in front of certain listeners. In fact, he deserves recognition for being able to convey such a powerful musical discourse through his own musical and technical abilities as a performer of his own tailor-made music. In other words, we could consider the existence of an extended virtuosity in his artistic output, where the synergy between compositional and performative skillset is a necessary foundation for success.

Romberg’s unique technical approach to the instrument and the presence of his personal virtuosity language in the writing of the cello part of his string quartets are presumably the main reasons for the scarce attention they have received since his death. However, if approached with an understanding of their context and the intention to revive the interesting artistic output of this outstanding cellist, these pieces are entertaining and enjoyable for the listener, whilst being a direct way to witness a very important part of the musical scene of the beginning of 19th century.

⁴⁶ Bernhard Romberg, 118.

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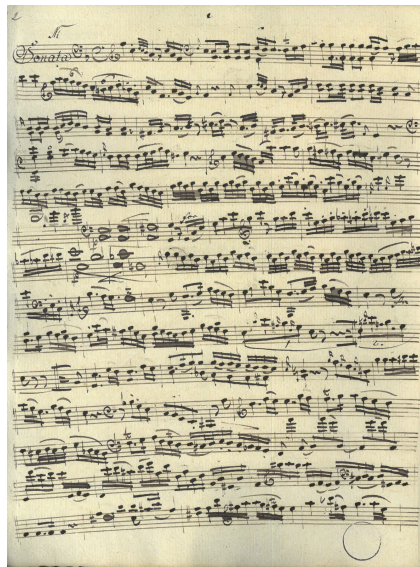
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Appendix IV. Critical Edition of Anton Kraft's Sonata in F Major
(2022)

Anton Kraft

Sonata in F Major

for Violoncello and Basso



Koninklijk Conservatorium, Den Haag, 2022

Edition Unpublished Work

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PREFACE

1. INTRODUCTION

Anton Kraft (1749-1820) was a bohemian cellist who spent most of his musical career working very closely with Joseph Haydn (1732-1809) and Ludwig van Beethoven (1770-1827). Since he never wrote a method describing his approach on playing the instrument, his contribution to the history of the cello has been somewhat relegated to a secondary position by scholars and performers after the nineteenth century. However, his compositions constitute a very interesting portrait of the musical language of the time and the attitude that musicians in the classical and early romantic periods adopted when performing. One of the main reasons for making this edition is to make this music more accessible to cellists and help introducing it into the standard repertoire of the instrument.

2. THE SONATA IN F MAJOR

This sonata for violoncello and basso is a perfect example of Kraft's compositional language. He mainly composed pieces where the cello takes the main role, as they were originally meant to be performed by himself or his son Nikolaus Kraft (1778-1853)⁴⁷. Therefore, his catalogue is a window into his performative mindset and musical inspiration.

The piece is divided in three movements. The first movement has the typical sonata form on the time, consisting of an exposition with the first theme in F Major and the second theme in C major, a development with harmonical explorations, and a recapitulation coming back to the material of the exposition in the main key of the piece. Kraft uses much of his technical skillset, employing passages in *bariolage*⁴⁸ at the high register, octaves, and thematic material in double stops. A very particular and

⁴⁷ Václav Kapsa and Othmar Wessely, "Kraft," in *MGG Online* (Bärenreiter, Metzler, RILM, 2016).

⁴⁸ French term for "multi-coloured", referring to a special bowing effect that involves the alternation of notes on adjacent strings, one of them being usually stable.

Robin. Stowell, "Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries," Cambridge University Press (1990), 172.

inventive virtuosic *bariolage* motive appears in bars 62 and 63, where the thumb position is anchored on the third finger and the thumb moves up and down the fingerboard to shape the bass melody of the bariolage figure.

The second movement is especially interesting as a source for learning about Kraft's taste in the field of ornamentation. As he demonstrates in all his works, Kraft almost never writes the same theme twice without embellishing it. This is achieved by changing the rhythm, adding or removing notes, exploring new articulations or even by modifying the accompaniment. This way of ornamenting a melody is evidently portrayed when comparing the first bars of this slow movement with the recapitulation of the main theme in bar 25.

The last movement has an interesting form mixing the rondo and the theme and variations. It starts with what seem to be a typical rondo subject in 6/8, but that evolves into another theme in F major in 3/4 which constitutes the main theme of the variations part. There are then seven variations of this theme interrupted as well by a section in minor. At the end of the variations, Kraft comes back to the rondo theme to end the piece again with the subject in 3/4, in this case with the feeling of a coda.

3. SOURCE

To our knowledge, this sonata has never been published before and has come to our hands as a manuscript copy made by Josef Antonin Seydl (1775-1837). Seydl was a priest and a skilled violinist and cellist born in Beroun (Czech Republic). He devoted part of his life to the task of copying music composed and made in Bohemia during his lifetime. His enormous collection of pieces contains music by Anton Kraft, Rodolphe Kreutzer (1766-1831), and Joseph Haydn amongst others and is nowadays located at the State District Archive in Beroun⁴⁹.

⁴⁹ *Státní okresní archiv Beroun*

This sonata can be found in this archive in Beroun together with pieces by Ferdinand Kauer (1751-1831) and Karl Enders (18th century, dates of birth and death unknown) under the shelf mark HU 268. The original words in Czech on the title page are:

Gedna Sonata na bassetl s přihráwagjým basse, Složená od P. Antonjna Kraffy.

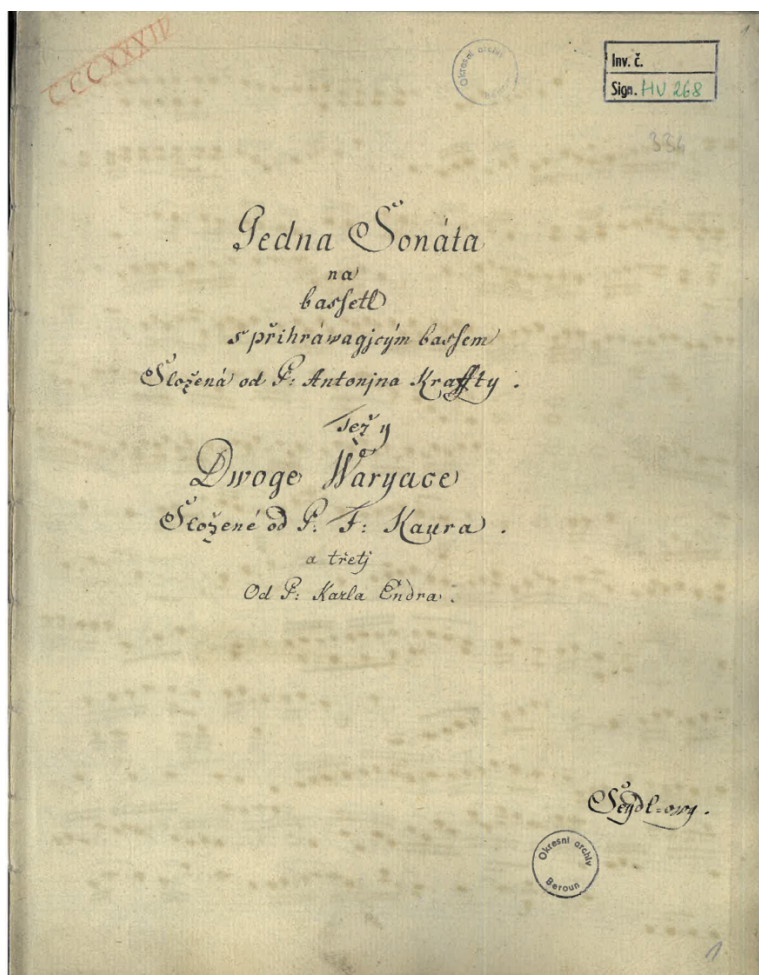


Figure 39. Title Page of the manuscript located at the State District Archive in Beroun with shelfmark HU 268⁵⁰.

At the end of the piece, in the violoncello part, there is an inscription that suggests the year 1804 as the date of finalization of the manuscript copy, which possibly indicates an earlier composition of the sonata itself. In 1804, Kraft was already living in Vienna for some years, so it seems reasonable that the date of the actual composition of the piece is closer to the early 1790s, just after his years studying composition with Haydn. In fact,

⁵⁰ Josef Seydl, *Gedna Sonata Na Bassetl s Přihráwagjým Bassem, Složená Od P. Antonjna Kraffy. Těž y Dwoge Waryace Složené Od P. F. Kaura a Třehj Od P. Karla Endra* (1804). Státní okresní archiv Beroun, shelfmark HU 268.

other Kraft pieces such as the Sonatas op. 2 and the Duos for violin and cello op. 3 were copied by Seydl in the years 1803 and 1804 and had been already published in the 1790s.

4. THIS EDITION

As it has been already mentioned above, Seydl was a skilled musician and quite reliable as a copyist. One can attest it by the analysis of autographs, copies of Seydl and first editions of other pieces from Kraft. Such analysis has been undertaken as part of a doctoral research undertaken at the Royal Conservatoire of Scotland, to which this edition belongs. The manuscript has clear mistakes in relation to rhythm and some wrong notes that have been corrected in this edition. Dynamic markings are sometimes unclear or inconsistent, typical of other Kraft pieces in the original first editions. They have been kept as they appear in the manuscript. Another example of inconsistency is the wide range of different kinds of *forte* and *sforzando* markings present at this and other Kraft music sources.

Forte markings:

F, For, Fr – Forte

pF – poco Forte

Other markings:

Fz – Sforzato

sFz – Sforzato

rFz -Rinforzato

pFz – Poco Sforzato

rinf - Rinforzando

The “p” before the *F* or *Fz* is in this case an indication for doing the dynamic or accentuation with care and does not necessarily mean *piano* in a wider sense of dynamic. It is frequently used in the accompaniment voice.

Differences in articulation and slurs are also frequent in the piece. These specific differences belong to Kraft's compositional language and have been preserved in this edition.

The main change that has been introduced in this edition is related to the use of clefs in Seydl's copy. As it was common for the time, the soprano clef (G-clef) was used for the violoncello with the intention to be read one octave lower. This is a tradition commonly encountered in cello pieces at the end of the 18th century and beginning of the 19th Century. It was only later in the second half of the 19th century that the use of the current clef system with bass-clef, tenor-clef, and soprano-clef (to be played at the pitch that is written) became standard. In addition to this, it is very clear that Seydl tends to change clefs very often to save space and use the paper he had until the last inch. Therefore, we have taken the decision of transforming all the clefs to our modern standards, with the intention making the music clearer for the reader and more comfortable to play for cellists.

Finally, there are also some fingerings present at the source. They are scarce but important for understanding the performance practice of Kraft's music. In this case, they indicate where the thumb should be placed in several passages. In fact, the idea behind it is that the whole passage or theme should be situated in that position⁵¹. These fingerings have been reproduced in the edition.

5. PERFORMANCE REMARKS

In terms of instrumentation, the manuscript does not indicate which kind of *basso* is expected to play this piece accompanying the cello. However, the lack of numbers in the *basso* part and the idiomatic figures present in some moments (i.e., Variation VII of the third movement) suggests the use of a bowed string instrument as a bass. This kind of sonata was intended to be played in small evening concerts at the court, where

⁵¹ The practice of notating fingerings in this way is very common in virtuosic music for cello in the time of Kraft. It serves as a reminder for the cellist indicating that the passage that follows is designed to be played in a specific thumb position, where the thumb will serve as *capotasto*. Without this, the interpreter might try to play the passage with many unnecessary changes of position that would probably erase the effect intended by the composer.

musicians displayed their skillset as composers, performers and improvisors in front of a distinguished audience⁵². It seems very possible that this piece could be accompanied by a single double-bass or another cello.

A distinctive feature of Kraft's music is his specific intention of not writing the same theme twice the same manner, by adding different articulation markings, dynamics and ornaments making the music more interesting. These changes have been reproduced in this edition with care and are to be taken with importance in terms of performance practice, as they are probably one of the main sources of interest in Kraft's music. The differences in articulation and rhythmical figures contribute to an improvisatory approach to music that was very much integrated in the music-making of artists in Kraft's time. Still on regard to performance practice, *cadenzas* were expected to be performed by the interpreter in fermatas and similar instances. Some examples are the fermatas in bar 24 and 42 in the second movement and many occasions in the last movement. The example provided in the manuscript in bar 118 of the third movement has been kept in the edition, but this could be hypothetically considered the beginning of a slightly longer cadenza or a sketch on which the interpreter could improvise something more elaborate.



Figure 40. Bar 118 of the thrid movement in the manuscript source.

⁵² Sandra Mangsen et al., "Sonata," in *Grove Music Online* (Oxford University Press, 2001), <https://doi.org/10.1093/gmo/9781561592630.article.26191>.

6. EDITORIAL NOTES

1st movement

- b. 3 – Tr sign is originally almost only a T.
- b. 10 – The F in the grace note before the last note is not specifically notated as a natural F, but it would not make sense harmonically to play F#
- b.11-12 – Dynamic indications in the top part in brackets as they are originally only in the bass part
- b. 11 – The manuscript uses a F clef that should only be there for the lower bottom notes of the chord. It would not make sense harmonically that everything is in f clef, and also not the fingering he suggests. It must be a mistake from the copyist.
- b. 12 – The slur is not clear, but I believe it is covering the whole group of notes in the second beat. It also makes more sense for the bow hand.
- b. 17 – please pay attention to the difference in the grace notes. Kept as originally written, probably original from Kraft's writing.
- b. 18-19 – Crescendo kept at the same spot as the manuscript
- b. 19 – “For.” Instead of F
- b. 19 – BASSO - *Forte* starting on the G, after the resolution of the cadence. It is not clear in the manuscript. It is possible that this is a mistake, and the notes are B-G-D-B instead of the E. In the case of playing an E, the resolution of the cadence before should be given enough space.
- b. 20 – last note changed to B natural, makes more sense harmonically.
- b. 22 – The slur has been kept at the lower side as original. Also, hairpins and the word *cresc.* have been kept at the same position.
- b. 30 – In the last beat, it must be an F instead of F#. The manuscript does not specify the change, which is implied by the harmony.
- b. 31 – Performance suggestion: D# grace note in the fourth eighth note instead of D.
- b. 41 – The hairpin is in the middle of the staves. It could be referring to bar 39, but it seems more logical that it refers to this descending scale.
- b. 42 – The slur between A and G in the middle of the bar does not repeat itself before the G in the manuscript because of the new line. However, it makes sense in line with the pattern.

- b. 43 – BASSO - Originally first note is C. However, C# makes more sense harmonically.
- b. 45 – The first two slurs in the pattern look like doubled. An editorial decision was taken to only reproduce it as one long slur. It looks like a mistake in the copying process.
- b. 47-55 – Some alterations are left repetitive when unnecessary as a reminder.
- b. 48 – An editorial decision has been taken to keep the slurs as they appear in bar 52. The manuscript does not present a clear slur over 6 quavers. The repetition of the A would be unnatural to play within the same bow. The change of clef in the manuscript probably disturbed the copyist and did not transfer well the articulation.
- b. 50 – The B natural is not specified in the manuscript. However, it seems clear that this bar is still in the major harmony and the change to minor is coming in the next bar.
- b. 58 – Dots are missing in the second beat in the source.
- b.61 – In the grace note, the # is missing in the source.
- b. 61 – The dotted quarter note means that there are too many beats in the manuscript in this bar. One interpretation would be that the last three semiquavers are in fact a triplet. Another interpretation is that they are actual semiquavers, and the dot has been a way of replacing a tied semiquaver to the long A, for space reasons. The last option has been used in this edition, but both could be argued.
- b. 71 – *Fr.* Translated as *forte* (F). The indication seems to be in the 3rd beat at the source. However, the next indications of *echo* imply a change of dynamics in the 5/8. There is no space to place it there in the first *forte* at the manuscript. I believe it should start from the sixth E-C.
- The change to C natural is not specified in the manuscript but it is evidently like this, as the *bass* implies the harmony of C major.
- b. 95 – Performance suggestion: G# instead of G in the last grace note of the group.

2nd movement

- b. 3 – The hairpin is to be interpreted to be for the whole bar. In the manuscript, the line is not perfectly clear.
- b. 5 – The manuscript has the rhythm wrong. The dotted quaver should be a quarter note.

- b. 10 – Dynamics in the manuscript are not clear. It looks like an F with a letter before and after. Comparing to other pieces and editions by Kraft and looking at the bass part, this seems to be *sFz*.
- b. 15 – 4th note has been changed to C, originally written as D. This was interpreted as a mistake.
- b. 17 – Originally B-flat, but playing B is suggested, due to the C major harmony and assimilation with the same ornamental figure in bar 21.
- b. 18 – A dot has been added to the last note of the bar. All the surrounding notes have one in the manuscript, but not this one.
- b. 29 – The 4th note should be a C and not a B. It should also be a crotchet and not a dotted quaver.

3rd movement

- b. 57 – Possibly *forte* is intended, as there is a repetition of the *piano* in the next bar that would be unnecessary. It also makes sense in the context as an echo effect.
- Minore – Repeating the first part of the *Minore* would be plausible in terms of traditional performance practice and in relation to the overall balance of the form.
- b. 74 – BASSO – The first note is corrected to E natural instead of the E-flat that appears in the manuscript. It seems like the sign is not repeated from the bar before as it is clearly the same harmony.
- b. 75 – BASSO - The hairpin in the should be *cresc* and not *diminuendo*.
- b. 85 – The hairpin is far away up and looks out of place. It seems more logical that it would belong to this bar and not to bar 78.
- b. 110 – BASSO – The change to B-flat in the second beat is not specified in the manuscript. However, it seems like it would be the most logical solution, as it implies the harmony of a dominant seventh chord that resolves in F major in the next bar.
- b. 119 – At the top part the manuscript has a dotted crotchet, which should be a dotted minim.
- b. 139 – It is clearly a mistake to not repeat the natural sign in the manuscript. It must be a B again.

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Sonata for Violoncello and Basso

Anton Kraft (1749-1820)

Moderato

Violoncello

Basso

dolce

tr

3

6 6

5

8

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2

10

Musical notation for measures 10 and 11. Measure 10 is in treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with slurs and ties. Measure 11 is in bass clef, starting with a dynamic marking of *(f)* and a fermata over the first measure, followed by a *f* dynamic marking.

12

Musical notation for measures 12 and 13. Measure 12 is in alto clef with a dynamic marking of *(p)*. Measure 13 is in bass clef with a dynamic marking of *p*.

14

Musical notation for measures 14 and 15. Measure 14 is in alto clef with a dynamic marking of *(p)*. Measure 15 is in bass clef with a dynamic marking of *(p)*.

16

Musical notation for measures 16 and 17. Measure 16 is in alto clef with a dynamic marking of *(p)* and contains sixteenth-note passages with slurs and ties. Measure 17 is in bass clef with a dynamic marking of *(p)*.

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18

Musical notation for measures 18-20. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat. It begins with a piano (*p*) dynamic and features a melodic line with a fermata over the first two measures, followed by a forte (*f*) dynamic section with sixteenth-note runs. The lower staff is also in bass clef and features a rhythmic accompaniment with eighth-note patterns and rests, marked with a forte (*f*) dynamic.

21

Musical notation for measures 21-22. The system consists of two staves. The upper staff is in alto clef with a key signature of one flat. It features a melodic line with a fermata over the first two measures, marked with a piano (*p*) dynamic. The lower staff is in bass clef and features a rhythmic accompaniment with eighth-note patterns and rests, marked with a piano (*p*) dynamic.

23

Musical notation for measures 23-24. The system consists of two staves. The upper staff is in alto clef with a key signature of one flat. It features a melodic line with a fermata over the first two measures, marked with a piano (*p*) dynamic. The lower staff is in bass clef and features a rhythmic accompaniment with eighth-note patterns and rests, marked with a *cresc.* (crescendo) dynamic.

25

Musical notation for measures 25-26. The system consists of two staves. The upper staff is in alto clef with a key signature of one flat. It features a melodic line with a fermata over the first two measures, marked with a piano (*p*) dynamic. The lower staff is in bass clef and features a rhythmic accompaniment with eighth-note patterns and rests, marked with a piano (*p*) dynamic. A trill (*tr*) is indicated above the final note of the upper staff in the second measure.

4

27

27

30

30

32

32

35

35

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38

Musical notation for measures 38-40. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a trill (tr) in measure 39. The lower staff provides a bass line with eighth notes and rests.

41

Musical notation for measures 41-43. The system consists of two staves. The upper staff has a complex melodic line with trills (tr) in measures 41 and 42, and a crescendo hairpin. The lower staff has a bass line with eighth notes and rests.

44

Musical notation for measures 44-45. The system consists of two staves. The upper staff contains a dense melodic texture with many sixteenth notes and trills. The lower staff has a bass line with eighth notes and rests.

46

Musical notation for measures 46-48. The system consists of two staves. The upper staff has a melodic line with a trill (tr) in measure 47. The lower staff has a bass line with eighth notes and rests. Dynamics *pp* and *p* are indicated below the lower staff.

6

49

52

56

58

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59

Musical score for measures 59-60. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with eighth-note patterns and a fermata over the final note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth-note patterns.

61

Musical score for measures 61-62. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with eighth-note patterns and a fermata over the final note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth-note patterns. Dynamic markings *pp* and *f* are present below the lower staff.

63

Musical score for measures 63-64. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with eighth-note patterns and a fermata over the final note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth-note patterns.

65

Musical score for measures 65-68. The system consists of two staves. The upper staff is in bass clef with a key signature of one flat and a common time signature. It features a melodic line with eighth-note patterns and a trill (tr) over the final note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth-note patterns. Dynamic markings *p* and *cresc.* are present below the lower staff.

8

69

dolce *f*

72

p *f*

p

74

p *calando*

p

78

tr

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80

tr

6 6

Musical notation for measures 80-81. The top staff is in bass clef with a key signature of one flat. It features a trill (tr) on the first measure, followed by two measures of sixteenth-note runs, each marked with a '6'. The bottom staff is also in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes.

82

q

Musical notation for measures 82-83. The top staff is in treble clef with a key signature of one flat. It begins with a quarter rest (q) followed by eighth-note patterns and chords. The bottom staff is in bass clef with a key signature of one flat, featuring a rhythmic accompaniment with eighth and sixteenth notes.

85

Musical notation for measures 84-85. The top staff is in treble clef with a key signature of one flat, showing eighth-note patterns and chords. The bottom staff is in bass clef with a key signature of one flat, featuring a rhythmic accompaniment with eighth and sixteenth notes.

87

Musical notation for measures 86-87. The top staff is in alto clef with a key signature of one flat, featuring sixteenth-note runs. The bottom staff is in bass clef with a key signature of one flat, featuring a simple harmonic accompaniment.

10

89

Musical notation for measures 89-90. Treble clef, 3/4 time signature, key of B-flat major. Measure 89: Treble clef has a melodic line with eighth notes and a slur. Bass clef has a whole rest. Measure 90: Treble clef continues the melodic line. Bass clef has a whole note chord.

91

Musical notation for measures 91-92. Treble clef, 3/4 time signature, key of B-flat major. Measure 91: Treble clef has a melodic line with eighth notes and a slur. Bass clef has a whole note chord. Measure 92: Treble clef has a melodic line with eighth notes and a slur. Bass clef has a whole note chord.

94

Musical notation for measures 94-95. Treble clef, 3/4 time signature, key of B-flat major. Measure 94: Treble clef has a melodic line with eighth notes and a slur. Bass clef has a whole note chord. Measure 95: Treble clef has a melodic line with eighth notes and a slur. Bass clef has a whole note chord.

97

Musical notation for measures 97-98. Treble clef, 3/4 time signature, key of B-flat major. Measure 97: Treble clef has a melodic line with eighth notes and a slur. Bass clef has a whole note chord. Measure 98: Treble clef has a melodic line with eighth notes and a slur. Bass clef has a whole note chord.

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Adagio un poco Andante

11

Violoncello

Basso



4



7

tr

rfz

rfz



11

fr

tr

fz



12

14

fz *p* *p*

18

22

25

p 6

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27

tr tr tr tr

3 3

30

rfz

3 3 3 6

33

fz

14

35

fz *dolce* *tr* *pf*

38

fz 3 *fr* *pf*

41

fz *dolce* *p* *p*

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Allegretto. Finale

15

Violoncello

Basso

dolce

5

f

tr

1.

9

2.

φ

14

tr

16

19

Musical notation for measures 19-22. Treble clef, bass clef, key signature of one flat, 3/4 time signature. Measure 19 starts with a treble clef. Measure 22 ends with a double bar line and a repeat sign.

23

Musical notation for measures 23-26. Treble clef, bass clef, key signature of one flat, 3/4 time signature. Measure 23 starts with a treble clef. Measure 26 ends with a double bar line and a repeat sign. Trills are marked above notes in measures 24, 25, and 26.

27

Musical notation for measures 27-30. Treble clef, bass clef, key signature of one flat, 3/4 time signature. Measure 27 starts with a treble clef. Measure 30 ends with a double bar line and a repeat sign.

Andantino

31

Musical notation for measures 31-34. Bass clef, key signature of one flat, 3/4 time signature. Measure 31 starts with a bass clef. Measure 34 ends with a double bar line and a repeat sign. Dynamics *p* and *pfz* are indicated below notes in measures 32 and 33.

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Variation I 17

36

Musical notation for Variation I, measures 36-39. The top staff features a complex melodic line with triplets and slurs. The bottom staff provides a harmonic accompaniment with a steady eighth-note pattern.

40

Musical notation for Variation I, measures 40-42. The top staff continues with triplets and slurs. The bottom staff includes dynamic markings *p* and a dotted note.

43

Musical notation for Variation I, measures 43-45. The top staff features more triplets and slurs. The bottom staff includes a dynamic marking *p*.

Variation II

46

Musical notation for Variation II, measures 46-48. The top staff starts with a triplet and continues with slurs. The bottom staff includes a dynamic marking *p*.

18

49

p

52

p

Variation III

55

f *p* (*f*) *p*

p *pp*

59

f

p

Variation IV

63 *p*

66

69

Minore

71

dolce

p

3

20

75

fz

p

80

fz

fz

84

Major

fz

3

p

89

Variation V

p

3 3 3 3 3 3

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93

3 3 3 3 3 3 3 3

96

3 3 3 3 3 3 3 3

Variation VI

99

3 3 3 3 3 3 3 3

101

3 3 3 3 3 3 3 3

103

Musical notation for measures 103-105. Treble clef, bass clef, 3/8 time signature. Treble staff has a complex melodic line with slurs and ties. Bass staff has a simple accompaniment with slurs.

Variation VII

106

Musical notation for measures 106-109. Treble clef, bass clef, 3/8 time signature. Treble staff has a melodic line with slurs. Bass staff has a complex accompaniment with slurs and a *pffz* dynamic marking.

110

Musical notation for measures 110-112. Treble clef, bass clef, 3/8 time signature. Treble staff has a melodic line with slurs. Bass staff has a complex accompaniment with slurs.

113

Musical notation for measures 113-115. Treble clef, bass clef, 3/8 time signature. Treble staff has a melodic line with slurs. Bass staff has a complex accompaniment with slurs and a *p* dynamic marking.

116

smorfioso

p

Allegretto

120

dolce

f

125

tr

p

130

calando

dolce

calando

136

cresc.

Andantino

141

p *pfz*

146

p *fz*

Andante

150

p

Basso

Sonata for Violoncello and Basso

Anton Kraft (1749-1820)

Moderato

dolce

5

9

f *p*

14

19

f *p*

23

cresc.

28

1. 2.

33

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2

38



44



49



54



61



67



74



80





Adagio un poco Andante



4

Allegretto. Finale



8



16



24



31

Andantino

Variation I



41

Variation II



51

Variation III



61

Variation IV



71 *Minore*

p *p*

79

fz *fz* *p*

87 *Major* **Variation V**

p

97 **Variation VI**

107 **Variation VII**

pfz

110

113

p *p* **6/8**

6
120 **Allegretto**

Musical notation for measures 120-126. The key signature has one flat (B-flat). The time signature is 6/8. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *p* at the end.

Musical notation for measures 127-132. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *p* at the end.

Musical notation for measures 133-140. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *calando* at the beginning. The piece concludes with a double bar line.

Andantino

Musical notation for measures 141-147. The key signature has one flat (B-flat). The time signature is 3/4. The notation includes quarter and eighth notes, rests, and dynamic markings of *p*, *ffz*, and *p*.

Andante

Musical notation for measures 148-154. The notation includes quarter and eighth notes, rests, and dynamic markings of *ffz* and *p*. The piece concludes with a double bar line.

Violoncello

Sonata for Violoncello and Basso

Anton Kraft (1749-1820)

Moderato

4

6 6

7

10

(f) (p)

13

16

6 6 p f

20

p

24

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2

26 

30 

33 

37 

41 

44 

47 

51 

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56  3

58 

60 

63 

67  *tr*
dolce *tr*

71  *f* *p* *f*

74  *calando* *tr*

79  *tr* 6 6

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4

83

87

89

92

96

Adagio un poco Andante

6

10

15  *p*

21 

25  *p* *tr tr tr tr*

28  *p* *mf* *f*

32  *p* *mf* *f*

35  *p* *mf* *f* *dolce* *tr* *f*

40  *p* *mf* *f* *dolce*

6 Allegretto. Finale

The musical score is written in 6/8 time and consists of six staves. The first staff (measures 1-6) is marked *dolce* and *f*. The second staff (measures 7-13) includes a trill (*tr*) and first/second endings. The third staff (measures 14-19) also features a trill (*tr*). The fourth staff (measures 20-26) includes another trill (*tr*). The fifth staff (measures 27-32) is marked **Andantino** and changes to 3/4 time. The sixth staff (measures 33-38) continues the piece in 3/4 time.

Variation I

39

3 3 3 3 3 3 3 3 3 3 3 3

43

3 3 3 3 3 3 3 3 3 3

Variation II

47

51

Variation III

55

f 3 *p* (*f*) *p* *f*

Variation IV

61

65

68

8

Minore

71 

78 

85 

Variation V

91 

95 

Variation VI

99 

102 

Variation VII

105 

112 

117 **Allegretto**
smorzioso dolce 

124 

129 

calando dolce

136 

cresc.

Andantino
 141 

146 

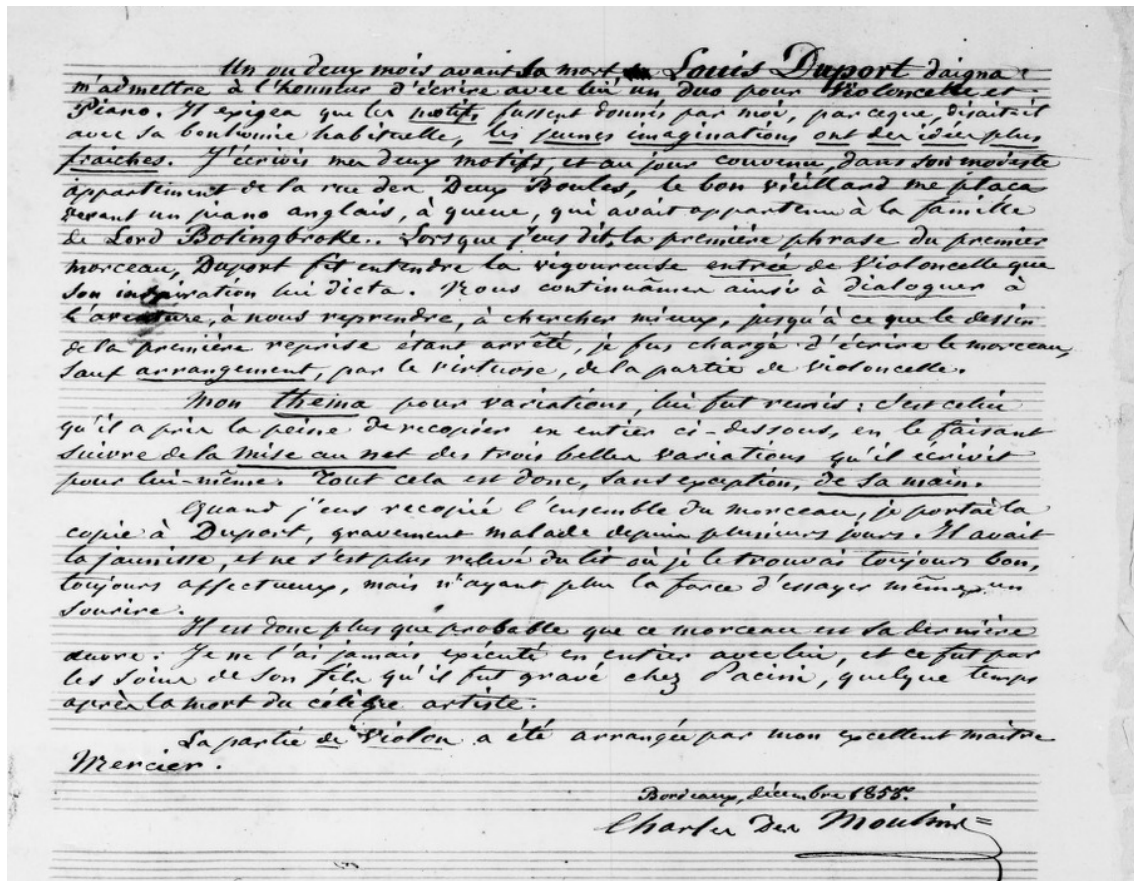
150 

Andante
p

Appendix V. French transcription of the text by Des Moulins in Figure 8.

Transcription of the original autograph manuscript in French

A translation into English is provided in the main text of the Written Commentary.



"Un ou deux mois avant sa mort, Louis Duport daigna m'admettre à l'honneur d'écrire avec lui un duo pour Violoncelle et Piano. Il exigea que les motifs fussent donnés par moi, parce que, disait-il avec sa bonhomie habituelle, les jeunes imaginations ont des idées plus fraîches. J'écrivis mes deux motifs, et au jour convenu, dans son modeste appartement de la rue des Deux Boules, le bon vieillard me plaça devant un piano anglais, à queue, qui avait appartenu à la famille du Lord Bolingbroke. Lorsque j'eus dit la première phrase du premier morceau, Duport fit entendre la vigoureuse entrée de Violoncelle que son inspiration lui dicta. Nous continuâmes ainsi à dialoguer à l'aventure, à nous reprendre, à chercher mieux, jusqu'à ce que

le dessin de la première reprise étant arrêté, je fus chargé d'écrire le morceau, sauf arrangement, par le virtuose, de la partie de Violoncelle.

Mon thema pour variations, lui fit réussir : c'est celui qu'il a pris la peine de recopier en entier ci-dessous, en le faisant suivre de la mise au net de trois belles variations qu'il écrivit pour lui-même. Tout cela est donc, sans exception, de sa main.

Quand j'eus recopié l'ensemble du morceau, je portai la copie à Duport, gravement malade depuis plusieurs jours. Il avait la jaunisse, et ne s'est plus relevé du lit où je le trouvai toujours bon, toujours affectueux, mais n'ayant plus la force d'essayer même un sourire.

Il est donc plus que probable que ce morceau est sa dernière œuvre. Je ne l'ai jamais exécuté en entier avec lui, et ce fut par les soins de son fils qu'il fut gravé chez Pacini, quelque temps après la mort du célèbre artiste.

La partie de Violon a été arrangée par mon excellent maître Mercier

Bordeaux, décembre 1855, Charles Des Moulins."