

Justus Johann Friedrich **Dotzauer**

Twelve Original Pieces

for Two Cellos
dedicated to beginners

Book II — Op. 58

edited by Michele **Galvagno**

Urtext Edition



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Artistic Score Engraving

Editorial Notes

Introduction

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

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

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

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

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

Douze Différentes Pièces

pour Deux Violoncelles
à l'usage de commençans

J. J. F. Dotzauer (1783—1860)
op. 58, Livr. II

N° 1

in Do maggiore

Andante con moto

Measures 1-7 of the first piece. The music is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains a melody with a second finger fingering (2) at the start and a first finger fingering (1) later. The second staff (bass clef) provides a harmonic accompaniment with a first finger fingering (1) in the third measure.

Measures 8-14 of the first piece. The first staff features a melody with a second finger fingering (2) at the start of measure 10 and a fourth finger fingering (4) in measure 11. The second staff continues the accompaniment.

VAR. 1

Measures 15-21 of the first piece, labeled as Variation 1. The first staff has a more active melody with a fourth finger fingering (4) in measure 16. The second staff has a first finger fingering (1) in measure 17.

Measures 22-32 of the first piece. The first staff continues the melodic line with various phrasings. The second staff provides a steady accompaniment.

VAR. 2

Measures 33-37 of the first piece, labeled as Variation 2. The first staff features a triplet (3) in measure 33. The second staff has a second finger fingering (2) in measure 34 and a first finger fingering (1) in measure 35.

Measures 38-43 of the first piece. The first staff has a fourth finger fingering (4) in measure 43. The second staff continues the accompaniment.

Measures 44-49 of the first piece. The first staff continues the melodic line. The second staff has a second finger fingering (2) in measure 47 and a first finger fingering (1) in measure 48.

22

N° 4
in Sol maggiore
Allegretto

7

VAR. 1

17

27