

Friedrich August Kummer

Huit Grandes Études

pour Violoncelle

avec Accompagnement d'un second Violoncelle

[ad libitum]

Op. 44

edited by Michele Galvagno

 Urtext Edition 



MICHELE GALVAGNO
Artistic Score Engraving

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EDITORIAL NOTES

There are authors in the music world who act like gravitation wells, like lost and faraway stars whose light seems to have all but disappeared from today's skies. Back in 2009, when I wrote my Bachelor of Arts in Music thesis on the *Concerto Brillant*, op. 10, by Friedrich August **Kummer** (1797—1879), I stated that he was a lost star whose gravity effect on the stars around is all we have left. Fast-forward to today, I stand by my assertion, but with a much clearer picture of what a galaxy of wonder the *Dresden Cello School* has been.

The most influential figure of this stunning generation of cellists, almost an unaware forefather, is, undoubtedly, Bernhard **Romberg** (1767—1841). He was a traveling concert performer, never in the same place for too much time, so much was he sought after by audiences throughout Europe. Romberg's production of pieces for cello is extremely generous, and his cello method is one of the best sources of pedagogical insight one could ask for. He never created his own school, though, due to his performing career. Instead, he had cellists from all over Europe come to him for a lesson or two when he was available between concerts. Both **Dotzauer** (1783—1860) and Kummer took lessons with Romberg, with Kummer later pursuing his studies with Dotzauer when Dotzauer became first solo cellist in the *Dresden Court Orchestra* in 1811.

Kummer joined the orchestra in 1814, but not as a cellist, rather as an oboist, which was his first instrument—and the instrument of his father. The conductor of this orchestra was Carl Maria von **Weber** (1786—1826), who immediately recognised the talent of the young Kummer and appointed him as section cellist as soon as a place became available. He would go on to play with this orchestra until 1864 when, during the celebrations for his 50th anniversary with the orchestra, he announced his retirement. He had succeeded his teacher, Dotzauer, in the role of first solo cellist, in 1850. For the last 15 years of his life, he taught at the *Hochschule für Musik* in Dresden, founded by C. M. von Weber and Richard **Wagner** in 1856.

Kummer's musical production is very different from Dotzauer's. While they both worked in the same orchestra, which focused on opera repertoire, Kummer

was the more influenced of the two by what was happening around him. Almost every composition by Kummer is very lyrical in nature, with an astonishing number of pieces being in the form of variations, fantasies, potpourris on operatic themes. Apart from the excellent method with 92 exercises for two cellos as an appendix, Op. 60, few pedagogical works were created. The most notable are the *Three Duets*, Op. 22, and the *Eight Grand Studies*, Op. 44, the last of which constitutes the object of the present edition. Over the coming years, you can expect a complete republishing of Kummer and Romberg compositions alongside Dotzauer's.

The origin of this edition

When, as a cello student, I completed the 21 Studies by Jean-Louis **Duport**, my teacher proposed I practice these eight studies by Friedrich A. Kummer, a composer who was, until then, unknown to me, but who would shape my future in unfathomable ways. I was given a copy of the cello part from the Constallat & C. edition (plate no. 3008), edited by the then Paris Conservatory professor Jules **Loeb** (1852—1933). Never was I told that a second cello part had been planned by the composer.

Many years later, I managed to come across a copy of the Ricordi edition compiled by Giuseppe **Magrini** (1857—1926), historic cello professor of the Milan Conservatory and first solo cello of the Teatro alla Scala in Milan under the baton of Giuseppe **Verdi** and Arturo **Toscanini**. That was the first time when I discovered that these studies had a second cello part. What surprised me was how much an edition of these pieces was sought after by Italian Conservatory professors, and, at the same time, how inaccessible the existing sources were. During the summer of 2022 my partner was tasked with inputting all notes and symbols and, during the month of November, I plunged into the engraving of the different sources.

While it was good enough to have a new edition of the Magrini revision and a comparative source with the Loeb revision, my goal was to find the original by Kummer himself. With a true stroke of luck¹, I was able to find a copy of the first edition of these studies, published by the Berlin-based editor *Adolphe Fürstner*, described as "*Editeur de Musique de la Cour Royale de Saxe*". On

¹ Courtesy of the Luigi Silva Cello Music Collection, SC01.1, Martha Blakeney Hodges Special Collections & University Archives, University Libraries, The University of North Carolina at Greensboro.

à Monsieur A. Franchomme

Huit Grandes Études

pour le Violoncelle

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[ad libitum]

Friedrich August Kummer (1797—1879), Op. 44

N° 1

in La minore

Andante molto ♩ = 112

The musical score is written for two cellos. The first cello part is in the upper staff, and the second cello part is in the lower staff. The key signature is one flat (La minore) and the time signature is 2/4. The tempo is 'Andante molto' with a metronome marking of ♩ = 112. The score is divided into five systems, each with a measure number (1, 3, 6, 9, 12) at the beginning. The first system starts with a 'pizz.' (pizzicato) instruction and a dynamic marking of 'p'. The second system continues the melodic line with various fingering numbers (1, 2, 4) and slurs. The third system includes a 'cresc.' (crescendo) instruction. The fourth system features a double bar line and a repeat sign. The fifth system ends with a dynamic marking of 'p' and a final cadence. The second cello part provides harmonic support with chords and single notes, often mirroring the first cello's rhythm.

Critical Notes

There are three sources for these studies:

1. the first edition published by *Adolphe Fürstner* in Berlin, under plate no. A. 3381 F., most probably in 1887, according to the publisher's catalogue (**K**).
2. a revision by Milan Conservatory professor Giuseppe **Magrini**, published by *Ricordi* under plate no. E.R. 45. Ricordi's plate number system doesn't allow us to pinpoint with precision the exact date of publication of this revision (**M**).
3. a revision by Jules **Loeb**, professor at the Paris Conservatory, and published by *Constallat & Cie*. Editeurs under plate number 3008. The traces of this French publisher are shrouded in mystery and no further information about it could be found at this time (**L**). This edition contains only the first cello part, without mention of it having an accompaniment, be it *ad libitum* or not.

All changes are marked considering **K** as the starting source.

No. 1 in A minor

© General:

- ℔ M—in this collection this is No. 2; changes tempo indication to "Andante"
- ℔ L—Metronome mark is shown as quarter note equals 112, instead of eighth note equals 112. This is clearly wrong and has been corrected

© bb 1-9 **cello 1**: L—adds P

© bb 2, 4, 33, 35, 47 **cello 1**: M—suggests upper 3rd position

© b 7 **cello 1**: M—delays "cresc." by two 32nd notes

© bb 12-3 **cello 1**: L—adds "cresc."

© b 13 **cello 1**: M—removes courtesy natural

© b 14 **cello 1**:

- ℔ M—beams first beat into two groups of four notes
- ℔ L—suggests different fingerings

© b 16 **cello 1**: M—beams together the first eight (8) notes

© b 19 **cello 1**: M—removes suggestion to play note 4 in 4th position; beams together notes 9-16

© b 20 **cello 1**: M—removes suggestion to play on II and III strings, possibly because that is already clear in the musical context

© bb 21-2 **cello 1**: L—adds "dim."

© bb 23-6 **cello 1**: L— adds messa di voce

© bb 29-31 **cello 1**: removes recommendation to play this passage on the second string

© b 33 **cello 1**:

℔ M—removes MF

℔ L—changes slurs distribution

© b 38 **cello 1**: L—suggests 4th position for the last four notes

© b 42 **cello 1**: M—removes fingering suggestion (2 on E)

© b 43 **cello 1**: M—retracts hairpin start to beginning of bar

© bb 45-8 **cello 2**: M—changes what notes are tied

© b 48 **cello 2**:

℔ K—first note is an E3

℔ M—changes first note to an F3

© b 50 **cello 2**: K—double barline in this part only

© bb 51-2 **cello 1**: M—adds natural harmonic circle

© bb 52, 55 **cello 2**: M—removes "dim." hairpin

No. 2 in D major

© General:

℔ M—in this collection this is No. 3

℔ M & L—replaces "Allegrezza" with "Allegretto"

℔ L—replaces "la prima nota ben marcato" with "ben marcato"

© b 2 **cello 1**: M—suggests 4th finger on 2nd note. Both solutions are possible

© bb 9, 103 **cello 2**: M—retracts PP to last beat of previous bar

Dresden Cello School

The **Dresden Cello School** series focuses on all cellists who brought forward the lessons learned from Romberg and Dotzauer, creating a recognisable path through the cello repertoire. All the editions in this series come in a reference score and in as many sets of parts as found with the source.



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