

A COMPARISON OF AND PERFORMANCE PRACTICE GUIDE TO TWO EDITIONS OF
THE BOCCHERINI CELLO CONCERTO IN B-FLAT MAJOR

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A Comparison of and Performance Practice Guide to
Two Editions of the Boccherini Cello Concerto in B-flat Major

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This document compares the popular and eclectic Friedrich Grützmacher edition of the Boccherini B-flat Major Cello Concerto (published in 1895) with the more recent and historically accurate Richard Sturzenegger edition of the same work (published in 1949). A comparison of these two editions raises intriguing historical and performance practice issues pertinent to music of the eighteenth and nineteenth centuries.

The first section of the document provides the complex historical background surrounding the two editions of this cello concerto. The second section discusses instrumental and performance practice differences between the eighteenth and nineteenth centuries, including discourse on the cello, the bow, and the use of vibrato and portamento. Information pertinent to pitch standards, cadenza composition, and to orchestral practices is also provided. The third section is a comparative analysis of the two editions, which reveals the lack of authenticity characterizing the Grützmacher edition. Finally, the conclusion includes the suggestion that for future performances of the Grützmacher edition, both Boccherini and Grützmacher should be listed as composers.

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Despite the considerable fame of Luigi Boccherini (1743-1805) as a composer and cellist during his lifetime, few of his many compositions are performed today. An exception to this, however, is the B-flat major Cello Concerto (Gerard 482), a staple in the repertory since 1895, when the edition by German cellist Friedrich Grützmacher (1832-1903) was published by Breitkopf und Härtel. Although the Grützmacher version was initially accepted as authentic, an awareness of discrepancies between it and the original solo line eventually surfaced. One reaction to this discovery of inauthenticity was the publication in 1949 of an edition by Richard Sturzenegger, which today is regarded as the edition more faithful to Boccherini's original intentions.¹ A comparison of the Grützmacher and Sturzenegger editions raises intriguing historical and performance practice issues pertinent to music of the eighteenth and nineteenth centuries. A lecture-recital on this topic provides an opportunity to confront these issues both orally and aurally.

Historical Background

It is now believed that the concerto upon which Grützmacher and Sturzenegger would eventually base their editions originated as an unpublished cello sonata by Boccherini. Possibly for the sake of expediency, as he had on one other occasion, Boccherini easily

¹Yves Gerard, comp., *Thematic, Bibliographical, and Critical Catalogue of the Works of Luigi Boccherini*, trans. Andreas Mayor (London: Oxford University Press, 1969), 540.

transformed this cello sonata into a concerto by adding orchestral ritornelli at the beginning, middle, and end of each movement.²

The primary issue that arises concerns the respective roles played by Grützmacher and Sturzenegger in the complex historical shaping of this B-flat major cello concerto. In the latter part of the 19th century, Grützmacher made his own copies of both the B-flat major concerto and the B-flat sonata from a collection of Boccherini manuscripts that belonged to a Professor Hegenbarth in Prague.³ Unfortunately, at some point after Grützmacher made this copy, the manuscript of the B-flat concerto was lost from the Hegenbarth collection. Since Boccherini neither made mention of this concerto in his autograph catalogue, nor ever published the work, the only extant copy with which to make historical judgements is the one in Grützmacher's own hand. This copy now resides in the Sächsische Landesbibliothek in Dresden. However, since Grützmacher's handwritten copies of the Boccherini sonatas compare favorably with late eighteenth-century copies of these works, it is believed that his copy of the B-flat cello concerto would also compare favorably if there were eighteenth-century copies in existence. In addition, since the copy Grützmacher made of the manuscript from the Hegenbarth collection is so different from Grützmacher's own published edition of the B-flat cello

²Mary-Grace Scott, "Boccherini's B-flat Cello Concerto - A Reappraisal of the Sources," *Early Music* 12, no. 3 (1984): 355-57.

³Ibid., 355.

concerto, his copy would appear to be faithful to Boccherini's original.⁴ Perhaps most importantly, the style and manner of Boccherini is consistent throughout Grützmacher's copy of the score.⁵

Fortunately, Sturzenegger regarded Grützmacher's Dresden copy as an authentic work of Luigi Boccherini; he based his 1949 rendering of the concerto on that edition. It is ironic that Sturzenegger, who criticized Grützmacher's published edition of the B-flat concerto, was unaware that the Dresden manuscript was in Grützmacher's own hand.⁶

Sturzenegger's role in the restoration of this B-flat major cello concerto of Boccherini to a more authentic form is important, but the two central figures in the history of this concerto are Luigi Boccherini and Friedrich Grützmacher. Although both were virtuoso cellists, Boccherini and Grützmacher had little else in common. Their lifespans were almost one century apart. Boccherini emerged in Italy as heir to a sparse line of cellists, which included the highly regarded Franciscello, whereas Grützmacher descended from the German school of cello playing that dominated Europe in the nineteenth century and included such names as Friedrich Dotzauer (1783-1860), Friedrich Kummer (1797-1879), and Bernhard Romberg (1767-1841). Boccherini had little influence as a pedagogue, whereas Grützmacher was highly regarded as a cello teacher. Boccherini was a well-respected and prolific composer of

⁴Ibid., 356.

⁵Gerard, 482.

⁶Scott, 355.

instrumental music, in contrast to Grützmacher, whose output included only a few technical studies for the cello and arrangements of other composers' works.

Instrumental and Performance Practice Issues

Significant differences exist in the cello and bow, and in performance practices between the times of Boccherini and Grützmacher. For example, during the late eighteenth century, when Boccherini composed this concerto, a non-standard instrument design was the norm for the violin family. Therefore, it is unclear what size cello Boccherini intended for the performance of his concerto. Although the Stradivarius cello with a 29-1/2 inch body length eventually became the standard size, larger and smaller cellos were played throughout the century. Johann Joachim Quantz (1697-1773), for example, suggested that cellists keep two instruments: a large one with thick strings for orchestral playing and a smaller one with thinner strings for solo performances.⁷

Changing sound ideals beginning with the end of the eighteenth century mandated alterations in the body of the cello, ensuring the soloist an increased volume to fill the larger halls and a greater projection required to be heard above the bigger orchestras of the

⁷Johann Joachim Quantz, *On Playing the Flute* (1752), trans. Edward R. Reilly, 2nd ed. (New York: Schirmer Books, 1985), 241.

nineteenth century.⁸ To fulfill these new requirements, luthiers responded:

They extended the neck and tilted it toward the back, thereby obtaining a greater angle with the bridge, which they heightened. These changes created greater tension in the strings, which in turn increased the weight and pressure on the top by about thirty five pounds. Accordingly, the bass bar was strengthened and elongated to provide more support, and the soundpost was made stronger.⁹

Furthermore, the bridge was made more rounded on top and with less mass, resulting in a clearer, more responsive sound. These alterations enabled the soloists of Grützmacher's time to meet the Romantic musical requirements of long, soaring lines and overt emotionalism.

Nonstandardization of design applied to the bow as well as the cello in the time of Boccherini:

Bows varied considerably in size, shape, weight, balance and general construction during the 18th century, the preferred design at first varying from country to country in accordance with musical style but progressing towards some degree of standardization from circa 1785 onwards as a result of the "modern" model synthesized by François Tourte.¹⁰

The transitional or pre-Tourte bows, crafted between 1750 and 1785, were created as a more satisfactory solution to performing the new music of

⁸Robin Stowell, *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (London: Cambridge University Press, 1985), 23.

⁹Dimitry Markevitch, *Cello Story*, trans. Florence W. Seder (Princeton, NJ: Summy-Birchard Music, 1984), 19.

¹⁰Robin Stowell, "Violin Bowing in Transition: A Survey of Technique as Related in Instruction Books," *Early Music* 12, no. 3 (August 1984): 317.

the Mannheim school, as well as early Haydn and Mozart.¹¹ This transitional period, during which Boccherini composed his B-flat major Cello Concerto, was characterized by more diversity than conformity in bow design. Through the end of the eighteenth century, transitional pike's-head bows coexisted with the hatchet-head bows by such makers as Cramer, Viotti, and Dodd.¹²

An example of the pike's-head and hatchet-head bow tips found in the eighteenth century:



pike's-head tip



hatchet-head tip

Late eighteenth-century bows, which were lighter, straighter, and usually shorter than the modern bow, were constructed from a variety of woods, including snakewood, brazilwood, and pernambuco. Frequently the sticks were fluted to create lightness without sacrificing strength. The narrow and pliable band of hair, paired with the straight or convex stick, resulted in bow hair which hugged the string, but with a flexible tension that was unevenly distributed throughout the length of the stick.¹³

¹¹*The New Grove Dictionary of Music and Musicians* (1980), s.v. "Bow," by Werner Bachmann and David D. Boyden.

¹²Stowell, "Violin Bowing in Transition," 322.

¹³William Pleeth, *Cello*, comp. and ed. Nona Pyron, Yehudi Menuhin Music Guides (New York: Schirmer Books, 1982), 264.

A painting exists of Boccherini playing his cello and holding a transitional bow with a pike's-head design and slightly convex stick.¹⁴ By comparison, Grützmacher used the modern bow, which was perfected by François Tourte (1747-1835). Compared to the transitional bows, the Tourte bow was comprised of a longer, heavier, concave stick of pernambuco wood, and had a wider band of hair spread into place at the frog with a ferrule. Tourte counterbalanced the heavier tip by attaching metal inlays to the nut. The resulting elasticity of the stick and tautness of the hair rendered the Tourte bow ideal for creating a sonorous cantabile.

The Tourte bow evolved as a response to gradual changes in the sound ideal, expression, and technique of string playing. It was universally accepted in the nineteenth century as the bow best suited for the demands of Romantic music. It may be argued that these developments in bow design at the end of the eighteenth century were as significant in altering the sound of the string family as the constructional changes in the instruments themselves which were to follow shortly.

A brief comparative overview of the bowings possible with transitional and Tourte bows can provide insight into differences regarding the shaping of sound during the times of Boccherini and Grützmacher. The issue of bowings during the late eighteenth century, however, is particularly complex and confusing:

¹⁴Markevitch, 76.

The various eighteenth-century developments in bow construction and the consequent wide variety of bow types in use complicate considerably any attempt at a comprehensive survey of bow strokes and their execution during this period of transition.¹⁵

Despite this, certain intrinsic differences between transitional and Tourte bows can be observed regarding the bow strokes and types of sound produced by each. For example, a succession of detached notes on a transitional period bow produces a nonaccented, articulated stroke similar to spiccato.¹⁶ The same detached notes, when played with a Tourte bow, produces a connected détaché stroke. For bowstrokes with accents or spaces between notes, the Tourte bow made available the marcato and hammered martelé strokes, as well as certain sforzando effects that were not easily produced on most transitional bows.¹⁷

Other differences regarding legato playing existed between transitional and Tourte bows. In the mid-eighteenth century, as legato playing was emphasized, a cantabile melodic line became a highly prized ideal. String players of that period suggested that the bow was the soul of the instrument and that singing was "at all times the aim of every instrumentalist."¹⁸ Francesco Galeazzi (1758-1819) affirmed that

¹⁵Stowell, "Violin Bowing in Transition," 325.

¹⁶Clive Brown, "Bowing Styles, Vibrato, and Portamento in Nineteenth-Century Violin Playing," *Journal of the Royal Music Association* 113, part 1 (1988): 99.

¹⁷Ibid.

¹⁸Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (1756), English trans. Edith Knocker, 2nd ed. (London: Oxford University Press, 1951), 102.

a legato could be achieved most effectively on a transitional bow by slurring many notes together, and that from two to one hundred and twenty-eight notes could be played with one bow stroke.¹⁹ Because of the unequal distribution of weight from nut to tip in a transitional bow, however, careful allotment of bow speed was necessary to create an effect of evenness throughout the length of the legato bow stroke. This was less of a problem on the Tourte bow, which was more naturally suited to music requiring an even, sustained sound from nut to tip.

In his *Violinschule* of 1756, Leopold Mozart (1719-1787) set forth the principle of four bow divisions for shaping sustained notes. These included crescendo; diminuendo, *messa di voce* (which literally means "placement of the voice"), and double *messa di voce*. This *messa di voce* stroke indicated to start a tone softly, crescendo in the middle of its duration, and taper at its end.²⁰ These nuances on long notes were so common in the time of Boccherini that they were the rule, not the exception.²¹ Mozart's bow divisions were also utilized to teach phrasing in the Romantic period, but by that time the concept of bow division had come to refer to which section of the bow (i.e., lower, middle, or upper) should be used in a particular passage.²²

¹⁹Stowell, "Violin Bowing in Transition," 323.

²⁰Mozart, 97-99.

²¹Stowell, "Violin Bowing in Transition," 322.

²²Stowell, *Violin Technique and Performance Practice*, 118-20.

Stylistic differences between the Classical and Romantic periods, as well as differences regarding the roles of the composer and performer, are reflected by the far greater number of expression markings in the Grützmacher than the Sturzenegger edition of the B-flat concerto. Grützmacher vigorously edited because he believed that the Romantic aesthetics of his time could be applied to any music.²³ Further, by carefully marking notational instructions, composers of the nineteenth century strived to reduce the often ill-advised practices of some performers of the time.

The comparative lack of expression markings in the Sturzenegger edition, however, should not imply that performances in the eighteenth century lacked contrast or subtlety. Instead, it suggests that matters of interpretation were left to the performers, who were expected to be well-versed in matters of musical taste and expression.²⁴ For a successful performance, Francesco Geminiani (1687-1762) proposed that the performer should be inspired by the intrinsic beauty of a quality composition, and that such inspiration should create an exalted performance.²⁵

²³For further discourse on Grützmacher's attitude toward editing, see Markevitch, 62-63.

²⁴Peter le Huray, *Authenticity in Performance: Eighteenth-Century Case Studies* (Cambridge: Cambridge University Press, 1990), 131.

²⁵K.W. Reiswig, "Performance Aspects of Selected Violoncello Concerti from the Period 1700-1820" (D.M.A. document, University of Missouri-Kansas City, 1985), 194.

The effect of vibrato on tone color was hardly an issue in the eighteenth century, since vibrato was considered an ornament to be employed with discretion. This attitude prevailed not only in the Classical period, but throughout the Romantic period and into the early twentieth century as well. Thus, surprisingly, Boccherini and Grützmacher approached the use of vibrato with similar restraint. Although Geminiani approved of what is in essence the contemporary practice of continuous vibrato, Leopold Mozart more closely reflected the general eighteenth-century feeling that someone who vibrated too frequently sounded as if they had the "palsy."²⁶ Mozart called vibrato *tremolo* and described it as "an ornament which rises from nature itself and which can be used charmingly on a long note, not only by good instrumentalists, but also by clever singers."²⁷

In the early nineteenth century, the great German violinist Ludwig Spohr (1784-1859) spoke of four varying vibrato speeds, which could be used on certain sforzando or long notes. However, he and Pierre Baillot (1771-1842) both cautioned against its overuse. Baillot even suggested that for clarity of intonation, every vibrated note should begin and end without vibrato.²⁸ These limited applications of vibrato were supported by Leopold Auer as late as 1921. It is possible

²⁶Mozart, 203.

²⁷Ibid.

²⁸Pierre Baillot, *The Art of the Violin* (1832), trans. and ed. Louise Goldberg (Evanston Ill.: Northwestern University Press, 1991), 239-43.

that the death of the influential violinist Joseph Joachim in 1907 was the final turning point toward the modern approach of a continuous vibrato. As younger violinists like Fritz Kreisler (1875-1962) gained popularity, so did the notion that vibrato should be an essential and continuous ingredient in a string player's sound.²⁹

An expressive device which was spoken of as frequently as vibrato in nineteenth-century method books was portamento, or the audible slide between two notes of different pitches. A great increase in its use occurred at the beginning of the nineteenth century, and it continued to increase in popularity throughout the century. Therefore, it was a much more familiar device to Grützmacher than to Boccherini. As with vibrato, many pedagogues and performers warned against employing it excessively, which could result in a cat-like, "miaow" effect. However, since portamento became much less popular prior to the advent of recording techniques, it is unclear how it sounded during Grützmacher's day.³⁰

Another issue concerns the standards of pitch used during the times of Boccherini and Grützmacher. The acceptance of a' at 440 Hertz was the result of an international conference held in London in 1939. During the two previous centuries, nonstandardization was the norm. For example, Quantz strongly urged a standard uniformity of pitch in the eighteenth century, when he observed that French chamber pitch was lower

²⁹Brown, 113.

³⁰Ibid., 119-28.

than Venetian pitch, and that German chamber pitch was a minor third below the old choir pitch.³¹

The two primary sources for determining pitch levels during the eighteenth and nineteenth centuries are organs and tuning forks from those times. These sources indicate that in general, church, opera, and orchestral pitch remained below a' equals 430 Hertz to the end of the eighteenth century, and below a' equals 440 Hertz for the first part of the nineteenth century. By the mid to late nineteenth century a' had risen on occasion to 450 Hertz.³² Thus, as pitch rose in the nineteenth century it often exceeded present-day levels. Military bands were often the culprits in this trend, as their desire for increased tonal brilliance resulted in the establishment of a' at 448 Hertz at the Paris Opéra in the mid-nineteenth century.³³ In addition, the higher pitch standard may have resulted from the rebuilding of members of the violin family to withstand greater string tension and from the growing preference of players for stronger and brighter projection.³⁴

Several practices related to the roles of the soloist and the accompanying orchestra are incongruent between the times of Boccherini

³¹Stowell, *Violin Technique and Performance Practice*, 243-45.

³²Hermann Helmholtz, *On the Sensation of Tone* (1877), English trans. Alexander Ellis, 2nd ed. (New York: Dover Publications, 1954), 495-502.

³³*Ibid.*, 245.

³⁴*The New Grove Dictionary of Music and Musicians* (1980), s.v. "Pitch," by W. R. Thomas.

and Grützmacher. Because of the small size of the accompanying forces comprising the late eighteenth-century orchestra, it was common for the soloist to participate in the tutti sections as well as the solo parts.³⁵ Also, it was not uncommon for Italian orchestra members, who lacked uniform discipline, to engage in uncoordinated improvisation. Even as late as 1831, Mendelssohn complained of the wretched Italian orchestras, in which violinists fingered and bowed each note differently, and the woodwinds, tuned sharp or flat, ornamented the inner voices at will. By Grützmacher's time, these problems had been eradicated.³⁶

Performers in the eighteenth century, unlike those of today, were expected to compose their own cadenzas. Writers such as Quantz and Daniel Gottlob Türk (1756-1813) suggested that for the quicker movements, cadenzas should be based on some of the more pleasing phrases from the movement itself. By artfully combining these themes, the cadenza was to function as a brief summary that would reinforce the overall impression of the movement. Tempo and meter alterations were permissible, in order to create the effect of a "fantasia," but modulations to remote keys and an overemphasis on virtuosity were to be

³⁵Reiswig, 198.

³⁶John Spitzer and Neal Zaslaw, "Improvised Ornamentation in Eighteenth-Century Orchestras," *Journal of the American Musicological Society* 39, no. 3 (Fall 1986): 563, 567.

avoided.³⁷ Beyond these prescribed rules, the cadenza was to exude novelty and wit, so as "to surprise the listener unexpectedly once more at the end of a piece, and to leave behind a special impression in his heart."³⁸ Although cadenzas were always supposed to sound improvised, it was often considered too risky not to compose them beforehand.³⁹

Although Boccherini provided no cadenzas for his B-flat concerto, Grützmacher wrote out cadenzas for the outer movements, in keeping with a growing trend in the nineteenth century. These cadenzas are significantly longer than eighteenth-century ideals might have allowed. They are both thematic and well-composed, but due to their length they increase the weight of the cadenza in the overall scheme of the movements, and they provide a much more serious and erudite quality than would have been expected a century before.

A Comparison of the Two Editions of the B-flat Concerto

Before comparing the Grützmacher and Sturzenegger editions of this cello concerto, it should be noted that even Sturzenegger made several minor alterations in this piece that he considered unavoidable. Although the solo line remained virtually unchanged, he included signs for possible cuts, thus "curtailing some diffuseness and repetitions, so

³⁷Quantz, 181-82; Daniel Gottlob Türk, *School of Clavier Playing* (Leipzig and Halle, 1789), trans. Raymond H. Hagg (Lincoln: University of Nebraska Press, 1982), 297-309.

³⁸Quantz, 180.

³⁹Türk, 301.

giving to the work an effective conciseness."⁴⁰ Sturzenegger also made revisions to the middle parts of the "poorly orchestrated tutti" and to the thoroughbass accompanying parts of the solo sections.⁴¹ These problems in the bass line revolve around the violas, which have the bottom line in the soli parts of the Dresden manuscript. This created frequent improper inversions, which Sturzenegger solved by doubling the viola line in the cello and bass one octave lower. The instrumentation of the orchestra in the Grützmaker and Sturzenegger editions differs. The orchestra of the Sturzenegger edition consists of two horns, first and second violins, violas, cellos, and basses. This is a standard instrumentation used in several of Boccherini's ten extant cello concertos, but other scorings include strings with a pair of flutes or oboes.⁴² The addition of a pair of oboes in the Grützmaker edition also appears in three other editions of the Boccherini cello concertos (Gerard nos. 474, 478, and 483).

A movement-by-movement comparison of the Sturzenegger edition with the Grützmaker shows how very different they are, and how much less the Grützmaker edition really owes to Boccherini. In the orchestral tutti sections of the first movement, Grützmaker has the oboes double the melodic lines, which always appear in the violins. He employs the horns as a sustaining force in these tuttis, whereas Sturzenegger uses them to

⁴⁰Richard Sturzenegger, ed., *Boccherini, Cello Concerto in B-flat Major* (London: Ernst Eulenberg, 1949), foreword.

⁴¹Ibid.

⁴²Gerard, 540.

emphasize rhythm. Both versions omit the woodwinds while the solo cello plays, but Sturzenegger also omits the violas and basses during these passages. Consequently, the accompanimental texture, which is always three voices or less in the Sturzenegger, is consistently four voices in the Grützmacher setting, with the cellos doubled by the basses at the octave.

Other differences exist in the relationship of soloist and orchestra in the first movement. A lilting, eighth-note accompaniment in the Sturzenegger edition provides a rococo transparency to the texture and gives prominence to the continuo-like bass line as the violins fill out the harmony. Grützmacher increased the role of the violins and lessened the activity of the bass to create a fuller, more sustained accompaniment. In addition, Grützmacher involves the orchestra as an active partner in the solo section by formulaically interjecting short rhythmic fragments or brief points of imitation when the soloist sustains longer notes. With the exception of two points of imitation in the development section, this interplay between soloist and orchestra is appropriately lacking in the Sturzenegger setting.

Example 1. First theme as reorchestrated by Grützmacher; RS meas. 16-18, FG meas. 6-8.

The musical score is presented in three staves. The top staff is for the Solo Cello (Vc. Solo) in treble clef, featuring a complex melodic line with numerous slurs, accents, and dynamic markings. The bottom two staves are for the Reorchestrated String section (RS), with the Violin (Vl.) part in treble clef and the Cello/Bass (Vc.) part in bass clef. The string parts consist of rhythmic accompaniment primarily in eighth notes. The score is divided into two systems by a vertical bar line. The first system covers measures 16-18 of the RS and measures 6-8 of the FG. The second system continues the music. The key signature has one sharp (F#), and the time signature is 3/4.

The image shows a musical score for a cello solo and string ensemble. The score is divided into four systems. The first system is for the Cello Solo (Vc. Solo), showing a complex, fast passage with double-stop thirds and sixths, marked with 'fz' and 'mf'. The second system is for the Violin (vi.), Flute (FG), Viola (vln.), and Cello (vc.), showing a more melodic and expressive passage with 'mf' and 'p' markings.

In general, the virtuosic aspects of eighteenth-century cello playing in the solo line of the Sturzenegger edition are preserved by Grützmacher. These include double-stop thirds and sixths, fast scale passages, and extensive use of the upper register thumb position on the A and D strings. Grützmacher refrains from adding more difficult technical passages in his edition. Instead, he chooses to reconstruct the form of the movement in order to dwell on the melodic and expressive aspects of cello playing, which were especially important in the nineteenth century. To this end, Grützmacher omits some of the original filigree of this rococo work, but adds some of his own. In other places he changes the rhythm or replaces the original melody with his own. More than once, these changes are made to explore the lower regions of the instrument, an aspect that the Sturzenegger edition ignores.

Example 2. Transition to the second theme as recomposed by Grützmacher;
RS meas. 23-27, FG meas. 14-16.

The musical score for Example 2 is presented in four staves. The top staff is the Violin I part. The second staff is the Violin II part, labeled 'RS', with dynamics *p* and *f*. The third staff is the Viola part, labeled 'FG', with dynamics *p* and *f*, and a *cresc.* marking. The bottom staff is the Cello part, labeled 'FG', with dynamics *p* and *f*, and a *2a* marking. The score includes various articulation markings such as accents, slurs, and staccato markings.

As a result of differences in the style and content of the first movement of these two editions, they also necessarily vary in the articulation markings of the solo line. For example, the Sturzenegger edition has fewer groups of notes per bow than the Grützmacher edition. Grützmacher also incorporates tenuto and portamento markings and utilizes the virtuosic up-bow staccato marking in at least two places (m. 29 and m. 77).

On a larger scale, these alterations affect the structure of the first movement. Although Grützmacher maintains a clearly articulated sonata form for the first movement, four of the sections are rewritten: the introduction, the bridge to the second theme, the development

section, and the recapitulation. The introductory tutti of the Sturzenegger edition is a more complete exposition and presents the first theme, second theme, and closing theme material. The shorter introduction by Grützmacher is based only on the first theme, and its sole purpose is to briefly prepare for the soloist's entrance. The brevity of Grützmacher's introduction is more consistent with Romantic period practice.

The development section of the Grützmacher edition bears no resemblance to the Sturzenegger edition. Instead of relying on previously stated material, it introduces new music. In the first of the three segments of the development, Grützmacher uses first-theme material to modulate by means of a chromatically-ascending bassline from F major to D minor. The final two portions are of Grützmacher's own composition. The solo line reappears with a section of double stops that has a melody on the lower string and a pedal tone on the upper string. A short, legato Romantic phrase follows and emphasizes an expressive upper neighboring tone and a descending harmonic minor scale.

Example 3. Grützmacher introduces new lyrical music in the development section; FG meas. 40-41.

The musical notation shows a single staff in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The tempo/mood is marked *tranquillo*. The dynamics are marked *p* and *ma espress.*. The music features a melodic line with a chromatically ascending bassline and a descending harmonic minor scale.

The final portion of the Grützmacher development section is the most peculiar of the movement. The solo line has a repetitive, three-

string arpeggiated figure with an open A-string pedal. By contrast, in technical passages of the Sturzenegger, only two-string triadic figures occur, and they are never slurred. Unusual to the literature of the cello is Grützmacher's exploration of the upper regions of the G string that occurs in this sequence. These seven measures are also the only example of the solo line used as accompaniment (to a melody in the violins) in either edition.

Example 4. Grützmacher's unusual three-string figure in the solo cello, accompanying the melody in the first violins; FG meas. 47.

The image shows a musical score for two staves, both labeled 'FG'. The top staff is in bass clef and contains a cello part with a three-string arpeggiated figure. The bottom staff is in treble clef and contains a violin melody. Both staves have dynamic markings (*pp*, *poco*) and articulation (*poco espress.*).

Due to a gradual expansion of note values, a natural ritard occurs in the Grützmacher prior to the recapitulation. Harmonically, the progression from a dominant-seventh chord on A to B-flat major is notable.

Despite this exception, the harmonic vocabulary between the first movements of the two editions is similar, although changes in the melodic content of the Grützmacher version often necessitate different harmony. Generally, Grützmacher utilizes more diminished-seventh chords and, in the development section, makes use of chromatic harmonic movements. The Sturzenegger edition, however, uses the more

conservative circle of fifths to modulate in the opening of the development section.

The lyricism in the development of the Grützmacher edition is lacking in the original solo line. In a loosely-constructed manner, the Sturzenegger edition focuses instead on material from the exposition, and includes many virtuosic runs, arpeggios, and double stops as the development travels through several different keys. The repetitive nature of this section prompted Sturzenegger to add three optional cuts that would omit a total of four measures.

Example 5. Virtuosity from the development section of the Sturzenegger edition; RS meas. 62-63.



The first theme is eliminated in the recapitulation of the Sturzenegger, which utilizes the second theme instead. From that point, it proceeds with minor alterations until just prior to the cadenza. Grützmacher, however, articulates the recapitulation with the return of the entire solo part of his exposition, this time properly in tonic.

The most obvious discrepancy between the slow, second movements of both Grützmacher and Sturzenegger editions is that they are from completely different sources. Grützmacher substitutes the G-minor Adagio movement from another Boccherini cello concerto, no. 7 in G major (Gerard 480) for the original Andantino grazioso movement in E-flat major found in the Sturzenegger edition. Grützmacher's reason for doing

The transparent orchestral accompaniment of the original, consisting only of violins, is rewritten with a fuller texture by Grützmacher. The two-voiced texture of the original is enhanced to four voices through the inclusion of cellos and basses, which often play two octaves below the accompaniment in the original. All parts are also consistently marked more legato than in the original accompaniment. In addition, Grützmacher adds occasional orchestral motives in answer to or in support of the solo line.

Perhaps the most obvious difference between the two versions of this Adagio is that Grützmacher's version is substantially longer than the original. Grützmacher adds a two-measure orchestral introduction, which includes the winds for the only time in the movement. Further, through the addition of a codetta that re-emphasizes tonic, Grützmacher expands the length by about twenty-five percent.

In the third-movement Rondo finale, the Sturzenegger and Grützmacher editions show many differences in structure and content, despite sharing much of the same thematic material. By definition, the rondo theme is employed as the movement's primary unifying element in both editions. However, where and how this theme is presented varies between the two editions. For example, both have in common a statement of the rondo theme, which functions as a recapitulation. In the Sturzenegger setting, this event is accomplished through an orchestral announcement late in the movement. By contrast, the recapitulation of the Grützmacher occurs earlier and is proclaimed not by an orchestral tutti but by the solo cello instead. In addition to retaining the rondo

("A") theme, the Grützmacher also utilizes three other themes ("B," "C," and "D") found in the Sturzenegger. However, Grützmacher alters the melodic material of all the shared themes and changes their order of presentation. Furthermore, Grützmacher omits one theme altogether (the "E" theme) and incorporates two new ones of his own ("C2" and "D2").

The "A" or rondo theme has three slightly different forms in the Sturzenegger edition, with one form presented by the orchestra alone and the other two stated by the solo cello. The rondo theme in the Grützmacher edition has only one version, but it is not the same as any presented in the Sturzenegger. Grützmacher alters several notes in the rondo theme, which lends it a heroic quality. This contrasts to the more graceful mood of the rondo themes in the Sturzenegger.

Example 7a. The rondo "A" theme as it is found in the two editions; RS meas. 24-30, FG meas. 3-10.



RS



FG



Example 7b. A variant of the rondo theme found only in the Sturzenegger edition; RS meas. 48-54.



In both editions, all forms of this rondo theme consist of two equal halves functioning as antecedent and consequent phrases. Whereas the orchestra presents the first full statement of the rondo theme in the Sturzenegger, the solo cello introduces the rondo theme in the Grützmacher edition. On two occasions, Grützmacher states the antecedent phrase of the rondo theme in the solo cello and answers with the consequent phrase in the orchestra. Prior to the recapitulation, Grützmacher presents motivic cells in a dialogue between soloist and orchestra. These fragmentations of the phrases and motives within the rondo theme are absent in the Sturzenegger edition, which always has the rondo presented in its entirety by the same medium. Further, the orchestral accompaniment of quarter notes and eighth notes in the Sturzenegger is replaced by Grützmacher with an accompaniment that is either more sparse or more sustained.

The "B" theme, which appears twice in both editions, is characterized by eighth-note melodic motion under a pedal tone. Grützmacher melodically alters and sequentially extends the first statement of the "B" theme and rewrites the orchestration accompanying both statements. In the Sturzenegger, a supporting melodic line in the

violins moves in parallel motion to the cello melody, but at a third lower. Grützmacher gives a similar, but freer, melodic line to the first violin in a tessitura above the primary melody in the solo cello. Structurally, the first presentation of the "B" theme occurs at parallel locations in the two editions, but the second statement occurs before the recapitulation of the rondo theme in the Sturzenegger and after the recapitulation in the Grützmacher.

Example 8: The "B" theme and its accompaniment as rewritten by Grützmacher; RS meas. 35-39, FG meas. 19-23.

The musical score for Example 8 is presented in two systems. The first system, labeled 'RS', contains two staves: the top staff is for Violin Solo (Vc. Solo) and the bottom staff is for Viola (Via.). The second system, labeled 'FG', contains two staves: the top staff is for Violin Solo (Vc. Solo) and the bottom staff is for Violin (Vi.). The RS system includes dynamics such as *p* and *sfz*. The FG system includes dynamics such as *pp* and *sfz*.

The "C" theme is similar in both editions, although the second half of this theme is recomposed by Grützmacher and ends in a cantabile fashion. This contrasts with the "C" theme of Sturzenegger's edition, which ends with a scherzando character. Each edition states the "C" theme in two separate places; in both editions this occurs prior to the recapitulation. The two statements of the "C" theme in Sturzenegger are exact sixteen-measure repetitions, whereas Grützmacher reduces the

second presentation of the "C" theme to eight measures, or half its original length.

Example 9: Comparison of the "C" themes in both editions; RS meas. 56-63, FG meas. 39-46.

RS



FG




This reduction is balanced in the Grützmacher by the inclusion of a newly composed rhapsodic section in the remote keys of D-flat major and D-flat minor ("C2" theme). This section appears after the first "C"-theme statement and is loosely based on "C"-theme material.

Example 10: A theme ("C2") added by Grützmacher; FG mm. 55-60.

FG



Each edition includes a virtuosic, high tessitura "D" theme built on scale and arpeggiated triplets. Compared to the Sturzenegger edition, Grützmacher arbitrarily alters certain melody notes, slurs many more notes to each bow, and shortens this "D" theme section to half the original length.

Example 11: Comparison of part of the "D" theme from both editions; RS meas. 76-79, FG meas. 118-21.

The image displays two musical staves comparing different editions of a "D" theme. The top staff, labeled "RS", represents the original edition (measures 76-79) and shows a melodic line in G major with a key signature of one flat. It consists of a series of eighth-note triplets and slurs, creating a scale-like effect. The bottom staff, labeled "FG", represents the revised edition (measures 118-21). This version is more virtuosic, featuring a similar melodic structure but with more complex slurs and triplets. It includes dynamic markings: *f con bravura* at the beginning, *p* (piano) in the middle, and *cresc.* (crescendo) towards the end. The notation includes various articulations like slurs, accents, and fingerings (e.g., 3 1 ψ).

The second part of the "D" theme in the Sturzenegger is the only section repeated in the recapitulation. Grützmacher entirely omits this portion of the "D" theme, possibly because of its lack of substance and overemphasis on "hollow" virtuosity. The "D" theme occurs twice in the Grützmacher, although its presentation in relation to other themes is repositioned in the recapitulation.

Following the "D" theme, Sturzenegger presents a graceful "E" theme. Grützmacher deletes this "E" theme, replacing it with a two-voiced passage of eighth-note tenths that exploits the low range of the cello.

Example 12: Grützmacher omits the "E" theme and adds another ("D2") theme; RS meas. 106-13, FG meas. 151-55.

The image shows a musical score for two parts: RS (Right Staff) and FG (Fingering/Guitar). The RS staff is in treble clef and contains a melodic line with the tempo marking *poco tranquillo* and the dynamic marking *dolce*. The FG staff is in bass clef and contains a bass line with dynamic markings *p*, *fz*, and *dimin.*. The FG staff also features several fingerings indicated by numbers 1, 2, and 3 above the notes.

This bass region of the cello remains virtually unexplored in the edition by Sturzenegger and in Boccherini's cello concertos as a whole. Grützmacher may have included this section, which occurs twice, to provide a contrast of range in this Rondo finale. Following this section, however, both editions of this movement end in the expected traditional manner, with an orchestral interlude prior to the cadenza, and a final orchestral tutti following the cadenza.

Conclusion

The Grützmacher edition of the Boccherini B-flat Major Cello Concerto achieved popularity for several reasons: (1) it was a work by a "forgotten" master; (2) it was published at a time prior to the concept of authenticity in performance; and (3) it provided a new and undeniably appealing work for an instrument with a limited repertory. As a result, practically every major cello soloist of this century has recorded the

Grützmacher version of this concerto. However, in light of the extensive differences in style and content between Grützmacher's edition and the more authentic Sturzenegger edition, it is misleading to continue the practice of referring to the Grützmacher edition as a work by Boccherini. For future performances of this edition, both Boccherini and Grützmacher should be listed as composers.

In recent times, the patchwork nature of the Grützmacher edition has caused a vitriolic response from some who favor authenticity in performance. This reaction has sparked an interest in the Sturzenegger edition, but to this day few, if any recordings exist of it. In the future, it remains to be seen which, if either, of these two very different concertos will hold a prominent position in the cello literature.

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APPENDIX A

Structural Comparison of the Two Editions

First Movement

<u>Richard Sturzenegger (RS)</u>	<u>Measures Per Section</u>		<u>Friedrich Grützmacher (FG)</u>
	<u>RS</u>	<u>FG</u>	
15-measure introduction and presentation of all important thematic material	15	5	Grützmacher's own 5-measure introduction with first theme material only
Soloist presents the "A" theme (mm. 16-23)	8	8	Soloist presents the "A" theme (mm. 6-13)
4-measure bridge to the second theme and modulation to F major (mm. 23-27)	4	3	Grützmacher's own 3-measure bridge and modulation to the dominant (mm. 14-16)
"B" theme presented (mm. 28-40)	13	8	"B" theme presented 5 measures omitted from RS edition (mm. 33-38) (FG mm. 17-24)
Closing theme still in F major (mm. 41-47)	7	7	Closing theme in F major (mm. 25-31)
Development section (mm. 48-78) starts in F major and modulates to B-flat major (m. 56), G minor (m. 60), E-flat major (m. 65), and F major (m. 70) 30		33	Development section starts in F major and modulates to D minor. Presentation of new music by Grützmacher (mm. 32-53)
		22	Recapitulation of "A" theme unchanged from exposition (mm. 54-61)
		8	Bridge to second theme same as in exposition but transposed to remain in tonic (mm. 61-64)
Recapitulation at "B" theme, omitting the "A" theme and starting in B-flat major (mm. 78-90)	13	8	Second theme in tonic. Same 5 measures deleted as in exposition (mm. 65-72)

First Movement (continued)

<u>Richard Sturzenegger (RS)</u>	<u>Measures</u>		<u>Friedrich Grützmacher (FG)</u>
	<u>Per Section</u>		
	<u>RS</u>	<u>FG</u>	
Closing theme in tonic (mm. 91-96). 2 measures parallel to mm. 46 and 47 are missing	5	5	Closing theme in tonic (mm. 73-77). 2 measures parallel to mm. 30 and 31 are missing
Orchestral tutti prepares for cadenza (mm. 96-98)	3	3	Orchestral tutti prepares for cadenza (mm. 78-80)
Improvised cadenza	?	21	Grützmacher's own cadenza
Tutti coda (mm. 99-106)	8	5	Tutti coda (mm. 81-85)

Second Movement

(Slow movement from Grützmacher edition compared to original from which it was based)

<u>Boccherini - Adagio (LB)</u> (from Concerto no. 3 (G. 480)	<u>Measures</u>		<u>Grützmacher - Adagio (FG)</u>
	<u>Per Section</u>		
	<u>LB</u>	<u>FG</u>	
No introduction prior to soloist's entrance. Two-voice, high tessitura orchestral accompaniment (no cellos or basses) (mm. 1-10)	10	12	2-measure orchestral introduction added by Grützmacher (G minor) ----- Few changes in solo line but orchestration is fuller, with cellos and basses participating (mm. 3-12)
Two-voiced accompaniment continues (m.11-middle of m. 18)	7 1/2	7 1/2	Only deviation in solo line is 1-measure long, from the third beat of m. 17 to the third beat of m. 18 (m.13 - middle of m. 20)
Brief ending (middle of m. 18-20)	2	7 1/2	Cadential extension and short cadenza of Grützmacher. Adds 5 1/2 measures to length of movement (middle of m.20-27)

Third Movement

<u>Richard Sturzenegger (RS)</u>	<u>Measures</u>		<u>Friedrich Grützmaker (FG)</u>
	<u>Per Section</u>		
	<u>RS</u>	<u>FG</u>	
Orchestral introduction based on rondo ("A") theme (mm. 1-13)	13	2	Brief orchestral introduction based on motive from rondo ("A") theme (mm. 1-2)
Soloist presents rondo ("A") theme (mm. 13-21)	8	8	Soloist states rondo ("A") theme (Grützmaker alters two notes of "A" theme) (m. 6)
----- Orchestral bridge (mm. 21-23)	3	8	Orchestral statement of rondo theme (mm. 11-18)
----- Soloist restates rondo theme (mm. 24-31)	8		
Soloist states double-stop "B" theme (mm. 32-39)	8	12	Soloist states double-stop "B" theme, with Grützmaker's own counter melody in the first violins (mm. 19-30)
Rondo ("A") theme restated by soloist, followed by a rondo variant omitted by Grützmaker (mm. 40-55)	16	8	Rondo ("A") theme restated; first half by soloist, second half by orchestra (mm. 31-38)
"C" theme in solo cello (mm. 56-71)	16	16	"C" theme in solo cello with several alterations (mm. 39-54)
Orchestral bridge to "D" theme (mm. 72-75)	4	16	Grützmaker's own cantabile section based on "C" theme material. Starts in D-flat major and modulates to G minor for "D" theme (mm. 55-71)
"D" theme stresses repetitive thumb position virtuosity. Starts in E-flat major, goes to F minor, and stabilizes in G minor (mm. 76-105)	30	14	"D" theme shortened by Grützmaker. Starts and ends in G minor (mm. 71-85)

Third Movement (continued)

<u>Richard Sturzenegger (RS)</u>	<u>Measures</u>		<u>Friedrich Grützmacher (FG)</u>
	<u>Per Section</u>		
	<u>RS</u>	<u>FG</u>	
Graceful "E" theme (mm. 106-112)	7	12	"D2" theme (Grützmacher's own) replaces "E" theme. Features broken tenths in lower regions (mm. 85-96)
----- Orchestral bridge (mm. 113-17)	5		
"C" theme return, parallel to mm. 56-71 (mm. 118-33)	16	8	"C" theme return, shortened. Parallel to mm. 39-46 (mm. 97-104)
"B" theme material (mm. 134-43)	10	17	Orchestral interlude based on "C" theme, followed by two "false" recapitulations in solo cello (mm. 105-21)
Recapitulation of rondo ("A") theme in orchestra (parallel to mm. 1-8), followed by the "A" variant in solo cello (parallel to mm. 48-55) (mm. 144-59)	15	8	Recapitulation of rondo ("A") theme in solo cello (mm. 122-129)
		8	----- Abbreviated "B" theme (mm. 130-37)
Second half of "D" theme material (parallel to mm. 97-105) in B-flat major (mm. 159-67)	9	14	"D" theme return (parallel to mm. 71-85). Key is changed this time (mm. 138-51)
Graceful "E" theme with alterations (mm. 168-74)	7	12	"D2" theme (parallel to mm. 86-96), down a third (mm. 152-163)
Orchestral transition to cadenza (mm. 175-78)	4	16	Final rondo ("A") theme statement and orchestral transition to cadenza (mm. 165-80)
Improvised cadenza	?	58	Grützmacher's cadenza
Orchestral close of the movement (mm. 179-88)	10	8	Orchestral close of the movement (mm. 182-89)

Appendix B

Suggested Cadenza for the First Movement
of the Sturzenegger Edition

mp

accel

RIT

f

slowly

quickerly

mp

A tempo

cresc

mf

pp

mf

Composed by
David HOLMES

APPENDIX B (CONT.)

Cadenza^o
Solo
tranquillo

GRÜTZMACHER'S FIRST MOVEMENT Cadenza

First musical staff in bass clef. It begins with a piano (*p*) dynamic and a *trillo* marking. The music features a series of eighth-note patterns with fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. A *un poco* marking is present. The staff concludes with the instruction *acceler. e cresc.*

Second musical staff in bass clef. It starts with a forte (*f*) dynamic and includes a *trillo* marking. The music continues with eighth-note patterns and fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. The staff ends with the instruction *acceler. calmand.*

Third musical staff in bass clef. It begins with a piano (*p*) dynamic and a *trillo* marking. The music features eighth-note patterns with fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. A *poco* marking is present. The staff concludes with the instruction *acceler. e cresc.*

Fourth musical staff in bass clef. It starts with a forte (*f*) dynamic and includes a *trillo* marking. The music continues with eighth-note patterns and fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. The staff ends with the instruction *brillante calmand.*

Fifth musical staff in bass clef. It begins with a piano (*p*) dynamic and a *trillo* marking. The music features eighth-note patterns with fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. The staff concludes with the instruction *cresc.*

Sixth musical staff in bass clef. It starts with a mezzo-forte (*mf*) dynamic and includes a *trillo* marking. The music continues with eighth-note patterns and fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. The staff ends with the instruction *molto riten. gliss.*

Seventh musical staff in bass clef. It begins with a piano (*p*) dynamic and a *trillo* marking. The music features eighth-note patterns with fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. A *p dolce* marking is present. The staff concludes with the instruction *calmand.*

Eighth musical staff in bass clef. It starts with a piano (*p*) dynamic and includes a *trillo* marking. The music continues with eighth-note patterns and fingerings 1, 2, 3, 0, 1, 2, 0, 1, 2, 0, 1, 2. The staff ends with the instruction *cresc. mf*

