

# First Position Etudes for Violoncello

Edited by  
**Francis Grant**

Selected studies from  
**Schroeder, Dotzauer, Kummer,  
Werner, Popper and Lee**

## Preface

The enormous popularity of the cello as a solo instrument in the nineteenth century created an unprecedented need for study literature at every level. Whereas the violin literature had been enriched by many excellent methods a century earlier, instruction on the cello was greatly handicapped by the lack of suitable material. Expediency, therefore, demanded that cello teachers write their own exercises and studies. This they did and with such excellent results, particularly by the masters of the German school, that this great body of study material remains to this day the essential framework on which all cello technique is founded.

This collection of etudes has been selected from the best of these works and has been graded and edited so that it may be used as a necessary supplement to any beginning method. Specifically, it is designed to parallel the material in Volume 1 of the editor's *Fundamentals of Violoncello Technique*. Careful attention has been given to problems of fingering and bowing, and every effort has been made to provide a useful and practical compilation of progressive beginning etudes.

## About the Editor

**Francis Grant** was a member of the Cleveland Orchestra during the years when it was conducted by Nikolai Sokoloff and Arthur Rodzinski. Following his retirement from active orchestral playing, he devoted his full time to teaching and the study of performance practices of early music on the cello and the viola da gamba. Solo and ensemble recitals of these instruments have rounded out a performance career that culminated in the writing and editing of numerous pedagogical works. His extensive experience in teaching has resulted in the publication of study materials that are both practical and effective in the development of young cellists.

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## About the Composers

**Justus Johann Friedrich Dotzauer** (1783–1860) was a distinguished cellist, but also a composer of considerable merit in his time. He wrote an opera, symphonies, overtures, and much chamber music. He did not follow the life of a traveling virtuoso, choosing instead the career of an orchestral player. From 1805 to 1811 he was a member of the orchestra at Leipzig. In the latter year he accepted a position in the Dresden Court Orchestra where in 1821 he became solo cellist, a position he occupied until his retirement in 1850. The full stature of Dotzauer is revealed in his contributions to the pedagogical literature for his instrument. His enormous output of exercises and studies, all of the highest quality, place him in the first rank of writers of study material.

**Friedrich August Kummer** (1797–1879) was the son of an illustrious oboist in the orchestra at Meiningen. Shortly after his birth the family moved to Dresden where his father became a musician in the orchestra in which Dotzauer later was to become a prominent member. Here he studied the cello under Dotzauer and in 1817 entered the orchestra to play in the section with his teacher. He continued to play until 1864, having succeeded his teacher as solo cellist in 1850. Kummer was extremely active as a soloist, orchestral and chamber music player and as a teacher and writer of concert and study material for his instrument. His *Violoncello School* has been a standard work of its kind to the present day.

**Sebastian Lee** (1805–1887) began his musical career in his native city of Hamburg. Following successful concert appearances as a young man in Germany, England, and France he accepted the position as solo cellist at the Paris Opera in 1837 and remained there until 1868. In that year he returned to Hamburg where he taught and wrote extensively for his instrument. His compositions included fantasies, variations, etudes, and numerous duets which have enjoyed a well deserved place in the study literature for the cello at both the beginning and advanced levels of instruction.

**David Popper** (1843–1913) achieved remarkable reputation as a concert cellist at a very early age. His many tours, beginning in 1863, took him from Prague, his native city, to Germany, France, England, Russia, and virtually all the smaller countries of Europe. For a brief period (1868–1873) he held the post of principal cellist at the Imperial Opera in Vienna. From 1896 until his death he was professor of violoncello at the Conservatory in Budapest. He was extremely gifted as a technician on the instrument and produced a vast quantity of light concert music, some of which is still played on modern programs. Mastery of his *High School of Violoncello Playing* is considered by many to be an essential step in the development of a present-day virtuoso technique.

**Joseph Werner** (1837–1922) had the good fortune to receive the finest instruction in cello playing, first, from Joseph Menter at the Munich Conservatory and later, in 1867, from the renowned Friedrich Grutzmacher in Dresden. His career centered around his activities in Munich where he taught and played as solo cellist in the Court Orchestra. His prominence in the musical affairs of that city led to his receiving the honorary award of Royal Chamber Musician. Werner's compositions consist entirely of music for the cello. His *Practical Violoncello School* must be ranked as one of the best of its kind in the last century and appeared in many editions during his lifetime. Many of Werner's pupils were counted among the leading cellists of their day.

**Carl Schroeder** (1848–1935) became principal cellist of the court orchestra at Sonderhausen at the early age of fourteen. His brilliant career as a virtuoso carried him to similar positions in Brunswick in 1873 and to the famous Gewandhaus Orchestra in Leipzig in 1874. Schroeder's talents were not limited to the playing and teaching of the cello. For a number of years he conducted opera in Rotterdam, Berlin, Hamburg, and Sonderhausen. His later years were devoted to teaching, principally in Berlin and Bremen where he published numerous studies and a method for the cello. His several theoretical works on cello playing and teaching were important publications in their time.

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SELECTED AND EDITED BY  
FRANCIS GRANT

▢ DOWN BOW

∨ UP BOW

W.B. WHOLE BOW

L.H. LOWER HALF OF BOW

U.H. UPPER HALF OF BOW

M. MIDDLE OF BOW

FR. FROG

P. POINT

KUMMER

1 W.B. ▢

SCHROEDER

2 L.H. ▢  
U.H. ∨

M.  $\square$  V

3

The musical score consists of 12 staves of music in bass clef, 3/4 time signature. The first staff includes a '3' and a 'V' marking. The music consists of a continuous sequence of eighth and sixteenth notes, ending with a fermata and a final chord.

46 W.B. *mf*

The musical score is written for a Bassoon (W.B.) in 4/4 time, marked *mf*. It consists of 12 staves of music. The key signature has one flat (B-flat). The music features a complex melodic line with many slurs and ties. Fingerings are indicated with numbers 1-4. There are triplets in the 6th staff and a final fermata in the 12th staff.

W.B. POPPER

47 *mf*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts at measure 47 with a dynamic marking of *mf*. The melody is characterized by frequent triplets and slurs. The key signature changes to two flats (Bb) at measure 55. The piece ends at measure 60 with a final whole note chord.