The Romantic Cello

International Conference

Bergamo, Sala Locatelli
22-24 November 2024

Associazione
"Alfredo Piatti"

1822 - 1901

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini

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International Conference

The Romantic Cello

organized by
Associazione Alfredo Piatti, Bergamo
Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane – Centre de musique romantique française, Venice

in collaboration with
Fondazione MIA

Bergamo, Sala Locatelli
22-24 November 2024

Scholarly Committee

- Annalisa Barzanò (Associazione Alfredo Piatti)
- Roberto Illiano (Centro Studi Opera Omnia Luigi Boccherini)
- Étienne Jardin (Palazzetto Bru Zane – Centre de musique romantique française)
- Fulvia Morabito (Centro Studi Opera Omnia Luigi Boccherini)
- Massimiliano Sala (Centro Studi Opera Omnia Luigi Boccherini)

Keynote Speaker

- John Lutterman (University of Alaska, Anchorage)

Invited Speaker

- Annalisa Barzanò (Associazione Alfredo Piatti)

FRIDAY 22 NOVEMBER

9.30-9.45 Welcome and Registration

9.45-10.00 Opening

- Massimiliano Sala (Centro Studi Opera Omnia Luigi Boccherini / IAM)
- Étienne Jardin (Palazzetto Bru Zane – Centre de musique romantique française)

10.00-11.00 Interpretation, Technical Skills and Treatises (1)

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- Peter François (Servais Society, Halle – Belgium), *François Servais (1807-1866), the Paganini of the Cello and the Belgian School of Cello Playing*
- Chiu-Chen Chen (National Yang Ming Chiao Tung University), *Re-reading «Werktreue» through Beethoven's Cello Intention*

Coffee Break

11.30-12.30

- Amanda Melo Massa – Felipe Avellar de Aquino (Federal University of Paraiba, Brazil), *Expanding Possibilities: Jean-Louis Duport's Treatise and his Legacy Way beyond the 19th Century*
- Elisa Grossato (Università degli Studi di Verona), *Metodo di violoncello del prof Guglielmo Quarenghi (1877): le possibilità tecniche ed espressive del violoncello nell'Ottocento italiano*

15.00-16.00 Invited Speaker

- Annalisa Barzanò (Associazione Alfredo Piatti): *Alfredo Piatti: A Cellist in 19th-Century Europe*

16.30-17.30 Alfredo Piatti

(Chair: **Annalisa Barzanò**, Associazione Alfredo Piatti)

- Maurizio Merisio (Archivio musicale della Fondazione Teatro Donizetti), *Alfredo Piatti e l'Unione Filarmonica di Bergamo: l'originalità, le esecuzioni per violoncello, l'orchestra 'stabile'*
- Boris Atanasov (Koninklijk Conservatorium Brussel), *The Bowing Manner in the Capricci for Solo by Alfredo Piatti*

18.00 Guided Tour of an Exhibition and Concert at the Biblioteca Civica Angelo Mai

Guided tour of the exhibition (curated by the music section of the Biblioteca Civica Angelo Mai in collaboration with the Associazione Alfredo Piatti) followed by a **short concert** (in collaboration with the Biblioteca Civica Angelo Mai) **by double bassist Orazio Ferrari and pianist Silvia Cattaneo**. [NB the double bassist performs cellist repertoire on the double bass].

The exhibition will display some of the most significant scores preserved in the Piatti-Lochis Fund and useful to illustrate the activity of Alfredo Piatti performer and composer.

SATURDAY 23 NOVEMBER

9.00-11.00 Women Cellists

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- Natasha Farny (State University of New York at Fredonia), *«Give us Dreams of Gold»: Three Romantic Cello Sonatas by Female Composers*
- Martin Barré (EHESS-Centre Georg Simmel/Université Jean Moulin, Lyon 3-Ihrim) – Fauve Bougard (FNRS-Lam ULB), *«La femme violoncelliste aura-t-elle jamais son jour?»: Women's Conquest of the Cello in the 19th Century through the Lens of the Paris and Brussels Conservatoires (1847-1914)*
- Seonhwa Lee (Hochschule für Musik Freiburg), *Emilie Mayer's Cello Sonatas: A Cellist's Perspective on Context and Today's Interpretation*
- Rebecca Thumpston-Gallagher (University of Nottingham), *Beatrice Harrison – «The World's Greatest Woman Cellist»: Exploring Attitudes to Women Cello Virtuosi in the Nineteenth and Early-Twentieth Centuries*

Coffee Break

11.30-13.00: Career, Repertoire and Reception

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- Livia Laifrova (EHESS Paris, Centre Georg Simmel), *Bernard et Jan Šťastny : le rôle des deux frères tchèques dans l'histoire européenne du violoncelle au début du XIXe siècle*
- George Kennaway (Universities of Leeds), *The Cellist Heinrich Grünfeld (1855-1931): Not a Virtuoso, but a Celebrity*
- Benjamin Guillaume Glorieux (Koninklijk Conservatorium Brussel/Vrije Universiteit Brussel), *From Servais to Casals: A Creative Perspective on the Brussels Basses of the Romantic Belgian Cello Tradition*

15.00-16.00 Keynote Speaker

- John Lutterman (University of Alaska, Anchorage), *Romantic Performing Practices on the Cello: «Werktreue» and «Praxistreue»*

Coffee Break

16.30-18.30 Interpretation, Technical Skills and Treatises (II)

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- Hilary Metzger (Pôle Aliènor, Centre d'études supérieur de musique à Poitiers), *A Comparison of Written Instructions and Recorded Evidence: The Case of Victor Herbert*
- Maximiliano Segura Sánchez (La Rioja University), *«Recueil de Passages de Haydn et Boccherini»: Chamber Music Reception in the First Cello Method for Paris Conservatoire*

Cello Repertory

- Simon Kannenberg (University of Siegen), *The Missing Link – Joachim Raff's Cello Concertos*
- Tamás Zétényi (Széchenyi István University, Győr), *The Stages of Grief: Compositions for Violoncello and Piano by Franz Liszt*

SUNDAY 24 NOVEMBER

Festival Violoncellistico Internazionale Alfredo Piatti

16.15 Concert, Sala Piatti

Luca Colardo - Sandra Conte, cello and piano

A. Piatti, Sonata in C, Op. 28 no.1

F. Mendelssohn, Sonata in B-flat major Op. 45 no. 1

E. Grieg, Sonata in A minor

Keynote Speaker

• **John Lutterman (University of Alaska, Anchorage), Romantic Performing Practices on the Cello: «Werktreue» and «Praxistreue»**

Nineteenth-century cellists have often been derided for their free and loose approaches to interpreting musical compositions, particularly their anachronistic approaches to compositions from earlier style periods. While those of us interested in re-creating historical performing practices recognize that anachronistic nineteenth-century traditions have continued to influence the performance of music in today's conservatory and concert life, it is easy to forget that modern practices of presenting public concerts and studying at conservatories are themselves nineteenth-century inventions. We see that even so-called *Urtext* editions are often colored by anachronistic nineteenth-century traditions, but we can easily lose sight of the fact that the very idea of publishing critical editions is itself a nineteenth-century invention. Thus, it is perhaps less surprising that we rarely stop to consider the still more insidious ways in which another nineteenth-century idea about the nature of musical practices has come to govern the ways that we understand the meaning of musical notation: the idea that written compositions should be understood as fixed musical works. Accounts of performances, concert programs, published performing editions, the burgeoning number of official conservatory cello treatises, and early recordings offer evidence of an evolving conception of the musical 'work' and of the performer's responsibilities and prerogatives. The picture that emerges from these sources is far from monolithic, particularly the varied ways in which cellists responded to the emerging concept of *Werktreue*.

Invited Speaker

• **Annalisa Barzanò (Associazione Alfredo Piatti): Alfredo Piatti: A Cellist in 19th-Century Europe**

Alfredo Piatti (Bergamo 1822-1901) is today known throughout the world especially for his 12 Capricci, Op. 25 for solo cello, but during his life he was known above all for his intense concert activity, which saw him as a protagonist on the international scene from the 1920s to the 1990s. The analysis of the programs of his concerts and the reviews of these concerts allows us to highlight above all the ability of the great cellist on the one hand to satisfy the public's tastes, but on

the other to influence the evolution of these tastes, proposing in his concerts, in addition to his own compositions, compositions by great ancient authors little known to the public or contemporary authors.

Contributors

Interpretation, Technical Skills and Treatises (1)

• **Peter François (Servais Society, Halle – Belgium), François Servais (1807-1866), the Paganini of the Cello and the Belgian School of Cello Playing**

François Servais (Halle, 6-6-1807 – Halle, 26-11-1866) was a pioneering cellist, a European star and one of the founders of the Belgian School of Cello Playing. He made music with Mendelssohn, Rossini and Vieuxtemps, and was appreciated by Schumann, Meyerbeer and Berlioz. A century and a half after his death, his virtuoso cello compositions still echo around the world. As a cellist, Servais made an important contribution to the development of cello technique, both in bowing and left hand technique. Moreover, Servais played a crucial role in the use of the endpin. As a composer, Servais wrote almost exclusively for the cello, incorporating new techniques. He often chose fantasies on themes from the most famous romantic operas of the day, always with a starring role for the cello. But he also provided pedagogical works, such as the Six Caprices and the 6 Etudes. His compositions still play a role in cello teaching and concert life. As a travelling cello virtuoso, Servais performed all over Europe for 33 years and was enthusiastically received as one of the most important cellists of the moment. Numerous press clippings provide insight into his popularity and the reception of his work. Servais also met many important musicians and composers, some of whom were encouraged by him to compose for the cello. Last but not least, Servais was a cello teacher at the Brussels Conservatory for eighteen years, and he also taught privately throughout his career. In this way he was one of the founders of the 'Belgian School of Cello Playing', which was continued by his son Joseph Servais (1850-1885) and his pupil Edouard Jacobs (1851-1925). Their students spread across the world.

• **Chiu-Chen Chen (National Yang Ming Chiao Tung University), Re-reading «Werktreue» through Beethoven's Cello Intention**

Werktreue, a primary performance principle of European instrumental music in the early nineteenth century, has sparked scholarly discussions, as can

evidenced by the works of Lydia Goehr and Julian Dodd. However, this research, which emphasizes on the composer, the performer, and the composition, overlooks the impact of musical instruments. Beginning in the mid-eighteenth century, an aesthetic concept emerged that obliged composers to create 'performable' works. Even more importantly, the evolution of instruments played a key role in realizing this concept. Integrating it into ongoing research on *Werktreue* helps expand our understanding of this concept. In this paper, I use the evolution of the cello, in conjunction with the concept of *Werktreue*, to argue that contemporary performers seeking to faithfully realize the composer's intention must carefully consider the instrument, for which the music work was composed. During the nineteenth century, the cello underwent a crucial structural modification, which not only impacted performers, but also influenced composers' compositional strategies, as the new instrument's 'physiology' and sound characteristics differed from earlier versions. Beethoven's cello Sonata, Op. 102, no. 1, had a significant impact on contemporary cello performance, despite his not being known for his proficiency on the cello. Nevertheless, in discussing this work, modern scholars tend to focus merely on its harmonious sonority and Beethoven's mental state during its composition, while paying little attention to the crucial changes made to the cello at the time. Beethoven's notation suggests alignment with the characteristics of the new cello, indicating that this sonata cannot be interpreted with the cellos of the old style. My re-examination of *Werktreue* in the context of the cello's evolution provides performers with a new perspective for interpretating the music, enriching our understanding of this concept in both theory and performance.

• **Amanda Melo Massa – Felipe Avellar de Aquino (Federal University of Paraiba, Brazil), Expanding Possibilities: Jean-Louis Duport's Treatise and his Legacy Way beyond the 19th Century**

This article is part of a doctoral research held at the Federal University of Paraiba/Brazil. It presents a study on the work of Jean-Louis Duport, whose legacy might be reflected in some of the monumental works of the cello literature. It's based on authors such as Campbell (1999), Duport (1806), Kerman (1970), Lockwood (2003), Walden (2004), Moskovitz and Todd (2017). Duport was responsible for establishing the essential principles for the cello technique through his *Essai sur le doigté du violoncelle et sur la conduite de l'archet* (1806). Thus, we direct our attention to Beethoven's Kafka Sketchbook, from 1786-1799. Considering

two points: a folio containing a short comment to Duport — demonstrating that Beethoven was consulting him while working on his Sonatas Op. 5; and folio 109 — most likely written by Duport — containing fingerings and compositional possibilities for the instrument, including a short harmonic progression. This research demonstrates that Duport's Etude 7 is, in fact, an expansion of that very progression, displaying the use of the *Ondeggiando* articulation. A pattern commonly associated to the violin repertoire that had not been explored in the cello writing until the publication of this treatise. On the other hand, we show that this treatise had a significant influence on Alfredo Piatti — as evidenced in his *Canto sopra uno Studio di Duport* and his Caprice No. 7, Op. 25 — since it was translated into Italian by Vincenzo Merighi (1836), professor of the young Piatti at the Milan Conservatoire. Thus, we demonstrate how this articulation has been developed throughout the 19th century to become part of the cello idiomatic writing, being explored in some of the most significant works for the instrument, by composers such as Dvořák, Kodály, Cassadó, and Villa-Lobos. Concluding that Duport's legacy had a strong impact to the cello writing development for over one century.

• **Elisa Grossato (Università degli Studi di Verona), Metodo di violoncello del prof Guglielmo Quarenghi (1877): le possibilità tecniche ed espressive del violoncello nell'Ottocento italiano**

Il nostro obiettivo è quello di mettere in evidenza il valore del *Metodo di violoncello* redatto in pieno Ottocento (1877) dal maestro lombardo Quarenghi, che a partire dal 1950, fu docente di violoncello al Conservatorio di Milano. Per la sua valenza tecnica ed espressiva il musicista ricoperse dal 1951 anche il ruolo di primo violoncello presso il Teatro alla Scala. Quarenghi si dedicò specialmente alla valorizzazione del suo strumento scrivendo Sei Capricci per violoncello solo, diversi pezzi originali, trascrizioni per cello e pianoforte oltre ad alcuni brani di musica da camera. Il suo imponente *Metodo di violoncello* edito da Ricordi nel 1877, merita probabilmente quell'attenzione che la musicologia non gli ha finora dato. Vari sono gli aspetti che intendo sottolineare. *In primis* mi sembra interessante il fatto che l'autore sostenga di volersi adeguare alle esigenze artistiche della tradizione musicale italiana, distinguendosi così da altri metodi stranieri. Il volume si offre agli utenti con rigore scientifico inserendo anche informazioni di tipo storico sugli strumenti ad arco, sui principali liutai e sulla struttura del violoncello. Contiene inoltre nozioni di armonia, contrappunto e fuga con esempi

pratici per due celli. Ovviamente grande attenzione viene riservata alle possibilità tecniche e espressive che il violoncello aveva raggiunto nel periodo romantico italiano, sia che si tratti dello sviluppo della mano sinistra che del maneggio dell'arco. Il Quarenghi individua in ogni caso suggerimenti mirati a raggiungere una tecnica direi piuttosto virtuosa. Ma da eccellente didatta si propone sempre di far sì che l'allievo abbia a disposizione dei brani melodici. È questa un'assoluta novità rispetto ad altri metodi, come ad esempio alcune raccolte di studi del grande violoncellista e didatta tedesco F. Dotzauer uscite nella prima metà dell'Ottocento, e anche i noti, ma estremamente aridi, 24 studi di F. Grützmacher stampati a Lipsia (c.1894). Il *Metodo* del maestro lombardo, invece, arricchito da dodici lezioni melodiche per violoncello con accompagnamento di pianoforte e da cinque duetti progressivi per due violoncelli, assolutamente originali, ha come obiettivo principale che l'allievo possa imparare anche divertendosi. Anche per questo, la stampa dell'epoca (*La Perseveranza*, *Gazzettino rosa*, *Unione*, *Lombardia*, *Secolo*) definì il volume come il più completo di quanti finora avessero visto la luce, confermando il favorevole giudizio espresso dagli illustri Bazzini, Corbellini, Negri, Rampazzini e A. Piatti, che rappresentarono la commissione esaminatrice del metodo e ne fecero rapporto al consiglio accademico del Conservatorio milanese. A mio modo di vedere, questo nuovo lavoro riveste un valore che va al di là dell'aspetto meramente didattico: i copiosi esempi musicali di Quarenghi, se da un lato sono legati allo stile più corrente italiano, influenzato dal genere operistico, dimostrano che in quegli anni, cioè verso la fine del secolo XIX, si stava verificando, anche in ambito italiano, un'importante rinascita della musica strumentale. Non a caso, erano sorte a Milano la Società di S. Cecilia e la Società del Quartetto, di cui il Quarenghi era stato socio fondatore.

Alfredo Piatti

• **Maurizio Merisio (Archivio musicale della Fondazione Teatro Donizetti), Alfredo Piatti e l'Unione Filarmonica di Bergamo: l'originalità, le esecuzioni per violoncello, l'orchestra 'stabile'**

Le esecuzioni del «socio onorario» Alfredo Piatti ai concerti dell'Unione Filarmonica di Bergamo, la società musicale ideata da Mayr, offrono allo stesso tempo un interessante tassello della biografia del grande violoncellista e uno spaccato del contesto storico-culturale nel quale hanno luogo. Che l'Italia del primo Ottocento non fosse un Paese propizio alla musica strumentale e ai solisti di strumento è ormai cosa risaputa, e questo non tanto per ragioni di natura

culturale — frequente è infatti la diffusione di repertori strumentali nelle case private — ma quanto più per ragioni economiche e strutturali. Gli ingenti costi di un'orchestra e la remunerazione degli artisti potevano essere sostenuti solo da organizzazioni come quelle dei teatri, i quali oltre che su un'attenta gestione imprenditoriale, potevano contare anche sulle 'doti' comunali. Una riflessione a parte meritano la nascita e la diffusione delle società musicali, che, fiorite in Italia all'inizio del XIX secolo, costituiscono un fenomeno interessante nella diffusione dei repertori strumentali. In particolare, l'esperienza dell'Unione Filarmonica di Bergamo, che vede tra l'altro l'esordio di Alfredo Piatti all'età di soli 8 anni, rappresenta sotto alcuni aspetti un *unicum* sul territorio nazionale. Nei programmi della società musicale si riscontra infatti la presenza di diverse esecuzioni al violoncello, non solo del già citato Alfredo Piatti, che avrà come sappiamo una luminosa carriera, ma anche di soci 'dilettanti'. Di queste esecuzioni resta traccia nei programmi della società: il quintetto di Vincenzo Merighi e il suo duetto per cembalo e violoncello, eseguiti rispettivamente da Alessandro Finardi e Andrea Baglioni, le variazioni di Giovanni Simone Mayr dedicate ad Alfredo Piatti, il duetto per arpa e violoncello di Bochsa e Duport rappresentano alcuni esempi. Inoltre, queste esperienze furono realizzate tutte fra gli anni '20 e '30 dell'800, ben prima che esecuzioni simili si realizzassero a Milano, dove vedranno la luce solo dieci o quindici anni dopo.

• **Boris Atanasov (Koninklijk Conservatorium Brussel), The Bowing Manner in the Capricci for Solo by Alfredo Piatti**

The overall aim of this research is to show how consequential it is to explore and employ the period bowing manner of music from the 19th and earlier centuries, particularly repertoire with a pedagogical value, because it can provide an otherwise undiscovered understanding of it and predispose the performer to an interpretation within the frame of the composer's expectation. In particular, this research explores Piatti's bowing manner and his distinctive pedagogical approach to bowing the cello. Besides being effective concert show-pieces with their visually impressive bowing virtuosity, his Op. 25 introduced a novel method for mastering bowing technique to the violoncello's history. Each capriccio focuses on a particular movement or skill of the right hand, and by means of musical variations of the initial theme, composed with an intention to evoke variations of the physical movement, each capriccio trains the various bowing skills through bigger or more subtle variations of that motion or function. These sometimes sizeable, sometimes subtle

variations of the movement induce the development of finer sensitivity and control over the bow. In contrast, the corresponding repertory concerned with bowing technique existing from the same period is designed to train different motions and skills through musical variations, requiring mere repetition of a particular bow stroke without much variation. Piatti must have sourced the idea for this from the works of the famous violinists from the past of his native region, such as Locatelli and Rovelli, with whose capricci Piatti was familiar. This paper firstly defines the nature of Piatti's bowing posture and manner and its sources, and secondly includes a complete analysis of the application of this method in all the capricci.

Women Cellists

• **Natasha Farny (State University of New York at Fredonia), «Give us Dreams of Gold»: Three Romantic Cello Sonatas by Female Composers**

During the nineteenth century, many female composers across Europe contributed cello and piano sonatas to the literature. Of particular interest are the works by women from the three musical centers of St. Petersburg, Paris, and Amsterdam. When investigating the two early cello sonatas of Russian pianist Leokadiya Kashperova from 1896 (one of the first truly 'Romantic' Russian cello sonatas), a middle-period work by French pianist Mel Bonis in 1905, and an early work by Dutch pianist Henriette Bosmans in 1919, one sees similarly virtuosic treatment of the cello line. The dissimilarities between each sonata include other Romantic elements, such as the use of cadenza-like material, folk influences, and creative metrical choices. Despite the fact that none of these composers played the cello, their works demonstrate a thoughtful awareness of the instrument's capabilities and strengths. Details for each piece will include a history of the piece and composer at the time she was writing for the cello, as well as logistical information on finding the sheet music and recordings. These three composers lived with extreme constraints. Country-wide problems such as political turmoil and war to familial requirements like a forced marriage, made composing a challenge for them. «Give us Dreams of Gold», a quotation from Kashperova's Night Song, encapsulates the inner life and mental drive that may have propelled these women to create. How these three composers succeeded with their compositional goals despite cultural barriers and generally, why female composers in this period often wrote conservatively 'behind the times', will conclude the study. For reference, there will also be a brief list of sonatas for cello and piano by women.

• **Martin Barré (EHESS-Centre Georg Simmel/Université Jean Moulin, Lyon 3-Ihrim) – Fauve Bougard (FNRS-Lam ULB), «La femme violoncelliste aura-t-elle jamais son jour?»: Women's Conquest of the Cello in the 19th Century through the Lens of the Paris and Brussels Conservatoires (1847- 1914)**

In contrast to the violin, which began to be played by more women in the last third of the nineteenth century, the cello was not widely played by women musicians. This difference in the 'feminisation' of the two instruments can be explained in particular by the cultural perception of the cello as a particularly masculine instrument: its size, range and seriousness associate it with 'a half-grown man', as opposed to the 'ill-bred child' represented by the light violin (Kennaway 2010, Timmermann 2010). The playing position represented yet another obstacle to women's playing, as it is so opposed to the ideal of elegance of bourgeois propriety. Loose dresses, the endpin and new feminised but impractical postures were in turn adopted by the first female cellists in an attempt to legitimise their playing. The romanticisation of the cello as an emotional, sensual and even erotic instrument from the middle of the century onwards acted as a double-edged sword for women's playing, reducing it to both positive and negative feminine characteristics. Research on women cellists in the nineteenth century has so far focused primarily on the study of famous virtuosos (Mercier 2008, Vries 2014) and their representation (Deserno 2018, Timmermann 2010), leaving aside the question of ordinary cellists, who are often poorly documented. Some more general studies on the history of the instrument and its technique have also devoted part of their discourse to highlighting the contribution and place of women in these fields particularly through the question of posture, mostly limited to the same exceptional figures (Kennaway 2010, Russel 1987, Braun 2015). In this paper, we wish to move away from the history of the 'great figures' by offering a more general study of cello playing through the female students of two French-speaking conservatoires (Paris and Brussels), a linguistic area that has as yet been little studied. Initially, we will look at the process of integration and the experience of the first female students in the cello classes of these conservatoires (1847 in Paris, 1860 in Brussels). Drawing on the institutions' administrative archives, we will look at the way in which they took up the instrument, their integration into the conservatoires, the repertoire they played and the careers to which they were entitled. This approach will shed light

on the role of musical institutions in giving these women access to the public stage, particularly through the formation of chamber music ensembles, some of which were entirely female. Finally, we will look at how the displacement of the gendered imaginary associated with the cello opened up women's practice, both domestic and professional, at the turn of the twentieth century.

• **Seonhwa Lee (Hochschule für Musik Freiburg), Emilie Mayer's Cello Sonatas: A Cellist's Perspective on Context and Today's Interpretation**

This paper aims to bring Emilie Mayer's largely undiscovered, mid-19th-century cello sonatas to light, exploring their possible place within the context of 19th-century European music history. It will also explore their impact on the development of cello repertoire and will expand possibilities for late nineteenth-century string playing styles, offering fresh interpretive insights for today's performers. As a woman in the 19th century, when education and professional opportunities seemed generally limited, Mayer (1812-1883) stood among the successful women composers in Germany. Her exceptional career during this period was distinct from that of most other female composers' lives. Her potential contribution in the development of cello studies is substantial, given the rarity of a composer creating as many as twelve sonatas for cello. However, her name faded away after her death, and much of her music remains unpublished. The sonatas, composed between 1873 and 1883 in Berlin, coincide with the founding of the German Empire in 1871. This period saw significant development in Prussian capital. In addition to the influences of Haydn, Mozart, and Beethoven, works by Saint-Saëns and Tchaikovsky were introduced. Emilie Mayer seamlessly integrated her music into the specific Berlin environment, adhering to Classical formal models while evolving her own Romantic and virtuoso musical aesthetic. In this paper, I will analyze the characteristics of Emilie Mayer's sonatas to introduce the unique identity present in her cello sonatas. Along with late 19th-century string performance practices connected to Mayer's musical style, I will explore how today's performers can approach and interpret her works. Additionally, I will contextualize Mayer's contributions by examining her connections with contemporary composers. This study will offer a new perspective on the 19th-century cello sonata repertoire.

• **Rebecca Thumpston-Gallagher (University of Nottingham), Beatrice Harrison – «The World's Greatest Woman Cellist»: Exploring Attitudes to Women Cello Virtuosi in the Nineteenth and Early-Twentieth Centuries**

Taking its title from the cover of British cellist Beatrice Harrison's (1892-1965) Press Book, this paper focuses on changing attitudes to women cellists through the nineteenth century into the twentieth. Building on George Kennaway's research into the overarchingly male identity the cello possessed in the eighteenth and nineteenth centuries (*Playing the Cello, 1780-1930*, 2014), I examine the central role that Harrison played in re-conceiving the gendered identity of the cello in the early years of the twentieth century. Harrison's professional career started at a time when the cello was perceived as a man's instrument. As Kennaway has demonstrated, female cellists in the late nineteenth century provoked varying responses, from astonishment to disgust. Harrison overcame these gendered prejudices, with significant concert engagements in the UK, Europe, and USA. Recalling her first US tour, when she became the first female cellist to perform at the Carnegie Hall (1913), Harrison explains that she felt she «had an important mission to perform» (*The Autobiography of Beatrice Harrison*, ed. Cleveland-Peck, 1985). The press noted her pioneering role; the music critic of the *London Daily News* (3 April 1911) argued that Harrison «may create a standard of violoncello playing for women, since the instrument is not a favourite with the fair sex». I examine Harrison's successes, while simultaneously exploring the influence of nineteenth-century attitudes on her repertoire choices and concert presentation. Focus is directed to examination of concerts including Harrison's childhood debut (29 May 1907) with the New Queen's Hall Orchestra under Henry Wood, and her professional debut as an adult performer at the Queen's Hall under Wood (16 June 1911).

Career, Repertoire and Reception

• **Livia Laifrova (EHESS Paris, Centre Georg Simmel), Bernard et Jan Št'astny : le rôle des deux frères tchèques dans l'histoire européenne du violoncelle au début du XIX^e^ siècle**

« Monsieur, une fois, que l'on s'est enthousiasmé pour Št'astny, l'on n'aime presque jamais Romberg », relate *Dalibor*, la gazette musicale tchèque. Les deux frères Pragois, Bernard et Jan Št'astny, se sont illustrés au début du XIX^e^ siècle comme compositeurs, violoncellistes virtuoses et pédagogues, mais aussi comme

les membres de l'orchestre de Prague, de Mannheim et de Francfort-sur-le-Main. Auteur de la *Méthode de violoncelle*, Bernard Št'astny fut, entre 1811 et 1822, le premier professeur de violoncelle au Conservatoire de Prague. Par ailleurs, les *Douze Duos concertants pour deux violoncelles* de Jan Št'astny, les *Deux Sonates pour violoncelle*, les divers d'*Etudes faciles*, ainsi que le *Divertissement pour violoncelle principal* que le compositeur dédia aux Elèves du Conservatoire de musique de Paris, furent publiées par Pleyel, Janet et Cotelle, Frey, Sieber et Richault. Fondée sur des archives inédites, la presse et l'analyse des partitions, conservées au département de musique de la Bibliothèque nationale de France et au Musée de la musique de Prague, cette communication se propose d'examiner la place des frères Št'astny dans l'évolution de l'histoire du violoncelle dans la première moitié du XIX^e^ siècle.

• **George Kennaway (Universities of Leeds), The Cellist Heinrich Grünfeld (1855-1931): Not a Virtuoso, but a Celebrity**

Heinrich Grünfeld achieved a unique place in Berlin's artistic and political élite in the pre-WW1 years. He made over 70 recordings from c.1900 to the early 1920s, a film in which Thomas Mann was involved (now lost), established a famous season of chamber music concerts in Berlin which lasted for 50 years, and toured to Russia and Turkey. His notorious jokes were regularly re-told in European and American newspapers. He studied at the Prague conservatoire, moved to Vienna, and then to Berlin where he remained for the rest of his life. In 1923 he published his memoirs — these are known for their references to his friends Brahms, Strauss (Richard and Johann II), and von Bülow, but also range widely across the social world of Wilhelmine Berlin. In this paper I discuss aspects of his recordings and of his arrangements of cello pieces, his attitude to the appropriate repertoire for the cello, and his unique position as a celebrity who was not a virtuoso, taught no particularly famous pupils, but was strongly identified with Berlin culture — using material from the book I am currently writing about Grünfeld.

• **Benjamin Guillaume Glorieux (Koninklijk Conservatorium Brussel/Vrije Universiteit Brussel), From Servais to Casals: A Creative Perspective on the Brussels Basses of the Romantic Belgian Cello Tradition**

An intriguing passage in the autobiography (Editions Albin Michel, 1955) of the legendary Spanish cellist Pablo Casals (1876-1973) outlines how he came to study at the Brussels Royal Conservatory in 1895. The attraction of Brussels

as a musical-educative hotspot during the Belle Époque was intrinsically linked to the titans of the romantic music scene such as composer-conductor-director François-Auguste Gevaert (1828-1908), star violinist Eugène Ysaÿe (1858-1931) and oboist Guillaume Guidé (1857-1917). The Brussels conservatory played a pioneering role as well in this landmark process towards he important musical developments of the era. *The Cambridge Companion to the Cello* (1999) chronicles the French cellist Nicolas Platel (1777-1835) as the founder of a successful Brussels cello school. Historian Peter François, however, in his recent *The Belgian School of Cello Playing* (2017) highlights François Servais (1807-1866) as the founder of the breeding ground for cello talent that resonated far beyond the country's borders. As a cello teacher at the Brussels Conservatory between 1848 and 1866, Servais trained a remarkable number of top-notch cellists between 1848 and 1866. His son Joseph, who became a cello teacher at the same institute in 1872, developed an impressive artistic and pedagogical career as well, with a large diaspora worldwide. Much has been said and written about the cello schools from France, Germany, Italy and others, however, the artistic legacy of Servais and the Belgian cello school appears to be largely unexplored and undervalued to this day. If at the beginning of the 19th century one could point out distinctly several European schools of cello, this map had changed drastically by the beginning of the next century, with Servais' training line as a decisive factor. Fundamental artistic research has not yet been conducted on the Belgian cello legacy. The purpose of my lecture is to emphasize the playing tradition that emerged from the Brussels Conservatoire during the Romantic era.

Interpretation, Technical Skills and Treatises (II)

• **Hilary Metzger (Pôle Alienor, Centre d'études supérieur de musique à Poitiers), A Comparison of Written Instructions and Recorded Evidence: The Case of Victor Herbert**

Much has already been written about Victor Herbert's exciting life (1859-1924): his nonconformist, talented ancestors; his auspicious emigration from Ireland to Germany and then to America on the coattails of his wife, a recently hired soloist with the Metropolitan Opera Company; his love of beer and German food; his prodigious talent as a cello virtuoso and operetta composer; his stupendous work ethic; his fierce desire to be financially successful; and his generosity and loyalty to his fellow musicians. This presentation will discuss his

interpretative choices as a string player, particularly his use of portamento, vibrato and tempo rubato. It will compare Herbert's cello recordings to recordings of the same pieces made by other cellists at the same time. It will also analyse the written technical instructions for string players that Victor Herbert left in the orchestral material for his own compositions. The conclusions drawn from his example can be used as template for better understanding the interpretative choices of other Romantic cellists whose playing preferences are less well documented today.

• **Maximiliano Segura Sánchez (La Rioja University), «Recueil de Passages de Haydn et Boccherini»: Chamber Music Reception in the First Cello Method for Paris Conservatoire**

The publishing house at Paris Conservatoire issued in 1804 the *Méthode de violoncelle et basse d'accompagnement*. Co-authored by Charles-Nicolas Baudiot, Jean-Henri Levasseur, Pierre Baillot and Charles-Simon Catel, it was specially conceived for its cello students. The book is divided in different sections, covering technical aspects and matters on musical taste and performance practice. These two last aspects are of special interest, as in the first appendix of the book the authors selected eighty-one chamber music and orchestral fragments of works by Joseph Haydn and Luigi Boccherini. At first glance, this selection seems to be focused on practicing special difficult passages of these works. However, beyond this goal, the motivation behind the inclusion of these composers calls for further analysis. Next to the exposition of some of these music examples, this paper proposes two premises that might have influenced such a particular choice. First, this repertoire may be linked to Pierre Baillot's professional career — and his association with Charles-Nicolas Baudiot — as a performer of chamber music in a period of more than forty years, in which Haydn and Boccherini's music were frequently played. Second, the method presents a value judgment of these composers' music, displaying to the cello students some of Baillot's aesthetic ideas in relation to its performance practice. An analysis of these points reveals a connection between two sides of Parisian music life around 1800: the performative and the formative, both directly related to the reception of these composers' music in Paris. This could demonstrate how the circulation of specific repertoires in the French capital may have influenced the construction of models for the cello students in France during the first decades of the XIX century.

Cello Repertory

• **Simon Kannenberg (University of Siegen), The Missing Link – Joachim Raff's Cello Concertos**

Joachim Raff's was the most frequently performed composer of symphonies between 1871 and 1874 in German speaking countries. The former assistant of Franz Liszt living in Wiesbaden from 1856 on gained especially with his Symphonies No. 3 'In the forest' and No. 5 'Lenore' also international reputation. Despite of his numerous orchestral works he composed a few solo concertos. These as well as his chamber music are often connected to famous interpreters he used to know from his Weimar days on. Two of his solo concertos are written for cello and orchestra. The first one in D minor Op. 193 was often performed by Friedrich Grützmacher who brought it to great successes. The second one in G major seems to be written for David Popper who was in close contact to Raffs friend Hans von Bülow. Letters from Popper to Raff from 1876 attest studies on the work during the compositional process and include comments to the technical challenges of the solo part. But during the composition Raff and Popper got into a quarrel and Raff — meanwhile director of Hoch's Conservatory in Frankfurt — lost his ambition on this work so it remained unperformed until the world premiere in Switzerland in 1997. Both cello concertos are sketched in the Mendelssohn tradition and reveal a structure of three movements in one, connected by attacca transitions. Also the shape of melodies reveal Raffs model Mendelssohn, with whom he would have studied if Mendelssohn had not died in 1847. The solo part is extremely brilliant and effective. The paper presents Raff's concertos with a special focus on the unknown second one as missing links between the Mendelssohn generation and the famous late romantic cello concertos of Saint-Saëns, Lalo and Dvořák analysing the musical structure and examine the works towards the widespread demand of 'progress' within music history and aesthetics.

• **Tamás Zétényi (Széchenyi István University, Győr), The Stages of Grief: Compositions for Violoncello and Piano by Franz Liszt**

In my paper I examine the five compositions by Franz Liszt for cello and piano: *Èlégie* [Premiére Èlégie], *Zweite Elegie*, *Romance oubliée*, *La lugubre gondola*, *Die Zelle in Nonnenwerth*. The first question I raise is why these are the pieces which Liszt chose to transcribe from piano solo to cello and piano. What connects these compositions? The five pieces appear to be similar not only in their atmosphere but also in their structure; they are built of similar units. The sequence

of the formal elements suggests that their composition process was determined by content; it followed a program. My paper identifies the principle underlying the structure of these Liszt compositions with the phases of mourning as described by modern psychology. The assumption that this is a good direction for the analysis of these pieces is supported by the titles and the associations evoked by them. The origin of the pieces, and, more generally, the facts of Franz Liszt's biography point into the same direction, as in several cases there is a clear connection between the narrative content of the composition and the events of Liszt's life, often involving the mourning of the death of a person close to Liszt. My second question is how these pieces fit into the category of Late Liszt, and my final point of research is how the *La Lugubre gondola II* fits the other pieces related to the death of Wagner (*R. W. – Venezia*; *Am Grabe Richard Wagners*; *La lugubre gondola I*). What does the greater picture of these four pieces together tell us, how they form a 'supercomposition' together.

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