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Effective Practice Methods for David Popper's Virtuosic Pieces and the Relationship Between Selected Pieces and Etudes

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EFFECTIVE PRACTICE METHODS FOR DAVID POPPER’S VIRTUOSIC PIECES
AND THE RELATIONSHIP BETWEEN SELECTED PIECES AND ETUDES

By

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Dedicated to
My parents and my husband, Do Young
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ABSTRACT

David Popper, a cellist-composer in the late nineteenth century, was among the most prominent cello virtuosos and one of the greatest masters for the cello literature. He was a prolific composer of advanced studies for cello, sixty-five virtuosic character pieces, four cello concertos, a string quartet, two suites, and three books of etudes that have been considered some of the most essential and valuable studies for cellists.¹

David Popper’s works provide cellists with valuable information. His three books of etudes offer technical instruction for cellists, covering all the pedagogical aspects of cello playing. For example, the Etudes Op. 73 are used not only for auditions and international competitions but are also taught by cello teachers all over the world. His virtuosic works are very popular and are played in many recitals today. The virtuosic pieces are short, taking about two to five minutes, and they demonstrate challenging bow and left hand techniques. The term “character piece” applies to certain piano music and to music for other instruments with piano accompaniment in the nineteenth century that was based on a program or a single character. Many character pieces were composed in ternary form, and present elegance, wit, humor and beauty.

Popper consistently attempted to compose small pieces with moods that range from cheerful to mournful. Because he was adept at conveying these characters for the cello, his music became very popular with audiences and performers. All of his pieces demand exceptional techniques like spiccato, sautille, harmonics, pizzicato, double stops, thumb position, rapid string crossings, and arpeggios. It is because of his imaginative use of these techniques and because of the popularity of his music that Popper is considered to be the person that advanced the cello the most during the nineteenth century.

The popularity of Popper’s music is due to many factors; among them are repetitions of the original theme, his consistent use of the best sounding register of the cello, and his use of diverse, uplifting and playful rhythms.

This study purports to focus on pedagogical aspects of Popper’s virtuosic works related to his three books of etudes in order to facilitate the performer’s development of technical skills. It will also address how to practice those pieces along with his etudes to allow students to perform them better.
CHAPTER 1

David Popper’s Biography

David Popper was born on June 18, 1843, in Prague, Czechoslovakia. He grew up in a Jewish community in which his father, Angelus Popper (1812-1891) was a Cantor in two synagogues.² From his earliest days, Popper’s musical environment included his family and friends frequently gathered around the piano in his home. He was interested in the songs of Schubert, Schumann, and Mendelssohn.³ When he was three years old he could imitate his father’s singing in perfect pitch, and could improvise on the piano at five, which further demonstrated his immense musical talent. Thereafter, he received free violin lessons from an acquaintance. Throughout Europe at that time, the violin player had more possibilities for earning a living, in state and municipal orchestras and private bands. Many famous cellists like Adrien François Servais, Josef Merk, Hugo Becker, and even Pablo Casals, began to play the violin first before studying the cello.⁴

Popper also never quit playing the piano while studying the violin. He was very interested in improvising on the piano. If he heard some chords on the piano, he could instantly imagine the melody and harmony. His violin studies continued until the age of twelve, when his family decided he should study at the Prague Conservatory, where he auditioned playing the violin and the piano.⁵ The committees recognized his musical talent and accepted him; however, they demanded he switch to the violoncello rather than the violin because of their lack of cellists.⁶ From that moment, he was training on the cello for the National Theatre, the Opera, and the Philharmonic Orchestra.

In the Prague Conservatory, Popper studied with Julius Goltermann (1825-1876) for six years from 1855 to 1861. Goltermann was a student of Bernhard Romberg (1767-

³ Ibid., 30.
⁴ Ibid., 32.
⁵ Ibid., 32.
⁶ Ibid., 35.
1841) and, subsequently, of Friedrich August Kummer (1797-1879) in Dresden, who were the best modern violoncello teachers in German.\(^7\)

One day, Goltermann asked Popper to substitute for him as a solo cellist at the Opera, in Rossini’s *William Tell.\(^8\)* While the overture began with a big cello solo, Popper made a sound with a wonderful tone and the other orchestra members and the audience watched him immediately. The loud applause was interrupted by the continuing opera. The next day, Goltermann met Popper and said, “Popper, you would be a scoundrel if you call me ‘Herr Professor’ any more. From now on you call me the familiar ‘Du.’\(^9\)"

1. Löwenberg

Popper accepted the position as second cellist in the Löwenberg Court Orchestra, when he was eighteen years old in 1861. After the death of Theodore Oswald, who was the solo cellist of the orchestra, Popper became the solo cellist in 1862.\(^10\) Carrying the title of *Kammervirtuoso* from Prince Hohenzollern-Hechingen, Popper was renowned for his musical career performing George Goltermann’s *Cello Concerto No. 2* and as a member of a string quartet.\(^11\)

Two momentous experiences were valuable events for Popper in Löwenberg in 1863: meetings with both Hector Berlioz and Richard Wagner by invitation from the Prince.\(^12\) Though a true devotee of Wagner’s music, Popper faced some difficulties with Wagnerian harmony and progressions. This is his motivation for composing the etude book, *High School of Cello Playing*, which includes various cello skills of the modern cello technique.

In the early 1860s, despite the relatively small repertoire, cello concertos were performed often. At this moment in time, Popper’s performance of Robert Volkmann’s Cello Concerto in A Minor, Op. 33, and Anton Rubinstein’s Cello Concerto, Op. 35 in 1864, received such high praise from critics in *Neue Zeitschrift für Musik* that it


\(^8\) De’ak, 38.

\(^9\) Ibid., 38.

\(^10\) Ibid., 57.

\(^11\) Ibid., 59-62.

\(^12\) Ibid., 62.
established Popper’s reputation as a distinguished cellist. In addition, after hearing Popper perform Schumann’s concerto in 1867, one critic wrote, “That excellent artist played the Schumann concerto for the first time and we should all be grateful for this. I believe that no cellist has ever dared perform this difficult task and because of this Herr Popper deserves to be doubly thanked.” In addition, the city of Löwenberg is a place where Popper composed and performed his first Concerto, D Minor, Op. 8.

As cello concertos grew more popular, salon music also became a popular genre in the nineteenth century in Europe. Most musicians needed support from aristocrats, who held concerts in music rooms known as “Salons” in luxurious homes decorated with costly furnishings and paintings. This trend led Popper to compose numerous character pieces at that time.

2. Vienna

In 1868, Popper was appointed principal cellist in the Vienna Imperial Opera and Philharmonic Orchestra, and played in the Hellmesberger Quartet, which consisted of Joseph Hellmesberger on first violin, Adolf Brodsky on second violin, and Sigismund Bachrich on viola. At the age of 25, Popper was the youngest musician who had ever been engaged as a soloist at the Vienna Imperial Opera. In the Vienna period of Popper’s life, he had a crowded schedule with these three jobs.

As a soloist, Popper’s fame spread all over the world. According to the St. Petersburg Herald after the concert in St. Petersburg in 1883, “In his performance he showed an ideal virtuosity. . . which used his technique not to enhance himself, but to serve and ornament his art. This is the reason that Popper stands so high, and why we name him an artist ‘by the grace of God.’” Likewise, in Madrid, the newspaper Esperanza y Sola in 1882 declared, “Popper is an original and notable artist who dominates his instrument as few can, and obtains from it extremely sweet sounds that astound the most knowledgeable of the art, not knowing which to admire more—the

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13 Ibid., 57.
15 De’ak, 87.
16 Ibid., 119.
17 Ibid., 148.
prodigiousness of the execution, the irreproachable refinement of his intonation even in the most difficult passages, or the originality of the compositions which he executes, and in which are seen united his inspiration and talent.”

In the summer of 1872 Popper married the famous pianist Sophie Menter (1846–1918), who was a pupil of Franz Liszt. Their life together was difficult at first, because Popper’s concerts were in Vienna but Menter’s concerts required her to travel long distances. Finally, Popper quit his contracts with the Vienna Imperial Opera and the Philharmonic orchestra in 1873, and then they took many successful tours through various countries, including Germany, France, England, and Russia.

Menter accepted an offer to be on the faculty at the St. Petersburg Conservatory in 1883. This offer caused a break between Popper and Menter, even though it was quite an achievement for her. Therefore, they were divorced in 1886. During their short married life, Popper and Menter performed many times together. Later, Popper recalled his life in Vienna with a sigh, saying, “Those were the hardest years of my life!”

3. Budapest

Popper was appointed the first cello professor at the Royal Hungarian Academy of Music in Budapest in May of 1886, on an invitation from Liszt. When Popper became a professor in Budapest, he was already widely known as a virtuoso performer and composer for his instrument. This was the first time he obtained a position as professor in a music school, even though he had frequently taught before.

Popper held classes in cello and chamber music. He expressed passion toward his chamber music class, in which he would teach for three hours without fatigue. He especially enjoyed the string quartet because he believed it was the highest form of composition. During the quartet class, when a student lost his or her place, Popper played the missing part on the piano until the student could catch up.

In Budapest, Popper and the Hungarian Violinist Jeno Hubay, a pupil of Vieuxtemps, formed a string quartet with Victor Herzfeld on second violin and Bram

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18 Ibid., 147.
19 Ibid., 164.
20 Ginsburg, 92.
Eldering on viola. This quartet was sometimes known as the “Budapest” Quartet when playing in foreign lands. Popper and Hubay joined Johannes Brahms to perform Brahms’s Piano Trio in C Minor and Popper also played Brahms’s F Major Cello Sonata with the composer.

Moreover, his efforts to add to the concerto repertoire were continued by playing the Volkmann Concerto in 1875, Popper’s own E Minor Concerto in 1881, the Boccherini Concerto in 1882, the Saint-Saëns Concerto in 1884, and the Haydn D Major Concerto in 1891. As a result, the cello quickly became very popular with audiences and performers. Commentary from Frankfurt about Popper’s performance includes the following quotation: “The tenth Museum Concert in Frankfurt this month offered only one soloist, but the best representative of his profession. Among the cello virtuosos of the present time, David Popper is the charming raconteur, the refined musician, with a special predilection for the musical language of the salons. The sparkling and piquant tones, without particular depth of meaning, nevertheless find their way to the heart.”

In the summer of 1886, Popper married a young lady, Löbl Olga, from Prague. In these days Popper was the most popular cello virtuoso, and his compositions were played everywhere by many cellists, such as Grützmacher, Becker, Klengel, and Cossmann. Moreover, some violinists had transcribed his works for the violin in order to play them. The Gavotte in D Major Op. 23, No. 2 was transcribed by Leopold Auer, Spinning Song and Concert-Etudes by Jascha Heifetz, and Elfentanz by Emile Sauret.

At the Royal Hungarian Academy of Music, Popper received the title of “Court Councillor” from the Emperor, in honor of his seventieth birthday on August 5, 1913. He could enjoy the honor of the title for only two days. After listening to an evening concert, he died of a heart attack on August 7, 1913.

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21 De’ak, 175.
22 Ibid., 194.
23 Ibid., 194.
24 Ibid., 273-274.
27 De’ak, 245-246.
Characteristics of Popper’s Compositional Style

David Popper’s virtuosic pieces and three books of etudes have become not only indispensable concert repertory, but also essential pedagogical sources for curricula of cello playing for teachers and students all over the world. Through this study, there is no doubt that his persistent efforts toward developing modern techniques have made magnificent contributions to cello playing.

One of the most prominent characteristics of Popper’s compositions, not only of his small pieces but also the books of etudes, is his use of chromaticism. The composition of his etudes was motivated by his attempts to figure out Richard Wagner’s opera; therefore, the chromaticism in Popper’s character pieces was directly influenced by Wagner’s music. Popper provides chromatic melodies in his works, like measures from 109 to 117 of Hungarian Rhapsody, measures from 9 to 24 of Spinning Song, measures from 39 to 50 of Elfentanz, and measures from 21 to 34 of Papillon. His use of chromatic scales is helpful for more accurate intonation, as well as for becoming aware of accessible notes in any positions. For example, if a student is playing chromatic scales by practicing from first position to fourth position on the A string, he or she will have more chances to study the notes located on neighboring strings rather than the whole-step scales.

Another characteristic of Popper’s work is the “impressive finish.” That is, he uses difficult passages with specific techniques at the end of his small virtuosic pieces. For example, in Spinning Song, the left hand shifts with the second finger throughout the piece and then the chromatic octaves shift with alternating fingers between second and third finger with the thumb, which, in a rapid tempo, is a demanding skill for cellists. Comparable to this piece, Elfentanz also exhibits broken octave chords at the end of the piece, which also has difficult string changes and sautille bowing. Moreover, in Hungarian Rhapsody Popper employs the octave chords with two slurred bowings that change on weak beats, which demand coordination between the left and right hand. At the end of the Round Dance, artificial harmonics, which demand a precise left hand position, especially for the thumb, are presented for the last eight measures. The sixty-
fourth notes in four-note groups also appear in the end of the Serenade, Op. 54. Popper attempted to write his character pieces virtuosically with some outstanding technical showmanship at the end of most of his pieces.

Two more remarkable features of Popper’s compositional style are his ability to write in different nationalist idioms and his interest in Baroque music. Popper employed folk tunes and dances from different countries, such as Tarantella, which depicts the spirit of southern Italian dance. Others include Chanson Villageoise from the French style, five Spanish Dances from Spain, Russian Phantasy from Russia, Scotch Fantasia from Scotland, and Hungarian Rhapsody from Hungary. Popper’s interest in national music was motivated by his frequent travels with Sophie Menter while concertizing across Europe between 1873 and 1886. Furthermore, Popper also wrote pieces in Baroque style. The six gavottes and two minuets provide us evidence of Popper’s affection for Baroque music. He also transcribed several works for the cello from Baroque composers, such as Bach’s “Aria” from the Orchestral Suite No. 3 in D Major, BWV 1068, Handel’s “Largo” from his Italian opera Xerxes, HWV 40, and Campioni’s Menuetto Pastorale.  

Lastly, Popper enjoyed writing programmatic pieces, a practice that was widespread in instrumental music of the nineteenth century. One of the most well-known pieces among his programmatic works is Im Walde, which consists of six pieces that can evoke images of a day in the forest with their six programmatic titles: Entrance, Gnome’s Dance, Devotion, Round Dance, Autumn Flower, and Homecoming. In addition to this piece, Six Character Pieces, Op. 3, Elfentanz, Op. 39, the five Spanish Dances, Op. 54, and Spinning Song, Op. 55, No. 1 can be also be counted among Popper’s programmatic works.

Popper’s title as “The king of the violoncello” is well deserved. His importance for the cello repertory is not only due to his outstanding abilities as a performer and composer, but also to his strong individual character and his ability to intimately communicate with his audience.

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28 Popper, David. Menuetto Pistorale von Carlo Antonio Campioni. Offenbach a/Main.: André, 1890.
29 De’ak, 270.
Brief Description of Popper’s Three Books of Etudes

There are three books of etudes by Popper: *High School of Cello Playing*, Op. 73, *Ten Medium Difficult Studies*, Op. 76, and *Fifteen Easy Studies for Cello*, Op. 76/I published by Hofmeister.\(^{30}\) First of all, Popper’s most important contribution to the cello repertory is the publication of the etude book, *High School of Cello Playing*, which created a revolution in modern cello technique. According to De’ak, “his technical principles, innovations, and practical applications of the modern cello technique (of the late nineteenth century) were put down in these forty etudes.”\(^{31}\)

He originally composed the *High School of Cello Playing* in four volumes including ten studies each and published them between 1901 and 1905.\(^{32}\) The first volume (Nos. 1-10) was published in 1901 and was dedicated to Alwin Schröder (1855-1920), who played Popper’s *Concerto in E Minor* and the *Im Walde Suite*.\(^{33}\) The second volume (Nos. 11-20) was dedicated to Bernhard Schmidt in 1902, the third volume (Nos. 21-30) to Edouard Jacobs (1851-1925), who was a Belgian cellist, in 1902, and the last volume (Nos. 31-40) to Edmund Mihalovich (1842-1929), who was a composer and the director of the Academy in Budapest,\(^{34}\) in 1905. These four volumes were eventually combined together into the great forty-etude book. Moreover, this book was the first etude book for cello playing in the twentieth century. The value of these forty etudes was immense because they included exercises for shifting for the left hand and various kinds of bow technique.

Popper’s motivation for composing these etudes was Richard Wagner. During his frequent contact with Wagner’s music, Popper accepted the challenge of complicated cello parts in the opera’s scores. Therefore, he had to devise bowings and fingerings for the difficult Wagnerian figurations, in order to build the cello technique up to the demands of such modern music, which included quite virtuosic passages.

\(^{30}\) Ibid., 314.
\(^{31}\) Ibid., 261.
\(^{32}\) Ibid., 315.
\(^{33}\) Ibid., 212.
\(^{34}\) Ibid., 235.
After two years, two more books of etudes were published in 1907 and 1908 by Popper. These were *Ten Medium Difficult Studies, Op. 76*, and *Fifteen Easy Studies for Cello, Op. 76/I.*[^35] These two books are less difficult so that they are more appropriate for the beginning students or those at an intermediate level. The book *Fifteen Easy Studies for Cello* has two unusual characteristics: only the first position is used and a second cello part is provided for the teacher to accompany the student.

The *Ten Medium Difficult Studies* is a good set of etudes to prepare the student for learning the *High School of Cello Playing*. Therefore, it is also called “Studies Preparatory to the High School of Cello Playing.” Techniques in this book include détaché, chromatic alteration, extended and thumb positions, and proportioning of the bow with left hand positions that are not too difficult for intermediate students.

All three of these books of etudes are used for this study to provide the students with practice methods that apply to David Popper’s virtuosic pieces. This treatise will focus on the pedagogical aspects of selected pieces in terms of which etudes should be studied in conjunction with specific pieces. In addition, this study will examine what relationships connect the selected pieces and their corresponding etudes. Therefore, this study will propose not only ideas and solutions of practice but also provide a reference source for how Popper’s pieces might be approached.

[^35]: Ibid., 315.
CHAPTER 2

PEDAGOGICAL STUDY OF POPPER’S VIRTUOSIC PIECES
RELATED TO HIS THREE BOOKS OF ETUDES

BASIC LEVEL

1. Gavotte in D Major, Op. 23, No. 2

The Gavotte is a French folk dance using a moderate tempo with 4/4 or 2/2 time. This piece begins from the middle of the bar which is the most distinguishing feature of a Gavotte. This piece was published in 1879 and dedicated to A. N. Makewitsch.36

Exercise 1) Slurred staccato

From the beginning to measure 8 of this piece, the first position and the fourth position are used with slurred staccato or hooked bowing. Every up bow has slurred staccato, which is explained by Louis Potter as “a succession of miniature martelé strokes, on the string, played in one bow direction.”37 The firm pressure applied to the bow by the first finger and thumb should immediately be released to produce each tone for the slurred staccato between measures 1 and 7. In addition, the wrist should be flexible and the arm relaxed.

![Fig. 1. Gavotte in D Major, mm. 1-4](image)

The descending semi-tone melody in Figure 2 should be pointed out with the accents from middle of measure 33 to the first note of measure 35 (C, B, B-flat, A). In the same manner, slurred staccato is provided in measures 33 to 34. A good slurred

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36 Ibid., 314.
staccato on an up bow demands the accent of each down bow. Therefore, the reaction from the accent of the down bow will be helpful.

![Fig. 2. Gavotte in D Major, mm. 33-35](image)

**Exercise 2) Thumb position**

It is important that the student be convinced that the thumb position is not a very difficult technique. It has the same shape as the first position, but moved to a higher position. Introducing the thumb position at half-string harmonics is the most natural and logical place. The thumb must be extended out straight across the A and D strings and the shape of the rest of the left hand should always be rounded. The wrist and forearm do not lift or lower, but maintain a more even position. Sometimes the extended position of the thumb is necessary when playing G-sharp with third finger, as in the example below.

![Fig. 3. Gavotte in D Major, mm. 10-12](image)

To express the fortissimo (ff), there must be separate bowing on every weak beat between measures 13 and 16 rather than a slurred staccato. When playing the mordent, it can be played on the beat with accent-like bowing style. The most essential point is to avoid tension in the arm and fingers to execute the mordent.

![Fig. 4. Gavotte in D Major, mm. 13-15](image)

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38 Ibid., 108.
Exercise 3) Natural harmonics

Next, the natural harmonics appear for one measure in Figure 5. Harmonics are an acoustic phenomenon with a light touch of the left hand. Diran Alexanian explains the harmonic as “two or more vibrating parts of a string comprised between the nut and the bridge.” The second note of measure 36 is the one-fourth string harmonic on the A-string, and the first note of the next measure is the half-string harmonic. To produce a natural harmonic sound, the bow should go close to the bridge and needs more bow speed. In the harmonics of measure 64, the real sound is E5, A5, E5, A5, and F-sharp 5.

![Fig. 5. Gavotte in D Major, mm. 36-37](image)

![Fig. 6. m. 64-66](image)

Exercise 4) Double stops

The double stop with the perfect fifth appears from the third beat of measure 69. Proper arm and bow elevation are important for the two strings. Moreover, for more precise intonation, the fingers need to adjust up and down, depending on the type of cello.

![Fig. 7. Gavotte in D Major, mm. 69-71](image)

Popper employed the use of double stops with open strings for a fortissimo sound from measures 73 to 102. While playing two strings simultaneously, the weight of the bow should concentrate on the string that plays the melody. The distribution of the bow is also important for even sound.

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Recommended Etude:

1. No. 7 of *Fifteen Easy Studies for Cello, Op. 76/I*

   Etude No. 7 of *Fifteen Easy Studies* provides the same D major key present in the Gavotte Op. 23 and uses mostly first position, which is comfortable and familiar for beginners. The cellist preparing for Gavotte can practice with two different positions: first and thumb position. First, play in the first position as written in the music, however, the bowing can be changed as below to practice the slurred staccato bow technique.

   ![Fig. 8. No. 7 of *Fifteen Easy Studies*, mm. 1-7](image)

   Second, play one octave higher to practice the thumb position.

   ![Fig. 9. No. 7 of *Fifteen Easy Studies*, mm. 1-7](image)

Next, in order to learn to play the natural harmonics, measures 1-12 of No. 40 of the *High School of Cello Playing* will be profitable for students. To have a more precise location for the left hand, practicing with solid notes is necessary at first. Second, it is crucial to use the bow close to the bridge for a clear and ringing sound.

   ![Fig. 10. No. 40 of *High School of Cello Playing*, mm. 1-4](image)
2. “Once Upon More Beautiful Days” Op. 64, No. 1

Popper dedicated this piece “To the Memory of my Unforgettable Parents.”\(^{40}\) Unfortunately, there are no documents or records about Popper’s relationship with his parents. However, through this piece it is clear how deeply Popper loved his parents. He composed it in 1892, after the deaths of his father (1891) and mother (1892).\(^{41}\) This piece has very nostalgic melodies and sentimental moods with a simple form, and was popular for a long time after its publication. Popper’s own performance of this piece moved the audience to tears.

**Exercise 1) Changing of the bow; Tone quality**

This piece demands beautiful tone quality and smooth changes of bow. Legato playing style is one of the significant techniques in cello playing. The wrist and fingers must be organized to play in a circular motion without stopping. When changing the bow from down to up, the elbow slightly rises at the end of the down stroke for continuation of the bow. In the change of bow from up to down, the elbow drops down immediately before the change of down bow.\(^{42}\) In this manner, one should keep the contact points between the bridge and the fingerboard and the bow should be parallel with the bridge.

**Exercise 2) Vibrato**

Vibrato can be defined as having two major aspects: speed and width. According to Paul Tortelier, “A natural vibrato can only be achieved if the hand is well placed.”\(^{43}\) In order to play vibrato correctly, try to produce the motion from the forearm, wrist, hand and fingers. In the beginning of this piece, there is a piano dynamic marking; therefore, the narrow vibrato could be used, although the matter of vibrato depends a great deal on personal taste. In order to continue the vibrato, a back and forth motion is necessary through the change of the bow and the position. Particularly, while playing measure 17, one must play every note vibrato even though they are eighth-notes.

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\(^{40}\) De’ak, 30.

\(^{41}\) Ibid., 30.

\(^{42}\) Potter, 61-62.

A music critic once attacked Popper for his “continuous vibrato.” In his time, vibrato was used only in the long cantilena tones, but Popper used vibrato even in short notes. Therefore, the expression “continuous vibrato” was coined, referring to his innovation, which he taught to his students and therefore spread all over the country.  

**Exercise 3) Double stops**

In measures 25 to 28 double stops appear with a forte dynamic marking. When changing from the last notes of measure 26 to the first notes of measure 27, a smooth change of position and a narrower space between the first and fourth fingers are necessary. Then, in the passage from the last beat of bar 28, one must change the style of the vibrato for a different tone quality, which can be narrower yet not too slow.

There are two identical phrases between measures 32 to 35 and 36 to 39. Therefore, the player should consider somewhat different musical expressions to distinguish them. The end of measure 38 has to be played at the same time as the piano accompaniment.
Exercise 4) Tone production in the middle position

Pierre Fournier, an editor of this music, indicates the G-string and the D-string to be played in measure 41. In this area of the cello, it is important to play with more bow contact in order to create the sound necessary for the passage.

Fig. 14. “Once Upon More Beautiful Days” mm. 41-44

Recommended Etudes:

1. No. 6 of Fifteen Easy Studies for Cello, Op. 76/I

“Once Upon More Beautiful Days” has a very smooth song-like melody, which makes No. 6 of Fifteen Easy Studies the proper etude to allow the student to practice having an easy legato bowing style. It is important that the thumb, first and second finger of the right hand must not squeeze and the right shoulder should not be risen when playing legato.

Measure 28 of Etude No. 6, which is before the recapitulation, is marked rallentando. This passage is practicable as an exercise for measures 47-48 of “Once Upon More Beautiful Days.” The tempo should be gradually slower at the end the bar. It cannot be slow immediately from the rallentando.

Fig. 15. No. 6 of Fifteen Easy Studies, mm. 28-30
2. No. 8 of *Fifteen Easy Studies for Cello, Op. 76/I*

This etude is good not only for the double stops but also bow connectivity. There are a few ways to practice the double stops well. First of all, play the two strings together, but the ear should pay attention to the A string first, and then to the D string. In this way, students will learn the harmonies with correct intonation.

Second, play the left hand for the A and D strings together, but only make one string sound at a time. When playing the A string, the two strings for the left hand should be played together, however, the D string will be inaudible so that the student recognizes the correct intonation.
3. Gavotte in D Minor, Op. 67, No. 2

Popper’s compositions of six gavottes and two minuets demonstrate his affection for Baroque music. He also transcribed several works for the cello from Baroque composers, such as Bach’s aria from the Suite in D Major, Handel’s Largo and Sarabande, and Campioni’s Menuetto Pastorale.

Exercise 1) Détaché bow stroke

This piece presents many instances of détaché bow stroke from the frog to the middle of the bow. The style of détaché bowing is the separated individual bow stroke, and it is the foundation for faster speed bowing like spiccato and sautillé. According to Bazelaire, “the bow pressure of the détaché must be same before, after, and during the stroke.” The student should relax the shoulder, upper arm and elbow of right side to produce good détaché stroke.

This kind of bow style is shown below in Figure 19, with two eighth notes in one bow and then two separate eighth notes. This is good practice for beginner students. Here, the student should practice using a half bow for beats one and three and a quick bow for each eighth note on beats two and four.

![Fig. 19. Gavotte in D Minor, m. 16](image)

Popper wrote the down bow at the third beat of every measure in order to emphasize the musical pattern of the gavotte, which begins from the third beat. Therefore, he applied the quarter note of the first and second beat to the up bow.

![Fig. 20. Gavotte in D Minor, mm. 1-2](image)

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Another style of *détaché* bow is presented from the third beat of measure 27 to measure 33. This is the typical *détaché* bow using eighth notes. However, in measures 29 and 31, the location and the length of the bow are important for well-moderated playing. The first note, B-flat, in measure 29 will be need to be two times the length of the other eighth notes. The two notes of the third beat written by a slur should equal the length of the first note. Therefore, when playing the D on the fourth beat, the bow can start in the frog. The same situation will be applied in measure 31. However, the two notes of the fourth beat in measure 31 require much more bow to express the crescendo.

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Fig. 21. Gavotte in D Minor, mm. 27-33

In addition, students should know that every string has a different angle for the bow so that the bow can be parallel to the bridge. Measures 32 and 33 in Figure 21 provide a good example of this concern. The higher string needs a higher elbow than the other strings because the lowest string is closer to the body of the player. When the music goes down to the lower string, the elbow and the wrist must be moved down in the same direction.

**Exercise 2) Left hand pizzicato**

Pizzicato, which Alexanian calls “the form of the percussion,”\(^\text{46}\) is usually effected by plucking the strings with right hand. However, in this case, it is plucked by

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\(^\text{46}\) Alexanian, 98.
the left hand. The originator of left hand pizzicato was Niccoló Paganini (1782-1840), who used it to produce the simultaneous or alternating bowed and pizzicato sounds. \footnote{Boris Schwarz, \textit{Great Masters of the Violin}, forword by Yehudi Menuhin (New York: Simon and Schuster, 1983), 196.}

From measures 44 to 49 of this piece, in order to make the left hand pizzicato on the note A, it should be plucked by the left hand fingers, which are used for the arco in every beat. For example in measure 44, the left hand fingering of 2, 4, 2, and 4 is used for the pizzicato. At this time, the bow should be lifted after playing the arco and then to allow the plucked A string to ring freely.

![Fig. 22. Gavotte in D Minor, mm. 44-45](image)

The left hand pizzicato is used to express the dynamic marking of mezzo-forte in this piece in Figure 22. However, in measures 35 to 41, the same music is devoid of the left hand pizzicato in order to present the forte sound. However, students should be careful that the A does not have too big an up bow.

![Fig. 23. Gavotte in D Minor, mm. 35-39](image)

**Recommended Etude:**

1. **No. 2 of	extit{ Fifteen Easy Studies for Cello, Op. 76/I}**

   This etude is helpful to practice the distribution of the bow with \textit{détaché}. The sixteenth-notes need half the amount of bow of the eighth notes. Particularly in the bow style of measure 3, students should consider the length of the sixteenth-note stroke. If
she or he uses too much bow for the sixteenth notes, the two slurred notes will not have enough bow.

![Fig. 24. No. 2 of Fifteen Easy Studies, mm. 1-4](image)

This etude is also good for the use of alternating strings. Every time one changes the strings, the arm, elbow, wrist, and hand must be involved. In measures 29 and 30, there are large leaps from the A string to the G string. Therefore, when playing the third note D, the elbow and the arm should be prepared before changing the G string.

![Fig. 25. No. 2 of Fifteen Easy Studies, mm. 29-30](image)

**INTERMEDIATE LEVEL**

1. **Mazurka, Op. 11, No. 3**

A mazurka is a Polish folk dance in triple time, which has a characteristic dotted rhythm and the accent is usually on the third beat. Popper composed five mazurkas throughout his life. Among them, this Op. 11, No. 3 was dedicated to Bernhard Cossmann (1822-1910) and was published in 1874.

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49 De’ak, 314.
Exercise 1) The grace note

The grace note is one type of ornamentation in music notation. According to the *Oxford Concise Dictionary of Music*, grace notes can be divided into two types, appoggiatura and acciaccatura.\(^{50}\) An appoggiatura is an embellishing note on the principal note written as a smaller size and normally half time value of the note.\(^{51}\) In this piece, acciaccatura is used. It is a shorter appoggiatura and appears in measures 15-28, and also in use measures 113-126.

Fig. 26. *Mazurka*, m. 15

In order to express clear acciaccatura, the student must play the C-sharp and D in the first beat of measure 15 with a plucked motion of the left hand. When playing the C-sharp, the third finger should lift and drop down, then the D should be plucked with left hand pizzicato toward the A. The player needs to decide whether to play the embellishment before the beat or on the beat.\(^{52}\) In this case, it is better to play them on the beat. According to Bazelaire, mordents should be practiced with these four concerns in mind: “bow on the string, bow pressure, abrupt action, and rapid motion.”\(^{53}\)

Exercise 2) Dotted Rhythm

In the beginning, the bow should go to the upper part of the bow. Otherwise, the bow is not long enough for the three beats of the next bar. A faster bow is needed for the down bow than the up bow. In this rhythm, it is important that the sixteenth note should be exactly one quarter of one beat.

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50 Kennedy, 3:23.
51 Ibid., 23.
52 Potter, 182.
53 Bazelaire, 39.
There are similar dotted rhythms but different bowings from measures 4-5 in Figure 27. In this passage, the player needs to feel the bow catching or biting the string for the sixteenth note and releasing for the dotted eighth note.

**Recommended Etudes:**

1. No. 37 of *High School of Cello Playing*, Op. 73

   In order to practice techniques related with to the *Mazurka*, Op. 11, No. 3, the first 19 measures of No. 37 will be profitable for practicing the mordent. First of all, practice without the mordents to learn correct intonation of the left hand. Then add the mordent and recognize whether it is the major second or minor second. In particular, measures 14 and 15 use almost the same techniques as the mazurka, alternating open strings with mordent notes.
2. No. 25 of *High School of Cello Playing*, Op. 73

The purpose of this Etude No. 25 is to practice a dotted rhythm with separate bow with the beats being on the up bow, as in measures 4-5 in the *Mazurka*, Figure 27. Popper, in his etude book, wrote to play at the tip of the bow; however, in this case playing in the middle to the upper bow will be permissible.

![Fig. 30. Mazurka, mm. 15-16](image)

**Exercise 1) Bow distribution and speed**

The student should be concerned with bow distribution and bow speed from the very beginning to measure 7, once the left hand is fixed in A Major with the thumb stopping two strings in one position. The up bow in measures 2 and 4 should be three times faster than the down bow, in order to get back the same part of the bow. Moreover,

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54 De’ak, 314.
a relaxed arm weight with speed is also necessary. If the up bow in the second measure did not come back to the frog of the bow, the down bow of next bar does not have enough bow, which can cause a vicious circle. The student should be careful not to spend a large amount of bow when playing with string crossing between E and C-sharp, and C-sharp and A in the first bar.

There are consecutive kinds of bow style in this piece as below.

To produce an excellent effect with this passage, start the measures which begin down bow at the frog, and the measures that begin up bow at the tip. Unless the down bow of quarter notes has enough bow, the quarter note of the next bar will be insufficient.

**Exercise 2) Dynamics**

It is important to learn how to use the bow to express dynamics. One should take into consideration three concerns: pressure, speed, and length of the bow. According to Alexanian, “a crescendo and a diminuendo are to be produced by an increase or decrease of pressure in proportion to the importance and duration of the fluctuations.” In general, the up bow naturally has a tendency toward crescendo and the down bow a tendency to diminuendo. Often, however, the string player must counteract this tendency. In this particular piece, measures 36 and 63 both have diminuendo on an up bow. Therefore, in

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55 Alexianian, 88.
this case no pressure is required for the up bow, which is slightly lifted, and little hair of
the bow should be used for a diminuendo.

Fig. 34. La Chanson Villageoise, mm. 29-36

Fig. 35. La Chanson Villageoise, mm. 59-63

On the other hand, a good crescendo will be produced by not only applying much
more speed and pressure to the bow, but also by applying the bow closer to the bridge. 56

Fig. 36. La Chanson Villageoise, mm. 13-18

Therefore, in this example, the group of eighth notes in measures 13, 15, and 17
should gradually make a bigger sound, which requires more speed along with more
pressure, more length of the bow, and closer to the bridge. However, it is essential that
excessive bow pressure be avoided so that the strings resonate freely. There is a tendency
to play the up bow very loudly in the case of measure 14, so that up bow has to relax
without much pressure but it requires proper bow contact to hear the articulation.
Therefore, the student should control the bow, particularly in this piece, which contains
many crescendos and decrescendos in measures like Figures 34 and 36.

56 Gerhard Mantel, Cello Technique, trans. Barbara Haimberger Thiem, foreword by Janos Starker
**Recommended Etudes:**

1. **No. 5 of *Ten Medium Difficult Studies*, Op. 76**

   Etude No. 5 is helpful to practice techniques related to the first part of *La Chanson Villageoise*, in which the thumb position is used through two strings in spite of a different key. The first four measures require the thumb position with two position changes. When shifting from A to G-sharp and from G-sharp to F-sharp (*), decide how much space to shift and move with the thumb and forearm together. Also, it is crucial to consider bow distributions. As a matter of fact, in comparison between the first up bow and down bow of measures 1-4, the up bow needs a little more bow and less speed. The up bow requires four changes of the two strings, A and D, compared with down bow, which requires two string changes (**). In order to obtain a precise intonation for the thumb position, try to practice the chords shifting as below in Figure 38.

   ![Fig. 37. No. 5 Ten Medium Difficult Studies, mm. 1-4](image)

   **Fig. 37. No. 5 Ten Medium Difficult Studies, mm. 1-4**

   ![Fig. 38. chords for mm. 1-4](image)

   **Fig. 38. chords for mm. 1-4**

2. **No. 22 of *High School of Cello Playing*, Op. 73**

   The beginning to measure 22 of Etude No. 22 will be used to connect with this piece. Here, in the same manner as the piece, the up bow needs to be three times faster than the down bow to go back to its first place. However, this piece has position changes in up bows so that the students can practice stopping the bow after a down bow and then listen to the left hand first to be in tune, Figure 40. To avoid a big sound for quarter notes of every up bow, float the bow close to the fingerboard.
3. *Round Dance, Op. 50, No. 4*

Round Dance is one of the six *Im Walde* pieces for cello and orchestra (or piano) that evokes a day in the forest. These were published in 1880 and were frequently played by many cellists in Europe at his time. This piece especially was often repeated from audiences’ requests.

**Exercise 1) Staccato**

The literal meaning of staccato in Italian is “detached,” meaning a separate bow shortly played back and forth. This piece presents very light and short staccato passages three times within a waltz-like dance style. Between two staccato notes the bow should keep moving through the rest, the duration of which is approximately half of the note. In this manner, the role of the right hand is to control the bow, which requires a flexible wrist.

The actual length of the first-note staccato is the sixteenth note plus a sixteenth rest. During the rest, the left hand should move to the next note. For coordination

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57 De’ak, 270.
58 Kennedy, 694.
59 Mantel, 215.
between the left hand and bow, one can practice stopping the bow and going to the left hand before the bow as in the example below (Figure 42).

Fig. 41. *Round Dance*, mm. 4-8

Exercise 2) Descending semitone with perfect fourth between the third finger and thumb

Fig. 43. *Round Dance*, mm. 19-21

Throughout these three measures, the intervallic relationship of the notes played by the third finger and thumb is always a perfect fourth. In addition, the strong beat played by the third finger and the weak beat played by the thumb also have the chromatic relationship of half step. A suggestion for practice is to play octaves as shown below in Figure 44. While doing so, move the thumb and third finger together and anticipate, without tension, the shifting of the forearm with a small slide. After mastering this passage, practice only the third finger notes with an inaudible thumb because the real position of the thumb is on the A string.
Exercise 3) Artificial harmonics

There are two types of harmonics on a stringed instrument: natural harmonics and artificial harmonics. The natural harmonic occurs in the Gavotte in D Major and the Hungarian Rhapsody. The method of producing an artificial harmonic is to hold the thumb down firmly and lightly touch the same string with the third finger a perfect fourth above the thumb. This will produce a pitch that sounds two octaves higher.⁶⁰

For example, in measure 122 of this piece, the thumb has to hold down the first note, C-sharp, and then lightly touch F-sharp with the third finger, which is a perfect fourth. That produces the sound of the C-sharp two octaves higher.

In order to practice artificial harmonics for measures 122-128, practice only the thumb first with the third finger resting on the D-string to know the placement of left hand, then practice with the third finger on the A-string. In fact, the location for the third finger is the same position as when the thumb plays an octave on the D string. For example, the first note of measure 122, when the thumb holds down the C-sharp, the F-sharp of the D string can be played at the same time so that one can practice the octave for F-sharp.

⁶⁰ Alexanian, 165.
In particular, measure 126 contains trills in artificial harmonics, which also complicates the pursuit of a clear harmonic sound between two notes. The method of sound production is the same principle, but a rapid motion of the left hand, which demands perfect shifting whole step of from D to E note with thumb, is necessary to practice exact position changing. Herein, one suggestion for fingering is to play the thumb with the second finger instead of the third finger because of narrower spaces.

**Recommended Etude:**

1. **No. 14 of High School of Cello Playing, Op. 73**

   Etude No. 14 is helpful for studying the staccato bow stroke as well as for learning how to produce artificial harmonics. Originally, this etude is written with slurred staccato bowing, but separated bow will be applied regarding the piece *Round Dance*.

   For the student, the most important concerns of staccato bowing in this etude are not only to coordinate between the bow and the left hand but also to avoid tension in the right arm. The staccato stroke should not just be controlled by the right hand, but also by the back of the forearm.

   In order to practice measures 1-2 more easily, the fingerings used are on two strings instead of on four strings with the thumb position as written in the music. The left arm and hand should always move together with a circular motion during the shifting. For example, between the A and G on the second beat of measure 1, the thumb should be released when shifting to G, and it is better to leave the harmonic of A slightly then go to the G to create a circular motion without tension. As always, the left hand should go first rather than the bow.

   ![Fig. 46. No. 14 of High School of Cello Playing, mm. 1-2](image)

   There is an artificial harmonic passage in measure 22 of this etude, which is the same type of harmonic as in the end of the piece. As mentioned before, the real sound of
this artificial harmonic is the same note two octaves higher, as below in Figure 48. In this passage, among the slurred notes, the intervals between two notes under a slur are minor and major thirds. Therefore, when shifting from the first note of the major third (B) to the next note (D), the D will be located a whole step below the placement of third finger (E).

![Fig. 47. No. 14 of High School of Cello Playing, mm. 21-22](image1)

**Fig. 47. No. 14 of High School of Cello Playing, mm. 21-22**

![Fig. 48. sounding pitches of m. 22](image2)

**Fig. 48. sounding pitches of m. 22**

### 4. Spanish Dances: *Serenade*, Op. 54, No. 2

There are five pieces under the title Spanish Dances, Op. 54: No. 1 *Zur Guitarre*, No. 2 *Serenade*, No. 3 *Spanish Carneval*, No. 4 *L’Andalouse*, and No. 5 *Vito*. In 1882, while Popper was touring internationally, he had a chance to visit Spain and Portugal. During this time, he composed these five Spanish dances. He dedicated the *Serenade* “to my dear friend Alexander Wierzbilowicz, solo cellist, Royal Opera, St. Petersburg.”

**Exercise 1) Slurred staccato**

Four places for slurred staccato are provided in this piece. Students should begin by practicing with legato bowing to familiarize themselves with accurate intonations as well as to learn when to change the position. In addition, a sufficient bow is necessary.
for a long up bow. In this example, Figure 49, the B-flat in second beat of measure 13 should spend at least two-thirds of the bow to have enough bow for the next up bow.

Fig. 49. Serenade, mm. 12-15

Next, measures 34 and 38 contain two sixteenth notes with a down bow and eight sixteenth notes with an up bow. The first down bow of measure 34 has to begin with the upper half of the bow because the following up bow has four times more notes. One suggestion for practicing this stroke is to stop the bow but do not lift it off the string. That is helpful to get the feeling of the right hand action between bite and release. In order to effect more articulations, one must control the bow with the second finger of the right hand.

Fig. 50. Serenade, mm. 33-34

Exercise 2) Long slurs with many notes in one bow

To play lots of notes within one bow, it is necessary to apportion the bow precisely. A slower bow speed can play more notes. In order to practice the slow bow closer to the bridge, play the bow on an open string without the left hand. Three or four notes in one slur will provide sufficient practice at first, and then more notes can be added. Practicing with dotted rhythms is also helpful for shifting with the left hand.

Measures 56-57 have fifteen notes in one down bow. Both of them require changing the position a minor third between B-flat and G with the thumb in measure 56, and A-flat and F in measure 57. In this case, when shifting on the thumb, the third finger
should be located in the place where the first finger was previously. Therefore, finding the correct intonation is helpful for learning this configuration.

![Fig. 51. Serenade, mm. 56-57](image)

At the end of this piece in measures 66-68 in Figure 52, there are smaller shifts with the second finger covering the distance between half steps. It is important to have every second finger in tune. Moreover, the student should learn the intervallic relation between the first note and second note, whether it is a major or minor second. Also, the student should recognize that every first and fourth note in a group of thirty-second notes always produce the interval of a minor third.

![Fig. 52. Serenade, mm. 66-68](image)

**Recommended Etude:**

1. **No. 6 of Ten Medium Difficult Studies, Op. 76**

   Etude No. 6 provides profitable practice for the up bow slurred staccato. This etude includes four types of slurred staccato bowing through the entire piece, as below in
Figure 53. Moreover, the left hand positions are not too difficult so that the student can concentrate more on keeping the bowing intact.

![Figure 53](image)

Fig. 53. No. 6 of *Ten Medium Difficult Studies*, Four types of slurred staccato styles

Whenever the staccato occurs, the bow should stop on the string and feel a bite with each note’s contact point. Also essential to this exercise is learning how to alternate legato and staccato quite freely.

2. **No. 32 of High School of Cello Playing, Op. 73**

The up bow staccato pervades Etude No. 32. For example, in measure 1 the legato of the first down bow should begin in the upper part of the bow. However, in measure 2, the down bow has to go almost at the tip of the bow because there are more notes in the up bow than in the first measure. Naturally, the up bow of the first measure does not have to go the frog because the down bow of the third beat should begin in the upper half of the bow. Not only the proper bow distribution but also the control for the up bow is indispensable.

![Figure 54](image)

Fig. 54. No. 32 of *High School of Cello Playing*, mm. 1-2
5. **Hungarian Rhapsody, Op. 68**

Popper composed this piece while living in Budapest, Hungary, and it was published in 1894. In it, he employs a 2/4 meter based on Hungarian folk songs. Popper borrowed the spirit of this piece from Franz Liszt’s *Hungarian Rhapsodies* and Johannes Brahms’s *Hungarian Dances*. His inspiration from Liszt may have been influenced by his first wife, Sophie Menter, who was Liszt’s student.

**Exercise 1) Cadenza**

The term *cadenza* refers to a portion of the piece in which the soloist is to perform largely without accompaniment, in free rhythm, sometimes with improvisation. From the beginning, Popper frequently uses a specific marking to signal an improvisational section: *cadenza ad lib.* The orchestra or piano accompaniment drops out in the second beat of measure 23 so that the player can perform with freedom until the accompaniment reenters. Historically, a *cadenza* was meant for a vocalist to display his or her improvisational and virtuosic skill in an aria or other vocal pieces. In the same manner, the *cadenza* in this piece is presented in D minor from measure 49. This passage contains arpeggios and chromatic scales, and the ascent of notes into the highest possible register showcases the cellist’s ability.

The passage starting in measure 19 can be practiced by dividing it into five sections with every top-note of an arpeggio as the center figure. This creates a line of D4, F-sharp 4, A4, D5, and highest D6 as below.

![Fig. 55. practice for m. 19](image)

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62 De’ak, 206.
63 Kennedy, 116.
64 Ibid., 116.
Exercise 2) Hungarian music

This piece is divided into six parts: Andante maestoso, Andante, Allegretto, Presto, Adagio, and Allegro vivace. These sections have alternating slow and fast passages with a variety of tempos and moods, connected by the cellist’s improvisational sections. This is one of the characteristics in Hungarian music, called *czardas*, which
is a traditional Hungarian folk dance. Another aspect of this folk music is the syncopations that appear in the Allegretto and Allegro vivace. In the Allegretto section between measures 78 and 92, a *ritardando* appears in order to provide musical tension.

![Fig. 58. Hungarian Rhapsody, mm. 78-83 and mm. 204-207](image)

The use of an augmented second in measures 59, 67, 177, and 186 is one of the main characteristics of gypsy music. There are multiple augmented seconds between B-flat and C-sharp in the *cadenza* that begins in measure 49 (Figure 57 and 62).

![Fig. 59. Hungarian Rhapsody, m. 59](image)  
*Fig. 59. Hungarian Rhapsody, m. 59*  
*Fig. 60. m. 67*

![Fig. 61. mm. 177 and 186](image)  
*Fig. 61. mm. 177 and 186*  
*Fig. 62. m.49*

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66 Ibid., 105.
Exercise 3) Chromatic scales

The frequent use of chromatic scales is one of the most prominent characteristics of Popper’s works. In the cadenza of the first page of this piece, the chromatic scale is employed in a four octave range. Students should consider the precise placement of the fingers of the left hand, which can become narrower on higher positions, especially when changing position between the first and the third finger.

In this piece, the given fingerings include 1, 2, and 3 for ascending scales and 3, 2, and 1 for descending scales (Figure 57). For higher positions, consecutive second fingers are used close to the highest A note. When practicing this chromatic scale, it is helpful to have a key point of every A throughout the four octaves. In addition, practicing with two kinds of dotted rhythm as below is helpful for articulations and intonation.

Fig. 63. two ways for practice with dotted rhythm of m. 49

Exercise 4) Sautillé

The middle of the piece demands a fast spiccato bow style, which can be explained as sautillé in a presto tempo. According to Potter, there are two styles of spiccato, depending on the tempo. One is the slower spiccato, which can be controlled by the right hand fingers. Another type is the rapid spiccato, also known as sautille.67

To produce a good sautille sound, the student should first practice detaché bowing with an accent on the beat. In addition, the left hand action should lead the right hand action. From measure 93 to 168 and measures 220 to the end, the sautille bow style helps to articulate chords demanding coordination of both hands (Figure 64). In Figure

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67 Potter, 145.
64, the first four measures have a melody on the A string of the top note: D, E-flat, E, F, F-sharp, and G. On the other hand, there is a melodic line on the bass part from the measures 113-116: E-flat, D, C-sharp, and D. The key to rendering the passage effectively is to make a melodic line on the first note of each beat.

Exercise 5) Various lengths of dotted rhythm

After the passage that demonstrates rapid bow technique an Adagio passage in a somber mood marked *espressivo* emerges, and then the piece ends with a very joyous melody and one more brilliant bow technique. In the Adagio section there are three types of dotted notes: the double-dotted eighth followed by a thirty-second note (1), the dotted eighth followed by a sixteenth (2), and the dotted sixteenth followed by a thirty-second note (3).

The student should be aware of the different lengths of these notes, as it is important to perform the exact length of those notes. Some practice of measures 169-172 with the subdivisions suggested would be very helpful.
**Recommended Etudes:**

1. **No. 27 of High School of Cello Playing, Op. 73**

   Etude No. 27 is useful to practice the *sautillé* bowing. There are chromatic scales both in Etude No. 27 and the *Hungarian Rhapsody*. These two pieces have some similarity, including similar melodic processes and techniques. Therefore, once the student has mastered the technique, he or she should try to express the melodic line among the sixteenth notes.

   In order to make a good *sautillé* bowing, the student must find the place where the bow is well-balanced. One can find this balance point by holding the bow near its middle very lightly between the thumb and second finger of the left hand. When the bow does not tilt to one side or the other the student has found the balance point. This pivotal point, rather than the frog because of its heavy weight, is best for playing the *sautillé* bowing.

   ![Fig. 66. No. 27 of High School of Cello Playing, mm. 1-2 and mm. 5-6](image)

2. **No. 40 of High School of Cello Playing, Op. 73**

   Regarding the natural harmonics on the D string, practice of measures 21 to 26 of Etude No. 40 should provide a profitable experience.

   ![Fig. 67. No. 40 of High School of Cello Playing, mm. 21-23](image)
Before playing the harmonics, practice with the solid note at first and listen for intonation. The examples in this etude in particular include all possibilities of natural harmonics on the D string. Not only a light touch and an articulated point for the left hand is needed, but also more bow speed and a position closer to the bridge for the right hand are required in order to produce a clearer and more ringing of the harmonics.

ADVANCED LEVEL

1. Tarantella, Op. 33

Tarantella, Op. 33, which was published in 1880,\(^\text{68}\) is one of the well-known pieces in Popper’s works not only to cellists but also to audiences. It demands a controlled bow, especially using the tip of the bow. Moreover, there are double stops of thirds, sixths, and octaves, spiccato, and harmonics throughout the piece.

**Exercise 1) Changing the position from the first to fourth position**

First of all, in the first cello entrance of this piece, triplets come in three measures for one bow on the A string with rapid position changes. When the position is changed from first to the fourth, the lower side of the left hand should touch the side of the cello and the thumb should be placed on the back of the fingerboard.\(^\text{69}\)

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\(^\text{68}\) De’ak, 314.
\(^\text{69}\) Alexanian, 51.
Exercise 2) The use of the bow at the tip

In measure 42, the challenge is the use of the tip of the bow. Herein, students should recognize the tip is the weak part of the bow so they need to practice with more concentration and feeling in the index-finger of the right hand. It is necessary that the bow should be perpendicular to the string. To play at the tip for measure 42, the down bow of measure 41 should go to the upper bow and the up bow of measures 43-44 should go back to the frog.

Exercise 3) Double stops with open string

From measures 73 to 96 and 274 to 285 of this piece, there are double stops with an open string. In order to express the melody, the string that has a melodic line has to be given more emphasis. It is necessary to use a bow speed that should increase and decrease for crescendo and decrescendo, respectively.

70 Mantel, 142.
Exercise 4) Accented legato

This kind of bowing should be repeated to produce the accent on the first note and the release of the third note. It is essential that the up bow should not be stronger than the down bow. In addition, if the up bow does not return to the place in the bow where the down bow begins, the bow will gradually move to the tip, which is not a good situation.

Exercise 5) Natural Harmonics

There are two types of harmonics called “natural harmonics” and “artificial harmonics.” In measure 215, natural harmonic will be used. The first E is the one-third string harmonic on the A string. The second note, D, is the one-quarter string harmonic on the D string, and the last note, B, is the one-fifth string harmonic on the G string. It is helpful to practice with solid notes first for precise placement of the left hand.
Exercise 6) *Spiccato* and *sautillé* bow stroke

In the coda, marked presto, *spiccato* bow style should be used for the triplets and *sautillé* for the sixteenth notes. Generally speaking, both *spiccato* and *sautillé* are always played one note per bow off the string but *sautillé* is faster than *spiccato*. Therefore, in this exercise the sixteenth notes should be played with the *sautillé* stroke.

According to Bazelaire, “true *sautillé* is accomplished by the law of gravity. The movement by which it is generated is a proposition rather than an imposition.” Sautillé can be explained as rapid *spiccato*. In this case, students practice with an accent on every beat, which will be used in the down bow of the first beat and in the up bow of the second beat for triplets. In the same manner, the rhythmic accent is necessary every beat on down bows during sixteenth notes. Since the student might not pay attention when concentrating on the beat, students need to be careful to not be too weak on the weak part of the beat.

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Fig. 75. *Tarantella*, mm. 302-304 and mm. 318-320

**Recommended Etudes:**

1. No. 7 of *High School of Cello Playing*, Op. 73

Regarding fingering in both this Etude No. 7 and *Tarantella*, the student should try to play with lightness of left hand rather than with too much pressure. The shifting in the beginning of the *Tarantella* is done on the fourth finger, and must remain light. Also, this etude requires light movement and smooth yet rhythmic shifting in the left hand. In addition, evenness of the triplet is also key to avoid disrupting the rhythm.

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71 Bazelaire, 33.
Fig. 76. No. 7 of *High School of Cello Playing*, mm. 1-4, and *Tarantella*, mm. 25-28

There are alterations between slower bowing and faster bowing. Here, in order to prepare the next new bow speed at the end of the bow, it is important to have bow connection.\(^{72}\) Moreover, at the end of this etude the student should have experience with the various natural harmonics in Figure 78- 1/3, 1/4, 1/5 related with Exercise No. 5 below.

Fig. 77. practice for fourth finger

Fig. 78. No. 7 of *High School of Cello Playing*, mm. 28-30

2. **No. 9 of High School of Cello Playing, Op. 73**

The purpose of Etude No. 9 is to teach consecutive double stops, especially in thirds and sixths. Most cellists have experienced difficulties playing the double stops in

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tune. In order to play thirds, students should know whether the intervals are minor thirds or major thirds.

The intervals in measures 1-3 of Etude No. 9 and measures 242-246 of Tarantella are almost exactly the same. For more methods in playing double stops, refer to the next piece, Concert-Etude, Op. 55, No. 2.

![Fig. 79. No. 9 of High School of Cello Playing, mm. 1-2](image)

![Fig. 80. Tarantella, mm. 242-246](image)

### 3. No. 25 of High School of Cello Playing, Op. 73

Playing at the tip is one of the most difficult techniques in playing the cello, and this kind of bowing is essential in Tarantella. First of all, practice with a slurred bow to learn the left hand positions in Figure 81. After becoming familiar with the left hand, practice in the middle of the bow. The direction of eighth notes should go towards the frog and the following rest should be stopped with the bow on the string (Figure 82). Most importantly, the sixteenth notes of the down bow require as much length of bow as the eighth notes, thus the bow speed of the sixteenth notes should be faster than for the eighth notes. Finally, practice at the tip as written for a clean and sharp articulation.

![Fig. 81. practice with a slurred bow, No.25 of High School of Cello Playing, mm. 1-2](image)
2. *Concert-Etude, Op. 55, No. 2*

Popper composed two pieces in Op. 55; *Spinning Song* and *Concert-Etude*, which was dedicated to Julius Klengel (1859-1933). These pieces were published around 1887. In particular, *Concert-Etude* is a great etude in which to practice double-stops, including thirds, sixths, and octaves. There are several ways to practice double-stops: 1. play the pitches one at a time; 2. play emphasizing the top voice and then the lower voice; 3. play two strings together but concentrate on each string individually; and 4. change with a slide between two double stops. The explanations of those ways will be provided with an example in this piece.

**Exercise 1) Double stops: Third, Fifth, Sixth**

From the beginning to measure 7, the key is E-flat Major, and just one left hand position. The scale with the thumb in one position for this study is notated in Figure 84. Once the student is habituated to this scale, the part from the very beginning to the first note of measure 8 becomes much easier.
In order to practice these double stops, the separate notes should be used at first. The first three double stops will be applied for the below example.

Next, play out only the top line and then the lower line with separate bows as written. Then, play together bow and left hand listening carefully for each string. It is important to move the two fingers together when changing the fingerings. Later in this piece, octaves appear in the lower strings, which demand more bow pressure and bow contact. Use the same idea as in the previous example for practicing.

There are three parts containing the same notes but different fingerings in measures 8, 10, and 12, circled below. The first third and second third contain the same notes, E-flat and G. However, they require different fingering because of the following phrase. There are whole steps between the first and second finger and a half step between thumb and first finger for the first double stop in measure 8. The same situation appears in the first and second beats of measures 10 and 12, but they occur two octaves apart.
Fig. 87. *Concert-Etude*, mm. 8, 10, and 12

Measures 22 to 30 present the opening melody with a different key of G-flat Major. In the same manner, the same position is kept until the first note of measure 30.

Fig. 88. *Concert-Etude*, mm. 22-24

In measure 55 and 56, the student should be careful to keep the middle of the bow, since there is a diminuendo marking and the first note of the second beat has a mordent. Otherwise, if the three notes of the second beat of measure 55 are closer to the frog, they will sound bigger instead of creating a diminuendo.

Fig. 89. *Concert-Etude*, mm. 54-56

**Exercise 2) Octaves**

From measures 69 to 88, the octaves appear sometimes with trills. Most melodic intervals between the octaves are semitones, including both ascending and descending scales. As in measures 73 and 74, the ascending notes will require the thumb and third finger to move closer together.
The recognition of half-steps or whole-steps between two notes is the most important part of learning how to play double stops. In measures 83 and 84, the supplemental notes are played on the D string. Here, knowing whether the interval is a major second or a minor second between the thumb and first finger is essential for precise intonations.

Before playing this section, practice only octaves first with slide and then add the supplemental notes of the D string.

**Recommended Etudes:**

1. **No. 9 of High School of Cello Playing, Op. 73**

   For the *Concert-Etude*, the beginning until measure 22 of Etude No. 9 will be useful for practice, because it covers thirds and sixths in the same key as the *Concert-Etude*. The beginning of Etude No. 9 relates to measures 8-12 of the piece in that there are alternative changes between the second and thumb, and the third and first fingerings.
When playing on the thicker string in the middle of this etude, measures 16-22, one needs more bow to make a good sound. In the case of double stops, if the intonation is not correct, the sound will not ring enough.

The fingers should move together when dropping down the notes. In addition, that the bow does not lean toward just one string is also crucial to make a simultaneous sound of two strings.\(^\text{74}\) To avoid stiffness and tension in the left hand, round and circular shapes are always necessary.

2. No. 13 of High School of Cello Playing, Op. 73

This Etude No. 13 from the recapitulation in measure 49 is helpful to practice for the Concert-Etude. The Etude’s use of octaves in the lower range of the G and C strings is also found in measures 32-47 of the Concert-Etude.

To practice octaves, the left hand should place both notes, but only play out each string one at a time, as below.

\(^{74}\) Potter, 88.
There are double trills in sixths in measure 61-64 of Etude No. 13. This can be applied to the measures 85-88 of *Concert-Etude* in order to practice trills. Even though Etude No. 13 combines sixths, the idea for trills is identical in that the left fingers should express articulations lightly.
3. **Spinning Song, Op. 55**

Among his character pieces, “Spinning Song” is one of Popper’s most popular and famous works, but it is demanding on the cellist. This piece was composed around 1880 and was dedicated to the cellist Julius Klengel.\(^{75}\)

This piece starts with dazzling playing near the bridge, demanding its brilliant passage technique in legato style. The theme is carried out in rapid finger strokes, imitating the humming sound and the whirling motion of the spinning wheel. In this regard, the most important concern is to control the left hand fingers without tension and stiffness. Playing this piece might seem a kind of endurance test to the students, demanding twenty-four sixteenth notes per bow stroke. In addition, quick changes of left hand positions and finger dexterity are required.

This piece had several distinguishing features at that time. In Popper’s day, when they used gut string, this hammer-like stroke was a particularly hard task for the cellist because of a much wider space between the string and the fingerboard.\(^{76}\) Nowadays, because of the use of steel strings, the space is much smaller, but particularly the finger’s hammer stroke is needed to depress the string. Rapid chromatic passages and constant shifting between two pitches make this an attractive piece for the cellist as well as audiences.

**Exercise 1) Hammer-like stroke for the left hand**

Particularly, the finger’s hammer stroke is necessary after eight bars to make a more articulated sound. Students should keep in mind the mostly chromatic melodies between measures 9 and 12. One more concern is the distribution of the bow for twenty-four notes per bow.

![Fig. 100. Spinning Song, mm. 9-12](image)

\(^{75}\) De’ak, 314.

\(^{76}\) Ibid., 267.
Moreover, to finger the first five notes of each four measure phrase, the player uses only the first finger. These are all chromatic, so students need to practice the intervals between the notes first. Practice first one note per bow, then move to four notes or eight notes per bow. Then connect the bow in twenty-four notes for one bow as written.

**Exercise 2) Left hand shifting with second finger**

From measure 33, quick changes of left hand positions and finger dexterity are required. There are several ways to practice for this part.

1. Play the first note of each with a soft glissando with the second finger to learn the interval between the two notes, as in Figure 102.

![Fig. 101. Spinning Song, mm. 33-37](image1)

![Fig. 102. practice for mm. 33-37](image2)

2. Then play the melody notes as written below to learn the speed of the bow.

![Fig. 103. practice for mm. 33-54](image3)
3. Practice with a dotted rhythm to develop a more perfect rhythmic pattern and articulations.

![Fig. 104. four types of dotted rhythm](image1)

After practicing the dotted rhythm, try to play the next note but bow as below to get the quick left hand shifting.

![Fig. 105. practice for left hand](image2)

**Exercise 3) Chromatic Scales**

Using chromatic scales is one of Popper’s typical compositional characteristics. Popper provides this half-note interval in measures 57-59 and at the end of measures 175-189 in this piece. The student should be aware that the distance between the notes on the fingerboard narrows as the scale ascends.
**Recommended Etude:**

1. **No. 27 of *High School of Cello Playing*, Op. 73**

   This Etude No. 27 provides the student with the ability to perform chromatic scales quickly with *sautillé* bowing. The student focuses on the half-step of chromatic scales throughout this etude. There are some places in which the student can practice with one fingering on the A string, such as in measures 23 and 42 of No. 27 in Figure 106 and in measure 33-37 of *Spinning Song* in Figure 101.

   Every time one shifts the thumb, it should move together with the forearm without stiffness and without squeezing the thumb.

   ![Fig. 106. No. 27 of *High School of Cello Playing*, mm. 23 and 42](image1)

   Additionally, there are similar left hand features between measures 56-58 of Etude No. 27 and measures 186-188 of *Spinning Song*, but with different strings for the octaves. These passages are extremely difficult to play with a fast tempo. Therefore, practice octaves first with slides to obtain the distance between each note (Figure 108).

   ![Fig. 107. No. 27 of *High School of Cello Playing*, m. 56](image2)

   ![Fig. 108. practice only octaves](image3)

   ![Fig. 109. *Spinning Song*, m. 186](image4)
4. Papillon, Op. 3, No. 4

Papillon is the most popular piece among Popper’s Six Character Pieces, Op. 3 published in the fall of 1864 by Bartholf Senff. The renown of this piece was spread by famous cellists such as Julius Klengel, Hugo Becker, and Joseph Hollmann.

Exercise 1) Changing the note in the weak beat

This piece requires the student to play spiccato throughout, sometimes with a slur. In particular, the melodic notes move on the weak beat, which necessitates dexterity in the left hand fingering as well as in the bow. For instance, as below, the pitch changes on every fourth note in the groups of sixteenth-notes.

One note about fingering in this exercise: there is not enough time to change the hand position between the fourth note of one group of sixteenth notes and the first note of the following group. Therefore, the finger should shift just before the fourth note of each beat to ensure clear articulation.

![Fig. 110. Papillon, mm. 5-8](image)

For practicing this fingering, play only the melodic notes without the repeated notes like Figure 111. Here, the important aspect is that the first notes must not use three times as much bow than the last notes in spite of the longer time, because this cannot occur in a fast tempo. Therefore, when practicing, the length of the bow should be identical to that used in a real performance. Moreover, the left hand should move slightly before the right hand in order to prepare the next note.

![Fig. 111. practice for mm. 5-8](image)

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77 Ibid., 79.
Exercise 2) Slurred staccato with shifting

Popper marked this piece sehr schnell, which means “very rapid.” This section lasts for twenty measures and then the marking is langsam und launig, or “slow and humorous.” Staccato with slurred bowing appears in this section with big leaps of the left hand. In measures 24 and 26 the quarter note should be released and the left hand prepared for the following sixteenth notes.

Practicing with a dotted rhythm is helpful for making a more smooth connection between the measures. In addition, in measure 28 one should practice the left hand going first before the down bow starts (Figure 113).

Exercise 3) Relationship between the minor thirds and augmented second

From measures 95 to 98, minor thirds and augmented seconds, which are enharmonically identical, are presented together. Therefore, the spaces between each finger should always stretch out during these sections. For example, in measure 95, where it is necessary to change the position of the thumb after the F-natural and D, the first finger will replace the thumb on the next F-natural.
Recommended Etudes:

1. No. 7 of *Ten Medium Difficult Studies* and No. 6 of *High School of Cello Playing*

Both etudes are applicable for practicing staccato bowing as well as moving notes with the accent on the weak beat. Therefore, No. 7 of *Ten Medium Difficult Studies* should be played with a separated bow with a tempo that is faster than the marked tempo. These two etudes are helpful to practice when the melodic notes are used on weak beats, as in Exercise 1.

In Etude No. 7 of *Ten Medium Difficult Studies*, chromatic scales are presented with the first finger shifting in the same manner as the piece *Papillon*. 

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Fig. 114. *Papillon*, mm. 95-98

Fig. 115. No. 7 of *Ten Medium Difficult Studies*, mm. 17-18

Fig. 116. No. 6 of *High School of Cello Playing*, mm. 37-38

Fig. 117. No. 7 of *Ten Medium Difficult Studies*, mm. 19-20
In order to practice having clear intonation and smooth shifting while playing the first finger consecutively, practice only the first and fourth notes as suggested below.

Fig. 119. practice for Papillon, mm. 35-37

**5. Elfentanz, Op. 39**

*Elfentanz* is one of the most difficult pieces in Popper’s virtuosic works because it demands the *sautillé* stroke throughout the whole piece. The *sautillé* stroke requires not only intense concentration for cellists but also fastidious bow control. First, one should find where the bow is balanced from the frog to the end. Regarding this, Bazelaire mentions that “*sautillé* is indebted for these qualities to the continuous reaction which bounces the bow from one point of contact to the other, the bow encountering in the string and offering to it, each time, an elastic resistance and a resistant elasticity.”\(^{78}\) Moreover, Louis Potter, in his book, *The Art of Cello Playing*, suggests “[making] the bow-strokes at a slight angle to the bridge (instead of exactly parallel to it), with the point of the bow raised a little toward your left side. In this way you obtain greater resistance to the natural pull of gravity, and the bow springs a little more easily from the string.”\(^{79}\)

\(^{78}\) Bazelaire, 33.  
\(^{79}\) Potter, 145-146.
Exercise 1) How to solve the difficult passage of the left hand

The B section of this piece from measure 39 contains a difficult left hand position, the highest position in the piece. Like many of the seemingly complicated and difficult passages of Popper’s works, if one analyzes the left hand of this piece, some conspicuous patterns can be isolated and practiced separately.

In this more difficult passage, the ten measures 39 through 48, there are distinct patterns. First of all, the first notes of every measure descend the chromatic scale from D to A-sharp. In addition, the relationship of the second note to last note of every measure to the first note of every following measure is just one half step, so the student should consistently move the left hand finger in anticipation. Third, the position is changed every two measures with the first finger one half step below. Last, the interval between the first note of beat one and the first note of beat two repeat alternating perfect fourths and major thirds throughout these ten measures. Therefore, once the student recognizes what kinds of patterns are present, he or she can figure out this complicated passage more easily.

Fig. 120. Elfentanz, mm. 39-48
Exercise 2) Melodies with bow technique

This piece not only provides practice of the bow technique, *sautillé*, but also introduces melodic effects into the bowing. Sixteenth notes dominate the texture from beginning to end, so it is necessary to be able to find the melodic line. For example, in measure 85, the melodic line is presented in repeated sixteenth notes, as below. In order to express a singing melody, the melodic line should have a specific shape with direction. There are many examples of this type of texture in the piece.

Fig. 121. *Elfentanz*, mm. 85-99

Fig. 122. melody of mm. 85-99
Exercise 3) Octaves with broken chords

Measures 229 to 235 at the end of this piece provides an opportunity to practice broken octave double stops with broken chords, along with sautille, which requires a string crossing between the A and D strings. There are two important aspects of this situation: how to find the intonation of octaves, and where to place the bow on the strings in a fast tempo. For octaves, practice first only octaves with anticipated shifting as in the example below, Figure 124.

Fig. 123. Elfenanz, mm. 229-235

The second concern is to know on which string the bow will be. That is, from measures 229 to 233 the bow should be located on A, D, A, and A, however from 234 to 235 the bow should be located on A, D, D, and A. It is difficult to make contact on each string with the bow perfectly in the rapid tempo, so to assure this contact, one should know the precise location of the bow. In order to develop this technique, try to practice only the bowing on an open string without the left hand.
Recommended Etude:

1. No. 38 of *High School of Cello Playing*, Op 73

Etude 38 is the only study in the *High School of Cello Playing* that has the tempo marking *presto*. The *sautillé* bow stroke, which is used in *Elfentanz*, demands a very fast tempo in order to make the bow rebound naturally. Therefore, this etude is helpful to practice along with *Elfentanz*. The broken octaves from the beginning of the etude offer practice for the octaves with a slide, and then for the *detaché* bow with an accent. The student should practice with a metronome, working gradually from a slow tempo up to a fast tempo.

![Fig. 125. No. 38 of *High School of Cello Playing*, mm. 1-5](image)
CHAPTER 3

CONCLUSION

Every player has practiced various etudes and pieces throughout his or her life. Why he or she should practice both of them is a question that often arises among students. The French term etude means “study,” and an etude provides plenty of opportunities for the practice of a particular technique, usually by repeated passages. The most important distinction of etudes from other compositions is the etude’s instructive value. A student practices an etude in order to develop one or two technical skills that can be applied to other compositions. For example, the Hungarian Rhapsody exhibits a variety of techniques such as natural harmonics, sautille, spiccato, different types of dotted rhythm, and the use of cadenzas. In Chapter II of this treatise, the recommended etudes for the Hungarian Rhapsody were Nos. 27 and 40 of the High School of Cello Playing. The goal of playing Etude No. 27 is especially to practice the sautille bow stroke, while Etude No. 40 is only for practicing natural harmonics. In this way, every etude exhibits a specific technique for training the cellist to advance to a higher skill level.

In the mind of the composer, the etude and performance piece have different functions. The primary purpose of the etude should be technical training for the player, while the piece has the purpose of performance in concert. Unlike etudes, which usually employ only one technique, pieces like the Hungarian Rhapsody use several. Popper composed Hungarian Rhapsody, which contains Hungarian folk tunes and has a rhapsody that is free in structure, for the purpose of concert performance. Such pieces often have specific musical forms like dance, suite, rhapsody, fantasia, or fugue. In addition, sometimes a work that has a dedicatee, like the “Once Upon More Beautiful Days,” has a different purpose compared with an etude.

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81 De’ak, 261.
On the other hand, concerning the history of the etude, in the nineteenth century Frederic Chopin was the first composer to make the etude an important musical genre that can be performed as part of the concert repertory.\textsuperscript{83} Chopin’s twenty-seven etudes, which are essential works and are performed in concert not only addressed complex technical skills but are also considered musical expressions.\textsuperscript{84} For example, Chopin’s etude Op. 10, No. 3 is a beautiful lyrical work, which is the reason it is performed in concert. It is impressive to the listener despite the fact that it is an etude.

Sometimes character pieces are constructed like etudes. Popper’s pieces \textit{Elfentanz} and \textit{Papillon} are pretty, etude-like works. However, they are not called etudes because they contain more lyrical melodies and are more expressive. In the previous chapter, Etude No. 38 was a recommended etude for \textit{Elfentanz} and No. 27 was recommended for \textit{Papillon}. \textit{Elfentanz} presents the melody in sixteenth notes, while Etude No. 38 repeats a broken octave chord with \textit{sautillé} bowing in order to practice this specific technique, and there are a few musical expressive markings but no melodic trends. Despite of use of similar bow techniques to Etude No. 27, \textit{Papillon} requires the performer to change the tempo in the middle of the piece.

Simon Finlow classified pedagogical compositions in three categories as follows: “exercise, in which [there is] a didactic objective; etudes, [which contain] musical and didactic functions; and concert studies, in which the didactic element is mostly incidental to the primary characteristic substance.”\textsuperscript{85} Franz Liszt was a composer who developed concert studies as a much more expressive genre.\textsuperscript{86} Popper composed \textit{Concert-Etude}, Op. 55, No. 2, as a work that has a dual purpose: not only of technical training, but also of a performable concert work. Etude No. 9, which was the recommended etude for \textit{Concert-Etude}, Op. 55, No. 2, has a ternary form that is the same as the piece \textit{Concert-Etude}. Even though both of them are ternary forms, Etude No. 9 is mostly useful for practicing thirds and sixths, while the \textit{Concert-Etude} has more varied rhythms, bowing, and left hand techniques.

\textsuperscript{83} Howard, 622.
\textsuperscript{85} Ibid., 53.
\textsuperscript{86} Howard, 622.
In conclusion, Popper’s etudes and virtuosic pieces interrelate; the etudes can be helpful for the concert pieces and the concert pieces present more varied musical abilities while displaying specific techniques. Therefore, by practicing both the etudes and concert works, the cellist can acquire both technical and musical abilities.
APPENDIX

CHRONOLOGICAL LISTING OF POPPER’S VIRTUOSIC WORKS

<table>
<thead>
<tr>
<th>Opus No.</th>
<th>Title</th>
<th>Publication Date</th>
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<tr>
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<td>Waltz Suite, for cello and piano</td>
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BIBLIOGRAPHY

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Musical Scores


BIOGRAPHICAL SKETCH

So Youn Park was born in Seoul, the Republic of Korea. She attended Kye Won Arts High School where she studied with Hee-Song Song and received her bachelor’s and master’s degree in cello performance from Kyun-Hee University in Seoul, Korea, as a student of Jong-Young Lee where she was awarded a prestigious scholarship for performance.

After completing her master’s degree in Korea, she pursued her doctoral study at Florida State University in Tallahassee where she was a student with Lubomir Georgiev of blessed memory, David Bjella, and Gregory Sauer. While studying at Florida State University, she earned a graduate assistantship in teaching and performance and she has been principal cellist of the University Symphony Orchestra, playing the viola da gamba in Handel’s opera, *Julius Caesar*.

Working actively as a soloist, So Youn has appeared as soloist with the Hungarian Miscolc Orchestra in Hungary and the Romanian National Black Sea Philharmonic Orchestra in Korea. As a chamber musician she has had a variety of experiences such as participating in the Beehouse Cello Ensemble, the World Cello Congress, the Finland Kumho Chamber Music Festival, and the Seoul International Music Festival.