

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2011

The Rise and Fall of the Cellist- Composer of the Nineteenth Century: A Comprehensive Study of the Life and Works of Georg Goltermann Including A Complete Catalog of His Cello Compositions

Katherine Ann Geeseman



THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE RISE AND FALL OF THE CELLIST-COMPOSER OF THE NINETEENTH CENTURY:
A COMPREHENSIVE STUDY OF THE LIFE AND WORKS OF GEORG GOLTERMANN
INCLUDING A COMPLETE CATALOG OF HIS CELLO COMPOSITIONS

By

KATHERINE ANN GEESEMAN

A treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

Degree Awarded:
Fall Semester, 2011

Katherine Geeeseman defended this treatise on October 20th, 2011.

The members of the supervisory committee were:

Gregory Sauer
Professor Directing Treatise

Evan Jones
University Representative

Alexander Jiménez
Committee Member

Corinne Stillwell
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.

To my dad

ACKNOWLEDGEMENTS

This treatise would not have been possible without the gracious support of my family, colleagues and professors. I would like to thank Gregory Sauer for his support as a teacher and mentor over our many years working together. I would also like to thank Dr. Alexander Jiménez for his faith, encouragement and guidance. Without the support of these professors and others such as Dr. Evan Jones, Corinne Stillwell, and Dr. Carolyn Bridger I would not be the scholar and cellist I am today.

I have gained much through the kindness of colleagues at the Florida State University and other universities and libraries across the world. A hearty thanks is due the library staff at FSU as well as the British Libraries who helped in my search to gain access to Goltermann's scores.

I would also like to extend gratitude to my previous teacher and mentor Daniel Morganstern for his perpetual help and guidance during my lifetime. A thanks is due to Dean Don Gibson of the College of Music and to Dee Beggarly for their assistance and care during my years at FSU. Gratitude also goes to Brenda Shaw, who graciously helped with the editing of this project.

Lastly, but most importantly I would like to thank my family, especially my mother and brother who have supported me throughout my years at FSU. Their encouragement made it possible to accomplish this treatise. Even through the worst of times, including the loss of my father, Mom and Dave kept me focused on my goal and allowed me to finish this treatise, and my degree, with respect and pride. Thanks to Adam Decker for everything.

TABLE OF CONTENTS

ABSTRACT.....	vi
1. INTRODUCTION.....	1
2. THE RISE OF THE CELLIST-COMPOSER.....	5
3. CHANGES IN PERFORMANCE: THE DEVELOPMENT OF THE MODERN BOW AND VIOLONCELLO.....	13
4. THE DECLINE OF THE CELLIST-COMPOSER.....	22
5. GEORG GOLTERMANN: HIS LIFE, HIS WORKS, HIS LEGACY.....	28
6. CONCLUSION.....	34
7. ANNOTATED BIBLIOGRAPHY OF THE VIOLONCELLO WORKS OF GEORG GOLTERMANN.....	37
Works with Opus Number.....	39
Works without Opus Number.....	62
Albums and Collections that include Arrangements of Violoncello Works by Georg Goltermann.....	66
Works by Instrumentation.....	77
Works by Genre.....	80
8. COMPLETE WORKS LIST OF GEORG GOLTERMANN.....	84
Works with Opus Number.....	84
Non-Opus Works including Albums, Arrangements and Collections by Goltermann....	96
BIBLIOGRAPHY.....	98
BIOGRAPHICAL SKETCH.....	103

ABSTRACT

In the late eighteenth century the violoncello began its ascent toward acceptance as a solo, virtuosic instrument equal to the violin. Much of this ascension was due to the tradition of cellist-composers: virtuoso performers who composed works for the cello that served to showcase the versatility of the instrument and their own virtuosity. These cellist-composers built a repertoire for the instrument, and without their influence, modern cello performance and pedagogy would not be the same.

However, these great artists are mostly forgotten because their music has fallen out of style. Yet the pieces they wrote, both original and transcribed, provided generations of cellists with guides to technique and musicality that are missing today. It is important that cellists, both as performers and teachers, strive to reintroduce these works into the studios and recital halls so that cellists of all levels can continue to build upon a tradition that created the field to which they aspire.

The principal purpose of this treatise is to highlight the works of one of the preeminent cellist-composers, Georg Goltermann. The processes used will include an in-depth study of his life and the creation of an annotated bibliography of his cello works, including all pertinent publication and location information. The goal of this research is to create a catalog of Georg Goltermann's works and an easy-to-use resource for cellists. Through use of this guide, both teachers and performers alike can familiarize themselves with the complete violoncello works of Georg Goltermann and thus expand the repertoire available to teachers seeking to guide cellists of all ability levels toward a more virtuosic technique and musicality.

After a brief introduction, Chapter Two will discuss the rise of the cellist-composer in the eighteenth and nineteenth centuries. This overview will lead to a discussion in Chapter Three concerning the development of the modern bow and violoncello, as well as progress in score notation consistency. Chapter Four will finish the historical discussion on cellist-composers with a look at how the cellist-composer lost fame and importance and so declined into a relatively forgotten field. Chapter Five will delve into the life of Georg Goltermann with a discussion of his life, his works and his legacy. Chapter Six will conclude the main text of the treatise with an assessment of the life and works of Georg Goltermann, and their importance today.

After the conclusion, two catalogs are attached to this treatise. The first is an annotated bibliography of the violoncello works of Georg Goltermann, and the second is a complete works list. The annotated bibliography lists all of Georg Goltermann's works that include violoncello either in a solo or accompanimental role. The bibliography is listed by opus number and contains the work title, key, movement titles, instrumentation, publication information and where the scores can be found today. Works without opus are also listed with annotations that include work title, instrumentation, publication information, location information and a brief description of the work.

Also included is a compilation of albums and collections by other composers and arrangers that include at least one cello work by Goltermann. This list is included so that performers that are not cellists who are interested in Goltermann's works can find arrangements of his works that might be available for their instrument. The arrangements are listed by instrumentation and each entry includes the full title of the collection or album, the name of the arranger, the title of the Goltermann piece that is included in the collection, and the publication information.

After the main annotated bibliography, the author has included two bibliographies of Goltermann's cello works organized by instrumentation and by genre. The complete works list is self-explanatory, and gives the reader a larger picture of Goltermann's compositional output.

CHAPTER ONE

INTRODUCTION

Georg Goltermann (1824-1898) was born into an era when cellist-composers were solidifying the cello's claim to being the equal of the violin as a performance vehicle. These composers created a vast amount of repertoire that was virtuosic as well as popular. Each composer, including Georg Goltermann, wrote many concertos and also many salon pieces such as airs, transcriptions of popular tunes, and opera arias. Goltermann was prominent among those who addressed the need for virtuosic composition to attract an audience in the rising field of solo performance in concert halls. He also wrote many pieces for the teaching studio and for personal enjoyment.

Goltermann was one of many cellist-composers of the nineteenth century, and it was these cellist-composers who changed the very face of cello performance and pedagogy. Today, Goltermann and his contemporaries are mostly forgotten. At the basic level, this disinterest in cellist-composers such as Goltermann limits the cello repertoire. Because many if not all of the the great composers of the nineteenth century were not cellists, their works were challenging and non-idiomatic to the instrument. This meant that their compositions challenged even the best and most virtuosic player and were unfriendly to intermediate and beginning levels students.

Without the works of many cellist-composers, cellist technique would not have developed to the point where Beethoven's sonatas or Dvořák's concerto were even possible to perform. These cellist-composers understood that to teach the cello and spread the art of cello to audiences, accessible works were as necessary as the masterpieces of Ludwig van Beethoven and Johannes Brahms. That is why the cellists who took on the important roles of composer as well as performer should be better remembered and their music should be used and performed today.

While these cellist-composers of the nineteenth century were virtuosic, it is true that much of their music is considered by today's music critics to be second-rate or inferior to that of, for example, Robert Schumann or Antonin Dvořák. But these works were written by the very best of cellists with both phenomenal understanding of the instrument and the ability to create beautiful sounds. Their pieces can transform the lives of many cellists and music lovers, from the earliest of beginners to the most advanced performer.

William Pleeth, in his book, *Cello*, discusses the merit of cellist-composers' concertos. He writes,

“Because the study concerto has become a very neglected area of learning in recent years, and because it is, in its way, the ideal link between the study book and the real artistic repertoire, I feel that it is important that cello students once again become aware of it. [...] The near death of the study concerto in modern practising is shutting out an important mid-way station in the student's learning, and is depriving him of an essential step in his development and a healthier, more consequential means of developing his technique.”¹

These works, along with other works written by these cellists, could fill in a gap in the progressive studies of cellists today.

Goltermann wrote eight such concertos in the course of his career and each has its own pedagogical merit. He also wrote more than one hundred other pieces of varied type and difficulty. These compositions and transcriptions were typical works for a cellist-composer, but as Pleeth states, cellists today are without an important middle ground in their studies without such works.²

Goltermann stands out from the many cellist-composers of the era for a few reasons. He did not pursue the long solo career that most virtuosic cellist-composers of the time did. Instead, after only two years of touring, he decided to settle into a theater directorship and devote most of his time to composition. This emphasis on composition gave Goltermann the means to create many types of pieces that, while not sophisticated or remarkable by today's standards, in fact delve into the specific ways a cello and its performer can create beautiful music and solid technique.

Goltermann is also noteworthy simply because little is known about his teaching career other than that he taught no one that was considered important. It is possible to trace the famous cellists of the nineteenth century to particular schools and to their teachers, but for Goltermann, his virtuosity did not continue in his students. It is possible that he did not teach any cellists, but that is highly unlikely because he was one of the only great cellists to settle in Frankfurt in the middle of the century.

¹ William Pleeth, and Nona Pyron, *Cello* (New York: Schirmer Books, 1983) 20-21.

² Pleeth, 20-21.

This author contends that Goltermann did teach, and the fact that he taught no one who developed into a major talent is significant. Instead, he presumably taught the disappearing musicians of the nineteenth century, the ones who had no desire to become famous but rather simply wanted to enjoy music for what it is. He taught amateurs, and the future lovers of classical music. Without teachers who spend time developing the talents of cellists of all levels of ability, and who teach a solid technique and beautiful musicality to even the least gifted, the classical music world would be a diminished.

Of course, some will contend that Goltermann's career and compositions cannot be considered of great consequence if, within his own lifetime, he was unable to prove through his students and their careers that his music did, indeed, serve to heighten technique and musicality. However, it was not necessarily Goltermann's goal to teach the next great artists. He maintained a job at the *Stadttheatre* in Frankfurt for forty years; therefore his primary work within that city was as a music director and conductor.³ For his work, he would have needed to compose; however, he did not need to compose so many works for cello, especially lyrical and fun pieces such as his many shorter compositions. These pieces served to delight him, his students and any audiences that heard them and could continue to do so if today's cellists learned to appreciate their inherent value.

Georg Goltermann's output is a testament to the hard work of the cellist-composers of the nineteenth century. Through his compositions, cellists were able to find enjoyment in music no matter their talent. They were able to perform with a keen knowledge of the instrument, its techniques, and its sound. Today, cello studios across the world could benefit from the use of his pieces as well as those of his colleagues. Just as they did in nineteenth century Frankfurt, Goltermann's many pieces could serve as teaching tools for both the experienced and inexperienced cellist.

In the first section of this treatise, an overview of the historical tradition of cellist-composers will serve to support a further, in-depth discussion of Goltermann and his works. It would be impossible to fully understand Goltermann and his significance without a discussion of the rise of cellist-composers in the eighteenth century. The same is true for the changes in the performance arena due to innovations concerning the instrument and the growing changes in

³ Marc Moskovitz, "Georg Goltermann," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11415> (accessed January 26, 2011).

audience base and musical perception that eventually led to the decline of the cellist-composers. The final section of the treatise is dedicated to an annotated bibliography of Georg Goltermann's cello works organized in multiple ways to facilitate ease of use. It is the hope of the author that this compilation will lead cellists to begin using the music of Georg Goltermann, and perhaps other cellist-composers, for its intended purpose, that of learning the instrument and gaining an appreciation of the simple beauty of music.

CHAPTER TWO

THE RISE OF THE CELLIST-COMPOSER

The most prominent stringed instrument of the seventeenth and eighteenth centuries was the violin. As a treble instrument, it could be used both in an accompanimental role and as a solo instrument. It was during these centuries that increasingly more violinists began to consider the instrument a virtuosic one, capable of extreme techniques and beautiful lyricism. Violinists such as Alessandro and Antonio Rolla, Niccoló Paganini, and Giovanni Battiste Viotti began to compose a new genre of works that featured the violin in a soloistic role and inspired great composers to write for the instrument in a new way. These works primarily included concertos, but also eventually the show piece, fantasia, sonata, and unaccompanied works such as partitas. By the eighteenth century, the violin was the preeminent show instrument throughout Europe, and it continued to stand alone in this spotlight for decades, if not centuries.⁴

Yet, beginning in the late eighteenth century, violoncellists were also finding a new and unexpected voice. Until this point the violoncello, in its many forms, was considered only an accompanimental instrument, a bass instrument that could support other players in a chamber or orchestral setting. Of course there were a few exceptions to this rule, including the compositions of Antonio Vivaldi and Johann Sebastian Bach, but these works were not the norm.

It was in the lifetime of Luigi Boccherini, as the violoncello's structure became somewhat standardized, that the violoncello gradually began to join the violin in the solo genre. From this point on, as with the violin, many cellists began to play a dual role, that of performer and composer. The nineteenth century had numerous cellist-composers who not only impacted the violoncello and its solo standing, but also served to build a repertoire of etudes, cello methods and pieces for teaching and learning the instrument.

The compositional output of these cellist-composers was enormous, yet most are unknown today outside the pedagogical cello community. Cellists such as Jean Louis Duport, Bernhard Heinrich Romberg, Justus Johann Friedrich Dotzauer, Friedrich August Kummer, Adrien François Servais, August Franchomme, Alfred Piatti, Georg Goltermann, Friedrich

⁴ David D. Boyden, et al. "Violin" In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41161pg1> (accessed March 4, 2011).

Wilhelm Grützmaker, Karl Davidov, and David Popper are only a handful of the many cellists who changed the face of cello performance and pedagogy in the nineteenth century.⁵ To understand the importance of the cellist-composers of the nineteenth century in general and Georg Goltermann specifically, mention must be made of Luigi Boccherini, Bernhard Romberg and Justus Dotzauer. These three cellists had the greatest impact on the rising occupation of the cellist-composer.

The first celebrated cellist-composer, Luigi Boccherini (1743-1805), left today's cellists with hundreds of cello compositions and a legacy of distinguished performance. Boccherini began cello lessons with his father, a bass player, at the age of five. Eight years later he performed in public for the first time and then went to Rome to continue his studies because by then, he had far surpassed his teachers.⁶ By the age of fourteen his virtuosity stunned audiences. It was at this point that Boccherini began to dabble in composition for his instrument because no substantial repertoire existed for him to perform. His first compositions were chamber works for string trio and from this small beginning Boccherini began a prolific career in composition of not only string chamber music but also of pieces for solo cello.⁷

After his return to Lucca in 1761 and a few years' work with an orchestra in the area, Boccherini moved to Milan, then a center of musical innovation. He toured much of Spain, Italy and France and came to the attention of the Baron de Bagge in Paris, a famous Classical music patron of the era. With his invitation, Boccherini performed at the *Concert Spirituel* in Paris and was then invited by the Spanish ambassador in France to travel to Madrid to perform and work for the *Infante* Don Luis. He began his employment as the court Kapellmeister in 1769 and was named, "Chamber Composer and Virtuoso," by Don Luis. He spent his fifteen years in Madrid under the protection of the *Infante* and focused entirely on his chamber music composition and virtuosic performances.⁸ After the *Infante's* death in 1785, Boccherini was employed by Charles III and Charles IV of Spain. He also received the patronage of William II of Prussia beginning

⁵ Evgeni Dimitrov Raychev, "The Virtuoso Cellist-Composers from Luigi Boccherini to David Popper: A Review of Their Lives and Works," (The Florida State University, 2003) in PROQUESTMSProQuest, http://search.proquest.com/docview/305326315?account_id=4840 (accessed January 25, 2011) 1-10.

⁶ Margaret Campbell, *The Great Cellists* (London: Victor Gollancz Ltd., 1988) 48.

⁷ Christian Speck and Stanley Sadie, "Boccherini, Luigi" In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03337> (accessed March 4, 2011).

⁸ Edmund Sebastian Joseph van der Straeten, *History of the Violoncello, the Viol Da Gamba, Their Precursors and Collateral Instruments ; with Biographies of All the Most Eminent Players of Every Country* (London: W. Reeves, 1971) 172.

in 1787, which lasted until the King's death in 1797. With the loss of his allowance and also his position in Madrid, Boccherini lived out the last eight years of his life in poverty.⁹

In 1771 Boccherini began a series of performances with Jean-Pierre Duport in Madrid during Duport's visit to the city. This experience led Boccherini to begin composition of string quintets with two cello lines, one a bass line and one a virtuosic obbligato part. These quintets were the first chamber pieces Boccherini wrote using the cello not only as an accompanimental bass instrument but also as a solo instrument.¹⁰ The inclusion of a violoncello obbligato line in these chamber pieces speaks to Boccherini's view that the violoncello needed new repertoire to further advance the field of solo performance in the eyes of cellists and audiences of the eighteenth century.

From this point on, Boccherini's catalogue of solo and obbligato cello works continued to expand until he amassed hundreds of chamber works including 101 string quartets, trios, divertimenti, 185 quintets, and other miscellaneous works. He also composed short, virtuosic pieces and lyrical works for cello with accompaniment such as his thirty-two sonatas and his twelve concertos.¹¹

During Boccherini's lifetime, few performing cellists could play as Boccherini could. His tour performances inspired an era and afforded cellists a new direction. His compositional style, both gently lyrical and flashingly virtuosic, offered cellists a platform from which to build a new cello method and pedagogy as well as new techniques. His virtuosity opened the door for other cellists and cellist-composers such as Bernhard Romberg, who would take up Boccherini's legacy and further it within the nineteenth century.

Unlike Boccherini, whose entire livelihood depended on the patronage system that gave courts and churches power over musicians, Bernhard Romberg was independent from patrons and spent his entire career touring as a solo cellist or teaching at a conservatory. During Boccherini's lifetime, the patronage system was the only way for a musician to maintain a prosperous, supported career. As Wasielewski states in *The Violoncello and its History*, in the late eighteenth century the demand was huge "...for numberless competent artists for the various

⁹ Straeten, 173.

¹⁰ Speck.

¹¹ Speck;
Raychev, 13-14.

princely households, as well as for the larger towns...”¹² At the turn of the century, however, this system slowly began to become less important as musicians became able to support themselves with private tours and concerts and as more conservatories opened and were in need of outstanding instructors.

Much of Europe at the turn of the century was in transition from a landed nobility to a culture based on commerce and trade.¹³ This movement led to a more powerful middle class who wanted to grasp the advantages the nobility had always kept to themselves, such as the best musicians. From the moment the middle class emerged as a power and the public concert became open to all audiences, the patronage system of the previous centuries dissolved.¹⁴ For example, societies known as *collegia musica* were created in Germany that initially began as amateur groups, but gradually, around the turn of the century, added professional and virtuosic performers into their ranks. It is from such societies that the public concert was able to gain ground and begin to serve as a vehicle that supported full careers for musicians.¹⁵

As increasing numbers of people gained status and money within society, they could afford to indulge in the luxury that was an interest in music and the arts. Because of this, the beginning of the nineteenth century was a time when music was being performed not only in public concerts but also in the homes of middle-class citizens.¹⁶ As Leon Plantinga states in his text on the nineteenth century and its music, the changes at the end of the eighteenth century “...encouraged musicians to shake loose from their courtly or ecclesiastical employers; now for the first time it gradually became possible for them to make a living by offering their services to the public as free agents.”¹⁷

Bernhard Romberg (1767-1841) was one of the most accomplished cellist-composers of the turn of the century, and his career was built entirely upon this new trend of free agency; however, his career began in much the same way as all virtuosi cellists of the time. Born in 1767 to a musical family, Bernhard Romberg spent his youth surrounded by music and its influence. By 1774 Romberg was already a publicly acclaimed performer and from this point he spent much of his life on concert tours, both solo and with his cousin, violinist, Andreas Romberg. He

¹² Wilhelm Joseph von Wasielewski, *The Violoncello and its History*, 2nd ed., New York: Da Capo Press, 1968) 113.

¹³ Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, (New York: W. W. Norton and Company, 1984) 1.

¹⁴ Plantinga, 6.

¹⁵ Plantinga, 7.

¹⁶ Plantinga, 8-9.

¹⁷ Plantinga, 11.

concertized in the most significant music centers in the nineteenth century and met some of the most influential musicians and composers of the time, including Jean Baptiste Viotti and Jean-Louis Duport during his first years touring.¹⁸ In 1790 Romberg met Ludwig van Beethoven and became both his friend and his colleague. Romberg performed in a string quartet with Beethoven along with his own cousin Andreas Romberg and violinist Franz Ries. As a result of his friendship with Beethoven, Romberg was one of the first cellists to perform Beethoven's Opus 5 sonatas.¹⁹

Many cellists at the beginning of the nineteenth century were considered virtuosic as well as innovative, but Romberg consistently received especially high praise wherever he performed. In a review of one of his recitals, Johann Friedrich Rochlitz described him, saying that "... owing to his deep and courageously noble sentiment, to his taste – versatile, but profoundly devoted to... his well-tryed, reliable and profound art... Romberg is today proclaimed... the most accomplished of all living violoncellists..."²⁰ His virtuosic talent and musicianship set the standard for cellists of the first half of the nineteenth century.²¹

Romberg did not aspire to a court-appointed position; instead he settled in Hamburg, Germany, and managed to support himself through his fifty-year touring career.²² In his later years, while still performing to great acclaim, he compiled a cello method which he completed in 1839. It became the method of study used at the Paris Conservatoire, and today, although out of fashion, it is still considered one of the most thorough and innovative cello methods of the era.²³ Bernhard Romberg died in 1841.

Romberg's fame in the nineteenth century was unmatched by any other cellist, and because of this, his legacy to the next generation of cellists was profound. Many studied with him at the Paris Conservatoire during his tenure there from 1801 through 1803, but more importantly, most saw him perform and excel at his instrument for decades.²⁴ He also paved the way for his students to explore sonority as well as virtuosity through the creation of his

¹⁸ L. S. Ginsburg, Herbert R. Axelrod ed. Tanya Tchistyakova Trans., *Violoncello Art of the 19th and 20th Centuries, Excluding Russian and Soviet Schools* (Neptune City, NJ: Paganiana Publications, 1983) 17. Straeten, 228-230.

¹⁹ Ginsburg, 18.

²⁰ Ginsburg, 19.

²¹ Ginsburg, 16.

²² Ginsburg, 19.

²³ Ginsburg, 20.

²⁴ Robin Stowell, *The Cambridge Companion to the Cello* (Cambridge: Cambridge University Press, 1999) 172-173. Straeten, 228-230.

violoncello method and the composition of many cello concertos. The famous cellist Hugo Becker, believed Romberg's concertos to be the best exercises for the left hand available at the time, and today they are considered an encyclopedia of techniques for the instrument although they are not used very often even in educational settings.²⁵ Becker cited the concertos inclusion of fast passage work, difficult bowing techniques, and good use of the instrument's sonority. He also believed that Romberg's concertos were a good resource to cellists striving to learn the structures of Classical tradition while at the same time introducing them to newer Romantic ideas in regards to phrasing and sound.²⁶

Romberg's fame and teaching abilities, as well as his compositional output, provided cellists of the nineteenth century a stepping-off point.²⁷ From his work, cellist-composers were able to envision new possibilities for themselves as performers, teachers, and composers. Just as Romberg did,

“...traveling virtuosos such as Duport... Servais, Franchomme, Piatti, Goltermann, Grützmacher, Davidoff, Popper, Fitzenhagen, Klengel and Becker wrote for their own use and also to meet the rapidly growing demands of flourishing middle-class audiences; their aim was both to satisfy the public's taste, to entertain and to demonstrate their own technical prowess.”²⁸

During Romberg's life, his compositions were important because they used many new ideas and techniques, such as an increased use of thumb position, more so than any other cellist or composer since Boccherini. Today, Romberg's works could help intermediate-level cellists realize their aspirations of a virtuosic and yet beautiful and musical technique, and the same is true of the works of Justus Johann Friedrich Dotzauer (1783-1860).

Dotzauer wrote many cello compositions and methods that still today could help cellists develop their talents, but as with Romberg and Goltermann, who will be discussed in Chapter Five, Dotzauer has faded into the past, and only a small number of his works have survived. Yet Dotzauer is very important to understanding the rise of the cellist-composer because he was the founder of the Dresden school of cello performance, a tradition that stemmed from the ideas of his teachers, including Romberg. His was a tradition that gave pride to the German virtuosos

²⁵ Raychev, 23-24.

²⁶ Raychev, 23-24.

²⁷ Ginsburg, 20.

²⁸ Stowell, 137.

cellists of the era. Nearly all the most prolific and famous cellists of the nineteenth century and even today's cellists, such as Janos Starker, Emanuel Feuermann and Gregor Piatigorsky, can be traced to such schools as the Dresden school.

After many years of turning his hand to whatever instrument seemed to interest him, Justus Johann Friedrich Dotzauer finally settled into a career as a touring cellist. He took lessons from Johann Jacob Kriegk, a former student of Jean-Louis Duport, for a short period, but he became a student of Bernhard Romberg after seeing one of his dazzling performances in Berlin, Germany, in 1806.²⁹ After five years with Romberg, Dotzauer moved to Dresden where he built a reputation as a great cellist, educator, and composer. It was the dual influence of Duport and Romberg that enabled Dotzauer to rise to fame as the father of the Dresden school.³⁰ He incorporated much of the lyrical French style with the heavier, more technical German style to create a new school of performance, one with musical intention and virtuosic technique.³¹ His methods for cello playing as well as his etudes are prime examples of his beliefs as to how cellists could gain a virtuosic technique and sense of musicality.

Robin Stowell, in her chapter on nineteenth century cellists in *The Cambridge Companion to the Cello*, concludes that "...it is as a teacher that [Dotzauer] will be best remembered. Among his many pupils were Kummer, Schuberth, Voigt, and Dreschler."³² Dotzauer's school of cello playing was continued by some of the best cellists of the era. Dotzauer used his own compositions, especially his three method books, to teach his students; however, he did not convey much to his students concerning composition itself. Two of his students, Friedrich August Kummer and Julius Schuberth, did pursue both fields and they both wrote many pieces for cello, but their pieces were never widely published and their main careers were as performers.³³

However, it is interesting to note that the second generation of students of Dotzauer's school, students such as David Popper, Friedrich Grützmacher, and Julius Klengel, were all famous cellist-composers. While Dotzauer may not have emphasized composition as an

²⁹ Raychev, 29.

³⁰ Stowell, 66.

³¹ Raychev, 29-30.

³² Stowell, 66.

³³ Kurt Stephenson, Stanley Sadie, ed., "Friedrich August Kummer," *The New Groves Dictionary of Music and Musicians*, 2nd Edition, (London: Macmillan, 2001) XIV, 22.

William Barclay Squire and James Deaville, "Schuberth, Julius," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/artile/grove/music/25116> (accessed March 4, 2011).

important aspect of a cellist's career, generations of his students kept the concept alive until late in the nineteenth century when new trends in musical perception caused cellist-composers to lose value.

The influence of such cellist-composers as Luigi Boccherini, Bernhard Romberg, and Justus Dotzauer combined to create an era when cellists were respected both as fully capable soloists and as prolific composers. Certainly their works were not as renowned as the works by composers such as Ludwig van Beethoven or Robert Schumann, but their works expanded the cellists' repertoire a hundredfold and allowed many other cellist-composers the opportunity to flourish. Goltermann's career would not have been possible without such men, nor would our current traditions and schools of performance and pedagogy be at the height they are today without the work of cellist-composers, both in performance and in compositional technique.

CHAPTER THREE

CHANGES IN PERFORMANCE: THE DEVELOPMENT OF THE MODERN BOW AND VIOLONCELLO

Luigi Boccherini, Bernhard Romberg, and Justus Dotzauer were clearly important to the gains the cello made as a solo performance instrument in the beginning of the nineteenth century; however, there were many other factors that helped solidify this trend, such as the standardization of the instrument itself. As the cellist-composers wrote more virtuosic works for themselves and also began to write shorter works such as fantasy pieces, romances, and serenades for their students' and audiences' delight, there was a need to standardize the instrument and bow.

The cello at the turn of the nineteenth century was a very individualized instrument. Since it was not made in any standard format, there were many instruments of different sizes and shapes that were considered to be cellos. There were cellos with four strings and some with up to ten. This lack of uniformity made it impossible for composers to treat the cello equally to the violin since they could never know what type of cello would be used in performance. As cellist-composers wrote more virtuosic and violinistic pieces they needed to have a standardized instrument. Just as with the violin, many makers of the eighteenth century such as Stradivari, Montagnana, and Guarneri experimented with the cello. Eventually these makers began to experiment not so much with form and size, but instead, with trying to create a more powerful version of the instrument capable of concerto performances.³⁴

The violoncello began its life in the mixed heritage of the bass instruments of the sixteenth century. The viol, viola da gamba, basse de violone, and many other instruments were used interchangeably by performers, and composers rarely specified which instrument should be used for performance.³⁵ Even the number and type of strings varied, creating different ranges for the instruments, thus making it nearly impossible to standardize performance practice for the

³⁴ Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840*, Cambridge Musical Texts and Monographs, (New York: Cambridge University Press, 1998) 2.

³⁵ Kathryn Reiswig, "Performance Aspects of Selected Violoncello Concerto from the Period 1700-1820 (Clefs, Technique, Cadenza)," (University of Missouri – Kansas City, 1985) in PROQUESTMS ProQuest Dissertations & Theses, <http://search.proquest.com/docview/303352265?Accountid=4840> (accessed January 25, 2011).

instrument.³⁶ Edmund Van der Straeten claimed that a larger number of strings were wonderful for the creation of polyphonic music, but it hampered the ability of the left hand to create fast, running passages or any virtuosic techniques.³⁷ In other words, compositions with chords and double-stops were easier to perform on cellos that had ten strings while compositions geared more toward virtuosity and speed were better suited to cellos with four strings.

Throughout the seventeenth and eighteenth century, the violoncello gained ground as the most popular bass instrument because it had more flexibility and could produce more sound than its predecessors. Many violists and bass instrument performers switched to the violoncello and brought their performance traditions with them. For instance, the way in which the violoncello was held was influenced by viola da gamba players, while string-crossing and other bow techniques were developed from viola and violin traditions.³⁸

As makers and instrumentalists perfected the usefulness and beauty of the cello, they did much to simplify and regulate the instrument. When Romberg was at the height of his career, he developed a modification to the instrument in which the lower side of the fingerboard was angled and shaved down so that the C string would not vibrate against the fingerboard.³⁹ Romberg also tried to make changes to the neck; however, these alterations, along with the change to the fingerboard were not considered suitable and did not gain general approval until late in the nineteenth century.⁴⁰

Just as Romberg experimented with improvements to the cello during the late eighteenth and early nineteenth century, so too did other cellists and cellist-composers. These performers continually strove to find ways to create a more powerful sound and depth of color, but instead of leading toward more improvement, most of these changes only served to lengthen the time it took to create a standard cello type that created beautiful, strong sounds. Finally, by the end of the nineteenth century, cellists and luthiers had agreed on the basic construction of the cello's size and structure.⁴¹ This is not to say that the instruments used today are all exactly the same, rather it shows the progression of the instrument toward an acknowledged solo performance

³⁶ Reiswig, 109.

³⁷ Straeten, 378.

³⁸ Reiswig, 111.

³⁹ Valerie Walden, Stanley Sadie, ed., "Bernhard Heinrich Romberg," *The New Grove Dictionary of Music and Musicians*, 2nd Edition, (London: Macmillan, 2001) XXI, 603-605.

⁴⁰ Ibid.

⁴¹ Stephen Bonta, et al., "Violoncello," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44041> (accessed September 10, 2011).

instrument. Differences still occur between makers and styles of instruments today, but the basic elements of the structural design are the same.

One innovation to the instrument not yet mentioned is the endpin. Until late in the nineteenth century, almost all cellists performed using a cello with no outside support system. Instead, performers would clench the instrument between their legs to gain enough support to hold the instrument during performance.⁴² This was simply the accepted practice, and during the seventeenth and eighteenth centuries, most cellists did not even question this aspect of performance. Yet a few did experiment with wooden pegs attached at the base of the cello to connect it to the floor so that cellists could play without the need of excessive tension in their legs.⁴³ This invention did not gain popularity or acceptance until Andrien François Servais' performance needs in the mid-nineteenth century brought it to the full attention of cellists.⁴⁴

Servais, later in life, gained a significant amount of weight and could no longer support the cello without experiencing a great deal of tension and pain. Rather than endure this, he created a pin to stick into the floor so he could secure the cello without the need to use his legs. This endpin, as it was soon named, was not popular with other cellists until Servais' student, Jules de Swert, published an article praising it in 1882.⁴⁵ At this time the endpin became widely popular because cellists were still striving to find ways in which to solidify their role as solo performers. The endpin gave cellists a way to create sound upon the instrument without having to worry about tension or stress upon their bodies. Suddenly cellists had a much easier instrument to play, although the innovation of the endpin in no way changed the setup of the actual playing area.⁴⁶

Without the innovations that created the modern bow, the cello and its standardization would not have had the profound effect it did. Through the creation of new bows that could support heavier strokes and more complete musical phrases, all string performers gained the ability to develop new colors upon their instruments. From a bow that was weak and inferior in structure, cellists could not create full, loud sound. But when a bow was designed that

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Raychev, 43-44.

⁴⁵ Patrick Piere, "Servais," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25492pg1> (accessed September 24, 2011).

⁴⁶ Raychev, 40-50.

accommodated the new need for strength, cellists could finally solidify their hold in the solo performance arena.

Before the late eighteenth century, bows were entirely inconsistent in style. Some bows were light and short and used only for solo performance (without orchestral accompaniment); others were heavy and coarse and were used only in orchestral tutti performance. Most bows were convex in shape and did not have much strength within them to produce good volume or sound quality.⁴⁷ In the mid-eighteenth century, as the need for more strength in the bow grew, some bow makers began to create concave bows that better supported the more difficult areas of the cello, such as the higher positions on the C and G strings.⁴⁸

It was François Tourte that perfected the new concave bow design in 1786. After this point, Jean Louis Duport and many other cellist-composers recommended his bows and accepted them as the norm. Tourte's bows not only provided performers the ability to create more sound with the instrument but also the ability to sustain legato phrases.⁴⁹ Before this, sustained sound was very difficult if not impossible because earlier bows could not handle pressure at the tip. After Tourte's innovations, most bow makers worked from his model, and there have been few modifications since that time.

As William Pleeth states,

“Sound concepts and instrumental techniques are always in the process of evolving and tend to move apace throughout the various periods of history. Thus it was, for example, that the changes in the bow which gave it greater springing ability and sustaining power grew out of Rococo ideas of melody and ornamentation. At the same time, the possibilities these innovations opened up must have had their influence, in turn, on the direction of later composition. All of these developments - found their fulfillment in the Romantic love of rich sonorities, long soaring lines and often overt emotionalism.”⁵⁰

⁴⁷ Werner Bachmann, et al., "Bow," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03753> (accessed September 24, 2011). Valerie Walden, "An Investigation and Comparison of the French and Austro-German Schools of Violoncello Bowing Techniques: 1785-1839," (The University of Auckland, 1994) in PROQUESTMS ProQuest Dissertations & Theses, <http://search.proquest.com/docview/304134722?accountid=4840> (accessed January 25, 2011) 40-56.

⁴⁸ Ibid, 56.

⁴⁹ Ibid, 60-62.

Paul Childs, "Tourte," in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28231pg3> (accessed September 24, 2011).

⁵⁰ Pleeth, 257.

The modifications to both the cello and the bow offered performers the opportunity to be considered solo artists and also led to new concepts in composition and style. The cello and the bow were not the only aspects of the cellist's persona to undergo drastic transformation; importantly, cellist-composers also standardized the ways in which the cello and bow were used.

Justus Dotzauer was one such cellist-composer. He expanded established bow technique, being one of the first cellists to advocate against the French bow grip. This was a light forward grip that lacked the power needed to perform at the new higher standards that cellists had reached.⁵¹ He instead taught cellists to grip the bow closer to the frog, giving them the ability and leverage they needed to create a larger, more powerful sound as well as to create new bow techniques similar to those with which violinists had been experimenting for years. Dotzauer also believed that cellists should use every inch of the bow, rather than emphasizing the middle third. He believed cellists should have a natural freedom in the use of the arms and hands so that movement on the instrument became easier and unforced.⁵²

Bernhard Romberg also expanded on established technique because he understood the importance of posture in regards to good sound production. He advocated against slumping forward and too much stiffness in the body since flexibility and a straight back helped to strengthen sound and ease use of the instrument.⁵³

Romberg, as well as his students and all cellist-composers in the nineteenth century, spent much of their time creating concepts for technical advancement. His emphasis on posture and Dotzauer's advocacy for a better bow grip were two of the many new concepts that cellist-composers developed in the nineteenth century, and this is yet another reason why cellist-composers had such prolific and influential careers in the nineteenth century. They not only had great stature as artists and composers but also were consistently striving to create new and better ways in which to use the instrument.

Cellist-composers also homogenized compositional aspects of the works they created, which was crucial to a cellist's ability to understand the written score and produce virtuosic and artistic performances. These cellist-composers in the nineteenth century improved their writing style through the use of a consistent, technical bowing system, the concise use of different clefs, and a standardized method of expressing thumb position on scores.

⁵¹ Raychev, 28-30.

⁵² Raychev, 20-30.

⁵³ Walden, "Bernhard Heinrich Romberg," XXI, 603-605.

In the eighteenth century, most composers used bow markings indiscriminately, if they used them at all. Most solo works had some bow markings, including slurs, *staccato*, *legato*, and also the up and down bow signs; however the markings themselves were inconsistent, as was the performance interpretation.⁵⁴ Another problem was that amateur composers did not use markings and bowings in a consistent or coherent manner, so a majority of the pieces written during the century did not carry interpretive markings that would have been comfortable or sensible in performance.⁵⁵

Two changes occurred in string music composition as the nineteenth century began that led to a more precise system of articulations and bow markings within scores. The first was the rise in difficulty level of the compositions. Increasingly more pieces were built around violinistic concepts and included a higher range and more specialized bowings such as *ricochet* or *spiccato*. These bowings required precise marking so that performers knew when to employ them. This helped composers to gradually solidify how they marked parts with other more common indicators such as slurs or dots.⁵⁶

Secondly, there was a shift in the viewpoint of these composers. Cellist-composers were part of a trend in the nineteenth century to include increasingly more markings within the written score. As music became more romantic in its sentiments and style, composers wanted ever more control over various aspects of performance. This created a new need for precise use of markings concerning bowings and articulations. Without this altered attitude, written scores might still contain little, if any, direction aside from the musical notes. Cellist-composers, like the illustrious composers of their era, wanted to create music that could be performed as they intended it. The use of a larger number of articulation marks as well as more phrasing and bow stroke indications, gave their scores more definitive qualities that allowed performers to achieve almost exactly what the composer had intended.

Bowings and articulations, however, were not the only markings in string scores to increase in importance and consistency. When the first compositions for cello were written and published, clef usage was unreliable and inconsistent. By the eighteenth century compositions for cello were still written using a large number of clefs. Kathryn Reiswig, in a study of eighteenth century concertos, discovered eleven different c-clefs that were used in the solo cello

⁵⁴ Reiswig, 180.

⁵⁵ Reiswig, 181.

⁵⁶ Reiswig, 180-182.

lines.⁵⁷ Along with multiple and inconsistent clefs, composers also marked scores with 8va signs to indicate that the solo cellist was to play the written line one octave below pitch.⁵⁸ As cellists and composers developed new ideas for the instrument, the need to avoid ledger lines became progressively less important. Rather, composers wanted to standardize the clefs used so that the music was simplified in its appearance and easier to approach for both performers and composers.⁵⁹

Over the course of the eighteenth century, the use of clefs was a mishmash of attempts to clarify musical writing for the cello. When Bernhard Romberg rose to fame in the late eighteenth century, he was one of the first proponents of using bass, tenor, and treble clefs for distinct ranges on the instrument thus simplifying how cello parts were written.⁶⁰ While the use of three clefs is still complicated, the fact that composers stopped using transposed c-clefs and octavo marking allowed cellists to know absolutely where on the instrument they should play. Before this, the mix of markings and clefs led to many pieces being performed incorrectly because cellists could not always decipher the composer's intent.⁶¹

There were nevertheless exceptions in the more simplified writing style throughout the nineteenth century as seen by the occasional usage of movable c-clefs or treble clef that was written in the wrong octave, but as the century progressed, these exceptions became a rarity. By the time Goltermann and his compositions were flourishing in Frankfurt, he and his contemporaries were almost exclusively using the three primary clefs of bass, tenor, and treble rather than the movable and transposed clefs.⁶² They were also part of a new generation of cellist-composers who used a standard symbol for thumb position.

As early as the beginning of the eighteenth century, cellists were performing a variety of violin pieces because the cello repertoire was small. In their use of these pieces, cellists needed a technique to play in the upper register of the instrument with facility and ease, hence the invention of thumb position. Thumb position, just as with clef usage, was at first an individualistic pursuit. Composers used whatever symbol they could devise to represent the thumb, and it was up to the cellist to decide how the position was to be developed within their

⁵⁷ Reiswig, 69.

⁵⁸ Reiswig, 70.

⁵⁹ Reiswig, 71-72.

⁶⁰ Reiswig, 73, 103-104.

⁶¹ Reiswig, 73-100.

⁶² Reiswig, 100-104.

own performances.⁶³ As cellists dealt with newer violin repertoire with an expanded range, so too did they have to expand their range, and so it was important to standardize how thumb position was used in composition and score writing.

Thumb position originated as early as 1710 to 1720.⁶⁴ It was originally used so cellists could play octaves in a comfortable manner. As the cello developed as an instrument, and composers used violin works as well as vocal arias and other transcriptions to fill the void in the cellist's repertoire, thumb position became a necessary aspect of a cellist's technique. The use of the thumb allowed cellists more freedom in movement as well as stability of position, which in turn led to a larger range and better color in the highest registers of the instrument.

It was not until after 1760 that thumb position became a norm in cello scores, but the symbols used, as well as shift markings and fingering systems, were inconsistent throughout the eighteenth century. It was later in the century, around 1790, that shifting in the thumb position became acceptable or even accessible to most cellists, yet even as thumb position became a common practice, cellists were left without a common written symbol or system to read.⁶⁵ Cellist-composers of the nineteenth century were some of the first to use what became today's standard symbol of a circle with a vertical dash in the bottom half.⁶⁶ This symbol along with a definitive fingering system gave composers and cellist-composers the ability to write complicated high passages for cellists that were both accessible and read-able.

These and other innovations provided the cello and bow a completeness and ease of use lacking in previous generations. Boccherini and many other famous cellists obviously had distinguished careers preceding these innovations, however, through the standardization of the instrument and the development of schools of performance, cellists were able to overcome previous assumptions concerning technique and musicality to create a new, more powerful performing cellist.

It is ironic that this new depth within the careers and abilities of cellists was ultimately one of the first stages in the diminished power of the cellist-composers. The cello could now produce strong, powerful sounds, and the touring cellists of the nineteenth century were using this new level of sound production to perform more often, especially with orchestras. Their

⁶³ Reising, 111-120.

⁶⁴ Reising, 147.

⁶⁵ Reising, 146-148.

⁶⁶ Reising, 148-156.

performances gained the cello a solid audience base, and that audience, while initially in love with the cello and the works that the cellist-composers were using in performance (works the cellists had composed), grew to love the works of the great composers of the era from Beethoven to Brahms. For this and many other reasons, cellists lost interest in and saw no need to compose pieces for themselves. The cellist-composers became simply performing cellists.

CHAPTER FOUR

THE DECLINE OF THE CELLIST-COMPOSER

With the standardization of the instrument and bow, and the growth in the number of cellists performing and composing, the cello finally established its place in history. An article from the *Quarterly Musical Magazine and Review* from 1824 states "...the violoncello has been rising gradually since the beginning of the last century into estimation, and may now be said to enjoy an almost equal reputation with the violin as a concerto instrument."⁶⁷ Throughout the middle of the nineteenth century, cellist-composers enjoyed fame and good standing within the music world and managed to create a new type of artist: the solo cellist. This transition into fame became much easier as travel became less arduous, publications spread the word concerning tours, and new schools and conservatories opened offering cellists a place to solidify and continue their traditions and innovations.⁶⁸ The instrument, with new innovations such as the endpin, had the strength to fulfill this new and exciting role.

Once the cello had become an equally popular solo instrument as the violin, it was inevitable that in time, the cello would either continue to have its role reinvented in musical society or fail to sustain the needs of its audience. Cellists, just as all performing musicians, respond to the needs of the cultures in which they exist, thus there is sometimes a need for them to reinvent their traditions just as they did to to keep up with the new cultural trends of the latter nineteenth century.

These new trends in nineteenth century Germany, especially in regards to musical perception, led to many new exciting trends for the cellist, although they also eventually led to the demise of the cellist-composer. This occurred primarily because the cellist-composer became obsolete in the face of audiences that began to demand works only by great composers, not mediocre ones. The perception of instrumental music itself followed suit as audiences began to see instrumental music as having more purpose, intent, and emotional content.

Lev Ginsburg states in his work *Western Violoncello Art of the 19th and 20th Centuries, Excluding Russian and Soviet Schools*, that "...during the first decades of the 19th century, there

⁶⁷ "On the Rise and Progress of the Violoncello," *The Quarterly Musical Magazine and Review*, Vol. 6, No. 23 (London: Baldwin, Cradock, and Joy, 1824) 351-364.

⁶⁸ Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840*, " 5.

was a huge gap between the art of playing and the profound creative output of outstanding composers such as Beethoven and the romantics.”⁶⁹ Cellist-composers of the first half of the nineteenth century filled this gap and provided the great composers much food for thought in regards to cello composition. As the century wore on, Beethoven’s works and that of more romantically-inclined composers such as Felix Mendelssohn, Robert Schumann, and Johannes Brahms became widely popular, while the cellist-composer’s works fell from favor.⁷⁰ While cellist-composers indeed helped the cello solidify its standing as an instrument worth taking seriously and also helped to create repertoire for the instrument, their works lost ground quickly compared to the works of more accomplished composers.

This trend to favor “great” music stemmed from many cultural changes in the nineteenth century. Edmund Sebastian Joseph van der Straeten, a well-known cellist and historian, in his discussion of Bernhard Romberg, wrote that the music of Ludwig van Beethoven had so undermined the work of Romberg that eventually Romberg’s music would become obsolete. Romberg’s compositions may remain valuable music to study, but his music could not challenge the power and focus of Beethoven or the later romantics. Even Romberg himself may have claimed that in the face of Beethoven’s late cello works, his own work was foreign to the instrument and not in the least worth playing.⁷¹

As audiences began to demand ever more music of great consequence by eminent composers, cellist-composers were no longer called on to perform their works, but rather what was publically perceived as noteworthy. Salon pieces became less acceptable to audiences trying to find meaning in the works being performed, and as the concert stage became an increasingly idealized setting for musical genius, audiences shifted their needs to follow these celebrated composers and performers.⁷²

Into the late nineteenth century, the publisher Jean André of Offenbach, Germany continued publishing cello works, including transcriptions of opera arias and ensemble music from more than two hundred different composers, however, most of these works were never republished and the pieces fell into disuse.⁷³ Meanwhile, the sonatas and concert pieces of distinguished composers such as Felix Mendelssohn, Frederic Chopin and Johannes Brahms

⁶⁹ Ginsburg, 23.

⁷⁰ Ibid.

⁷¹ Straeten, 384.

⁷² Plantinga, 20-21.

⁷³ Stephen De’ak, *David Popper* (Neptune City: Paganiniana Publications Inc., 1980) 90.

became the primary performance pieces for the solo cellist. Elizabeth Cowling, in her book *The Cello*, discusses the fact that during the nineteenth century there was indeed a very limited amount of repertoire written for the cello that was first-class music. She states, “The literature for the cello ranging from good to first-class is surprisingly small in the romantic period. Little has survived in the current repertoire from this century and perhaps for this reason it is frequently thought that the cello repertoire is very small... Actually, the cello repertoire, excellent to indifferent to poor, is extensive.”⁷⁴ Audiences no longer valued pieces of lesser quality due to their growing perception of music as a fine art and of composers of such music as almost god-like figures in society; consequently, these pieces were quickly forgotten, as were the composers who wrote them.⁷⁵

Cellist-composers of the latter part of the nineteenth century were in a losing battle. They were unable to resist trends that gave their music an almost derogatory standing in comparison to that of composers such as Beethoven or Schumann. Georg Goltermann was perfectly situated to have lived both during the rise and decline of such artists, and through a comprehensive look into his life and works, it can be demonstrated how important cellist-composers were. Goltermann was one of many cellist-composers from the nineteenth century, and as Cowling states, his music, like that of his colleagues and predecessors, cannot be considered music of great consequence.⁷⁶

Goltermann’s compositions, as well as those of many other cellist-composers, were not meant to be weighty musical compositions. They were meant to be pieces that could be enjoyed both as performance art and as teaching tools for cellists of all levels. Simply because these compositions were in a different category than the masterworks of the nineteenth century does not mean that cellist-composers’ works should be relegated to the waste bin. These composers made a huge impact on the development of the cello and can continue to serve both in performance and pedagogical settings if they are considered seriously enough to understand them as originally intended.

Audiences of the late nineteenth century began to perceive music as a high art and had “...the tendency to think of instrumental music not merely as an abstract play of tones, but as a

⁷⁴ Elizabeth Cowling, *The Cello* (New York: C. Scribner’s Sons, 1983) 133.

⁷⁵ Plantinga, 20-21.

⁷⁶ Cowling, 133.

representation of some kind of emotional content.”⁷⁷ In the face of this, Goltermann and his contemporaries did not stand a chance because their music was not meant to be full of meaning and emotional content. Instead, their works gave beginning, intermediate, and advanced players a means of enjoying musical ideas while developing technique.

It is a very typical outlook to consider these cellist-composers and the era in which they lived as unimportant today. Many authors dismiss these men as historical relics rather than as a pertinent and needed source for cellists in their education. For example, Elizabeth Cowling, in her book, *The Cello*, which addresses the highlights of the cello’s performance history, has this to say pertaining to cellist-composers:

“These cellists were all trained in composition, but not one had a true gift for composing. With various forms available to them, bolstered by their study of traditional harmony, they were able to write pieces with an understandable musical syntax, but they all lacked originality. The cello writing is idiomatic, and one can build from these works a technique that solves all technical problems of tonal music, with emphasis on thirds, double-stops, or broken octaves, arpeggio figures, and the like. It is regrettable that there were no cellist comparable to Chopin, who wrote idiomatic music for the piano but at the same time wrote great music.”⁷⁸

Robin Stowell, in her chapter on nineteenth century virtuosi in *The Cambridge Companion to the Cello*, claims repeatedly that the virtuosi of the time, who also wrote for the instrument, did not write notable music; they did not write music that was emotional or highly intellectual. In her description of Goltermann’s compositions for cello, she states, “...in the earlier part of the nineteenth century he was a celebrated touring virtuoso. In 1851 he gave up performing in order to devote himself to composition, but none of his works is of lasting value.”⁷⁹

It is the author’s contention that Goltermann’s works do have lasting value. Just as with almost all the cellist-composers of the nineteenth century, his works are not genius, but rather are works that display a deep understanding of the instrument and its abilities. Goltermann’s works can teach cellists about the instrument and its techniques. It is for this reason that his works are

⁷⁷ John Daverio, *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer Books, 1993) 5.

⁷⁸ Cowling, 136.

⁷⁹ Stowell, 67.

indeed highly valuable to cellists, teachers, and audiences. A German cellist of considerable fame in the nineteenth century, Georg Goltermann was a performer and music director at the *Stadttheater* in Frankfurt, as well as a prolific composer. His compositions, primarily works including violoncello, were popular during his lifetime, but they soon lost prominence and have since become unknown to musicians and audiences.

Many of his contemporaries, such as Bernhard Heinrich Romberg, Justus Johann Friedrich Dotzauer, David Popper, Alfredo Piatti, and Friedrich Wilhelm Grützmacher, created works similar to his own and these works are also mostly lost or forgotten today. Instead, cellists and audiences believe that the repertoire for the instrument from the nineteenth century is small and only includes the greatest of works by a handful of composers from the nineteenth century. This lack of knowledge of the vast catalogues of works left by these cellist-composers begs the question of why audiences and performers abandoned the works of the cellist-composers and limited themselves to the smaller catalog of works widely used today.

Stephen De'ak, in his biography of David Popper, perhaps the most famous cellist-composer of the late nineteenth century, quotes a letter that Popper wrote in the last years of his life that includes Popper's view on the fading of artists and their influence in the musical world. Popper states, "Very few luminaries survive more than one generation. But the creative urge does not lessen -- it remains the constantly renewing motive of artistic achievement. The culmination of one artist's contribution silently melts into the embrace of those who follow. Progress touches all men one way or another."⁸⁰ Popper, who at the end of his life saw his pieces and influence being pushed aside for the ideas of the next generation, believed that artists had limited influence. Popper believed that the progression of creativity through different generations was the reason that his career and performance of his works almost entirely disappeared even while he lived.

The same is true of Popper's fellow cellist-composers, Goltermann in particular. These cellists-composers gained prominent when there was a need for them, a need to expand the realm of the cello and its repertoire. As musical tastes shifted, as audiences continued to look for the new and innovative, and as the repertoire flooded with short, salon-style works, the importance of the cellist-composer was bound to fade. Beethoven's last cello sonatas were written in 1815, seven years before Goltermann was born, so, as Goltermann was striving to

⁸⁰ De'ak, 16.

continue the tradition of the cellist-composer, audiences and musicians alike were already shifting their focus to great works such as Beethoven's last sonatas.

As previously discussed, during Goltermann's later career, the German musical scene and audience's perception of music performance were slowly swayed toward the concert hall and private virtuosic concerts rather than home entertainment.⁸¹ Goltermann's works, while still published in the 1860s and 1870s, began to fall from favor along with the works of his predecessors. Instead, audiences flocked to performances of more eminent works such as those by Robert Schumann and Johannes Brahms.

But while these trends hurt his career in the sense that his work faded into the background of the larger musical culture, they allowed Goltermann the freedom to explore many different types of composition. Goltermann was not concerned with the creation of a legacy as can be seen in his short touring career and his contentment in service to the *Stadttheatre* in Frankfurt and because of this he had the freedom to ignore the trends that were turning away from the cellist-composers. This freedom of exploration in turn allowed his musical output for the violoncello to be much more varied than that of his fellow cellist-composers. And it is this variety that truly expresses how gifted Goltermann was as a composer for the violoncellist of all ability levels.

The next chapter will delve into the life of Georg Goltermann and demonstrate that his career as a cellist-composer was not only important during the nineteenth century but also should be remembered and known today. His legacy, along with those of his contemporaries, stands as a testament to the power of the cellist-composer in the nineteenth century. This legacy should be given credence today by performers, pedagogues, and audiences alike.

⁸¹ Plantinga, 20-24

CHAPTER FIVE

GEORG GOLTERMANN: HIS LIFE, HIS WORKS, HIS LEGACY

Little is known about Goltermann's family and how he was guided into the professional realm of violoncello performance, pedagogy and composition. Born on August 19, 1824, in Hanover, Germany, his father was the town organist, but his mother remains unknown.⁸² Georg Goltermann began cello lessons at an early age under the tutelage of August Christian Prell, a famous German cellist of the time. August Christian Prell was the last student Bernhard Romberg taught. Through Prell's work with Georg Goltermann, Romberg's traditions and ideas concerning performance were continued.⁸³

In 1847, at the age of thirteen, Goltermann moved to Munich to continue his cello studies under another famous cellist, Joseph Menter. It was in Munich that he also began lessons in composition. His primary teacher in this field was Ignaz Lachner.⁸⁴ Within two years he was deemed a virtuoso at the cello and began a performance career that led him to tour all the major cities of Germany. At this point he was only sixteen years old. During his touring years he wrote a considerable number of virtuosic pieces for cello and orchestra, as well as for cello and piano, which served as vehicles for his talent and thrilled audiences of the time. 1851 saw the premiere of his first symphony in Leipzig, Germany, to a highly enthusiastic crowd.⁸⁵

Georg Goltermann began his career as a soloist much like the other virtuosic cellists of the era including Bernhard Romberg, Adrien Servais, and David Popper. Note that Georg Goltermann and Julius Goltermann are not the same man. Though they have the same last name, they were not related, let alone similar in their career choices and compositional output. Stephen De'ak's book, *David Popper*, is an exceptional biography, but De'ak falls into the trap that many historians do in that he confuses the two men. He repeatedly uses the name of Georg Goltermann in the book and claims that he was a teacher at the Prague Conservatory and the main teacher of David Popper.⁸⁶ This is not the case, as can be seen from the biographical

⁸² Moscowitz, "Georg Goltermann."

⁸³ Raychev, 60-61.

⁸⁴ Straeten, 422.

⁸⁵ Moskovitz, "Goltermann, Georg." Raychev, 60-61.

⁸⁶ De'ak, index.

information previously written. It was in actuality Julius Goltermann who was the cellist that taught Popper and spent much of his career as a professor of cello at the Prague Conservatory.

This mistaken identity has led many historians and scholars to mix the details of these men's lives. And this is particularly unfortunate for Georg Goltermann because he had a less distinguished career than Julius as a solo cellist. It is for this reason that less research has been done on Georg Goltermann and that very little is known about his early life and family. Yet enough is known to create a picture of the man and his career.

Georg Goltermann, just as Julius, began his career as a solo cellist and also composed his first works during these early years. These pieces focused on solo virtuosity and technique because at the time, he was a touring solo cellist striving to give inspirational and virtuosic performances. But unlike many musical virtuosos of the time, Goltermann ended his touring career within two years of its start. It is possible that the life of a touring musician did not appeal to him or did not serve to develop his musical abilities and compositional tastes, but little is known as to why he chose to end his career before it had truly begun. His compositional output, in its vast amount and diversity of style and difficulty level, indicates that Goltermann's interest lay not only in performance, but also in the art of composition and teaching cellists.⁸⁷

In 1852 Georg Goltermann settled in Wurzburg, Germany after being appointed music director of the town. However, after only one year, Goltermann moved once again, this time to Frankfurt, Germany, where he was awarded a position as the secondary conductor at the Frankfurt Theater. He spent the rest of his long life pursuing his career within this city. Eventually, in 1874, he was promoted to principal conductor of the theater and remained in this post until just before his death in 1898.⁸⁸

In 1893, a handful of musical journals and art advertisements published a piece in honor of Goltermann's forty years as director of the theater. A *Musical Times* article from June of 1893 stated, "Herr Georg Goltermann, well known in this country as a composer of music of the violoncello, celebrated the fortieth anniversary of his engagement at the Frankfurt-am-Main Stadt-Theater. As a mark of the high esteem in which he is held, gold and silver laurel wreaths, and numerous other valuables, were presented to him by the members of the theatre..."⁸⁹ This

⁸⁷ Raychev, 60-62.

⁸⁸ Raychev, 60-61.

⁸⁹ "Foreign Notes," *The Musical Times and Singing Class Circular*, Vol. 34, No. 605. (London: Novello, Ewer and Co.: June 1, 1893) 364.

short article, along with others, displays the respect in which Goltermann was held within Frankfurt and also within Germany as a conductor and as a composer.

In the forty years that Goltermann lived and worked in Frankfurt, he wrote more than one hundred works that included a solo or accompanimental violoncello part. The focus of his works transformed dramatically as he spent more time teaching and working with the performers at the *Stadttheater*. His job as a conductor, composer and teacher led Goltermann to move away from the virtuosity found in his first works. The Frankfurt works, while less virtuosic in technique than his first compositions, show that Goltermann believed in the creation of musical, lyrical pieces that could both teach technique and musicality to students while delighting audiences.

Little else is known of Goltermann and his career other than what can be inferred from the music he left behind. In the nineteenth century, one of the primary means of stability for musicians was to gain a job such as Goltermann's directing a theater or even an entire court or township; however, teaching was also considered a valuable facet of a musician's career. There is no available research to prove Goltermann's involvement with the education of cellists within Frankfurt, but this could be due to the fact that his musical interests and educational beliefs would have led him to teach mostly beginner and intermediate students. His music is accessible to the least of amateurs and the most virtuosic of performers, yet he is not remembered as a teacher because none of his students gained any appreciable fame.

A handful of works by Georg Goltermann have maintained a presence in today's standard repertoire, or at least within the pedagogical repertoire for cellists. These known works include his Concerto No. 4 in G Major, Opus 65; the *Cantilena* from Concerto No. 1 in A Minor, Opus 14; Etude-Caprice, Opus 54, No. 4; and *Deux Morceaux pour Quatre Violoncell*, Opus 119. Each of these works is still used in today's repertory for different reasons.⁹⁰

The fourth concerto is a fantastic study of basic thumb position and diverse rhythmic and bow techniques, while it still maintains a lyrical, fanciful quality. It is a basic student concerto and of course deserves to be known today, but its reputation has been maintained mostly due to Shin'ichi Suzuki's choice to include it in his cello method books. However, the Suzuki method

⁹⁰ All these works are in current publication and are the pieces with the most published editions. Please see annotated bibliography for complete publication material.

book only includes the last movement of the concerto in a heavily edited version.⁹¹ So Goltermann's concerto, while familiar to today's teachers and performers, is not, in reality, known at all.

The *Cantilena* from the first concerto was one of Goltermann's most popular works even during his lifetime. Many performances of this concerto and also of the *Cantilena* alone were recorded in music journals and announcements of the 1880s and 1890s. Goltermann himself transcribed the slow, beautiful *Cantilena*, literally meaning singing song, for cello and piano, and since that time, the work has been re-arranged by many composers for various instruments including all the stringed instruments, organ, trumpet, and clarinet.⁹² The reason this has remained a performance piece stems from its absolutely beautiful melody. Goltermann's lyrical essence was captured in this piece, and many of his contemporaries as well as many arrangers, still choose the work to include in their own transcriptions or compilations.

However, Goltermann's legacy from this piece is mixed. The piece is a widely known and performed work, but aside from cellists performing the work in its original instrumentation, performers find the piece listed under the names of arrangers and transcribers rather than Goltermann's own, so they do not know of Goltermann himself. Most pedagogues and students using the *Cantilena* as a performance piece do not look beyond the beautiful melody to find out who Goltermann was and whether he might have written more than just one beautiful piece.

The Etude-Caprice, Opus 54 No. 4 is yet another type of work by Georg Goltermann. This piece is used in cello studios around the world to teach a specific technique, *spiccato*, a bouncing, fast bow stroke. The piece is simple for the left hand, which allows students the ability to concentrate on the bow stroke. Not only is it a good learning piece, it is a quick and delightful work that while flashy, still has a few lyrical sections to give the piece a true sense of musicality. The combination of the technical merit and the notion that the work is a true piece of music, not just as etude or study, has given the Etude-Caprice a long reach that has managed to survive to be used today.

The final work of Goltermann's pieces still used today is the *Deux Morceaux* (Two Pieces) for Four Cellos, Opus 119. This work is in two movements, a Romance and Serenade,

⁹¹ Shin'ichi Suzuki, *Suzuki Cello School Vol. 5*, (Evanston, Ill: Summy-Birchard) 1978.

⁹² OCLC WorldCat: (the OCLC Online Union Catalog), <http://www.lib.fsu.edu/get/worldcat> (accessed March 15, 2011).

both for four cellos. During Goltermann's life, cello ensemble music was more popular than it is today. Most of the cellist-composers wrote at least a few cello ensemble works, but today these works are somewhat obsolete. The reason these two movements have survived stems primarily from their beauty and the fact that in most academic settings or in teaching studios with group lessons, cello ensemble music can be a great teaching tool. These two movements are lyrical and spread melodic material among the performers' solo and accompanimental lines, giving each cellist a chance to learn both roles.

While these pieces are not Goltermann's most important works, the pieces have survived, mostly due to the beauty of their melodic content. Opus 119 is even mentioned periodically in historical texts such as Edmund van der Straeten's *History of the Violoncello, the Viol Da Gamba, Their Precursors and Collateral Instruments; with Biographies of All the Most Eminent Players of Every Country*, in a list of Goltermann's more popular works around the turn of the twentieth century. Straeten believed that "...[Goltermann's] romances, many of his numerous solo pieces, as well as his songs with violoncello *obbligato*, are pleasing and effective."⁹³

Goltermann's most enduring works were some of his most useful and most beautiful; because most of his work follows this vein, it is important to have a better knowledge of the other pieces he wrote. Goltermann's catalogue of works includes many more works with these qualities, and pedagogues and performers should not be limited to the few pieces still widely available, rather they should have access to all the works he produced for cello including solo works, concertos, transcriptions and chamber works with voice.

A few of Goltermann's other works, including other concertos, have had recent publications but are less widely known. The final two concertos he wrote have not been published for more than one hundred years, but the first six have all maintained just enough use to be republished and are somewhat accessible to students. However, they are known only within pedagogical circles because they have many techniques useful as teaching tools within them. Lev Ginsburg, a cellist and author of many cello texts wrote, "Unlike most of [Goltermann's] compositions which completely lost any value because of the sentimental, often salon style... .due to their melodiousness, clear form and naturally used technique... .the concertos still retain their teaching value."⁹⁴ This was somewhat correct because a few of the

⁹³ Straeten, 424.

⁹⁴ Ginsburg, 70.

concertos have retained their pedagogical value in the cello world today, but even those are undervalued by educators.⁹⁵ Ginsburg saw merit not only in the techniques offered within the concertos but also in their musical nuance. It is unfortunate that he, like many of the cellists of the early twentieth century, believed the rest of Goltermann's music to be useless because it was light, salon-style music.

In 1914, cello historian Edmund van der Straeten gave yet another view on Goltermann's works.

“Though but small importance attaches to Goltermann's career as an executant on the violoncello, he takes a high rank among the composers for his instrument. His muse does not aspire to soar into higher spheres; she is a homely and comely dame with a pleasant countenance of strongly pronounced Mendelssohnian features, and also Mendelssohnian form. We must not quarrel with this, for she proves pleasant company, like one that entertains you with a merry chatter, eschewing all deep problems that would tax the brain.”⁹⁶

Edmund van der Straeten uses very romantic language to describe Goltermann's works; nevertheless, he still manages to make the point that while Goltermann's music is not of a supremely inspired level, it is still beautiful and useful. He also goes on to claim that the reason these works, although considered uninspired salon pieces by most historians, were and still are valuable assets to cellists and audiences is that they were “...written with an intimate knowledge of the resources of the violoncello, producing the greatest possible effect with a comparatively small demand upon the executive powers.”⁹⁷ In other words, Goltermann's compositions were written to offer cellists an encyclopedia of technical and musical advice without overpowering players who were not virtuosic talents.

⁹⁵ Ibid

⁹⁶ Straeten, 422-424.

⁹⁷ Ibid

CHAPTER SIX

CONCLUSION

In William Pleeth's *String Mastery: Talks with Master Violinists, Viola Players, and Violoncellists*, the author discusses many different issues, but one that repeatedly arises is the need for lighter, less difficult music for teaching purposes. In this work, Pleeth cites a letter from Cecil Burleigh, a violinist, pedagogue, and composer of the twentieth century, who wrote,

“Of course pieces of lesser interpretative value must be given earlier grade students, and in this way lead them gently on to pieces of greater interpretative value. For these earlier students I choose pieces that are at least musical and melodious piece that sound spontaneous and fresh, and I place a ban on all pieces which sound manufactured. I firmly believe the progress of any student is much more rapid if he be given pieces he is bound to like, things that contain that all-important quality -- genuine melody!”⁹⁸

One of the best aspects of Goltermann's many cello compositions is that they fulfill this need. They are melodious, fun, flashy, sweet, and loving. Goltermann captured so many different emotions and characters in his music that almost every piece he wrote could serve as a significant teaching piece for students, not only for technical reasons, but because each piece was lovingly written.

While his pieces cannot take the place of technical etudes and studies, Goltermann's pieces could provide beginning and amateur cellists the ability to learn about performance rather than only technique. The difference between typical etudes and Goltermann's pieces is that etudes limit performance experience while Goltermann's pieces were intended for performance. His pieces were written to be performed even while teaching technique and musicality, so they offer beginners and intermediate-level students an opportunity to combat performance anxiety from a young age. They give cellists of all ability levels the possibility to perform with other musicians such as vocalists, pianists, and other cellists, and they serve to help in the creation of a full and well-rounded musician.

⁹⁸ Pleeth, 23-24.

Pleeth himself says, “You cannot fully learn technique, you can only learn the basics of technique -- real technique is something which only begins to take off when it is caught up in a creative musical idea.”⁹⁹ This is still true today. The greatest artists are the ones who use music to create and learn technique, rather than using technique as a substitute for musical expression. In perhaps his most powerful statement, Pleeth owns that the only way performing cellists and teachers can truly learn and understand technique is to “...enlarge our own spirits through the musical inspiration of the great masters who have written for our instruments...”¹⁰⁰

The first chapters of this treatise address the general history of the cellist-composers and discuss why these men were important within their own era. But as with all things, some traditions build upon themselves while others fade into the past. Cellist-composers were of absolute importance historically to the development of the performing cellist, but today, their works have been almost entirely forgotten due to the changes in the cultural climate of Europe in the nineteenth century. Georg Goltermann, one of many renowned cellist-composers, is a man who should not be forgotten. His career was sedate, but his many works for the cello range from beautiful to flashy, from easy to virtuosic and this variety could aid today’s pedagogues and cellists in their search for a wider repertoire as well as in their ability to create the next generation of performing cellists and music enthusiasts.

Historians and musicians alike spend too much effort limiting the repertoire for the cello to the celebrated works of composers such as Dvořák, Schumann, Brahms and Beethoven. According to Pleeth,

“...the deplorable fact remains that, while all these [pieces] go uninvestigated and unplayed, the same small handful which are *supposed* to compose the repertoire are heard over and over again -- and cellists and public alike bewail our ‘limited’ repertoire. The limitation of our repertoire lies more with the attitudes of cellists themselves -- and, to be fair, with those critics who so often approach unfamiliar concertos with a closed mind. It lies, as well, with concert promoters and planners who too frequently prefer to stick with the tried and true favourites.”¹⁰¹

The struggle to open the minds of critics, performers, teachers, and audiences will be a long one, but it is necessary. Why should cellists in the twenty-first century be limited to a small

⁹⁹ Pleeth, 2.

¹⁰⁰ Ibid

¹⁰¹ Pleeth, 274.

repertoire when there are thousands of pieces written in the last two hundred years that are, while not familiar, worthy works for performance and study?

This treatise may be devoted to the works of Goltermann specifically, but it has shown the importance of the works of all cellist-composers. It is the hope of the author that this treatise will serve to open the minds of today's performance and pedagogical communities to the works of the cellist composers of the nineteenth century. Perhaps Pleeth says it best: "Cellists... ..hold it in their hands to bring the lesser-known repertoire to light; and, in the process of expanding the public's concept of 'standard repertoire,' they will also find themselves enlarged and enriched -- musically and instrumentally."¹⁰²

¹⁰² Pleeth, 274-275.

CHAPTER SEVEN

ANNOTATED BIBLIOGRAPHY OF THE VIOLONCELLO WORKS OF GEORG GOLTERMANN

This annotated bibliography is organized by opus number, then alphabetically if no opus number is available. Each entry, if applicable, includes the full title, instrumentation, poetry and translation information, dedication, and publication information. The entries also have information regarding the location of scores. The bibliography is in three sections: works with opus numbers, works without opus numbers, and albums and collections that include arrangements of violoncello works by Georg Goltermann.

The first section of the annotated bibliography is a listing of Goltermann's works with opus numbers. The publication information for this and the next two sections is organized such that the city of publication is listed first, followed by the name of the publisher. The date of publication is listed next. If the date is non-specific it will be listed in one of two ways. First, if a dash is used, then the score can be dated to the century or decade. For example, 188-, would represent a score published in the 1880s and 19-- would represent a score from sometime in the twentieth century. A date followed by a '+' represents a score published in or around the listed date. For example, 1929+, would mean that the score was published either in 1929 or within a year or two of that date. Also listed within the publication section will be any arrangers or editors (listed below the primary information concerning their edition). If applicable, published arrangements of works and single movements are included. These arrangements will be listed by title and arranger.

The location information listed is a beginning guide to gain access to those scores not widely available today. Only a handful of Goltermann's cello works can be found in modern publications so the best access is either through <http://www.imslp.org> or through the many academic libraries around the world. Two types of location entries will be used. The first, for more widely available scores will simply state availability. For example, "Location: Common Availability," or "Location: Available Online." The second type of entry will include the names of the universities or libraries that hold the score. If the score has not been located it will be listed as such.

The second section of the annotated bibliography regards Goltermann's works that do not have an opus number. All listed non-opus works are sets or collections of Goltermann's cello compositions and arrangements. Most are sets of works with opus numbers that have been placed together to create sets of pieces by type such as nocturnes or opera transcriptions. A few of these pieces are original without opus. There are several individual publications of arrangements but since they are redundant, they are not listed in this section. They will be listed in the complete works list in Chapter Eight. The entries in this section of the annotated bibliography will follow the previously listed format with one exception: a short description of the album or collection will be added to each entry to facilitate use of these sources.

The third section will deal with albums, collections and pieces by other composers and arrangers that contain one or more cello works of Georg Goltermann. These sets of pieces will be organized by instrumentation to facilitate use of the catalog. The listings will include title, composer/arranger/editor, and which Goltermann piece is included in the collection. Each entry will follow the aforementioned format for publication information. No location information will be included because most, if not all, of these albums and collections are in modern publication or are in common use.

After the three sections of the annotated bibliography, the works will be reorganized and listed by instrumentation and then genre. These entries will not include full annotations since readers can easily cross-reference the works. The lists organized by instrumentation and genre will allow cellists and scholars an uncomplicated way to search through Goltermann's many cello compositions. These two lists will not include the albums and collections by arrangers other than Goltermann.

Note that there many discrepancies between lists and catalogs of Goltermann's works. The author has cross-referenced all primary and secondary sources that were found to create the most complete list. Even so, there are a few pieces listed in one catalog or another as having a cello part, but in other sources, these pieces are listed without a cello line. These works include Opus 5 and Opus 32. Since the author has not been able to substantiate that these works do, in fact, contain a cello part, they have been omitted from the annotated bibliography.

Works with Opus Number

Opus 13

Title: Deux Morceaux de Salon

No.1 - Les Adieux

No.2 - Le Rêve

Instrumentation: Violoncello or Violin and Piano

Dedication: Therese Milanollo

Publication Information:

Leipzig: C. F. Peters 188-, 1922

No. 2: Le Rêve - London: Schott 1914

Editor: Percy Such

No. 2: Le Rêve - Mainz: Schott 1929+

Editor: Rudolf Hindemith

Offenbach: Johann André

New York: Fischer 1911

Editor: Gustav Saenger

Location:

All: Common Library Availability

No.2: Le Rêve - British Library Reference Collection; University of Alberta

Opus 14

Title: Concerto No. 1 in A Minor

No.1 - Allegro moderato

No.2 - Cantilena

No.3 - Allegro moderato

Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)

Dedication: Joseph Menter

Publication Information:

Leipzig: Breitkopf und Härtel 1852

London: Augener 1887

New York: International Music Company 19--

Editor: Leonard Rose (version for cello and piano)

Leipzig: Breitkopf und Härtel 1911

Leipzig: C. F. Peters 1929/1930

Editor: Ernst Cahnbley (version for cello and piano)

Mainz: Schott 1929+, 1959, 199-

Editor: Rudolf Hindemith (version for cello and piano)

New York: Fischer 1950 (copyright 1915)

Editor: Leo Schulz

Moscow: Sovyetskaya Muzyka

Editor: Sapozhinkov

Unknown edition

Editor: Cornelius van Vliet

New York: Fischer

Location: Common Availability, Available Online

Arrangements:

Cantilena: Forrest Lawrence Buchtel, Louis R. Feuillard, Rudolf Hindemith, Sebastian Lee, Philipp Roth

Cadenza: Mattioli

Premier Mouvement: Louis R. Feuillard

Opus 15

Title: Grand Duo No. 1 in D Minor

No.1 - Allegro ma non troppo

No.2 - Romanze

No.3 - Finale: Allegro moderato

Instrumentation: Violoncello or Viola and Piano

Publication Information:

Leipzig: Peters 1853, 188-

London: Augener 1922

Editor: Percy Such

Location: available online

Opus 17

Title: Romance in E Minor

Instrumentation: Violoncello with Orchestra or Piano

Publication Information:

Offenbach: Johann André 185-

London: Schott 1914

Editor: Percy Such (version for cello and piano)

Mainz: Schott 1929+

Editor: Rudolf Hindemith (version for cello and piano)

Location: Common Library Availability

Opus 22

Title: Romance in C Major

Instrumentation: Violoncello or Violin with Piano or Orchestra

Publication Information:

Offenbach: Johann André 185-, 1881

Paris 1866

Location: British Library Reference Collection; Danish Union Catalog & Danish Nationalbibliothek; University of Basel Universitätsbibliothek; Staats & Universitätsbibliothek Hamburg; Sächsische Landesbibliothek

Opus 24

Title: Capriccio in A Major/A Minor

Instrumentation: Violoncello and Piano or String Quartet

Publication Information:

Hannover: Adolf Nagel 185-

Hamburg: Heinrich Kreisler & Company

Berlin: Ernst Hoffheinz (version for violoncello and piano as well as string quartet)

Location: Available Online

Opus 25

Title: Grand Duo No. 2 in F Minor

No.1 - Allegro moderato

No.2 - Andante con moto tranquillo

No.3 - Finale: Allegro

Instrumentation: Violoncello or Viola with Piano

Publication Information:

Leipzig: Peters 1855

Location: Available Online

Opus 27

Title: Frühlingslied 'Ein Mailied Voller Wonne'

Instrumentation: Soprano or Tenor with Violoncello and Piano

Publication Information:

Frankfurt am Main: Theodore Henkel 1903

London: Augener 1887

New York: Fischer 1902

Location: Hochschule für Musik Freiburg im Breisgau; British Library Reference Collection;
Peabody Conservatory of Music

Opus 29

Title: Schönster Wunsch

Instrumentation: Soprano or Tenor with Violoncello and Piano

Publication Information:

Offenbach: Johann André

Location: unable to locate

Opus 30

Title: Concerto No. 2 in D Minor

No.1 - Allegro moderato

No.2 - Andante

No.3 - Allegro moderato

Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)

Dedication: Robert Emile Bockmühl

Publication Information:

Offenbach: Johann André 186-, 1872

Offenbach: Johann André 1880+

Offenbach: Johann André 1882

Cadenza composition: Friedrich Grützmacher and Sebastian Lee

New York: Fischer 19--

Paris: Éditions Max Eschig & Cie 19--

Offenbach: Johann André 1912

Editor: Julius Klengel

New York: Fischer 1920

Editor: Willem Willeke
London: Augener 1921 (version for cello and piano)
Editor: Percy Such
Mainz: Schott 1929 (version for cello and piano)
Editor: Rudolf Hindemith
New York: International Music Company 1945 (version for cello and piano)
Editor: Julius Klengel
Moscow: Sovyetskaya Muzyka 1966 (version for cello and piano)
Location: Common Availability, Available Online
Arrangements:
Premier Mouvement: Louis R. Feuillard
Andante: Georg Goltermann, Willem Willeke
Cadenza: Friedrich Grützmacher

Opus 35

Title: Quatre Morceaux de Salon
No.1 - Romance in D Major
No.2 - Alla Mazurka in A Minor
No.3 - Caprice in G Major
No.4 - Adagio et Tarantella in D Minor
Instrumentation: Violoncello and Piano
Dedication: Guillaume D'Erlanger
Publication Information:
Offenbach: Johann André 187-
No.3: Caprice - London: Augener 1930
Editor: R.V. Tabb
Location: Available Online

Opus 36

Title: Sonatine No. 1 in A Major
No.1 - Allegro moderato
No.2 - Andante
No.3 - Finale: Allegro
Instrumentation: Violoncello and Piano (also available for violin or viola)
Publication Information:
Offenbach: Johann André 1896
London: Augener 1921
Editor: Percy Such (titled: Sonatina No. 1 in A Major)
Location:
Version for viola and piano: Available Online
Version for cello and piano: Common Library Availability

Opus 40

Title: Die Thränen des Herzens
Instrumentation: Baritone or Tenor with Violin or Violoncello and Piano
Poetry/Translation: J. Kessler

Publication Information:

Mainz: Schott 1864, 188-

Mainz: Schott 1900

Location: Sächsische Landesbibliothek; British Library Reference Collection; Württembergische Landesbibliothek; University of South Carolina

Opus 41

Title: Trois Morceaux Caractéristiques in E-Flat Major

No.1 - Intermezzo

No.2 - Ballade

No.3 - Alla Mazurka

Instrumentation: Violoncello and Piano

Dedication: François Servais

Publication Information:

Mainz: Schott 1864, 1869

No.1: Intermezzo - Mainz: Schott 19--

No.2: Ballade - Mainz: Schott 1863

No.3: Alla Mazurka - Mainz: Schott 1863

Location:

All: University of Louisville, School of Music; Washington University; New School University; University of Melbourne

No.1: Intermezzo (version for viola and piano) - Harvard Musical Association; OLCL Techpro Library

No.2: Ballade - Staats & Universitätsbibliothek Hamburg; University of North Carolina, Greensboro; British Library Reference Collection

No.3: Alla Mazurka - Koninklijke Bibliotheek; Openbare Bibliotheek Den Haag; University of North Texas

Opus 42

Title: Danses Allemandes (Volume one of two with Opus 47)

Instrumentation: Violoncello and Piano

Dedication: Eduoard Fockerer

Publication Information:

Mainz: Schott 18--

Location: Available Online

Opus 43

Title: Quatre Morceaux Caractéristiques

No.1 - Rêverie in E Minor

No.2 - Inquietude in G Major

No.3 - Nocturne in D Minor

No.4 - Humoresque in D Major

Instrumentation: Violoncello and Piano

Dedication: Alfredo Piatti

Publication Information:

Offenbach: Johann André 1864, 1880, 1910

No.2: Inquietude - Offenbach: Johann André 1863
No.4: Humoresque - Offenbach: Johann André 1863

Location:

All: Sächsische Landesbibliothek; Danish Union Catalog & Danish National Bibliothek;
Washington University; British Library Reference Collection; Danish Union Catalog &
Danish National Bibliothek; University of Basel Universitätsbibliothek; Staats &
Universitätsbibliothek Hamburg
No.2: Inquietude - Staats & Universitätsbibliothek Hamburg
No.4: Humoresque - Staats & Universitätsbibliothek Hamburg

Opus 47

Title: Danses Allemandes (Volume two of two with Opus 42)

Instrumentation: Violoncello and Piano

Dedication: Schmidt Holzmann

Publication Information:

Mainz: Schott 1866

Location: University of California, Santa Barbara; British Library Reference Collection

Opus 48

Title: Quatre Morceaux Caractéristiques

No.1 - Legende in A Minor

No.2 - Intermezzo in C Major

No.3 - Nocturne in G Major

No.4 - Alla Polacca in D Major

Instrumentation: Violoncello and Piano

Dedication: Mumm

Publication Information:

Mainz: Schott 186-

No 1: Legende - Mainz: Schott 1928+

Editor: L. Pollitzer

No.3: Nocturne - Mainz: Schott 1928+

Editor: L. Pollitzer

Location:

All: Washington University; University of North Carolina, Greensboro; British Library
Reference Collection
No.1: Legende - Musikakademie Der Stadt Basel
No.4: Available Online

Opus 49

Title: Suite of Four Solos

No.1 - Nocturne in G Major

No.2 - Serenade in E Major

No.3 - Noveletta in G Major

No.4 - Capriccio in D Major

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1866
Paris: Éditions Musicales Gérard Billaudot 1983
Editor: M. Tournus

Location: Common Library Availability

Opus 50

Title: Inmitten von Blüten

Instrumentation: Soprano or Tenor with Violoncello and Piano

Poetry/Translation: C. Reiffert

Publication Information:

Mainz: Schott 1867, 189-

Location: University of South Carolina; British Library Reference Collection

Opus 51

Title: Concerto No. 3 in B Minor

No.1 - Allegro molto moderato

No.2 - Andante espressivo

No.3 - Allegro

Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)

Publication Information:

Offenbach: Johann André 1868, 1884

Paris: Charles Leon Hayet 19--

Offenbach: Johann André 1912 (version with both piano and orchestral accompaniment)

Editor: Cello - Julius Klengel; Piano - Edmund Parlow

New York: Fischer 1915

Editor: Leo Schulz

London: Augener (version for cello and piano)

Editor: Percy Such

Mainz: Schott 1929 (version for cello and piano)

Editor: Rudolf Hindemith

Moscow: Sovyetskaya Muzyka 1947 (version for cello and piano)

New York: International Music Company 1971 (version for cello and piano)

Editor: Julius Klengel

Location: Common Availability, Available Online

Arrangements

Premier Movement: Louis R. Feuillard

Opus 52

Title: Trois Romances sans Paroles

No.1 - Romance in G Major

No.2 - Romance in A Major

No.3 - Romance in G Minor/G Major

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1869

Location: Staats & Universitätsbibliothek Hamburg; Bibliotheque National & Universitat

Strasbourg

Opus 53

Title: Quatre Morceaux Caractéristiques

No.1 - Nocturne (Legende) in A Major

No.2 - Religioso in A Major

No.3 - Chanson sans Paroles in F Major

No.4 - Idylle in E Major

Instrumentation: Violoncello with Harmonium, Organ or Piano

Publication Information:

Mainz: Schott 1870

No.1: Nocturne - 1925

No.2: Religioso - Mainz: Schott 1870, 1925

No.3: Chant sans Paroles - Mainz: Schott 1880, 1928+

No.4: Idylle - Mainz: Schott 1928+

Editor: A. Pollitzer

Location: Found in Collection - Goltermann-Album, Ausgewählte Stücke

All: Staats & Universitätsbibliothek Hamburg

No.1: Nocturne - British Library Reference Collection

No.2: Religioso - Staatliche Bibliothek Regensburg; Landesbibliothek Coburg

No.3: Reverie - Universitätsbibliothek Basel, Landesbibliothek Coburg

No.4: Idylle - Sächsische Landesbibliothek; Staatliche Bibliothek Regensburg

Arrangement:

Nos.1 & 2: Goltermann (version for four Cellos)

Mainz: Schott 1879

Mainz: Schott 1990

Location: Common Library Availability

Opus 54

Title: Quatre Morceaux Caractéristiques

No.1 - Nocturne in G Major

No.2 - Desir in E Minor

No.3 - Reverie in A Minor

No.4 - Etude-Caprice in C Major

Instrumentation: Violoncello and Piano

Dedication: Gustav von Dietz

Publication Information:

Offenbach: Johann André 1869

Leipzig: Anton J. Benjamin 1929

Editor: W. Engel

No.3: Reverie - München: Varner 2006

No.4: Etude-Caprice - Moscow: Sovyetskaya Muzyka 19-- (published with Op. 24, Capriccio)

No.4: Etude-Caprice - New York: Fischer 19--

Editor: Buechner

No.4: Etude-Caprice - Mainz: Schott 1915

No.4: Etude-Caprice - New York: International Music Company 1970
Editor: Pierre Fournier

Location:

All: British Library Reference Collection
No.2: Desir - Univeristy of North Carolina, Greensboro
No.4: Etude-Caprice - Common Availability

Opus 55

Title: Aus dem Liebesfrühling 'Ich Hab' in Mich Gesogen
Instrumentation: Tenor or Soprano with Violoncello and Piano
Poetry/Translation: F. Ruckert
Publication Information:
Mainz: Schott 1870+
Location: Found only in collection - Asugewählte Lieder

Opus 56

Title: Andante Religioso in G Major
Instrumentation: Violoncello or Viola with Piano or Organ
Publication Information:
Offenbach: Johann André 1870+, 1915
Location: Available Online

Opus 57

Title: Nun, Klinge, Mein Lied durch den Knospenden Wald
Instrumentation: Voice with Violoncello and Piano
Poetry/Translation: G. Scherer
Publication Information:
Offenbach: Johann André 1869, 1910
Location: Staats un University Bremen; British Library Reference Collection

Opus 58

Title: Aufgeblüht 'Im Dunkeln Waidesschosse Traumt Still am Dornenstrauch'
Instrumentation: Soprano or Tenor with Violoncello and Piano
Publication Information:
Offenbach: Johann André 1870+
Location: unable to locate

Opus 59

Title: Notturmo et Saltarello
No.1 - Notturmo in B Minor
No.2 - Saltarello in B Minor
Instrumentation: Violoncello and Piano
Dedication: Le Grand-Duc Constantin de Russie
Publication Information:
Offenbach: Johann André 1865, 1881
No.1: Notturmo - Offenbach: Johann André 1870

No.2: Saltarello - Offenbach: Johann André 190-

Location:

All: Staats & Universitätsbibliothek Hamburg; University of California, Santa Barbara;
British Library Reference Collection

No.1: Notturmo - Landesbibliothek Coburg

No.2: Saltarello - Boston University; Manhattan School of Music; University of Utah;
Openbare Bibliotheek Amsterdam

Opus 60

Title: Romance et Tarantelle

No.1 - Romance in A Minor

No.2 - Tarantelle in A Minor

Instrumentation: Violoncello with Orchestra or Piano

Publication Information:

Offenbach: Johann André 1865, 1870

No.2: Tarantelle - München: Varner 2004, 2006

Location:

All: British Library Reference Collection; University of California, Santa Barbara

No.1: Romance - Musikakademie der Stadt Basel

No.2: Tarantelle - Staats & Universitätsbibliothek Hamburg; Staats und
Universitätsbibliothek Bremen; Hochschule für Musik & Darstellende Kunst

Opus 61

Title: Sonatine No. 2 in G Major

No.1 - Allegro

No.2 - Adagietto

No.3 - Minuetto and Trio

No.4 - Finale: Allegro molto

Instrumentation: Violoncello and Piano

Dedication: Carl Theodor Reiffenstein

Publication Information:

Offenbach: Johann André 1871

Location: Available Online

Opus 65

Title: Concerto No. 4 in G Major

No.1 - Allegro

No.2 - Andantino

No.3 - Allegro molto

Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)

Publication Information:

Offenbach: Johann André 1872

Offenbach: Johann André 1898 (version for both orchestra and piano)

New York: Fischer 19--

Offenbach: Johann André 1912, copyright 1872 (version for both orchestra and piano)

Editor: cello - Julius Klengel, piano - E. Parlow

New York: Schirmer 1920, 1950 (version for cello and piano)
London: Chappell and Company, Ltd.
Editor: Cornelius van Vliet
Mainz: Schott 1929, 1949 (version for cello and piano)
Editor: Rudolf Hindemith
London: Augener 1930 (version for cello and piano)
Editor: R. V. Tabb
New York: International Music Complanly 1956 (version for cello and piano)
Editor: Leonard Rose and Julius Klengel
Bendern: Dowanit International 2006 (version with CD piano accompaniment)
Editor: Jans Hofer
Recorded Accompanist: Vitaly Junitsky
New York: Fischer (version for both orchestra and piano)
Editor: Leo Schulz
Paris: Éditions Max Eschig & Cie
Moscow: Sovetskaya Muzyka
Editor: Sapozhnikov

Location: Common Availability, Available Online

Arrangements:

Premier Movement: Feuillard

Opus 66

Title: Fantasie über Motive aus Oberon von Carl Maria von Weber (arrangement of JV 306) in C Major

Instrumentation: Violoncello and Piano

Dedication: Emil Ladenburg

Publication Information:

Offenbach: Johann André 1872+

Location: Available Online

Opus 67

Title: Fantasies sur Divers Operas

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André

Location: unable to locate

Opus 70

Title: Rheinfahrt 'Es Rauschen die Wogen'

Instrumentation: Soprano or Tenor with Violoncello and Piano

Poetry/Translation: F.A. Muth

Publication Information:

Offenbach: Johann André 1872

Location: Available Online

Opus 74

Title: Perle des Jahres 'Blau ist der Himmel'
Instrumentation: Voice with Violoncello and Piano
Publication Information:
Offenbach: Johann André 1874
Location: British Library Reference Collection

Opus 75

Title: Frühlingswonne: 'Der Frühling Strahlt Durch Feld und Au'
Instrumentation: Soprano or Tenor with Violoncello and Piano
Poetry/Translation: G. Rasmus
Publication Information:
Mainz: Schott 1874
Location: University of South Carolina, British Library Reference Collection

Opus 76

Title: Concerto No. 5 in D Minor
No.1 - Allegro moderato
No.2 - Andante
No.3 - Finale: Allegro
Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)
Publication Information:
Location Available:
Offenbach: Johann André 1874
Offenbach: Johann André 1912 (version for both orchestra and piano)
Editor: cello - Julius Klengel, piano - E. Parlow
New York: Fischer 1915 (version for cello and piano)
Editor: Leo Schulz
Mainz: Schott 1929, 1958 (version for cello and piano)
Editor: Rudolf Hindemith
Leipzig: Peters 1930 (version for cello and piano)
Editor: Ernst Cahnbley
London: Augener 1930 (version for cello and piano)
Editor: Ernst Cahnbley
New York: International Music Company 196- (version for cello and piano)
Editor: Julius Klengel
Moscow: Sovetskaya Muzyka 1972 (version for cello and piano)
Paris: Éditions Max Eschig & Cie
New York: Fischer
Location: Common Availability, Available Online
Arrangements
Premier Movement: Louis R. Feuillard

Opus 80

Title: Liederbotschaft: 'Flattere Hinaus Geschwinde'
Instrumentation: Soprano with Violoncello and Piano
Publication Information:

Mainz: Schott 187-

Location: Found only in collection - Ausgewälte Lieder

Opus 81

Title: Ballade in G Major

Instrumentation: Violoncello and Orchestra or Piano

Publication Information:

Offenbach: Johann André 1876

Location: British Library Reference Collection; Danish Union Catalog & Danish National
Bibliothek; Free Library of Philadelphia

Opus 83

Title: Adagio in C Major

Instrumentation: Violoncello and Orchestra or Piano

Dedication: Henriette Fritsch-Estrangin

Publication Information:

Mainz: Schott 1877

Location: Available Online

Opus 84

Title: Herbstlied 'Feld Einwärts Flog ein Vögelein'

Instrumentation: Voice with Violoncello and Piano

Poetry/Translation: L. Tieck

Publication Information:

Mainz: Schott 1875

Location: British Library Reference Collection

Opus 86

Title: Frühlingsanfang 'Der Schnee ist Vergangen'

Instrumentation: Alto or Baritone with Violoncello and Piano

Poetry/Translation: F. Oser

Publication Information:

Offenbach: Johann André 1877

Location: British Library Reference Collection

Opus 87

Title: Romance, Morceau de Concert in E-Flat Major

Instrumentation: Violoncello and Orchestra or Piano

Publication Information:

Mainz: Schott 1878, 190-

Location: Openbare Bibliotheek den Haag; Staats & Universitätsbibliothek Hamburg; Webster
Eden Library

Opus 88

Title: Elegie in C Minor (or E Minor)

Instrumentation: Violoncello and Orchestra or Piano

Dedication: Adolphe Fischer

Publication Information:

Offenbach: Johann André 1878, 1900

Location: Staats & Universitätsbibliothek Hamburg; Hennepin County Library; Free Library of Philadelphia; British Library Reference Collection

Opus 90

Title: Trois Romances sans Paroles

No.1 - Romance in G Major

No.2 - Romance in C Major

No.3 - Romance in D Minor

Instrumentation: Violoncello and Piano

Publication Information:

Mainz: Schott 188-

Offenbach: Johann André

Location: Available Online

Opus 91

Title: Nach Jahren: 'Die Mutter lehnt am Schattigen Thor'

Instrumentation: Voice with Violoncello and Piano

Poetry/Translation: Adolph Böttcher

Publication Information:

Mainz: Schott 1880, 19--

Location: University of South Carolina; British Library Reference Collection

Opus 92

Title: Trois Morceaux de Salon

No.1 - Nocturne in E Minor

No.2 - Reverie in G Minor

No.3 - Romance in F Major

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1880

No.2: Reverie - Offenbach: Johann André 19--

Location:

All: British Library Reference Collection

No.1: Notturmo - College of Saint Benedict; Southern Methodist University

No.2: Reverie - Arizona State University

No.3: Romance - Found in collection only - Romanzen, Volume 1

Opus 93

Title: Mein Stern: 'Es Steht ein Stern in Lichter Pracht'

Instrumentation: Voice with Violoncello and Piano

Poetry/Translation: E. Neüberger

Publication Information:

Mainz: Schott 1881

Location: British Library Reference Collection

Opus 95

Title: Trois Romances Symboliques

No.1 - La Foi in C Major

No.2 - La Charite in A Major

No.3 - L'esperance in F Major

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1881

No.1: La Foi - Mainz: Schott 1929

Editor: Rudolf Hindemith

No.1: La Foi - New York: International Music Company 1969

Editor: Pierre Fournier

No.1: La Foi - New York: Fischer

Editor: Buechner

Location:

All: Southern Methodist University; British Library Reference Collection

No.1: La Foi - Common Availability

Opus 96

Title: Vier Salonstücke

No.1 - Romance in A Major

No.2 - Gavotte in D Minor

No.3 - Intermezzo in G Major

No.4 - Walzer in D Major

Instrumentation: Violoncello and Piano

Dedication: Gustav von der Leyden Hauptmann

Publication Information:

Leipzig: Peters 1881, 189-

Location: University of California, Santa Barbara; Chicago Public Library; University of North Carolina, Greensboro; University of Melbourne; British Library Reference Collection; Berlin Fachhochschule; Bibliotheek Arnhem, Mount Allison University; University of Colorado at Boulder; Sam Houston State University; State Library of Queensland; University of Alberta; University of Basel Universitätsbibliothek

Opus 97

Title: Sechs Tonbilder, Morceaux de Genre

No.1 - Ballade in D Minor

No.2 - Scherzetto in G Major

No.3 - Trauermarsch in E Minor

No.4 - Stilles Gluck in F Major

No.5 - Sehnsucht in G Major

No.6 - Auf der Jagd in D Major

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1881

Location: British Library Reference Collection; Openbare Bibliotheek den Haag; Southern Methodist University

Opus 98

Title: Fantasie sur des Melodies de Mendelssohn

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1883

Location: Staats & Universitätsbibliothek Hamburg; British Library Reference Collection

Opus 99

Title: Sechs Tonbilder

No.1 - An Der Wiege

No.2 - Auf dem Marsche

No.3 - Auf dem See

No.4 - Auf dem Eise

No.5 - Aus alter Zeit

No.6 - Am Spinnrad

Instrumentation: Violoncello and Piano

Dedication: Robert Riedel

Publication Information:

Mainz: Schott 1881

Location: British Library Reference Collection

Opus 100

Title: Concerto No. 6 in D Major

No.1 - Allegro moderato

No.2 - Andante sostenuto

No.3 - Finale: Allegro ma non troppo

Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)

Publication Information:

Mainz: Schott 1882/1884, 1927

Mainz: Schott

Editor: Rudolf Hindemith

Offenbach: Johann André

New York: International Music Company (version for cello and piano)

New York: Fischer

Location: Common Availability, Available Online

Arrangements:

Romance du Concerto: Georg Goltermann (version for cello and piano)

Offenbach: Johann André

London/Mainz: Schott 1905, 1912

Location: Common Availability, Available Online

Opus 101

Title: Sechs Tonbilder

No.1 - Gebet

No.2 - Elfentanz

No.3 - Elegie

No.4 - Kleiner Reitersmann

No.5 - Hexentanz

No.6 - Auf der Kirmess

Instrumentation: Violoncello and Piano

Dedication: Bruno Wilfert

Publication Information:

Mainz: Schott 1883

Location: Available Online

Opus 102

Title: Quatre Morceaux de Salon

No.1 - Nocturne in C Major

No.2 - Etude in G Major

No.3 - Berceuse in F Major

No.4 - Gavotte in F Minor

Instrumentation: Violoncello and Piano

Publication Information:

Mainz: Schott 1884

No.1: Nocturne - Mainz: Schott 1887

No.2: Etude - Mainz: Schott 1887

No.3: Berceuse - Mainz: Schott 1887

No.4: Gavotte - Mainz: Schott 1887

Location:

All: Openbare Bibliotheek den Haag; British Library Reference Collection; University of California, Santa Barbara

No.1: Nocturne - British Library Reference Collection

No.2: Etude - British Library Reference Collection

No.3: Berceuse - British Library Reference Collection; Indiana University of Pennsylvania

No.4: Gavotte - British Library Reference Collection

Opus 103

Title: Concerto No. 7 in C Major

No.1 - Allegro moderato

No.2 - Adagio

No.3 - Finale: Allegro commodo

Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)

Dedication: B. Albert

Publication Information:

Offenbach: Johann André 1885

Paris: Éditions Max Eschig & Cie

Offenbach: Johann André 1915

Offenbach: Johann André 1930 (version for cello and piano)

Location: University of North Carolina, Greensboro; Vanderbilt University; Hochschule für Musik & Theater Leipzig; Staatliche Bibliothek Neuburg Donau; University of Alberta; British Library Reference Collection; Openbare Bibliotheek den Haag; Musikakademie der Stadt Basel; Zeuse Bibliothek Middleburg; Free Library of Philadelphia; University of Sydney; Staatliche Hochschule für Musik Trossingen

Opus 104

Title: Ernst und Scherz, Sechs Leichte Tonstücke

No.1 - Frühlingslied

No.2 - Sarabande

No.3 - Schlechtes Wetter

No.4 - Echo

No.5 - Entsagung

No.6 - In der Schmiede

Instrumentation: Violoncello or Violin with Piano

Publication Information:

Mainz: Schott 1888

Location: British Library Reference Collection

Opus 105

Title: Aeternum

Instrumentation: Voice and Violoncello

Publication Information:

Leipzig: Peters 188-

Location: Found only in collection - Arien und Lieder (arranged by Julie Dohmke)

Opus 106

Title: Wach 'Auf Mein Herz, und Singe'

Instrumentation: Tenor or Soprano with Violoncello and Piano

Poetry/Translation: G. Mendel, F. Corder

Publication Information:

Mainz: Schott 1886, 190-

Location: University of South Carolina; British Library Reference Collection

Opus 108

Title: Notturmo in F Major

Instrumentation: Violoncello with Orchestra or Piano

Dedication: Hugo Becker

Publication Information:

Offenbach: Johann André 1886, 189-

Location: Free Library of Philadelphia; British Library Reference Collection

Opus 110

Title: Ballade in E-Flat Major

Instrumentation: Violoncello and Piano

Dedication: Leon Massart
Publication Information:
Leipzig: Heinrich Petersen
Location: unable to locate

Opus 111

Title: Romance in D Major
Instrumentation: Violoncello and Piano
Publication Information:
Leipzig: Bosworth
Location: Musikakademie der Stadt Basel; Tours-Bibliothek Musicale de Touraine

Opus 112

Title: Elegie in A Major/A Minor
Instrumentation: Violoncello and Piano
Dedication: Jules Delsart
Publication Information:
Paris: Heugel & Cie. 189-
Location: Staats und Universitätsbibliothek Bremen; Musikakademie der Stadt Basel

Opus 113

Title: Sechs Morceaux Caractéristiques
No.1 - Gondoliera
No.2 - Alla Mazurka
No.3 - Gavotte
No.4 - Berceuse
No.5 - Canzone
No.6 - Intermezzo
Instrumentation: Violoncello and Piano
Dedication: J. Hollman
Publication Information:
London: Augener 1891, 19-- (published in three volumes and as a set)
Location:
All: University of Alberta; British Library Reference Collection
No.1: Gondoliera - British Library
No.1,2: Gondoliera, Alla Mazurka - University of North Texas; University of Newcastle
Auchmuty Library
No.3,4: Gavotte, Berceuse - British Library

Opus 114

Title: Sonatine No. 3 in F Major
No.1 - Allegro commodo
No.2 - Romance: Andante con moto
No.3 - Finale: Vivace
Instrumentation: Violoncello and Piano (also arranged for violin with piano and viola with piano)

Dedication: Henry Fritsch-Estrangin

Publication Information:

London: Augener 1890

Mainz: Schott 1896

Location: Available Online

Opus 115

Title: Trois Morceaux Faciles

No.1 - Serenade in F Major

No.2 - Idylle in A Major

No.3 - Nocturne in A Minor

Instrumentation: Violoncello and Piano

Dedication: A. Rehberg

Publication Information:

Offenbach: Johann André 1894

Hofheim am Taunus: Friedrich Hofmeister Musikverlag 1886, 1891 (No.1: Serenade - published in G Major)

Location:

No.1: Serenade - Landesbibliothek Coburg

No.2: Idylle - Found only in collection - Leichte Original-Kompositionen

No.3 Nocturne - Found only in collection - Nocturnes

Opus 116

Title: Traumbilder, Melodische Tonstücke in E-Flat Major

Instrumentation: Violoncello and Piano

Dedication: Eugen Dacque

Publication Information:

Mainz: Schott 189-

Location: unable to locate

Opus 117

Title: Drei Lyrische Stücke

No.1 - Sehnsucht

No.2 - Freud und Lied

No.3 - Abendlied

Instrumentation: Violoncello and Piano

Publication Information:

Leipzig: Peters 189-

Location: Available Online

Opus 118

Title: Sechs Leichte Tonbilder

No.1 - Abendlied

No.2 - Trauer

No.3 - Freud und Lied

No.4 - Leichter Sinn

No.5 - Zufriedenheit

No.6 - Entsagung

Instrumentation: Violoncello and Piano

Publication Information:

London: Augener 1894

Location:

All: State Library of Queensland; University of Newcastle Auchmuty Library; National Library Board, Singapore; University of Missouri, Kansas City; Mount Allison University; University Pretoria; Conservatoire de Musique; British Library Reference Collection

No.2: Trauer - University of South Carolina

No.5: Zufriedenheit - University of Alberta; University Stellenbosch

Opus 119

Title: Deux Morceaux

No.1 - Romance in G Major

No.2 - Serenade in C Major

Instrumentation: Four Violoncellos (also arranged for violoncello and piano or harmonium)

Publication Information:

Mainz: Schott

New York: International Music Company 1960

Paris: Mustel 18-- (version for cello and harmonium)

No.2: Serenade - München: Varner 2006 (version for cello and piano)

Location: Common Availability

Opus 120

Title: Pieces Choises (set of arrangements of works by Schubert, Stradello, Mozart and Ernst)

No.1 - Am Meer ad Schwanengesang D 957 (Schubert)

No.2 - Kirchen-Arie 'Se I mieie sospiri' (Stradello)

No.3 - Litanei D 343 (Schubert)

No.4 - Das Fischermädchen ad Schwanengesang D 957 (Schubert)

No.5 - Larghetto from Klarinetten-Quintett KV 581 (Mozart)

No.6 - Sei mir Gegrusst D 741 (Schubert)

No.7 - Elegie Opus 10 (Ernst)

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1878

Bremen: Schweers und Haake

Location:

No.1: Am Meer - British Library Reference Collection

No.2: Kirchen-Arie - British Library Reference Collection

No.5 - Larghetto - Found only in collection - Album-blätter

Unable to locate Nos. 3, 4, 6, 7

Opus 121

Title: Transcriptions d'Operas

- No.1 - Oper 'Idomeneo' (Mozart)
- No.2 - Oper 'Idomeneo' (Mozart)
- No.3 - Oper 'Zaide' (Mozart)
- No.4 - Oper 'Cosi fan Tutte' (Mozart)
- No.5 - Oper 'Iphigenie auf Tauris' (Gluck)
- No.6 - Oper 'Medea' (Cherubini)

Instrumentation: Violoncello and Piano

Publication Information:

Nos 1,2: Idomeneo (Mozart) - Offenbach: Johann André

No.6: Medea (Cherubini) - Mainz 1869

Location:

Nos. 1,2: Idomeneo (Mozart) - Musikakademie der Stadt Basel

Unable to locate Nos. 3, 4, 5

No.6: Medea (Cherubini) - British Library Reference Collection; University of Basel
Universitätsbibliothek

Opus 122

Title: Modern Suite in D Minor

Instrumentation: Violoncello and Piano

Publication Information:

London: Augener 189-, 1897

Location: Available Online

Opus 125

Title: Three Nocturnes

No.1 - Nocturne in G Major

No.2 - Nocturne in E-Flat Major

No.3 - Nocturne in F Major

Instrumentation: Violoncello and piano

Dedication: Dumont Saint Priest

Publication Information:

Offenbach: Johann André 1896

Location:

No.1: Nocturne in G Major - Southern Methodist University

No.2: Nocturne in E-Flat Major - Southern Methodist University

No.3: Nocturne in F Major - Found only in collection - Nocturnes

Opus 126

Title: Modern Suite in E Minor

Instrumentation: Violoncello and Piano

Dedication: Heinrich Kiefer

Publication Information:

Leipzig: Peters 189-

Location: Available Online

Opus 128

Title: Vier Stücke

No.1 - Ballade in B-Flat Major

No.2 - Intermezzo in D Major

No.3 - Notturmo in C Major

No.4 - Weigenlied in G Major

Instrumentation: Violoncello and Piano

Dedication: Kanut Kundinger

Publication Information:

Offenbach: Johann André 1897

Location:

No.1: Ballade - Tours-Bibliothèque de Touraine

Unable to locate Nos. 2, 3, 4

Opus 129

Title: Sechs Leichte Tonbilder

No.1 - Religioso

No.2 - Frohliches Spiel

No.3 - Traumbilder

No.4 - Idylle

No.5 - Zum Tanze

No.6 - Stille Liebe

Instrumentation: Violoncello and Piano

Publication Information:

London: Augener 1897

Location: Available Online

Opus 130

Title: Concerto No. 8 in A Major

Instrumentation: Violoncello and Orchestra (arranged for violoncello and piano)

Publication Information:

Offenbach: Johann André 1898,

London: Augener 1905+

Paris: Éditions Max Eschig & Cie

Location: Zeeuwse Bibliotheek Middelburg; Oberlin College; Free Library of Philadelphia;

Staats & Universitätsbibliothek Hamburg; British Library Reference Collection

Opus 132

Title: Zwei Stücke

No.1 - Etude in E Minor

No.2 - Trauer und Trost in C Minor

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1899

Location: Tours-Bibliothek Musical de Touraine

Opus 133

Title: Vito, Ein Reiterstück in F Major
Instrumentation: Violoncello and Piano
Publication Information:
 Offenbach: Johann André
Location: Universitätsbibliothek Mainz; Openbare Bibliotheek den Haag

Non-Opus Works

Title: 12 Ausgewählte Lieder
Instrumentation: Violoncello and Piano
Publication Information:
 Offenbach: Johann André
 Leipzig: Peters 1896+, 1926
Location: British Library Reference Collection; Zärcher Fachhochschule Nebis; Interlochen Center for the Arts; Baldwin-Wallace College; University Stellenbosch; British Library
Description:
 An arrangement of twelve songs by Franz Schubert

Title: 12 Lyrische Stücke
Instrumentation: Violoncello and Piano
Publication Information:
 Leipzig: Peters
Location: Los Angeles Public Library; Milwaukee County Federated Library System; Radische Landesbibliothek; Sächsische Landesbibliothek; Edinburgh City Library; University of California, Berkeley; Chicago Public Library; York University; Landesbibliothek Mecklenburg; Staats und University Bremen; University of the Pacific
Description:
 A collection of arrangements of Edvard Grieg's songs (from Op. 12 and 38), published in two sets

Title: Album-blätter, Eine Sammlung Beliebter Stücke Goltermann, Sitt, Hermann Ritter,
Instrumentation: Violoncello and Piano
Publication Information:
 Leipzig/London: Bosworth 19--
Location: Sächsische Landesbibliothek
Description:
 A set of ninety-six works by Goltermann, Sitt, Hermann Ritter, and Norbert Salter, literally entitled: Album Leaves, A Collection of Popular Songs

Title: Albumblatt
Instrumentation: Violoncello and Piano
Publication Information:
 Mainz: Schott 1877
Location: Indianapolis-Marion County Public Library; Interlochen Center for the Arts; Cleveland Public Library; Sächsische Landesbibliothek; Statts & Universitätsbibliothek Hamburg; British Library Reference Collection

Description:

A collection of arrangements of works by Richard Wagner

Title: Ausgewählte Lieder

Instrumentation: Voice with Violoncello and Piano

Poetry/Translation: F. Corder

Publication Information:

Mainz: Schott 1886

Leipzig: Peters 1928

Location: British Library Reference Collection

Description:

A selection of songs written or arranged by Georg Goltermann

Title: Drei Sonatinen von Schubert D 384

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André

Location: Available Online

Description:

An arrangement of three sonatinas by Franz Schubert originally for violin and piano

Title: Goltermann-Album, Ausgewählte Stücke

Instrumentation: Violoncello and Piano

Publication Information:

Mainz: Scott 1926 (entitled 13 Ausgewählte Stücke)

Mainz: Schott 1940

Location: Conservatoire de Musique University of Basel Universitätsbibliothek; New York Public Library; Openbare Bibliotheek den Haag

Description:

A set of Goltermann's best known pieces which were popular in the early twentieth century

Title: Leichtere Original-Kompositionen

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André

Location: Sächsische Landesbibliothek

Description:

A set of short concert and salon pieces selected from Goltermann's complete cello works

Title: Lyrische Stücke

Instrumentation: Violoncello and Piano

Publication Information:

Leipzig/Berlin: Karl Merseburger Verlag

Location: Available Online

Description:

Arrangements of Edvard Grieg's songs, specifically, Op. 43 No.3, Op. 43 No.5, Op. 47 No. 2, Op. 47 No.3, Op. 47 No.7, and Op. 57 No.3

Title: Meister für die Jugend

Instrumentation: Violoncello and Piano

Publication Information:

Leipzig: Peters 1895, 1961 (all volumes)

Frankfurt am Main: Peters 1983 (all volumes)

Leipzig: Peters 189-, 198- (volume 1)

Leipzig: Peters 1959 (volume 2)

Leipzig: Peters 1963, 1990 (volume 3)

Location:

All volumes: Chicago Public Library; College of Dupage; Northern Kentucky University; Westminster Choir College of Rider University; Oberlin College; Carnegie Library of Pittsburgh; University of Newcastle Auchmuty; Sächsische Landesbibliothek; Landesbibliothek Mecklenburg; New England Conservatory of Music

Volume 1: Zentralbibliothek Zurich; Sächsische Landesbibliothek; Trousseau-Lettres-Philosophie; Madatheque Valais-Sion; Die Deutsche Nationalbibliothek

Volume 2: Universitätsbibliothek Potsdam; Universitätsbibliothek Rostock; Die Deutsche Nationalbibliothek; Danish Union Catalog & Danish national Bibliotek; Die Deutsche Nationalbibliothek

Volume 3: Universitätsbibliothek Rostock; Die Deutsche Nationalbibliothek; Staatliche Hochschule für Musik Karlsruhe; Toulouse-Lettres-Philosophie-Musique; Sächsische Landesbibliothek; Die Deutsche Nationalbibliothek

Description:

Three volumes of works by six eminent composers that Goltermann arranged for young players. Volume 1 contains works by Joseph Haydn and Wolfgang Amadeus Mozart. Volume 2 contains works by Ludwig van Beethoven and Franz Schubert. Volume three contains works by Robert Schumann and Felix Mendelssohn

Title: Morceaux Célèbres (Famous Pieces)

Instrumentation: Violoncello and Piano

Publication Information:

Leipzig: Bosworth 191-

Location: Most Available Online

All: University of Otago; Zentral Bibliothek Zurich

Description:

A set of nine arrangements by Goltermann of famous pieces including: Kirchen-Arie by Stradella, Auf Flügeln des Gesanges by Mendelssohn, Frühlingslied by Mendelssohn, Stänchen by Schubert, Schlummerlied by Schumann, Traumerei by Schumann, Aria from Iphigenie auf Tauris by Gluck, Ave Maria by Schubert, and Präludium by Chopin

Title: Musickstücke aus Verschiedenen Opern

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1868+

Location:

Nos. 3,7: British Library reference Collection

Unable to locate other pieces in set

Description:

Arrangements of pieces of music from various operas

Title: Nocturnes

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1877 (published in 2 sets)

Location: Available Online

Description:

A collection of nocturnes from Goltermann's opus. Volume 1 includes Op. 43 No.3, Op. 49 No.1, Op. 54 No.1, Op. 59 No.1, Op. 92 No.1. Volume 2 includes Op.108, Op. 115 No.3, Op. 125 No.1

Title: Peer Gynt Suite No. 1

Instrumentation: Violoncello and Piano

Publication Information:

Leipzig: Peters

Location: Available Online

Description:

An arrangement of Edvard Grieg's Suite from Peer Gynt, Op. 46

Title: Reverien und Serenaden

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André

Location: Unable to locate

Description:

A collection of reveries and serenades by Goltermann that includes Op. 42 No.1, Op. 49 No.2, Op. 54 No.3, Op. 92 No.2, Op. 115 No.1

Title: Romanzen

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André 1880, 1900 (all volumes)

Offenbach: Johann André 1895 (volume 1)

Offenbach: Johann André 1895 (volume 2)

Location:

All Volumes: Universitätsbibliothek Mainz; Conservatoire de Musique

Volume 1: University of Denver, Penrose Library; University of Illinois; Purdue

University; Harvard University; Loeb School of Music; University of Sheffield;

Musikakademie der Stadt Basel; Universitätsbibliothek Mainz; Danish Union Catalog &

Danish National Bibliothek; Zärcher Fachhochschule Nebis; Zentralbibliothek Zurich;

Det Kongelige Bibliotek Royal Library
Volume 2: Hochschule für Musik Freiburg im Breisgau; Universitätsbibliothek Mainz;
Danish Union Catalog and Danish National Bibliotek; Det Kongelige Bibliotek Royal
Library; Landesbibliothek Coburg; British Library

Description:

A collection of romances by Goltermann in two volumes. Volume 1 contains Op. 17,
Op. 22, Op. 35 No.1, Op. 60 No.1, Op. 92 No.3. Volume 2 contains Op. 52 No.1-3, and
Op. 95.1-3

Title: Seiben Stucke (Mittelschwer)

Instrumentation: Violoncello and Piano

Publication Information:

München: Musikverlag Ernst Bisping 1929

Editor: O. Bruckner

Location: Unable to locate

Description:

A collection of seven of Goltermann's less difficult salon pieces

Title: Stücke Verschiedener Art (Various Art Pieces)

Instrumentation: Violoncello and Piano

Dedication: Guillaume D'Erlanger

Publication Information:

Offenbach: Johann André 1911

Location:

Volume 1: Staats & Universitätsbibliothek Hamburg

Volume 2: Staats & Universitätsbibliothek Hamburg

Description:

Various art pieces including Op. 35 No.2-4, Op. 43 No.2 and No.4, Op. 49 No.3, Op. 81,
Op. 88

Title: Traumerien und Serenaden

Instrumentation: Violoncello and Piano

Publication Information:

Offenbach: Johann André

Location: Unable to locate

Description:

A collection of Daydreams and Serenades

Albums and Collections that include Arrangements of Violoncello Works by Georg Goltermann

Violin and Piano

Title: Album Célèbre: Ten Morceaux Choisis, Volume 1 for Violin and Piano

Arranger: Otto Booth (violin), Claude Paul Taffanel (flute)

Piece(s) Included: Op. 13, No.2 - Le Rêve
Publication Information:
London: Enoch & Co. 189-

Title: Album Célèbre: Twenty Selected Pieces for Violin and Piano or Flute and Piano
Arranger: Gustav Saenger
Piece(s) Included: Op. 13, No.1 - Le Rêve
Publication Information:
New York: Fischer 188-, 1911

Title: Musical Masterpieces, Book 4 for Violin and Piano
Arranger: Anthony Hall
Piece(s) Included: Cantilena
Publication Information:
Melbourne: Allan & Co. 1944
Editor: Walter H. Gude

Title: Pleasant Hours: for Violin and Piano, Volume 3
Arranger: Unknown
Piece(s) Included: Cantilena
Publication Information:
Melbourne: Allan & Co. 1951

Title: Salon-Album: Sammlung Beliebter Stücke für Violine und Pianoforte Salonvortrag
Arranger: Unknown
Piece(s) Included: Op. 13, No.1 – Les Adieux
Publication Information:
Leipzig: Peters 19--

Title: Ten Morceaux Caractéristiques de Georg Goltermann: Transcripts pour Violon avec
Accompagnement de Piano
Arranger: A. Pollitzer
Piece(s) Included: Op. 13 No.2 - Le Rêve
Publication Information:
Mainz: Schott 1886
London: Enoch & Sons 189-
Boston: A. P. Schmidt 189-

Title: The Third Star Folio for Violin and Piano
Arranger: Henry Tolhurst
Piece(s) Included: Op. 13, No.2 - Le Rêve
Publication Information:
London: W. Paxton 195-

Title: Twenty Progressive Pieces for Violon and Piano Carefully Fingered and Edited as a
Supplement to Every Violin School, Volume II

Arranger: Hans Wessely

Piece(s) Included: Goltermann arrangements of Abendsagen (Hansel und Gretel) and Walther's Preislied (Der Meistersinger von Nurnberg)

Publication Information:

Mainz: Schott 1895

Viola and Piano

Title: Andante for Viola and Piano (Cantilena from Concerto No.1, Op. 14 in A Minor for Cello and Orchestra)

Arranger: Merle John Isaac and Ralph C. Lewis

Piece(s) Included: Cantilena (Andante)

Publication Information:

New York: Fischer 1937

Title: Cantilena from Concerto No.1, Op. 14: Arrangement for Viola and Piano

Arranger: C. Neil

Piece(s) Included: Cantilena

Publication Information:

London: Paxton & Co. 1920

Cello and Piano/Organ

Title: A Selection of Romanzas for the Violoncello with Accompaniment of the Piano, New Edition

Arranger: Carl Schroeder

Piece(s) Included:

Publication Information:

Offenbach: Johann André 1881

Title: Album Ausgewählte Klassischer und Moderner Kompositionen für Violoncello und Orgel

Arranger: Bernhard Friedrich Richter

Piece(s) Included: Andante

Publication Information:

Leipzig: Breitkopf & Härtel 1900

Title: Bärenreiter's Cello Collection: Concert Pieces for Cello and Piano

Arranger:

Piece(s) Included: Op. 43 No.3, Op. 92, No.1, Op. 59, No.1

Publication Information:

Kassel: Bärenreiter 2011

Editor: Christoph Sassmannhaus

Title: Berühmte Transkriptionen für Violoncello und Klavier

Arranger: Adalbert Skocic

Piece(s) Included: Reverie - Robert Schumann (Goltermann transcription); Auf Flügeln des

Gesänges - Felix Mendelssohn (Goltermann transcription); Ave Maria - Franz Schubert
(Goltermann transcription)

Publication Information:

Wien: Universal Edition 1991

Title: Cellist's Favorite Contest Album: Fifteen Compositions with Piano Accompaniment

Arranger: Franklin Collier

Piece(s) Included: Cantilena

Publication Information:

New York: Fischer 1944

Title: Cellist's Solo Album: Twenty-Four Original and Arranged Compositions for Cello and
Piano

Arranger: Gustav Saenger (compiled by W. F. Ambrosio)

Piece(s) Included: Andante

Publication Information:

New York: Fischer 1901, 1907, 1946

Title: Cello and Piano (also titled Cello Meets Piano)

Arranger: Arpad Pejtsik

Piece(s) Included: Opus 54 No.4 - Etude-Caprice

Publication Information:

Budapest: Editio Musica 1997, 2008 (Distributed in United States by Hal Leonard)

Title: Cello Music: the Ultimate Collection Part 2: Romantic and Early Modern

Arranger:

Piece(s) Included: Concerto No.3, Op. 51; Concerto No.4, Op. 65; Concerto No.5, Op. 76

Publication Information:

Verona, New Jersey: Subito Music 2005 (sheet music on CD)

Title: Das Wunder-Cello: Leichte bis Mittelschwer

Arranger: Willem Engel

Piece(s) Included: Romance, Op. 17

Publication Information:

Leipzig: Verlag Anton J. Benjamin 1927

Title: Die Auslese, Klassische und Romantische Stücke für Violoncello und Klavier

Arranger: Willi Draths

Piece(s) Included: Andante

Publication Information:

Mainz: B. Schott's Sohne 1967

Title: Drobnosti pre Violocelo

Arranger: Dusan Kristinik

Piece(s) Included: Op. 48 No.1 - Legend

Publication Information:

Bratislava: Opus 1987

Title: More Time Pieces for Cello: Music through the Ages, Volume 2

Arranger: William Bruce and Tim Wells

Piece(s) Included: Op. 122, No.1 - Prelude

Publication Information:

London: The Associated Board of the Royal Schools of Music Publishing 2009

Title: Pour L'Église: 2 Recueils de Pièces Classiques: Arrangées pour Violon ou Violoncelle et Orgue (Pédale non Obligée) ou Harmonium

Arranger: Louis R. Feuillard and G. Ibos

Piece(s) Included: Cantilena

Publication Information:

Nice: G. Delrieu et Cie 1927, 1957

Title: Premier Mouvement du 1er Concerto: pour Violoncello et Piano, Op. 14

Arranger: Louis R. Feuillard

Publication Information:

Nice: Les Éditions Musicales 1930

Location: Tours-Bibliothèque Musicale de Touraine; Conservatoire de Musique

Title: Premier Mouvement du 2me Concerto en Re: Pour Violoncelle et Piano, Op. 30

Arranger: Louis R. Feuillard

Publication Information:

Nice: Les Éditions Musicales 1930

Location: University of North Carolina, Greensboro; Adalaide University; Tours-Bibliothèque de Touraine

Title: Premier Mouvement du 4eme Concerto: Pour Violoncell et Piano, Op. 65

Arranger: Louis R. Feuillard

Publication Information:

Nice: Les Éditions Musicales 1931

Location: Tours-Bibliothèque Musicale de Touraine

Title: Premier Mouvement du 5eme Concerto en Re Mineur: Pour Violoncell et Piano, Op. 76

Arranger: Louis R. Feuillard

Publication Information:

Nice: Les Éditions Musicales 1933

Location: University of North Carolina, Greensboro; Adalaide University; Conservatoire de Musique

Title: Red Album of Twelve Pieces for Violoncello and Piano

Arranger:

Piece(s) Included: Op. 48, No.4 - Alla Polacca

Publication Information:

London: Schott 19--

Title: Salonstücke für Violoncello und Klavier: Heft 2
Arranger: Wener Thomas-Mifune
Piece(s) Included: Cantilena
Publication Information:
 Lettstetten: Edition Kunzelmann 1995

Title: Solos for Young Cellists, Volume 4
Arranger: Carey Cheney
Piece(s) Included: Op. 54 No.4 - Etude-Caprice
Publication Information:
 Miami, Florida: Summy-Birchard

Title: Songs of 19th Century Foreign Composers (Dvořák, Goltermann, Saint-Saens, Bizet) for
 Cello and Piano
Arranger: R. Sapozhnikov
Piece(s) Included:
Publication Information:
 Moskva: Izdatel'stvo Muzyka 1975

Title: Suzuki Cello School, Volume 5
Arranger: Shin'ichi Suzuki
Piece(s) Included: Rondo from Concerto No.4, Op. 65
Publication Information:
 Miami, Florida: Summy-Birchard 1991 (revised edition)

Title: Thirty Solo Pieces for Violoncello with Piano Accompaniment
Arranger: Willem Willeke
Piece(s) Included: Andante - Concerto No.2, Op. 30
Publication Information:
 New York: G. Schirmer 1909
 Editor: Elizabeth Cowling

Title: Various Pieces for Cello and Piano
Arranger: Unknown
Piece(s) Included: Cantilena
Publication Information: Unknown

Title: Violoncello Classics: A Collection of Original Pieces and Arrangements for Violoncello,
 with the Accompaniment of the Piano
Arranger: Leo Schulz
Piece(s) Included: Cantilena, Saltarello, Romance
Publication Information:
 New York: Schirmer 1900
 Editor: Max Bruch

Double Bass and Piano

Title: Andante iz Kontserta Dlia Violoncheli, A Minor: Double Bass and Piano

Arranger: I. Gertovich

Piece(s) Included: Andante

Publication Information:

Moskva: Gosudarstvennoe Muzykal'noe Izdatel'stvo 1933

Cello and Guitar

Title: Complete Duets for Cello and Guitar

Arranger: Soffren Degen

Piece(s) Included: Op. 43

Publication Information:

Denmark: Jens Bang-Rasmussen 2002

Editor: Jens Bang-Rasmussen

Title: Concerto No.1 in A Minor, Op. 14 für Violoncello und Gitarre

Arranger: Jacek Rabinski

Piece(s) Included: entirety of Concerto No.1 in A Minor, Op. 14

Publication Information:

Berlin: HZ-Edition 2006

Title: Otto Pezzi Facili per Violocello e Chitarra

Arranger: Abner Rossi

Piece(s) Included: Cantilena

Publication Information:

Ancona, Italy: Berben 1983

Cello Ensemble

Title: Chamber Music for Violoncellos, Volumes 1-10

Arranger: Arpad Pejtsik

Piece(s) Included:

Volume 2: Romance, Etude-Caprice Op. 54, No.4

Volume 8: Serenade

Volume 9: Nocturne, Religioso

Volume 10: Serenade

Publication Information:

Budapest: Edition Musica 2001, 2008 (distributed in the United States by Hal Leonard)

String Chamber Ensemble

Title: Cantilena from Concerto No.1, Op. 14: Arrangement for String Orchestra

Arranger: Arthur Walter Kramer

Piece(s) Included: Cantilena

Publication Information:

Boston: C. C. Birchard 1927

Title: Capriccio: Arrangement for String Sextet (2 violins, viola, 2 violoncellos, double bass)

Arranger: Anton Hegner

Piece(s) Included: Op. 24 - Capriccio

Publication Information:

New York: Fischer 1905

Flute and Piano

Title: Album Célèbre: Twenty Selected Pieces for Violin and Piano or Flute and Piano

Arranger: Gustav Saenger

Piece(s) Included: Op. 13, No.1 - Le Rêve

Publication Information:

New York: Fischer 188-, 1911

Title: Nocturne

Arranger: Jane Bent and Michael Bent

Piece(s) Included: Op. 54, No. 1 - Nocturne

Publication Information:

Appleton, Wisconsin: Expanded Musicla Concepts 2001 (version for flute and piano)

Title: Tarantelle

Arranger: Forrest Lawrence Buchtel

Piece(s) Included: Tarantelle

Publication Information:

Illinois: Neil A. Kjos Music 1958

Clarinet and Piano

Title: Salonstücke für Klarinette mit Kalvier Begleitung

Arranger: Fritz Georg Höly

Piece(s) Included: Op. 35, No.4 - Adagio et Tarantelle

Publication Information:

Lottstetten: Edition Kunzelmann 2001

Saxophone and Piano

Title: Cantilena from Concerto No.1, Op. 14: Arrangement for E-flat Saxophone and Piano

Arranger: Karl E. Webb

Piece(s) Included: Cantilena

Publication Information:

New York: Belwin 1960

Title: Solos for the Tenor Saxophone Player

Arranger: Larry Teal
Piece(s) Included: Cantilena
Publication Information:
New York: G. Schirmer

Horn and Piano

Title: Andante aus dem Violoncello Konzert in A moll, Op. 14 für Horn und Pianoforte
Arranger: Friedrich Gumbert
Piece(s) Included: Andante
Publication Information:
Leipzig: Breitkopf & Hartel 190-
Moskva: Gosudarstvennoe Muzykal'noe Izdatel'stvo 1931

Title: Melody, Siciliana, Adagio, Andante: Four Pieces for Horn by Various Authors
Arranger: none
Piece(s) Included: Andante
Publication Information:
Moskva: Muzyka 1955

Trumpet and Piano

Title: B-flat Trumpet/Cornet Master Solos: Intermediate Level
Arranger: Robert Getchell
Piece(s) Included: Aria (Cantilena)
Publication Information:
Winona, Minnesota: Hals Leonard 1976
Editor: Linda Rutherford

Wind Ensemble

Title: Romance for Clarinet Trio
Arranger: Oliver Kohnen
Piece(s) Included: Romance
Publication Information:
1997

Tuba and Piano

Title: Excerpts from Concerto No. 4, Op. 65: Solo for B-flat Tuba with Piano Accompaniment
Arranger: William Bell
Piece(s) Included: Excerpts from Concerto No. 4, Op. 65
Publication Information:
New York: Fischer 1937

Title: The William Bell Solo Tuba Collection: Eight Classic Solos for the Student Tubist

Arranger: William Bell
Piece(s) Included: Excerpts from Concerto No.4, Opus 65
Publication Information:
New York: Fischer 2008

Voice with Accompaniment

Title: Album of Songs for Voice with Violoncello and Pianoforte Accompaniment, Volume II
Arranger: Unknown
Piece(s) Included: Op. 27 - Frühlingslied
Publication Information:
London: Augener 193-

Title: Arien und Lieder
Arranger: Julie Dohmke
Piece(s) Included: 105
Publication Information:
Leipzig: Peters 1900, 1922

Title: Obbligato-Songs: A Collection of Songs with Accompaniment of Piano and Violin (or Violoncello)
Arranger: Max Spicker
Piece(s) Included: Op. 40 - Die Thränen des Herzens
Publication Information:
New York: G. Schirmer 1905

Organ

Title: Allan's Melodious Voluntaries for American Organ
Arranger: Alfred Wheeler
Piece(s) Included: Cantilena
Publication Information:
Melbourne: Allan & Co. 1941

Title: The Amateur Organist: A Collection of Organ Voluntaries for Church Use, Volume 63
Arranger:
Piece(s) Included: Cantilena
Publication Information: Dayton, Ohio: Lorenz Publishing Co. 1973

Title: Berceuse Op. 113, No.4 arranged for Organ
Arranger: Edwin H. Lemare
Piece(s) Included: Op. 113, No.4 - Berceuse
Publication Information:
London: Augener 1909

Title: Cantilena from the Violoncello Concerto No.1, in A Minor, Op. 14: Arranged for Organ

Arranger: Frederic York
Piece(s) Included: Cantilena
Publication Information:
New York: G. Schirmer 1922

Title: Fred Geibel's Console Souvenirs: a Collection of Simplified Organ Arrangements for the
Enjoyment of Home Organists
Arranger: Fred Geibel
Piece(s) Included: Cantilena
Publication Information:
Massachusetts: Boston Music Co. 1963

Title: Hammond Organ Collections
Arranger: Charles Raymond Cronham
Piece(s) Included: Cantilena
Publication Information:
New York: Fischer 1953

Title: The New Century Organist: A Collection of Compositions and Arrangements for the
Organ
Arranger: Dwight Frederic Stillman
Piece(s) Included: Andante
Publication Information:
Wisconsin: Rohlfing Sons Music Co. 1903

Title: Short Pieces for the Hammond or Pipe Organ: Suitable for Offeratory or General Use
Arranger: Charles N. Boyd and Charles Paul
Piece(s) Included: Cantilena
Publication Information: New York: G. Schirmer 1921

Title: Thirty-Three Favorite Organ Solos for Church and General Use: With Registration for
both Pipe and Hammond Organ
Arranger: Charles Paul
Piece(s) Included: Cantilena
Publication Information:
New York: G. Schirmer 1941

Title: Thirty-Two Short Offeratories: A Collection of Favorite Pieces
Arranger: Charles N. Boyd
Piece(s) Included: Cantilena
Publication Information: New York: G. Schirmer 1921

Title: Wedding and Funeral Music for the Organ
Arranger: Edwin Arthur Kraft
Piece(s) Included: Cantilena
Publication Information:

Philadelphia: Theodore Presser & Co. 1921

Works by Instrumentation

This list includes all of Georg Goltermann's cello works and is organized by instrumentation into ten categories. First works for violoncello and orchestra are listed. Included next are all instrumentations that include cello and piano (including those with vocal parts). Finally, pieces for voice and cello alone, as well as cello quartet and string quartet are listed. Only Goltermann's original and arranged works are included in this list.

Violoncello with Orchestra (also arranged for cello and piano)

- Opus 14 - Concerto No. 1 in A Minor
- Opus 17 - Romance in E Minor
- Opus 22 - Romance in C Major
- Opus 30 - Concerto No. 2 in D Minor
- Opus 51 - Concerto No.3 in B Minor
- Opus 60 - Romance et Tarantelle
- Opus 65 - Concerto No. 4 in G Major
- Opus 76 - Concerto No.5 in D Minor
- Opus 81 - Ballade in G Major
- Opus 83 - Adagio in C Major
- Opus 88 - Elegie in C Minor (or E Minor)
- Opus 100 - Concerto No. 6 in D Major
- Opus 103 - Concerto No. 7 in C Major
- Opus 108 - Notturmo in F Major
- Opus 130 - Concerto No. 8 in A Major

Violoncello with Piano

- Opus 13 - Deux Morceaux de Salon
- Opus 15 - Grand Duo No. 1 in D Minor
- Opus 24 - Capriccio in A Major/A Minor
- Opus 25 - Grand Duo No. 2 in F Minor
- Opus 35 - Quatre Morceaux de Salon
- Opus 36 - Sonatine No. 1 in A Major
- Opus 41 - Trois Morceaux Caractéristiques
- Opus 42 - Danses Allemandes
- Opus 43 - Quatre Morceaux Caractéristiques
- Opus 47 - Danses Allemandes
- Opus 48 - Quatre Morceaux Caractéristiques
- Opus 49 - Suite of Four Solos
- Opus 52 - Trois Romances sans Paroles

Opus 53 - Quatre Morceaux Caractéristiques (also with Harmonium or Organ)
 Opus 54 - Quatre Morceaux Caractéristiques
 Opus 56 - Andante Religioso (also with organ)
 Opus 59 - Notturmo et Saltarello
 Opus 61 - Sonatine No. 2 in G Major
 Opus 66 - Fantasie über Motive aus Oberon von Carl Maria von Weber (arrangement of
 JV 306) in C Major
 Opus 67 - Fantasies sur Divers Operas
 Opus 90 - Trois Romances sans Paroles
 Opus 92 - Trois Morceaux de Salon
 Opus 95 - Trois Romances Symboliques
 Opus 96 - Vier Salonstücke
 Opus 97 - Sechs Tonbilder, Morceaux de Genre
 Opus 98 - Fantasie sur des Melodies de Mendelssohn
 Opus 99 - Sechs Tonbilder
 Opus 101 - Sechs Tonbilder
 Opus 102 - Quatre Morceaux de Salon
 Opus 104 - Ernst und Scherz, Sechs Leichte Tonstücke
 Opus 110 - Ballade in E-Flat Major
 Opus 111 - Romance in D Major
 Opus 112 - Elegie in A Major/A Minore
 Opus 113 - Sechs Morceaux Caractéristiques
 Opus 114 - Sonatine No.3 in F Major
 Opus 115 - Trois Morceaux Faciles
 Opus 116 - Traumbilder, Melodische Tonstücke in E-Flat Major
 Opus 117 - Drei Lyrische Stücke
 Opus 118 - Sechs Leichte Tonbilder
 Opus 119 - Deux Morceaux (also with harmonium)
 Opus 120 - Pieces Choises
 Opus 121 - Transcriptions d'Operas
 Opus 122 - Modern Suite in D Minor
 Opus 125 - Three Nocturnes
 Opus 126 - Modern Suite in E Minor
 Opus 128 - Vier Stücke
 Opus 129 - Sechs Leichte Tonbilder
 Opus 132 - Zwei Stücke
 Opus 133 - Vito, Ein Reiterstück in F Major
 12 Ausgewählte Lieder
 12 Lyrische Stücke
 Album-Blätter, Eine Sammlung Beliebter Stücke
 Albumblatt
 Drei Sonatinen von Schubert D 384
 Goltermann-Album, Ausgewählte Stücke
 Leichtere Original-Kompositionen
 Lyrische Stücke
 Meister für die Jugend

Morceaux Célèbres
Musickstücke aus Verschiedenen Opern
Nocturnes
Peer Gynt Suite No. 1
Reverien und Serenaden
Romanzen
Seiben Stücke (Mittelschwer)
Stücke Verschiedener Art
Traumerien und Serenaden

Soprano or Tenor with Violoncello and Piano

Opus 27 – Frühlingslied: ‘Ein Mailied Voller Wonne’
Opus 29 - Schönster Wunsch
Opus 50 - Inmitten von Blüten
Opus 55 - Aus dem Liebesfrühling: ‘Ich Hab’ in Mich Gesogen
Opus 58 – Aufgeblüht: ‘Im Dunkeln Waidesschosse Traumt Still am Dornenstrauch’
Opus 70 – Rheinfahrt: ‘Es Rauschen die Wogen’
Opus 75 – Frühlingswonne: ‘Der Frühling Strahlt durch Eld und Au’
Opus 106 – Wach: ‘Auf Mein Herz, und Singe’

Voice with Violoncello and Piano

Opus 57 - Nun, Klinge, Mein Lied durch den Knospenden Wald
Opus 74 - Perle des Jahres: ‘Blau ist der Himmel’
Opus 84 – Herbstlied: ‘Feld Einwärts Flog ein Vögelein’
Opus 91 - Nach Jahren: ‘Die Mutter lehnt am Schattigen Thor’
Opus 93 - Mein Stern: ‘Es Steht ein Stern in Lichter Pracht’ Ausgewählte Lieder

Soprano with Violoncello and Piano

Opus 80 - Liebesbotschaft: ‘Flattre Hinaus Geschwinde’

Baritone or Tenor with Violoncello and Piano

Opus 40 - Die Thränen des Herzens

Alto or Baritone with Violoncello and Piano

Opus 86 – Frühlingsanfang: ‘Der Schnee ist Vergangen’

Voice with Violoncello

Opus 105 - Aeternum

Violoncello Quartet

Opus 53 No. 1,2 - Quatre Morceaux Caractéristiques
Opus 119 - Deux morceaux

String Quartet

Opus 24 - Capriccio in A Major/A Minor

Works by Genre

This list of Georg Goltermann's cello works, including non-opus albums and collections, is organized by genre. Categories include concertos, orchestral works, songs, vocal pieces, etc. Full works are categorized, not the movements contained within them, and because of this, it is necessary to reference the annotated bibliography above for complete information. This list is not meant to be a comprehensive catalog of Goltermann's works, but instead, will grant pedagogues, students and performers easy access to specific types of works. The genres are listed in alphabetical order.

Arrangements/Transcriptions

Opus 66 - Fantasie über Motive aus Oberon von Carl Maria von Weber (arrangement of JV 306) in C Major
Opus 67 - Fantasies sur Divers Operas
Opus 98 - Fantasie sur des Melodies de Mendelssohn
Opus 120 - Pieces Choises
Opus 121 - Transcriptions d'Operas
12 Ausgewählte Lieder
12 Lyrische Stücke
Albumblatt
Drei Sonatinen von Schubert D 384
Meister für die Jugend
Morceaux Célèbres
Musickstücke aus Verschiedenen Opern
Peer Gynt Suite No. 1

Collections/Albums of Goltermann's own compositions

Album-Blätter, Eine Sammlung Beliebter Stücke
Goltermann-Album, Ausgewählte Stücke
Leichtere Original-Kompositionen
Lyrische Stücke
Nocturnes

Reverien und Serenaden
Romanzen
Seiben Stücke (Mittelschwer)
Stücke Verschiedener Art
Traumerien und Serenaden

Concertos

Opus 14 - Concerto No. 1 in A Minor
Opus 30 - Concerto No. 2 in D Minor
Opus 51 - Concerto No.3 in B Minor
Opus 65 - Concerto No. 4 in G Major
Opus 76 - Concerto No.5 in D Minor
Opus 100 - Concerto No. 6 in D Major
Opus 103 - Concerto No. 7 in C Major
Opus 130 - Concerto No. 8 in A Major

Morceaux (Songs)

Opus 13 - Deux Morceaux de Salon
Opus 35 - Quatre Morceaux de Salon
Opus 41 - Trois Morceaux Caractéristiques
Opus 43 - Quatre Morceaux Caractéristiques
Opus 48 - Quatre Morceaux Caractéristiques
Opus 53 - Quatre Morceaux Caractéristiques
Opus 54 - Quatre Morceaux Caractéristiques
Opus 92 - Trois Morceaux de Salon
Opus 102 - Quatre Morceaux de Salon
Opus 113 - Sechs Morceaux Caractéristiques
Opus 115 - Trois Morceaux Faciles
Opus 119 - Deux Morceaux

Nocturnes

Opus 59 - Notturmo et Saltarello
Opus 108 - Notturmo in F Major
Opus 125 - Three Nocturnes

Orchestral Works with Cello (excepting concertos) (arrangements for cello and piano available)

Opus 81 - Ballade in G Major
Opus 83 - Adagio in C Major
Opus 88 - Elegie in C Minor (or E Minor)

Pieces including Voice

Opus 27 – Frühlingslied: ‘Ein Mailed Voller Wonne
Opus 29 - Schönster Wunsch
Opus 40 - Die Thränen des Herzens
Opus 50 - Inmitten von Blüten
Opus 55 - Aus dem Liebesfrühling: ‘Ich Hab’ in Mich Gesogen
Opus 57 - Nun, Klinge, Mein Lied durch den Knospenden Wald
Opus 58 – Aufgeblüht: ‘Im Dunkeln Waidesschosse Traumt Still am Dornenstrauch’
Opus 70 – Rheinfahrt: ‘Es Rauschen die Wogen’
Opus 74 - Perle des Jahres: ‘Blau ist der Himmel’
Opus 75 - Frühlingswonne: ‘Der Frühling Strahlt durch Eld und Au’
Opus 80 - Liebesbotschaft: ‘Flattre Hinaus Geschwinde’
Opus 84 – Herbstlied: ‘Feld Einwärts Flog ein Vögelein’
Opus 86 – Frühlingsanfang: ‘Der Schnee ist Vergangen’
Opus 91 - Nach Jahren: ‘Die Mutter lehnt am Schattigen Thor’
Opus 93 - Mein Stern: ‘Es Steht ein Stern in Lichter Pracht’ Ausgewählte Lieder
Opus 105 - Aeternum
Opus 106 – Wach: ‘Auf Mein Herz, und Singe’

Romances

Opus 17 - Romance in E Minor
Opus 22 - Romance in C Major
Opus 52 - Trois Romances sans Paroles
Opus 60 - Romance et Tarantelle
Opus 90 - Trois Romances sans Paroles
Opus 95 - Trois Romances Symboliques
Opus 111 - Romance in D Major

Sonatinas, Large Works similar to Sonatinas

Opus 15 - Grand Duo No. 1 in D Minor
Opus 25 - Grand Duo No. 2 in F Minor
Opus 36 - Sonatine No. 1 in A Major
Opus 61 - Sonatine No. 2 in G Major
Opus 114 - Sonatine No.3 in F Major

Stücke (Pieces)

Opus 96 - Vier Salonstücke
Opus 104 - Ernst und Scherz, Sechs Leichte Tonstücke
Opus 117 - Drei Lyrische Stücke
Opus 128 - Vier Stücke
Opus 132 - Zwei Stücke
Opus 133 - Vito, Ein Reiterstück in F Major

Suites and Dances

- Opus 42 - Danses Allemandes
- Opus 47 - Danses Allemandes
- Opus 49 - Suite of Four Solos
- Opus 122 - Modern Suite in D Minor
- Opus 126 - Modern Suite in E Minor

Tonbilder (Tone-Poems/Pictures)

- Opus 97 - Sechs Tonbilder, Morceaux de Genre
- Opus 99 - Sechs Tonbilder
- Opus 101 - Sechs Tonbilder
- Opus 116 - Traumbilder, Melodische Tonstücke in E-Flat Major
- Opus 118 - Sechs Leichte Tonbilder
- Opus 129 - Sechs Leichte Tonbilder

Various Short Works

- Opus 24 - Capriccio in A Major/A Minor
- Opus 56 - Andante Religioso
- Opus 59 - Notturmo et Saltarello
- Opus 60 - Romance et Tarantelle
- Opus 110 - Ballade in E-Flat major
- Opus 112 - Elegie in A Major/A Minor

CHAPTER EIGHT

COMPLETE WORKS LIST OF GEORG GOLTERMANN

Goltermann's complete works list has been divided into works with and without opus numbers. For all pieces listed, the full title and all movement titles are listed if known. The non-opus works are listed in alphabetical order and include a short description of the work.

Works with Opus Number

- **Op.1** - Fantaisie sur un Thème Favori
- **Op.2** - 4 Lieder
 - No.1 - Buch der Liebe
 - No.2 - Ewige Liebe
 - No.3 - Wenn sich zwei Herzen Scheiden
 - No.4 - Liebesglück
- **Op.3 - Unknown**
- **Op.4** - Die Drei Gesellen, Ballade von Fr. Rückert
- **Op.5** - Mailied, von Goethe, für eine Singstimme mit Pianoforte
- **Op.6 - Unknown**
- **Op.7** - 5 Gesänge für Baryton
 - No.1 - Aus der Ferne
 - No.2 - Gondoliera
 - No.3 - Die zwei Särge
 - No.4 - Liebesehnen
 - No.5 - Du bist wie eine Blume
- **Op.8** - 4 Duetten für 2 Singstimmen mit Pianoforte
 - No.1 - Die Trostlosen
 - No.2 - Die Zufriedenen
 - No.3 - Herbstlied

No.4 - Nun die Schatten dunkeln

- **Op.9** - Funf Lieder
- **Op.10 - Unknown**
- **Op.11 - Unknown**
- **Op.12 - Unknown**
- **Op.13** - Deux Pièces de Salon pour Violoncello avec Piano
 - No.1 - Les Adieux
 - No.2 - Le Rêve
- **Op.14** - Concerto No.1 in A minor, for Cello and Orchestra
- **Op.15** - Grand Duo for Cello (or Viola) and Piano
- **Op.16 - Unknown**
- **Op.17** - Romance in E minor
- **Op.18 - Unknown**
- **Op.19 - Unknown**
- **Op.20** - Symphony in A
- **Op.21** - Sechs Gesänge für eine Mezzo-Sopran oder Bariton-Stimme Begleitung des Pianoforte
 - No.1 - **Unknown**
 - No.2 - **Unknown**
 - No.3 - Nachtlid
 - No.4 - **Unknown**
 - No.5 - Der Troubadour
 - No.6 - **Unknown**
- **Op.22** - Romance in C major
- **Op.23** - Sechs Gesänge
 - No.1 - Neuer Frühling
 - No.2 - Süsster Traum
 - No.3 - Am Neckar, am Rhein: 'O War' ich am Neckar'
 - No.4 - Hollunderbaum
 - No.5 - Unruhe
 - No.6 - Des Muden Abendlied

- **Op.24** - Capriccio for Cello and Piano (arrangement falsely named Op.35 No.4 by Anton Hegner)
- **Op.25** - Grand Duo for Cello (or Viola) and Piano
- **Op.26** - Vier Lieder
 - No.1 - Huldigung
 - No.2 - Wanderlied
 - No.3 - Munt'rer Bach
 - No.4 - Frühling und Liebe
- **Op.27** - Frühlingslied 'Ein Mailied Voller Wonnde'
- **Op.28** - 4 Lieder
 - No.1 - Wiegenlied
 - No.2 - Die Quelle
 - No.3 - Im Maien
 - No.4 - Am Rhein
- **Op.29** - Schönster Wunsch for Soprano or Tenor with Cello and Piano
- **Op.30** - Concerto No.2 in D minor, for Cello and Orchestra
- **Op.31** - Zwei Balladen
 - No.1 - Der Tote Soldat
 - No.2 - Das Vaterhaus
- **Op.32** - Sechs Gesänge
 - No.1 - Nach und Nach
 - No.2 - Schonstes Hirschlein
 - No.3 - Ich sehe dich in jeder Blume
 - No.4 - Sie sagen sohl, ein Kuss sei Scherz
 - No.5 - Meine Lieder
 - No.6 - Der Schatz im Herzen
- **Op.33** - Die Worte des Glaubens, for SATB choir and solo
- **Op.34** - Sechs Gesänge
 - No.1 - Tanzlied
 - No.2 - Abendhimmel
 - No.3 - In Sonnenluft und Sonnenschein

- No.4 - Der Schwere erben
- No.5 - Widersehen
- No.6 - So Weit
- **Op.35** - Quatre Morceaux de Salon
 - No.1 - Romance in D major
 - No.2 - Alla Mazurka in A minor
 - No.3 - Caprice in G major
 - No.4 - Adagio and Tarantelle in D minor
 - **Op.36** - 1st Sonatine in A major, for viola or cello and piano
 - **Op.37** - Overture to Waldmeister's Brautfahrt
 - **Op.38** - Sechs Gesänge
 - No.1 - In die Berge
 - No.2 - Am Bachlein
 - No.3 - Frühlingsliebe
 - No.4 - Glucklicher Wandersmann
 - No.5 - Mailiedchen
 - No.6 - Das Herz am Rhein
 - **Op.39** - Drei Gesänge für vierstimmige Männerchor
 - **Op.40** - Die Thränen des Herzens for Female Voice and Piano with Violin or Cello
 - **Op.41** - 3 Morceaux Caractéristiques for Cello (or Viola) and Piano
 - No.1 - Intermezzo
 - No.2 - Ballade
 - No.3 - Alla Mazurka
 - **Op.42** - Danses Allemandes (First volume of two with Op. 47)
 - **Op.43** - 4 Morceaux Caractéristiques
 - No.1 - Reverie in E minor
 - No.2 - Inquietude in G major
 - No.3 - Nocturne in D minor
 - No.4 - Humoreske in D major
 - **Op.44** - Vier Gesänge
 - No.1 - Wo wohnt der liebe Gott?

- No.2 - Im Fliederbusch
- No.3 - Wenn ich ein junger Knabe
- No.4 - Maienwind
- **Op.45** - Funf Lieder
 - No.1 - Die junge Rose
 - No.2 - Dein bin ich
 - No.3 - Komm auf die See
 - No.4 - Mein Annchen ist weit
 - No.5 - Der Sangerknabe
- **Op.46** - Vier Lieder
 - No.1 - Du Blutenstrand vom schonen Doon
 - No.2 - Der Abschied der Braut
 - No.3 - O! Hatten ein Eiland wir, lieblich und Klein
 - No.4 - Der wandernde Knabe
- **Op.47** - Danses Allemandes (Second volume of two with Op. 42)
- **Op.48** - 4 Morceaux Caracteristiques for Cello and Piano
 - No.1 - Legende
 - No.2 - Intermezzo
 - No.3 - Nocturne
 - No.4 - Alla Polacca
- **Op.49** - Suite for Cello and Piano
 - No.1 - Nocturne in G Major
 - No.2 - Serenade in E Major
 - No.3 - Noveletta in G Major
 - No.4 - Capriccio in D Minor
- **Op.50** - Inmitten von Bluthen for Soprano or Tenor with Violoncello and Piano
- **Op.51** - Concerto No.3 in B Minor for Cello and Orchestra
- **Op.52** - 3 Romances sans Paroles
 - No.1 - G Major
 - No.2 - A Major
 - No.3 - G Minor

- **Op.53** - 4 Morceaux Caractéristiques
 - No.1 - Nocturne
 - No.2 - Religioso
 - No.3 - Chanson sans Paroles
 - No.4 - Idylle
- **Op.54** - 4 Morceaux Caractéristiques
 - No.1 - Nocturne in G Major
 - No.2 - Desir
 - No.3 - Reverie
 - No.4 - Etude-Caprice
- **Op.55** - Aus Dem Liebesfrühling 'Ich Hab' in Mich Gesogen
- **Op.56** - Andante Religioso in G major
- **Op.57** - Nun, Klinge, Mein Lied Durch Den Knospenden Wald
- **Op.58** – Aufgeblüht: 'Im Dunkeln Waldesschosse Traumt Still am Dornenstrauch'
- **Op.59** - Notturmo and Saltarello
 - No.1 - Nocturne in B Minor
 - No.2 - Saltarello in B Minor
- **Op.60** - Romance et Tarantelle
 - No.1 - Romance in A Minor
 - No.2 - Tarantelle in A Minor
- **Op.61** - Sonatine No.2 in G Major, for Cello (or Viola, or Violin) and Piano
- **Op.62** - 6 Morceaux Caractéristiques pour Harmonium
- **Op.63** - 15 Kleine und Leichte Orgelpräludien
- **Op.64** - 15 Kleine und Leichte Orgelpräludien (2te Serie der Orgelstücke)
- **Op.65** - Concerto No.4 in G Major, for Cello and Orchestra
- **Op.66** - Fantasie über Motive aus Oberon von Carl Maria von Weber (arrangement of JV 306)
- **Op.67** - Fantasies sur Divers Operas
- **Op.68** - 3 Lieder
 - No.1 - Tausend Worte möcht' ich tragen

No.2 - Ich habe im Walde gesucht

No.3 - Vermissen (Der Garten blüht)

- **Op.69** - Mein Vaterland (Die Wolken sind Verschwunden) for Soprano or Tenor
- **Op.70** - Rheinfahrt, Op.70 (for Voice, Cello and Piano)
- **Op.71 - Unknown**
- **Op.72** - 15 Kleine und Leichte Stücke für Harmonium (oder Orgel)
- **Op.73** - Marche Heroique für Organ
- **Op.74** - Perle des Jahres 'Blau ist der Himmel'
- **Op.75** - Frühlingswonne for Soprano or Tenor with Piano and Cello
- **Op.76** - Concerto No.5 in D Minor, for Cello and Orchestra
- **Op.77** - Vier Lieder
 - No.1 - Mailiedchen
 - No.2 - Maitag
 - No.3 - Vergissmeinnicht
 - No.4 - Sonntagsmorgen
- **Op.78** - Vier Lieder
 - No.1 - Wie ein Kindlein
 - No.2 Wohin
 - No.3 - So halt ich endlich
 - No.4 Veilchen, wie so
- **Op.79** - 4 Lieder for Voice and Piano
 - No.1 - Einem jungen Brautpaar
 - No.2 - Frühling
 - No.3 - Bestattung
 - No.4 - Sing o Mädchen
- **Op.80** - Liedesbotschaft for Voice with Piano and Cello
- **Op.81** - Ballade in G Major
- **Op.82** - Kinderlied von den Grünen Sommervögeln for 2 Voices and Piano
- **Op.83** - Adagio for Cello and Piano or Orchestra
- **Op.84** - Herbstlied for Voice and Piano

- **Op.85** - Vier Lieder für Eine Singstimme
 - No.1 - In einem stillen Tale
 - No.2 - Frühlingskommen
 - No.3 Vergebliches Schauen
 - No.4 - Waldlied
- **Op.86** - Frühlingsanfang for Voice with Piano and Cello
- **Op.87** - Romance, Morceau de Concert in E-Flat Major
- **Op.88** - Elegie in C minor
- **Op.89** - Fünfzehn leichte Stücke für Orgel (oder Harmonium)
- **Op.90** - 3 Romances Sans Paroles for Cello and Piano
- **Op.91** - Nach Jahren for Voice with Piano and Cello
- **Op.92** - 3 Morceaux de Salon
 - No.1 - Nocturne in E Minor
 - No.2 - Reverie in G Minor
 - No.3 - Romances in F Major
- **Op.93** - Mein Stern for Voice with Piano and Cello
- **Op.94** - Festspiel-Ouverture für Grosse Orchestra
- **Op.95** 3 Romances Symboliques
 - No.1 - La Foi
 - No.2 - La Charite in A Major
 - No.3 - L'Esperance in F Major
- **Op.96** - 4 Salonstücke for Cello and Piano
 - No.1 - Romanze
 - No.2 - Gavotte
 - No.3 - Intermezzo
 - No.4 - Walzer
- **Op.97** - 6 Tonbilder (Tone Poems)
 - No.1 - Ballade in D Minor
 - No.2 - Scherzetto in G Minor
 - No.3 - Trauermarsch in E Minor
 - No.4 - Stiller Glück in F Major

No.5 - Sehnsucht in G Major

No.6 - Auf der Jagd in D Major

- **Op.98** - Fantasy on the Melodies of Mendelssohn
- **Op.99** - Sechs Tonbilder for Cello and Piano
 - No.1 - An der Wiege
 - No.2 - Auf dem Marsche
 - No.3 - Auf dem See
 - No.4 - Auf dem Eise
 - No.5 - Aus alter Zeit
 - No.6 - Am Spinnrad
- **Op.100** - Concerto No.6 in D Major for Cello and Orchestra
- **Op.101** - 6 Tonbilder (Tone Poems) for Cello and Piano
 - No.1 - Gebet
 - No.2 - Elfentanz
 - No.3 - Elegie
 - No.4 - Kleiner Reitersmann
 - No.5 - Hexentanz
 - No.6 - Auf der Kirmess
- **Op.102** - Quatre Morceaux de Salon for Cello and Piano
 - No.1 - Nocturne
 - No.2 - Etude
 - No.3 - Berceuse
 - No.4 - Gavotte
- **Op.103** - Concerto No.7 in C Major for Cello and Orchestra
- **Op.104** - Ernst und Scherz, Sechs Leichte Tonstücke for Cello and Piano
 - No.1 - Frühlingslied
 - No.2 - Sarabande
 - No.3 - Schlechtes Wetter
 - No.4 - Echo
 - No.5 - Entsagung
 - No.6 - In Der Schmiede

- **Op.105** - Aeternum
- **Op.106** - Wach auf, Mein Herz und Singe für Tenor oder Sopran mit Pianoforte und Violoncell
- **Op.107** - Zwei Ernste Lieder
No.1 - Wo Wohnt der Liebe Gott
No.2 - Sternhelle Nacht: 'Gottes Pracht am Himmelsbogen'
- **Op.108** - Notturmo in F Major
- **Op.109 - Unknown**
- **Op.110** - Ballade for Cello and Piano
- **Op.111** - Romance in D Major
- **Op.112** - Elegie in A minor/A Major
- **Op.113** - Sechs Morceaux Caracteriques
No.1 - Gondoliera
No.2 - Alla Mazurka
No.3 - Gavotte
No.4 - Berceuse
No.5 - Canzone
No.6 - Intermezzo
- **Op.114** - Sonatina in F Major for Cello (or Viola) and Piano
- **Op.115** - 3 Morceaux Faciles
No.1 - Serenade in G Major
No.2 - Idylle in A Major
No.3 - Nocturne in A Major
- **Op.116** - Traumbilder in E-flat Major
- **Op.117** - 3 Lyrische Stücke for Cello and Piano
No.1 - Sehnsucht
No.2 - Freud und Leid
No.3 - Abendlied
- **Op.118** - 6 Leichte Tonbilder (Easy Tone Pictures) for Cello and Piano
No.1 - Abendlied (Evening Song)
No.2 - Trauer (Mourning)

- No.3 - Freud und Leid (Joy and Sorrow)
- No.4 - Leichter Sinn (Light-hearted)
- No.5 - Zufriedenheit (Contentment)
- No.6 - Entsagung (Resignation)
- **Op.119** Deux Morceaux pour Quatre Violoncell
 - No.1 - Romance
 - No.2 - Serenade
- **Op.120** Pieces Choiesies (Transcriptions)
 - No.1 - Am Meer (Schubert)
 - No.2 - Kirchen-Aria (Stradella)
 - No.3 - Litaney (Schubert)
 - No.4 - Das Fischermädchen (Schubert)
 - No.5 - Larghetto (from Clarinet Quintet by Mozart)
 - No.6 - Sei mir Gerüst (Schubert)
 - No.7 - Elegie (Ernst)
- **Op.121** - Opera Transcriptions
 - No.1 - Idomenee (Mozart)
 - No.2 - Idomenee (Mozart)
 - No.3 - Zaide (Mozart)
 - No.4 - Cosi fan tutti (Mozart)
 - No.5 - Iphigenie en Tauride (Gluck)
 - No.6 - Medee (Cherubini)
- **Op.122** - Modern Suite for Cello and Piano
 - No.1 Prelude
 - No.2 Romance
 - No.3 Funeral March
 - No.4 Gavotte
 - No.5 Tarantelle
- **Op.123** - Zwei Gesänge für Vierstimme Männerchor
- **Op.124** - Unknown
- **Op.125** - 3 Nocturnes

- No.1 - G Major
- No.2 - E flat Major
- No.3 - F Major
- **Op.126** - Moderne Suite for Cello and Piano
 - No.1 - Fantasia
 - No.2 - Preghiera
 - No.3 - Minuetto
 - No.4 - Duetto
- **Op.127** - Wie ich so Lieb dich Hab, für Männerchor
- **Op.128** - 4 Pieces with Piano
 - No.1 - Ballade in B flat Major
 - No.2 - Intermezzo in D Major
 - No.3 - Notturmo in C Major
 - No.4 - Wiegenlied in G Major
- **Op.129** - 6 Easy Tone-Pictures
 - No.1 Religioso
 - No.2 Fröhliches Spiel (Merry Play)
 - No.3 Traum (Dream)
 - No.5 Zum Tanze (A Dance)
 - No.6 Stille Liebe (Silent Love)
- **Op.130** - Concerto No.8 in A Major for Cello and Orchestra
- **Op.131** - Trauungs-Gesang for Tenor or Soprano (Baritone or Alto) with Organ or Piano (1898)
- **Op.132** - 2 Pieces for Cello and Piano
 - No.1 - Etude in E Minor
 - No.2 - Trauer and Trost in C Minor
- **Op.133** - Vito in F Major

Non-Opus Works including Albums, Arrangements and Collections by Goltermann

- 12 Ausgewählte Lieder von Franz Schubert - 12 Arrangements of Songs by Schubert for Cello and Piano
- 12 Lyrische Stücke - Arrangements of Edvard Grieg's Op. 43 No.3,5; Op. 47 No. 2,3,7; Op. 57 No.3
- Albumblatt - Arrangements of the Works of Richard Wagner
- Album-blätter, Eine Sammlung (96) Beliebter Stücke - Collection of 96 Popular Works from the Nineteenth Century including many by Goltermann
- Andante, de 2me Concerto - Arrangement for Cello and Piano by Goltermann of the slow movement of his Concerto No. 2 in D Minor, Op. 30
- Ausgewählte Lieder - Selected Songs Arranged for Cello and Piano
- Drei Lieder Ohne Worte - Three Songs without Words
- Drei Sonatinen von Schubert D 384 - Arrangement of Franz Schubert's Three Sonatas D 384 for Cello and Piano
- Goltermann-Album, Ausgewählte Lieder - 13 Selected Songs Composed or Arranged by Goltermann
- Il Bacio, Valse de Chant – Arrangement of work by Luigi Arditi
- La Romanesca, Air Celebre - Arrangement of work of unknown composer
- Leichtere Original-Kompositionen - Collection of Lighter Compositions
- Lyrische Stücke - Arrangements of Edvard Grieg's Op. 12 No. 2,6,7; Op. 38 No. 2,3,6
- Meister für die Jugend
 - Volume 1 - Arrangements of Works by Haydn and Mozart
 - Volume 2 - Arrangements of Works by Beethoven and Schubert
 - Volume 3 - Arrangements of Works by Mendelssohn and Schumann
- Morceaux Célèbres - Collection of Famous Works by Goltermann
- Musickstücke aus Verschiedenen Opern - Arrangements of Various Opera Transcriptions
- Nocturnes - Collection of Nocturnes
- Peer Gynt Suite No. 1 - Arrangement of Edvard Grieg's Op. 46

- Reverien und Serenaden - Collection of Reveries and Serenades
- Romanzen - Collection of Romances
- Sandmannchen, und Abendsegen aus Hansel und Gretel - Arrangement of Two Songs from Engelbert Humperdinck's Opera, Hansel und Gretel
- Seiben Stücke (Mittelschwer) - Collection of Easy/Intermediate Works
- Serenade, from Streichquartett in F Major - Arrangement of the slow movement of Joseph Haydn's String Quartet in F Major
- Stücke Verschiedener - Collection of Various Pieces
- Transcriptionen - Collection of 34 Transcriptions
- Traumereien und Serenaden - Collection of Dreams and Serenades
- Walther's Lied - Arrangement from Richard Wagner's Der Meistersinger von Nürnberg
- Walther's Preislied: 'Morgendlich Leuchtend in Sonnigem Schein' - Arrangement from Richard Wagner's Der Meistersinger von Nürnberg
- Zarenlied: 'Sonst Spielt Ich'

BIBLIOGRAPHY

Books and Articles

- Blackbourn, David. *History of Germany, 1780-1918: The Long Nineteenth Century*. Malden, MA: Blackwell Pub, 2003.
- Breuilly, John. *Nineteenth-Century Germany: Politics, Culture, and Society 1780-1918*. London: Arnold, 2001.
- Campbell, Margaret. *The Great Cellists*. London: Victor Gollancz Ltd., 1988.
- Cooper, David Edwin. *International Bibliography of Discographies: Classical Music and Jazz & Blues, 1962-1972 : a Reference Book for Record Collectors, Dealers, and Libraries*. Littleton, Colo: Libraries Unlimited, 1975.
- Cowling, Elizabeth. *The Cello*. New York: C. Scribner's Sons, 1983.
- Daverio, John. *Nineteenth-Century Music and the German Romantic Ideology*. New York: Schirmer Books, 1993.
- De'ak, Steven. *David Popper*. Neptune City: Paganiniana Publications Inc., 1980.
- Engel, Hans. *The Solo Concerto*. Cologne: Arno Volk Verlag, 1964.
- "Foreign Notes." *The Musical Times and Singing Class Circular*. Vol. XXXIV No. 605, 364. London: Novello, Ewer and Company, June 1, 1893.
- Ginzburg, L. S., edited by Herbert R. Axelrod, and translated by Tanya Tchistyakova. *Western Violoncello Art of the 19th and 20th Centuries, Excluding Russian and Soviet Schools*. Neptune City, NJ: Paganiana Publications, 1983.
- Lambooi, Henk and Michael Feves. *A Cellist's Companion: A Comprehensive Catalogue of Cello Literature; [A Cellist's Dream: a Companion, a Trusted Friend, a Guide and Mentor, Empowering every Cellist to Discover the Rich Heritage of Cello Literature]*. Lulu.com, 2007.
- Lindeman, Stephan D. *The Concerto: A Research and Information Guide*. New York: Routledge, 2006.
- Keefe, Simon P. *The Cambridge Companion to the Concerto*. Cambridge, UK: Cambridge University Press, 2005.
- Kenneson, Claude. *Bibliography of Cello Ensemble Music*. Detroit: Studies in Music

Bibliography, 1974.

- Layton, Robert. *A Guide to the Concerto*. Oxford: Oxford University Press, 1996.
- Dmitri Markevitch. *The Solo Cello: A Bibliography of the Unaccompanied Violoncello Literature*. Berkeley, California: Fallen Leaf Press, 1989.
- Nogue, Edouard. *La Litterature du Violoncelle*. Paris: Delagrave, 1925.
- “On the Rise and Progress of the Violoncello.” *The Quarterly Musical Magazine and Review*. Vol. 6, No. 23, 351-364. London: Baldwin, Cradock, and Joy, 1824.
- Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W. W. Norton and Company, 1984.
- Pleeth, William, and Nona Pyron. *Cello*. New York: Schirmer Books, 1983.
- Potter, Louis. *The Art of Cello Playing*. 2d ed. New Jersey: Summy-Birchard Music, 1980.
- Schering, Arnold. *Geschichte des Instrumentalkonzerts bis auf die Gegenwart*. Leipzig: Breitkopf & Härtel, 1927.
- Stowell, Robin. *The Cambridge Companion to the Cello*. Cambridge: Cambridge University Press, 1999.
- Straeten, Edmund Sebastian Joseph van der. *History of the Violoncello, the Viol Da Gamba, Their Precursors and Collateral Instruments; with Biographies of All the Most Eminent Players of Every Country*. London: W. Reeves, 1971.
- Suzuki, Shin'ichi. *Suzuki Cello School Vol. 5*. Evanston, Ill: Summy-Birchard, 1978.
- Tortelier, Paul. *How I Play How I Teach*. 3d ed. London: Chester Music, 1985.
- Veinus, Abraham. *Victor Book of Concertos*. [New York]: Simon and Schuster, 1948.
- Walden, Valerie. *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840*. Cambridge musical texts and monographs. New York: Cambridge University Press, 1998.
- Wasielewski, Wilhelm Joseph von. *The Violoncello and its History*. 2nd ed. New York: Da Capo Press, 1968.
- Weigl, Bruno. *Handbuch der Orgelliteratur; vollständige umarbeitung des Führers durch die Orgelliteratur*. Leipzig: F. E. C. Leuckart, 1931.

Wilkins, Wayne. *The Index of Cello Music: Including the Index of Baroque Trio Sonatas*. Magnolia, Arkansas: Music Register, 1979.

Dictionary and encyclopedia articles (unless from online source)

Moskovitz, Marc. Stanley Sadie, ed., "David Popper." *The New Grove Dictionary of Music and Musicians, 2nd Ed.* London: Macmillan, 2001. XX, 127-128.

Stephenson, Kurt. Stanley Sadie, ed., "Friedrich August Kummer." *The New Grove Dictionary of Music and Musicians, 2nd Ed.* London: Macmillan, 2001. XIV, 22.

Walden, Valerie. Stanley Sadie, ed., "Jean-Louis Duport." *The New Grove Dictionary of Music and Musicians, 2nd Ed.* London: Macmillan, 2001. VII, 726-727.

Walden, Valerie. Stanley Sadie, ed., "Bernhard Heinrich Romberg." *The New Grove Dictionary of Music and Musicians, 2nd Ed.* London: Macmillan, 2001. XXI, 603-605.

Zahn, Robert von. "Goltermann, Georg (Eduard)." In *Die Musik in Geschichte und Gegenwart: Allgemeine Exzyklopadie der Musik Zweite, neubearbeitete Ausgabe.* vol 7. Kassel: Barenreiter, 2002.

Dissertations

Carpinteyro, Eduardo. "Pedagogical Aspects in David Popper's Four Cello Concertos." University of Cincinnati, 2007. In PROQUESTMS ProQuest Dissertations & Theses, <http://search.proquest.com/docview/304882721?accountid=4840> (accessed January 25, 2011).

Park, So Youn. "Effective Practice Methods for David Popper's Virtuoso Pieces and the Relationship between Selected Pieces and Etudes." The Florida State University, 2007. <http://etd.lib.fsu.edu/theses/available/etd-04092007-182841/> (accessed August 27, 2011).

Raychev, Evgeni Dimitrov. "The Virtuoso Cellist-Composers from Luigi Boccherini to David Popper: A Review of Their Lives and Works." The Florida State University, 2003. In PROQUESTMS ProQuest, <http://search.proquest.com/docview/305326315?accountid=4840> (accessed January 25, 2011).

Reiswig, Kathryn. "Performance Aspects of Selected Violoncello Concerti from the Period 1700 - 1820 (Clefs, Technique, Cadenza)." University of Missouri - Kansas City, 1985. In PROQUESTMS ProQuest Dissertations & Theses, <http://search.proquest.com/docview/303352265?accountid=4840> (accessed January 25, 2011).

Rosen, David Simon. "Vieuxtemps, Servais, and Popper: Their Music and Influence on the Belgian School of Violoncello (1840-1900)." University of Miami, 1988. In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/303699650?accountid=4840> (accessed September 3, 2011)

Walden, Valerie Elizabeth. "An Investigation and Comparison of the French and Austro-German Schools of Violoncello Bowing Techniques: 1785-1839." University of Auckland, 1994. In PROQUESTMS ProQuest Dissertations & Theses, <http://search.proquest.com/doc/view/304134722?accountid=4840> (accessed January 25, 2011).

Online Catalogs

Alfred Music Publishing: Learn, Teach, Play. <http://www.alfred.com/> (accessed August 5, 2011)

Boosey & Hawkes: the Classical Music Specialists. <http://www.boosey.com/> (accessed August 5, 2011)

Carl Fischer: Publisher of Fine Music. <http://www.CarlFischer.com/> (accessed August 3, 2011)

Edition Kunzelmann: Musikverlag. <http://www.kunzelmann.ch/> (accessed August 5, 2011)

Editon Peters: London, Frankfurt am Main, Leipzig, New York. <http://www.edition-peters.com/> (accessed August 3, 2011)

Edwin F. Kalmus LC: Music Publishers. <http://www.kalmus.com/> (accessed August 3, 2011)

G. Schirmer Inc. Associated Music Publishers, Inc. <http://www.schirmer.com/> (accessed August 5, 2011)

OCLC WorldCat: (the OCLC Online Union Catalog). <http://www.lib.fsu.edu/get/worldcat> (accessed March 15, 2011).

Online sources

Bachmann, Werner, et al. "Bow." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03753> (accessed September 24, 2011).

Barclay Squire, William and James Deaville. "Schuberth, Julius." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25116> (accessed March 4, 2011).

Bonta, Stephen, et al. "Violoncello." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44041> (accessed September 10, 2011).

Boyden, David D. "Violin." In *Grove Music Online, Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41161pg1> (accessed March 4, 2011).

Childs, Paul. "Tourte." in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusic>

- online.com/subscriber/article/grove/music/28231pg3 (accessed September 24, 2011).
- International Music Score Library Project “*Petrucchi Music Library – Georg Goltermann*”
<http://imslp.org/wiki/Category:Goltermann,Georg> (accessed January 25, 2011).
- Leuchtman, Horst. "Lachner." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15780pg3> (accessed January 26, 2011).
- Moskovitz, Marc. "Goltermann, Georg." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11415> (accessed January 26, 2011).
- Moskovitz, Marc. “Goltermann, Julius.” In *Grove Music Online. Oxford Music Online*.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/11416> (accessed August 29, 2011).
- Peire, Patrick. "Servais." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25492pg1> (accessed September 24, 2011).
- Speck, Christian and Stanley Sadie. "Boccherini, Luigi." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03337> (accessed March 4, 2011).
- Stephenson, Kurt and Valerie Walden. "Romberg." In *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43995pg2> (accessed January 26, 2011).
- Straeten, E. Van Der and Lynda MacGregor. "Dotzauer, Friedrich." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/08057> (accessed August 31, 2011).
- Vadding, M. and Max Merseburger. “Das Violoncello und Seine Literature.” [Babel.hathitrust.org/cgi/pt?id=b3829676;page=root;view=image;size=100;seq=57;num=53](http://babel.hathitrust.org/cgi/pt?id=b3829676;page=root;view=image;size=100;seq=57;num=53) (accessed March 1, 2011).

BIOGRAPHICAL SKETCH

Katherine Geeseman, originally from Illinois, received a Bachelor's of Music in cello performance from Valparaiso University where she also received an Associate's Degree in Humanities. She received her Master of Music from the Florida State University, where she also gained her Doctor of Musical Arts in December of 2011. Her main cello teachers have included Daniel Morganstern, Paul Olefsky and Gregory Sauer. She has performed in master classes with Zuill Bailey, Thomas Landschoot, the Miami String Quartet, and Wesley Baldwin.

She made her solo debut with the Valparaiso University Symphony Orchestra in 2001. Since then, Ms. Geeseman has performed extensively as a solo and chamber musician. As a member of the Eppes String Quartet, she performed throughout the United States and as a part of the Promising Artists of the 21st Century series in Costa Rica. Ms. Geeseman has also participated as an avid chamber and orchestral musician at the Texas Music Festival, the International Festival and Institute at Round Top, Meadowmount School of Music and the Miami Quartet's Advanced String Quartet Seminar. Additionally she has performed with numerous orchestras including the Tallahassee Symphony Orchestra, the Columbus Symphony, the Albany Symphony Orchestra, the Valdosta Symphony Orchestra, the Elgin Symphony and the Champaign-Urbana Symphony Orchestra.

She is currently a member of enhakē, a chamber ensemble that has been praised for its "rock solid rhythmic integrity...strengths in balance, intonation, and musicality...polished, yet spontaneous performance." (The New York Concert Review) With enhakē, Ms. Geeseman has recently toured the US and Brazil as well as participated in the OKMozart Festival and the North Carolina Chamber Music Workshop.