

david popper

hohe schule des violoncellospiels op. 73

for violoncello

paladino music

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Preface

By the time his *Hohe Schule des Violoncellospiels*, Op. 73, first appeared in print, David Popper (1843–1913) had not only achieved international renown as a solo cellist and chamber musician, but also earned considerable success as a composer and as a pedagogue, after being appointed by Franz Liszt as the cello professor at the newly founded Music Academy in Budapest in 1886.

Born in Prague in 1843, Popper became a student of Julius Goltermann (1825–1876) at the age of 12, auditioning on the violin but switching instruments due to a shortage of cello students at the conservatory. His studies were succeeded by a number of prestigious orchestral posts, and in 1868 he was appointed principal cellist at the Vienna Hofoper and in the Vienna Philharmonic Orchestra, remaining to this day the youngest player ever to have held that post. He eventually resigned from his orchestral position in 1873 in order to pursue an accelerating solo career throughout Europe. Popper was held in high esteem by his fellow musicians and maintained close personal and artistic associations with composers such as Bruckner, Brahms and Liszt, as well as with the leading performers of the day. David Popper died in Baden bei Wien on 7 August 1913. Until today, he is considered one of the most influential cellists of all times.

Most of his compositions were for his own instrument and testify to an intimate knowledge of how to marry virtuoso technique with the rich sonorities and expressive capacities of the cello. Popper's compositional output became highly regarded, and many of his works would come to have pride of place among the concert repertoire of all cellists during his lifetime. They continue to do so to the present day.

Popper's *Hohe Schule des Violoncellospiels*, Op. 73, comprises forty etudes in no particular order of difficulty. Since their first print more than a hundred years ago, they have been the standard collection for every cello student. The first edition was published in four separate volumes of ten etudes each, dedicated to Alwin Schröder (1855–1928), Bernhard Schmidt, Edouard Jacobs (1851–1925) and Ödön (Edmund) von Mihalovich (1842–1929).

Note on the Edition

The aim of **paladino music** is to produce practical modern editions that also provide historical insight. The fingerings and bowings on the score are Popper's own, as printed in the only available source material for this work, the original editions by Hofmeister, Leipzig, published in 1901, 1902 and 1905.

In the interests of clarity, superfluous fingerings and bowings have been removed. Popper's use of letters (e.g. 'sul A') to designate strings have been replaced with the modern convention of Roman numerals. Modern notational conventions have been employed, resulting in the omission of unnecessary accidentals and redundant slurs. All inconsistencies of the original that could not be identified as obvious printing errors were kept. Consecutive dynamic markings, often the result of printing limitations, have been combined where appropriate. The performance instructions were kept in German only, as in Popper's original, yet the spelling has been changed according to modern rules where necessary. Translations into English are provided on the next page.

The only significant change to Popper's original notation was made in No. 37: In bars 57 to 68, the key signature was changed to C Minor to reduce the amount of accidentals.

Content

2	No. 1 in C Major – Allegro molto moderato	64	No. 31 in C Major – Andante
4	No. 2 in G Major – Andante	66	No. 32 in C Minor – Andante sostenuto
6	No. 3 in B Flat Minor – Andante	68	No. 33 in D Major – Andantino
8	No. 4 in F Sharp Major – Andante con moto	71	No. 34 in F Major – Andante espressivo
10	No. 5 in A Major – Allegro non troppo	72	No. 35 in D Flat Major – Andante
12	No. 6 in F Major – Allegro	74	No. 36 in C Major – Allegro vivace
14	No. 7 in A Major – Con moto	76a	No. 37 in E Major – Andante ("Mordent-Etude")
16	No. 8 in C Major – Andante	78	No. 38 in D Major – Presto
18	No. 9 in E Flat Major – Andante sostenuto	80	No. 39 in D Flat Major – Andante
20	No. 10 in C Minor – Appassionato	82	No. 40 in D Major – Scherzando ("Flageolett-Etude")
22	No. 11 in F Major – Moderato		
24	No. 12 in C Major – Allegro		
28	No. 13 in E Flat Major – Allegro molto moderato		
30	No. 14 in D Major – Moderato ("Staccato-Etude")		
32	No. 15 in B Minor – Allegro scherzando		
34	No. 16 in C Major – Allegro moderato		
36	No. 17 in C Minor – Con brio		
37	No. 18 in D Major – Allegro scherzando		
40	No. 19 in E Flat Major – Allegro ("Lohengrin-Studie")		
42	No. 20 in G Minor – Appassionato. Allegro		
44	No. 21 in A Minor – Allegro molto moderato		
46	No. 22 in G Major – Andante grazioso		
48	No. 23 in B Minor – Moderato		
50	No. 24 in G Major – Allegro moderato		
52	No. 25 in B Flat Major – Allegro assai		
54	No. 26 in A Major – Andante con moto		
56	No. 27 in C Major – Allegro		
58	No. 28 in A major – Andantino grazioso		
60	No. 29 in F Sharp Minor – Moderato		
62	No. 30 in G Flat Major – Allegretto		

The German notes and instructions

No. 1, bar 1: Mit sehr losem Handgelenk, am Frosch, leicht gestoßen – With a very loose wrist, at the frog, lightly bouncing

No. 1, bar 12: Leicht – Light

No. 1, bars 22 & 22: Springen – Leap

No. 2, bar 1: Mit sehr ruhigem Bogen – Very steady bow

No. 2, bar 9: Sanft gleiten – Slide gently

No. 7, bar 18: Sanft gleiten – Slide gently

No. 8: Diese Etüde ist durchweg mit sehr ruhigem Bogen und leichter, kaum wahrnehmbarer Biegung des Handgelenks beim Übergang von einer Saite zur anderen auszuführen. – This study is to be played with steady bow throughout, hardly bending the wrist when crossing strings.

No. 8, bar 1: Sehr ruhige Handhaltung im Daumenaufsatzt – Keep the hand very steady in the thumb position

No. 18, bar 1: Sehr leicht mit dem Bogen – With very light bow

No. 19, footnote: Nur der erste Takt dieser Studie ist einer Violoncellfigur im 3. Akt des "Lohengrin" entnommen, die den Violoncellisten gewöhnlich einige Schwierigkeit bereitet, besonders im geforderten schnellen Zeitmaß – Only the first bar of this study comes from a cello motif in the third act of "Lohengrin", which cellists usually find difficult, especially in the required fast tempo

No. 25, bar 1: An der äußersten Spitze des Bogens zu spielen – To be played at the very tip of the bow

No. 27, bar 1: Durchweg mit springendem Bogen – To be played spiccato throughout

No. 28, bar 1: Die erste Note jeder Sextole (auf der D-Saite) leicht melodisch hervorheben – Slightly emphasize the first note of each sextuplet (on the D string) melodically

No. 33, bar 22: Leicht, an der Spitze – Light, at the tip

No. 38, bars 27, 53 & 111: Ganz leicht an der Spitze – Very light, at the tip