

## Preface

David Popper (1843–1913) achieved international renown as a solo cellist, a status which brought his own compositions to a wide and appreciative audience. He became a student of Julius Goltermann (1825–1876) in Prague 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.

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.

Looking at the *Walzer-Suite*, op. 60 from the perspective of its surrounding opus numbers, it dates most probably from the late 1880s. It was published by Daniel Rahter and is dedicated to a lady by the name of Anna Traub, about whose life or connection with David Popper no details are known at this point of time. As with so many others of his pieces, this suite was mainly written for his own performances. At the time of its composition Popper was still married to Sophie Menter and at the peak of his solo career. Besides the obvious similarities to the works of the Strauß dynasty, the musical language of Richard Strauss can already be found in Popper's *Waltz Suite*. Like Josef Merk's *Valses Brillantes*, op. 6, the work is a series of waltzes framed by an introduction and a virtuoso finale which are linked by a mutual theme.

## Note on the Edition

The aim of **paladino music** is to produce practical modern editions that also provide historical insight. Two versions of the cello part are presented: one based on Popper's own, as printed in the edition by Hofmeister, Leipzig, identical to the first cello part in their 1876 edition of op. 16; the other brings the performance directions in line with modern practice.

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. Inaccuracies in pitch and rhythm have been tacitly amended on the basis of analogous passages. Modern notational conventions have been employed, resulting in the omission of unnecessary accidentals and redundant slurs. Some dynamics and articulation markings have been rendered consistent with parallel readings or with the other instrument. Consecutive dynamic markings, often the result of printing limitations, have been combined where appropriate. A small number of performance directions originally given in German have been translated into Italian to bring them into line with the majority.

*Martin Rummel,  
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