

## 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.

## Note on the Edition

The aim of **paladino editions** 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 Rahter, Hamburg from the 1880s; 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. The notation of natural harmonics follows modern conventions in the cello part, while the audible pitch is given in the score.

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