



# Cello

## Justus Johan Friedrich Dotzauer

### Etudes with Pleasing Style

by David Carter

The name Justus Johan Friedrich Dotzauer is well known to cellists for his cello methods and numerous etudes. These etudes are rather unique in the cello repertory as they address many levels of playing with a pleasing musical style. Some of my favorite etudes are illustrated below; I think in most cases their usefulness is pretty obvious.

Dotzauer spent much of his creative life in Dresden, and so was thought of as the founder of the Dresden School of playing. Dresden was the capital of the Duchy of Saxony from 1806, and was one of the German musical centers of the 19<sup>th</sup> century. The court employed composers such as Johann Hasse and Carl Maria von Weber and performers including the famous Polish violinist Karol Lipinsky.

Dotzauer was born on January 20, 1783 at Haselrich, near Hildburghausen. The young Justus studied a wide variety of instruments — the piano, violin, cello, double bass, clarinet and French horn. He apparently settled on the cello, for at the age of fifteen he performed the violoncello variations by Ignac Joseph Pleyel at the Hildburghausen court concert. Dotzauer then left for Meiningen in 1799 to study with Krigck, a pupil of Duport.

From Meiningen, Dotzauer moved to Leipzig, where he formed a quartet with Matthei, Campagnioli and Voigt. This ensemble was evidently good enough to earn the praise of Ludwig Spohr. Dotzauer also played in the Gewandhaus orchestra, and traveled to Berlin when possible to study with Romberg, one of the great virtuoso cellists of that time. Dotzauer was appointed to the post of royal chamber musician in Dresden in 1811, and over the years that followed would play under the likes of Weber, Wagner and Berlioz. His playing was described as having “great solidity and fascinating sweetness,” and a “combination of power of tone with nobility and gracefulness of style.” In 1850, Dotzauer left his post in the court orchestra and retired. He died in Dresden on March 6, 1860.

As a composer Dotzauer wrote an opera, several masses, symphonies, overtures, and chamber compositions, as well as works for cello: nine concertos, three concertinos, a double concerto (two cellos), sonatas, fantasias, variations, divertissements, etc. He also wrote no fewer than 4 method books: *Op. 165* (1832), *Op. 126* (1836), an instruction in playing harmonics *Op. 147* (1837), and *Op. 155*. Dotzauer published his 180 etudes as *Op. 35, 47, 54, 70, 107, 116, 120,*

*155, 158, 160, 168, 175, 176 and 178.*

As a final note, Dotzauer composed a set of *Preludes and Fugues for Violoncello Solo Op. 178* and even an edition of the Bach *Suites* in 1825 (but his editorial work was not acknowledged). His best-known students were Friedrich August Kummer and Friedrich Wilhelm Ludwig Grutzmacher.

Johannes Klingenberg, a student of Grutzmacher, compiled the etudes of Dotzauer illustrated below. These were drawn from a variety of sources, not identified by Klingenberg in his compilation. (Certain Dotzauer etudes are identified by Alwin Schroeder in Volume I of his *170 Foundation Studies*.) Though Klingenberg supposedly placed them in progressive order, there are interesting and helpful etudes in Book 3, for example, easily played by young cellists. Here are several that reinforce good string crossing motions:

#38, which also addresses the kind of articulation in the Saint Saens *Concerto*, 1<sup>st</sup> movement:



#50:



#52:



and #48:



Other etudes focus on coordination skills between right and left hands, such as:

#39



#72



and # 22:



There are also a variety of valuable double-stop etudes, such as #58:



Dotzauer's etudes encompass a full range of skill levels, as illustrated by #110, easily as difficult as Popper:



And finally there are those etudes that are just fun to play, such as #16:



# 33:



and #73, which develops rubato skills:



I recommend these etudes to young cellists. The numbers are those from the collection of *113 Etudes*, edited by Klingenberg and published by International Music Co. in 4 volumes.

Sources:

Van der Straeten, Edmund S.J: *The History of the Violoncello, the Viola da Gamba, their Predecessors and Collateral Instruments*. London, William Reeves, 1915

Reprint of Ginsburg, Lev: *History of the Violoncello* Paganini Press

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