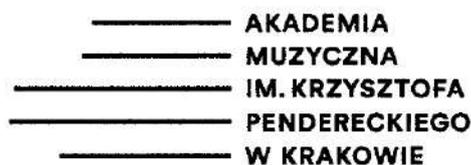


A DOCTORAL DOCUMENT

WERONIKA IZABELLA STRUGAŁA

KRZYSZTOF PENDERECKI ACADEMY OF MUSIC IN
KRAKÓW



WERONIKA IZABELLA STRUGAŁA

*The process of interpenetration of selected cello schools on the
example of virtuoso elements in Polish cello miniatures*

Promotor:

prof. dr hab. Jan Kalinowski

Kraków 2023

To my Parents

PART ONE

Performer:

Weronika Izabella Strugała - cello

Piotr Filek - piano

Sound direction and post-production:

dr hab. inż. Paweł Małecki

Recordings were made at the Florianka Hall
of the K. Penderecki Academy of Music in Kraków
on 11 - 12.02.2022 and 14 - 15.04.2022

Karol Skarżyński
Polonaise Op. 8 for cello and piano

Karol Skarżyński
Scherzo - Caprice Op. 13

Dezyderiusz Danczowski
Polonaise

Dezyderiusz Danczowski
Dance of the Gnomes

Ferdynand Macalik
Polonaise

Stanisław Szczepanowski and Emanuel Aguilar
Grand Duo Concertant for cello and piano

Samuel Kossowski
Polonaise with Introduction

Aleksander Wierzbilłowicz
Etude

Michał Wielhorski
Theme with variations for cello and orchestra
(in transcription for piano)

The following sheet music editions were used for the recording:

Danczowski Dezyderiusz - Polonaise

[in:] Miniatures for cello and piano,
PWM, Kraków, 2011

Manuscript¹

Danczowski Dezyderiusz - Dance of the Gnomes

[in:] Miniatures for cello and piano,
PWM, Kraków, 2011

Kossowski Samuel - Polonaise with Introduction

PWM, Kraków, 2000

Macalik Ferdynand - Polonaise

Euphonium, Gdynia, 2010

Skarżyński Karol - Polonaise Op. 8 for cello and piano

PWM, Kraków, 2002

Skarżyński Karol - Scherzo - Caprice Op. 13

PWM, Kraków, 2003

Szczepanowski Stanisław and Aguilar Emanuel - Grand Duo Concertant

Eufonium, Gdynia, 2013

Wielhorski Michał - Theme with variations for cello and orchestra

(in transcription for piano),

Music, Leningrad, 1989

Wierzbilowicz Aleksander - Etude

[in:] Waltz & Etude,

Eufonium, Gdynia, 2010

¹ The cello part is missing from the last two pages of the manuscript. In the published material from bar 114 onwards, there is probably non-original (annotated or mis-matched material from the surviving material) note material, the consonances of which do not match the harmonies appearing in the piano. Additionally, bars 122-124 appearing in the manuscript are partially deleted or combined in the published note material.

PART TWO

KRZYSZTOF PENDERECKI ACADEMY OF MUSIC IN
KRAKÓW

————— AKADEMIA
————— MUZYCZNA
————— IM. KRZYSZTOFA
————— PENDERECKIEGO
————— W KRAKOWIE

WERONIKA IZABELLA STRUGAŁA

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example of virtuoso elements in Polish cello miniatures*

**Description of the artistic doctoral thesis in the proceedings
for the awarding of a doctoral degree
in the field of arts, in the artistic discipline: musical arts**

Promotor:

prof. dr hab. Jan Kalinowski

Kraków 2023

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Miejscowość, Data Podpis autora

Table of Contents

<i>Polish cello virtuosos of the 19th and 20th centuries</i>	18
<i>Michał Wielhorski (1788 – 1856)</i>	20
<i>Samuel Kossowski (1805-1861)</i>	22
<i>Stanisław Szczepanowski (1811-1877)</i>	31
<i>Aleksander Wierzbilłowicz (1849/50 -1911)</i>	33
<i>Karol Skarżyński (1873-1957)</i>	37
<i>Ferdynand Macalik (1887-1954)</i>	45
<i>Dezyderiusz Danczowski (1891-1950)</i>	48
<i>Foreign cello schools and their influence on the development of the Polish performance tradition</i> . 57	
<i>The Dresden Cello School and its influence on the work of Michał Wielhorski</i>	57
<i>The Belgian cello school and its influence on the work of Samuel Kossowski and Stanisław Szczepanowski</i>	62
<i>Samuel Kossowski</i>	63
<i>Stanisław Szczepanowski</i>	65
<i>The Russian cello school and its influence on the work of Alexander Wierzbilłowicz</i>	66
<i>The Leipzig Cello School and its influence on the work of Karol Skarżyński and Dezyderiusz Danczowski</i>	70
<i>Karol Skarżyński</i>	72
<i>Dezyderiusz Danczowski</i>	75
<i>The Austrian cello school and its influence on the work of Ferdinand Macalik</i>	77
<i>Characteristics of selected virtuosic elements in European cello miniatures</i>	84
<i>The chromatics</i>	84
<i>Octaves and octave progressions in different articulations</i>	85
<i>Harmonics</i>	87
<i>Selected types of articulation</i>	93
<i>Spiccato</i>	93
<i>Sautillé</i>	94
<i>Staccato</i>	96
<i>Oneggiando</i>	98
<i>Piqué</i>	100
<i>Cadenca parts</i>	101
<i>Trill in double stops</i>	102
<i>Conclusion</i>	104
<i>Appendix</i>	113
<i>Construction</i>	113
<i>Fingerboard and tailpiece</i>	117
<i>Bow</i>	119
<i>Endpin</i>	120

List of figures

Pic. 1 List of schools and cello treatises written between 1741 and 1982	19
Pic. 2 Count Michał Wielhorski.....	21
Pic. 3 Samuel Kossowski	23
Pic. 4 Concert poster of 22.05.1850, source: Jagiellońska Biblioteka Cyfrowa.....	25
Pic. 5 Journal of Parisian Fashions, R.6, Nro 14 (28 June 1845)	29
Pic. 6 Gazeta Krakowska No. 51, 4 marca 1842.....	30
Pic. 7 Aleksander Wierzbilłowicz	35
Pic. 8 Karol Skarżyński ok. roku 1925	37
Pic. 9 Karol Skarżyński.....	37
Pic. 10 Nowości Illustrowane, nr 49, Kraków 1905.....	44
Pic. 11 A. Malawski Quartet.....	45
Pic. 12 Czasopismo "Zew Gór" Nr. 26, Nowy Sącz, 15 grudnia 1936.....	47
Pic. 13 Dezyderiusz Danczowski.....	49
Pic. 14 Dezyderiusz Danczowski, Lwów 1908.....	49
Pic. 15 Kwartet Polski (from left): Z. Jahnke, T. Gonet, T. Szulc, D. Danczowski	51
Pic. 16 Dezyderiusz Danczowski evacuation certificate	54
Pic. 17 Fingerübungen (Excercises for fingers)	55
Pic. 18 Flegeolet - Akkord - Combinations	55
Pic. 19 A scan of Maria Bielewicz's Master thesis showing numerous examples of D. Danczowski work	56
Pic. 20 B. Romberg – Violoncell Schule.....	59
Pic. 21 M. Wielhorski – Temat z wariacjami, Var. II.....	60
Pic. 22 B. Romberg – Violoncell Schule.....	60
Pic. 23 M. Wielhorski – Temat z wariacjami, var. III	60
Pic. 24 B. Romberg – Violoncell Schule.....	61
Pic. 25 M. Wielhorski – Temat z wariacjami, coda.....	61
Pic. 26 K. Dawydow - School for cello, Exercises with great tension	68
Pic. 27 K. Dawydow - School for cello, Exercises with small tension	68
Pic. 28 K. Dawydow - School for cello, Exercises in position I½ with high tension	69
Pic. 29 K. Dawydow - School for cello, Change of position on one string, passage using one finger	69
Pic. 30 A. Wierzbilłowicz - Etude	69
Pic. 31 A. Wierzbilłowicz - Etude	69
Pic. 32 K. Skarżyński – Scherzo-Caprice op. 2	73
Pic. 33 J. Klengel – Scherzo d-moll.....	73
Pic. 34 K. Skarżyński – Scherzo-Caprice op. 2	74
Pic. 35 J. Klengel – Scherzo d-moll.....	74
Pic. 36 a), b) A. Dvořák – Cello Concerto h-moll op. 104, II mov.....	74
Pic. 37 K. Skarżyński – Polonez op. 8	74
Pic. 38 J. Klengel – Cello Concerto No. 1 op. 4.....	76
Pic. 39 D. Danczowski - Polonez.....	76
Pic. 40 J. Klengel – Variationen op. 19.....	76
Pic. 41 D. Danczowski – Polonez.....	76
Pic. 42 Poster for Franz Schmidt's concert in Krakow on 13.02.1849	78
Pic. 43 a), b) F. Macalik – manuscript of the Polonaise.....	80
Pic. 44 F. Macalik – Manuscript of the Polonaise	81
Pic. 45 a), b), c) F. Macalik – Manuscript of Polonaise	81
Pic. 46 Family tree - The process of shaping the Polish performance tradition.....	82
Pic. 47 Family tree - The process of shaping the Polish cello performance tradition.....	83
Pic. 48 D. Popper – Concert polonaise d-moll op. 14	85
Pic. 49 A. F. Servais - Il Barbieri di Séville op. 6.....	85
Pic. 50 D. Popper - Elfentanz op. 39.....	85
Pic. 51 K. Skarżyński - Scherzo-Caprice op. 13.....	85
Pic. 52 K. Dawydow - Fantasie op. 7.....	86
Pic. 53 A. F. Servais - Fille du régiment op. 16.....	86

Pic. 54 A. F. Servais - <i>Il Barbieri di Séville</i> op. 6.....	86
Pic. 55 K. Skarżyski - <i>Polonez</i> op. 8.....	86
Pic. 56 K. Dawydow - <i>Allegro de Concert</i> op. 11	86
Pic. 57 J. Klengel - <i>Cello Concerto No. 1</i> op. 4.....	87
Pic. 58 D. Danczowski - <i>Polonez</i>	87
Pic. 59 D. Popper - <i>Polonez koncertowy d-moll</i> op. 14	87
Pic. 60 N. Rymski-Korsakov - <i>Christmas Eve (cello part)</i>	88
Pic. 61 A. F. Servais - <i>Souvenir de Bade</i> op. 20.....	89
Pic. 62 K. Dawydow - <i>Nocturne</i> op. 6.....	89
Pic. 63 A. Piatti - <i>Caprice</i> op. 25 nr 12.....	89
Pic. 64 K. Skarżyński - <i>Scherzo - Caprice</i> op. 13.....	89
Pic. 65 a) b) K. Skarżyński - <i>Scherzo-Caprice</i> op. 13	89
Pic. 66 D. Danczowski - <i>Polonez</i>	89
Pic. 67 M. Wielhorski - <i>Tema z wariacjami</i>	90
Pic. 68 D. Danczowski - <i>Taniec Gnomów</i>	90
Pic. 69 <i>Heights of successive natural flageolet on the cello</i>	91
Pic. 70 <i>Natural flageolets and their position on the cello</i>	92
Pic. 71 D. Popper – <i>Elfentanz</i> Op. 39	93
Pic. 72 N. Paganini - <i>Perpetum mobile</i> Op. 11	94
Pic. 73 K. Dawydow - <i>Allegro de concert</i> op. 11	94
Pic. 74 D. Danczowski - <i>Taniec Gnomów</i>	94
Pic. 75 D. van Goens - <i>Scherzo</i> op. 12	95
Pic. 76 K. Wilkomirski - <i>Symfonia koncertująca cz. III</i>	96
Pic. 77 G. Goltermann - <i>Etiuda - Kaprys</i> op. 54 nr 4	96
Pic. 78 K. Skarżyński - <i>Scherzo - Caprice</i> op. 13.....	96
Pic. 79 K. Dawydow - <i>Fantasie über russische Lieder, Op. 7</i>	97
Pic. 80 A. F. Servais - <i>Fantaisie burlesque</i>	97
Pic. 81 F. Grützmacher - <i>Fantaisie hongroise, op. 7</i>	97
Pic. 82 M. Wielhorski - <i>Temat z wariacjami</i>	97
Pic. 83 D. Danczowski - <i>Polonez</i>	98
Pic. 84 D. Danczowski - <i>Polonez</i>	98
Pic. 85 K. Dawydow - <i>Fantasie über russische Lieder op. 7</i>	98
Pic. 86 D. Danczowski - <i>Polonez</i>	98
Pic. 87 A. F. Servais - <i>Fantaisie polonaise</i> op. 19	99
Pic. 88 S. Kossowski - <i>Polonez</i>	99
Pic. 89 S. Szczepanowski & E. Aguilar - <i>Grand duo concertant</i>	99
Pic. 90 B. Romberg - <i>Capriccio sur des Airs et Danses polonaises</i> op. 47	99
Pic. 91 M. Wielhorski – <i>Temat z wariacjami</i>	100
Pic. 92 A. F. Servais - <i>Etiuda koncertowa nr 5</i>	101
Pic. 93 M. Wielhorski - <i>Temat z wariacjami</i>	101
Pic. 94 K. Dawydow - <i>Fantaisie</i> op. 7.....	101
Pic. 95 A. F. Servais - <i>Le Barbier de Séville, Op. 6</i>	101
Pic. 96 D. Popper - <i>Hungarian Rhapsodie</i> op. 68.....	102
Pic. 97 S. Szczepanowski & E. Aguilar - <i>Grand duo concertant</i>	102
Pic. 98 F. Macalik - <i>Polonez</i>	102
Pic. 99 K. Skarżyski - <i>Polonez</i>	102
Pic. 100 A. F. Servais – <i>Caprice sur des motifs de l'opéra 'Le comte Ory', Op. 3</i>	103
Pic. 101 J. Klengel – <i>Caprice in the Form of a Chaconne after a Theme by Schumann, Op. 43</i>	103
Pic. 102 A. F. Servais – <i>Etude de Virtuosité No. 1</i>	103
Pic. 103 S. Szczepanowski & E. Aguilar – <i>Grand duo concertant</i>	103
Pic. 104 <i>Cello The King, the current form (left) and a computer reconstruction</i>	114
Pic. 105 <i>Cello "The King", visualising the reduction of the instrument</i>	114
Pic. 106 <i>Comparison of modern and baroque cello construction</i>	118
Pic. 107 <i>The shape of the fretboard proposed by Bernhard Romberg</i>	118
Pic. 108 <i>Violin bow types used by notable violinists over the years</i>	120
Pic. 109 <i>Various models of endpin</i>	121

Introduction

*You Poles have a special talent for two things:
Aviation and the cello.
It would be good if you knew how to use it.
You will then become a cello powerhouse.
Lew Jefgrafow²*

The history of the development of the cello is linked to a number of uncertainties that now make chronological dating difficult, however, the year 1741 appears to have been a landmark in the history of evolution of the instrument. It was during this period that Michel Corrette, noticing interest from both professional musicians and amateur cellists, published his work entitled *Methode théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection*³. From this point onwards, the cello began to grow in popularity gaining a position as a recognised and respected performance medium. In direct proportion to the growing interest in the cello, playing techniques underwent considerable development, mainly to meet the demands of composers, performers and audiences alike.

In instrumental music at the turn of the 20th century, bravura, brilliance and overcoming playing difficulties were qualities highly desirable in virtuosos of any instrument. Artists following in the footsteps of Mozart, Beethoven or Liszt, among others, chose to create works with themselves in mind as their principal players. Among the Romantic soloist-composers an honourable place is held by such eminent personalities as: Frederic Chopin, Joseph Joachim, Henryk Wieniawski, David Popper, François A. Servais or Pablo de Sarasate. Solo performances in the most eminent concert halls and the pursuit of fame led virtuosos to create works in which the sometimes improbable demands were a means of achieving new expressions in the art of music.

"Had it not been for the demands of the thrill-seeking (and adrenaline-fuelled) "salon audience", who knows whether so many virtuoso works by such masters as Karol Lipiński or Niccolò Paganini would have been written, and among the cellists François A. Servais, Karol Davidov or Alfred Piatti. Thus, the fashion for absolute mastery of the instrument's possibilities and showing off sometimes acrobatic technical ideas, while performing them

² Węśławski J., *Młodsza skrzypiec siostra...*, Wiadomości Kulturalne Nr 3 (139), 26 January 1997, p.17

³ Full title of the work: "*Methode, Théorique et Pratique pour Apprendre en peu de temps le Violoncelle dans sa Perfection. Ensemble des Principes de Musique avec des Leçons a I et II, Violoncelles. La Division de la Corde pour placer s'ilon veut dans les commencemens, des Lignes traversalles sur le Manche du Violoncelle. Plus une petite Methode particuliere pour ceux qui joüent de la Viole, et qui veullent joüer du Violoncelle*"

flawlessly at the same time, prevailed throughout Europe and was received by audiences with incredible applause and delight."⁴

Among the Polish cellists of the 19th and 20th centuries, too, there were virtuosos who elevated the art of the cello to new heights with their playing, and who became known to their audiences as outstanding representatives of Polish musical life. The following should be mentioned above all: Karol Skarżyński, Dezyderiusz Danczowski, Kazimierz Wilkomirski, Ferdynand Macalik, Stanisław Szczepanowski and Samuel Kossowski. These artists, now largely forgotten, in addition to their excellent technical skills and outstanding musical abilities, often possessed knowledge of composition, leaving behind solo, chamber, opera or symphonic works. In the oeuvre of the above-mentioned figures, one can often find virtuoso miniatures whose main purpose was to show the artist's artistry, individuality, mastery of advanced cello technique and, in the cantilena fragments, beautiful tone and songfulness. These compositions include works for cello with piano accompaniment such as Dezyderiusz Danczowski's *Polonaise* and *Dance of the Gnomes*, Karol Skarżyński's *Polonaise Op. 8* and *Scherzo-Caprice Op. 13*, Stanisław Szczepanowski and Emanuel Aguilar's *Grand Duo Concertant* and *Morceau de Concert*, and Ferdynand Macalik's *Concert Polonaise*. The virtuosity of the above works is characterised by technical sophistication and bravura expressed in varied articulation, fast tempos, numerous ornaments, scale and passage passagework, as well as in the use of thumb position, two-note sonorities and rapid changes across the cello's entire amplitude.

Numerous compositions by foreign cellists have also had a significant influence on the image of today's cello literature. A comparison of these compositions with the works of the Polish cello masters is undeniable proof that Polish artists have also acquired a rich mastery of the cello. The recognition won by critics and music connoisseurs can be confirmed by numerous press releases, which very often placed our native musicians on a par with foreign artists.

By describing and analysing virtuoso miniatures, an attempt will be made to show the phenomenon of Polish artists who, as a result of numerous social changes or the

⁴ „Gdyby nie wymagania spragnionej wrażeń (i odrobiny adrenaliny) „salonowej publiczności”, kto wie, czy powstałoby aż tyle wirtuozowskich utworów takich mistrzów jak Karol Lipiński czy Niccolò Paganini, a wśród wiolonczelistów François A. Servais, Karol Dawidow czy Alfred Piatti. Zatem moda na absolutne opanowanie możliwości instrumentu oraz popisywanie się akrobatycznymi nieraz pomysłami technicznymi, przy nieskazitelnym zarazem ich wykonaniu, panowała w całej Europie a publiczność przyjmowała ją z niebywałym aplauzem i zachwytem.”, Wróbel A., *Cudowny to instrument wiolonczella! Historie polskich wiolonczelistów XIX i XX wieku*, Polihymnia, Lublin 2019, p. 25 [translation: W.S.]

turbulent history of Poland, fell into oblivion or were marginalised in the contemporary history of music. Based on the knowledge gained from numerous books, scholarly works or music magazines, it will become possible to determine the significance of the influence of foreign cello schools (e.g. the Leipzig school gathered around Julius Klengel, the Belgian school gathered around François A. Serveais, the Russian one, gathered around Karl Dawydov, or the Dresden one, which has its origins in the activity of Bernhard Romberg⁵), on the performance traditions of Polish cellists of the 20th century and to determine the role of foreign centres in the process of the formation of the Polish cello tradition.

In connection with the above, an analysis of cello virtuoso works by Polish cellists will be carried out. An attempt will be made to determine the significance of Polish virtuoso miniatures in relation to foreign literature and to outline their function in cello works from the turn of the 19th and 20th centuries. The main focus of the work will be an attempt to characterise the range of available virtuosic elements found in works which, created in the brilliant style, place very high performance demands on the instrumentalist.

⁵ Called by posterity the "father of the Dresden cello school"

Polish cello virtuosos of the 19th and 20th centuries

The history of the Polish cello performance tradition is not a topic that is often discussed by musicologists and scholars of cello music. Unlike violinists, pianists, trumpeters or oboists, cellists have very often been treated as musicians of "second rank."⁶ As in the case of the aforementioned instruments and their various performance traditions, it is also the case of the cello that one can find historical turning points and associated individuals who have forever changed the way the cello is perceived in Poland and significantly influenced its technical development as well as its performance richness. Cello virtuosos led to the fact that „the cello playing of today is considered global, cosmopolitan, and there is crossover between the schools of playing developed two centuries ago.”⁷

In parallel with the development of the instrument, the various playing techniques have undergone significant changes. Changes in the construction of the body, the introduction of new elements such as the endpin, the evolution of bow construction, the development of the stringing process and, above all, the courage and curiosity of artists such as Boccherini, Romberg and Servais meant that cellists stopped limiting themselves to simple accompaniment parts and began to strive for the cello's independence as a solo instrument. This process also necessitated the development of cello technique, particularly with regard to the creation of a fingering and bowing system. In the over four-hundred-year history of cello playing, it can be seen that its greatest evolution occurred in the 19th century, when musicians and theoreticians began to feel the need to organise their hitherto acquired knowledge. This resulted in a number of treatises, collections or books on the basic issues of cello playing, which were written independently of each other in numerous European centres and by the beginning of the 20th century had reached a not inconsiderable number of around 50 entries in the theoretical cello literature.

⁶ Based on: Wróbel A., *Cudowny to instrument wiolonczella! Historie polskich wiolonczelistów XIX i XX wieku*, Polihymnia, Lublin, 2019, p.11

⁷ Horvath J., *Schools of Cello Playing: Germany*, 2018, source: <https://interlude.hk/schools-cello-playing-germany/> [Accessed; 12.04.2022], [translated by W.S.]

Table 1: summary list of cello methods referred to here, in chronological order

DATE	AUTHOR	SHORT TITLE
1741	Corrette	<i>Méthode théorique</i>
c.1765	Crome	<i>Compleat Tutor</i>
c.1775	Azaïs	<i>Méthode</i>
1785	Anon., pub. Preston and Son	<i>New Instructions</i>
1787	Anon., pub. Goulding	<i>New and Complete Instructions</i>
1797	Raoul	<i>Méthode</i>
1800	Anon., pub. Broderip and Wilkinson	<i>Complete Treatise</i>
1802	Bideau	<i>Grand nouvelle méthode</i>
1804	Bréval	<i>Traité</i>
1805	Baillot <i>et al.</i>	<i>Méthode</i>
1805	Anon., pub. Clementi, Banger, <i>et al.</i>	<i>New and Complete Instructions</i>
1806	Gunn	<i>Theory and Practice</i>
1806	Duport	<i>Essai</i>
1810	Bréval, trans. Peile	<i>Bréval's New Instructions</i>
1819	Peile	<i>New and Complete Tutor</i>
1825	Dotzauer	<i>Méthode</i>
1826	Crouch	<i>Compleat Treatise</i>
1827	Eley	<i>Improved Method</i>
1835	Kastner	<i>Méthode elementaire</i>
1839	Kummer	<i>Violoncelloschule</i>
1840	Romberg	<i>Violoncellschule</i>
1851-5	Lindley	<i>Lindley's Handbook</i>
1864	Duport, ed. Lindner	<i>Essai</i>
1873	Dotzauer, ed. Braga	<i>Metodo</i>
1877	Kummer, ed. Piatti	<i>Violoncello School</i>
1878	Junod	<i>New and Concise Method</i>
1878	Rabaud	<i>Méthode complète</i>
1879	Howell	<i>Edward Howell's First Book</i>
1882	Schulz	<i>Elementar-Violoncelloschule</i>
1882	de Swert	<i>The Violoncello</i>
1882	Werner	<i>Praktische Violoncell-Schule</i>
1884	Vaslin	<i>L'art du violoncelle</i>
1888	Davidoff	<i>Violoncell-Schule</i>
1888	Romberg, ed. Swert and Grünfeld	<i>Violoncelloschule</i>
1893	Schroeder	<i>Catechism of Cello Playing</i>
1895	Weber	<i>Premier Method</i>
1898	Van der Straeten	<i>History of the Violoncello</i>
1899	Broadley	<i>Chats to Cello Students</i>
1900-3	Lec, ed. Becker	<i>Violoncello Technics</i>
1902	Dressel	<i>Moderne Violoncell Schule</i>
1907	Fuchs	<i>Violoncello-Schule</i>
1909	Langey	<i>Practical Tutor</i>
1909	Kummer, ed. Becker	<i>Violoncelloschule</i>
1910	Piatti, ed. Whitthouse and Tabb	<i>Violoncello Method</i>
1913	Krall	<i>Art of Tone-Production</i>
1919	Earnshaw	<i>Elements of 'Cello Technique</i>
1920	Vadding and Mcerseburger	<i>Das Violoncello</i>
1922	Alexanian	<i>Traité</i>
1982	Bunting	<i>Essay on the Craft of 'Cello Playing</i>

Fig. 1 List of schools and cello treatises written between 1741 and 1982

Source: G. W. Kennaway - *Cello Techniques and Performing Practices in the Nineteenth and Early Twentieth Centuries*, The University of Leeds, Surrey 2009, p. 2

Michał Wielhorski (1788 – 1856)

The place of the most important patron of the arts and promoter of culture in 18th-century Poland goes to the Polish King Stanisław August Poniatowski (1732-1798). In addition to the activities of the Polish king, equally significant contributions to the cultivation of musical life in Poland were made by Prince Adam Jerzy Czartoryski (1770-1861), Prince August Sulkowski (1729-1786) or the brothers, amateur cellists Mateusz Wielhorski⁸ Count Jurewicz (1794-1866) and Michał Wielhorski Count Kierdeja. These aristocrats maintained numerous ensembles or court orchestras, „which for great ceremonies [the orchestras of Duke Czartoryski, Chancellor of W. X. Lithuania and Count Wielhorski], joined together and numbered about a hundred musicians.”⁹

Although Michał Wielhorski was born in St Petersburg and was associated with this city for most of his life, very many sources describe him as an artist who co-created and promoted Polish traditions. The Wielhorski family originated from a polonised boyar family settled in Volhynia and was very deeply rooted in musical traditions. The father of the Wielhorski brothers was a Polish diplomat, Count Jerzy Wincenty (~1753-1809) and mother Sofia Dmitrievna, née Matiuszkina (1755-1796).

Michał Wielhorski received a very comprehensive education in music, taking cello lessons with Bernhard Romberg, while at the same time studying composition first

⁸ According to Roman Suchecki in his book *Wiolonczela od A do Z*, Mateusz Wielhorski's ability can be evidenced by the fact „that he played all the compositions of his teacher [Romberg] at the age of 20”. For most of his life he played a 1712 Stradivarius cello, which, according to numerous sources, was ceded to him between 1813 and 1843 by the 'excellent cellist' Karczmīt [or Kaltschmidt], while according to others he bought it from Count Apraxin. The price of the cello was (supposedly) another instrument from the Count's collection by Andrea Guarneri, 40,000 francs [today about \$200,000] and a pony. This cello was later bequeathed to K. Davidoff, after whom it gained its present-day name The Davidoff. Another Stradivarius instrument was gifted by Wielhorski to the Polish cellist, Adam Herman-Hermanowski. During his life, Wielhorski served as a patron of the arts, an amateur musician as well as co-founder of the Russian Music Society. Many eminent composers dedicated their works to him, including F. Mendelssohn-Bartholdy (*Sonata in D major, Op. 58*), A. Rubinstein (*String Quartet No. 3 in F major*), S. Moniuszko (*Ouverture for orchestra Cain*) R. Schumann (*Piano Quartet, Op. 47*) and, among cellists, B. Romberg (*Cello Concerto No. 7, Op.44, Souvenir de Saint-Petersbourg, Op.77*), C. Schuberth (*Cello Concerto No. 1, Op.5*), A. Franchomme (*Cello Concerto No. 1, Op.33*), A. F. Servais (*Morceau de concert, Op.14*). It is still believed today that: „The Wielhorski brothers were at least as important to concert promotion during the first half of the 19th century as the Rubinstein brothers were in the second.”, source: <http://www.unsungcomposers.com/forum/index.php/topic,4544.msg48714.html#msg48714>, [Accessed: 21.08.2022]

⁹ „[...] które na wielkie uroczystości [orkiestry ks. Czartoryskiego, kanclerza W. X. Litewskiego i hr. Wielhorskiego], łączyły się razem i liczyły ok. sto muzyków.”, Sowiński W., *Słownik muzyków polskich dawnych i nowoczesnych, kompozytorów, wirtuozów, śpiewaków, instrumentistów, lutnistów, organmistrzów, poetów lirycznych i miłośników sztuki muzycznej, zawierający krótki rys historii muzyki w Polsce, opisanie obrazów cudownych i dawnych instrumentów z muzyką i portretem autora*, Paryż 1874, p.170

with Johann-Friedrich Taubert (1750-1803) and then with Luigi Cherubini (1760-1842). He composed numerous vocal-orchestral works (including the opera *The Gypsies*), orchestral works (3 Symphonies, 2 Overtures), a quartet and string quintet, variations for cello with orchestra, and numerous piano miniatures or romances for voice with accompaniment. Today, his best-known composition is *Autrefois* in a piano transcription by Liszt.



Pic. 2 Count Michał Wielhorski
source: Polskipeterpsburg.pl

Together with his brother Matthew, he acted as patron and protector of needy artists, patron of the arts, promoter of musical life and an excellent chamber musician and soloist. Hector Berlioz described their activities in the following words:

“They are brothers, each as intelligent and as devoted to music as the other, and they live together. The prestige of their justly famous taste, the influence of their great wealth and numerous connections, and their official position at court, close to the Emperor and the Empress, combine to make their house a little Ministry of Fine Arts in St. Petersburg.”¹⁰

Bernhard Romberg (1767-1841), Karol Lipiński (1790-1861), Adrien-François Servais (1807-1866), Robert Schumann (1810-1856) Ferenc Liszt (1811-1886), Clara Wieck-Schumann (1819-1896), Henri Vieuxtemps (1820-1881) and Henryk Wieniawski (1835-1880), among others, performed at concerts organised by him. Numerous events featured premieres of works by: Richard Wagner (1813-1883), Giuseppe Verdi (1813-

¹⁰ Faber T., *Stradivarius, One cello five Violins and a genius*, Pan Macmillan, Londyn 2011, p. 181-182

1901), Hector Berlioz (1803-1869) or Felix Mendelssohn-Bartholdy (1809-1847). In 1840, Wielhorski was also involved in the founding of the Symphonic Music Society.

He was also very active as a Freemason. In Freemason circles, he was known as a *Knight of the White Swan* and held the position of *Grand Sub-Prefect of the Phoenix Chapter*. At the same time, he had the opportunity to meet many prominent writers such as Johann Wolfgang Goethe (1749-1832), Alexander Pushkin (1799-1837), Nikolai Gogol (1809-1852) and Fyodor Dostoevsky (1821-1881).

He died on 28 August 1856.

Samuel Kossowski (1805-1861)

*„[...] Mr Kossowski does not play, and so he sings, and this is not that;
from under his hand come out voices so yearning,
so tender, such strange harmonies, like the choirs of angels.
Sometimes he rouses again with a storm of passion,
but only for a moment, and then his caresses are more pleasant.
The violoncello in the hand of Mr Kossowski is the poet's mistress,
who, in innocent simplicity of spirit, caresses his bosom.”¹¹*

*„I have just come from a concert. -
I am still reverberating with those lovely - bright - beautiful tones,
Which every musical heart is thoroughly taken by a heavenly feeling.
I wanted to feel the impact of this playing, which the more I hear it,
the more I adore it - on paper... but for nothing!
For what to write? There is no need to praise Kossowski's playing,
for it praises itself.”¹²*

Samuel Kossowski appears to be an extremely colourful figure in the history of Polish nineteenth-century virtuoso cello performance. He grew up in the Kielce region and took his first steps in music on the violin. He developed his skills at the Warsaw Conservatory. During a short stay in Lvov (c. 1822), probably at the instigation of Karol Lipiński, he decided to give up the violin and study the bassetla¹³. After returning to Lvov in the 1840s, he began to give concerts as a soloist in Berlin, Vienna, Warsaw, Wrocław, Poznań, Lublin and other Polish cities. His mastery of the instrument and the work he must have

¹¹ „[...] p. Kossowski nie gra, a więc śpiewa, i to nie to; z pod jego ręki wychodzą głosy tak tęskne, tak rzewne, tak dziwne harmonije, jakby chóry Aniołów. Czasem znów zahuczy burzą namiętności, lecz tylko przez chwilę, a później pieszczoty jego miłszemi były. Violonczella w ręku pana Kossowskiego to kochanka poety, która w niewinnej prostocie ducha, pieści na swym łonie.”, Wróbel A., *Cudowny...*, p. 180 [for:] *Kurier Warszawski*, 1851, no. 70, p. 362-363 [translations: W.S]

¹² „Przyszedłem właśnie z koncertu. – Odbijają mi się jeszcze te śliczne – jasne – piękne tony, Które każde muzykalne serce wskroś uczuciem niebiańskim przejmują. Chciałem uczucia wpływu gry tej, którą im częściej ją słyszę, tym bardziej uwielbiam – na papier przelać..., ale darmo! Bo cóż pisać? Zachwalać gry Kossowskiego nie potrzeba, bo ona sama siebie chwali.”, Woynowski A., *Gazeta Wielkiego Xięstwa Poznańskiego*, No 26, 31.01.1844 [translation: W.S]

¹³ After: Wróbel A., *Cudowny...*, p. 27

put in as a self-taught musician to master it so well were first noticed around 1843. Władysław Wężyk wrote in the *Oređownik Naukowy* about the beginning of Kossowski's artistic journey, and just a few months later almost every newspaper wrote about his planned concerts. As Michał Domaszewicz mentions in his article *Samuel Kossowski – wielki, zapomniany*, the press (especially the city of Poznań press) accompanied the artist throughout almost his entire great career.¹⁴



Pic. 3 Samuel Kossowski,
source: Federacja Bibliotek Cyfrowych [Accessed: 22.03.2022]

He was one of the first cellists to focus on a solo career, occasionally reaching for the chamber repertoire. As it was said, „[...] the cello was completely in his power.”¹⁵ His playing was likened to the violin playing of Lipiński, who, conversely to Kossowski, abandoned the cello in favour of the violin. According to Domaszewicz, Poznań music lovers and critics often had the opportunity to interact with admired and internationally recognised cellists and cello music. They were familiar with a number of outstanding artists, including the Silesian „Beyer, who lived in the Poznan area, and Bernard Romberg,

¹⁴ Based on: Domaszewicz M., *Samuel Kossowski...*, p. 5

¹⁵ „[...] wiolonczelę zupełnie miał w swojej mocy.”, Domaszewicz M., *Samuel Kossowski...*, p. 5

regarded as the greatest cellist of all time.”¹⁶ Through these opportunities, listeners realised that Kossowski too was both a great virtuoso and a good composer. One of the reviewers of the Grand Duchy of Poznań, Idzi Raabski (1778-1847), did not hesitate to put Kossowski's artistry almost on a par with Romberg's talent:

„In spite of all the musical qualities adorning Kossowski's talent, however, no expert will deny that of all the cellists we have heard here, Bernard Romberg stands at the forefront of them, and as the Germans rightly once called him Romberg the only one, so we among the Polish cellists may call Kossowski the first.”¹⁷

Kossowski's playing was admired for its many qualities. The artistry of his composition and the magnificence of his performance were highlighted as well:

"unparalleled power, a feeling incomprehensible in the most delicate tones, a delightful and melodic purity of intonation. And the flageolets, that supreme confidence in wielding the left hand on the violoncello. [...] Kossowski plays in his own way, in his own way he leads the bow over the dead strings, which in his own way he enfolds in obedience with his left hand, and with not four, but five fingers he indicates: how they should sing, delight, intoxicate the soul of the Listener'. "The impression he has made here with his playing cannot be described! You have to hear him to understand the impression, because the pen is too weak... to be able to convey what the heart feels, what the soul dreams of..., and what all together makes this impression - this angelic intoxication - this glimpse beyond the gate of a land no longer earthly! You are no longer on earth either, listener, when the first stroke of its string reaches you.”¹⁸

In 1852, *the Warsaw Courier (Kurier Warszawski)* praised Kossowski's playing with the following words:

"We had a real surprise here. Our first violoncellist, Samuel Kossowski, on a trip to Kiev to visit his family, gave our city some extraordinarily dear moments. We heard him several times in private gatherings, and each time, more and more impressed, with tears in our eyes, we parted with our master. After such a rousing, after such a stirring of our hearts, you can imagine how eagerly we awaited the 13th of January, when Mr Kossowski was to perform in public, and with what eagerness our audiences had to receive him. But then again, there are not many such artists who could so delightfully nourish the souls of their listeners. The concert consisted of the following works: Souvenir de Spaa; Romanesca by P. Servais; Duo

¹⁶ „Beyera, zamieszkałego w okolicy Poznania oraz Bernarda Romberga uznawanego za największego wiolonczelistę wszechczasów.”, *Ibidem.*, p. 5 {translations: W.S.]

¹⁷ „Pomimo wszystkich zdobiących talent Kossowskiego zalet muzycznych, żaden jednak znawca nie zaprzeczy, iż ze wszystkich, których tu słyszeliśmy wiolonczelistów, Bernard Romberg stoi na ich przdzie i jak słusznie Niemcy nazwali go niegdyś Romberg jedyny, tak my między Polakami wiolonczelistami nazwać możemy Kossowskiego pierwszym.”, *Ibidem.*, p. 5 [translation: W.S]

¹⁸ „niezrównaną moc, niepojęte w najdelikatniejsze odcieniach czucie, zachwycającą i melodyjną czystość intonacji. A flażolety, ów najwyższy stopień pewności w władaniu lewą ręką na violonczelli. [...] Kossowski gra po swojemu, po swojemu prowadzi smyczek po martwych strunach, które po swojemu ujmują lewą ręką w karby posłuszeństwa, i nie czterema, lecz pięciu palcami wskazuje: jak mają śpiewać, zachwycać, upajać duszę Słuchacza”. „Wrażenia jakie tu zrobił grą swoją nie podobna opisać! Trzeba go słyszeć, żeby pojąć to wrażenie, bo pióro zbyt słabe..., żeby można oddać na nim to co serce czuje, co dusza marzy ..., a co wszystko razem sprawia właśnie to wrażenie – to upojenie anielskie – to zajrzenie w poza bramę krainy już nie ziemskiej! Nie na ziemiś już też wtedy słuchaczu, kiedy cię dojdzie pierwszy pociąg jego smyczka.”, Wróbel A., *Cudowny...*, p. 31 [translation W.S.]

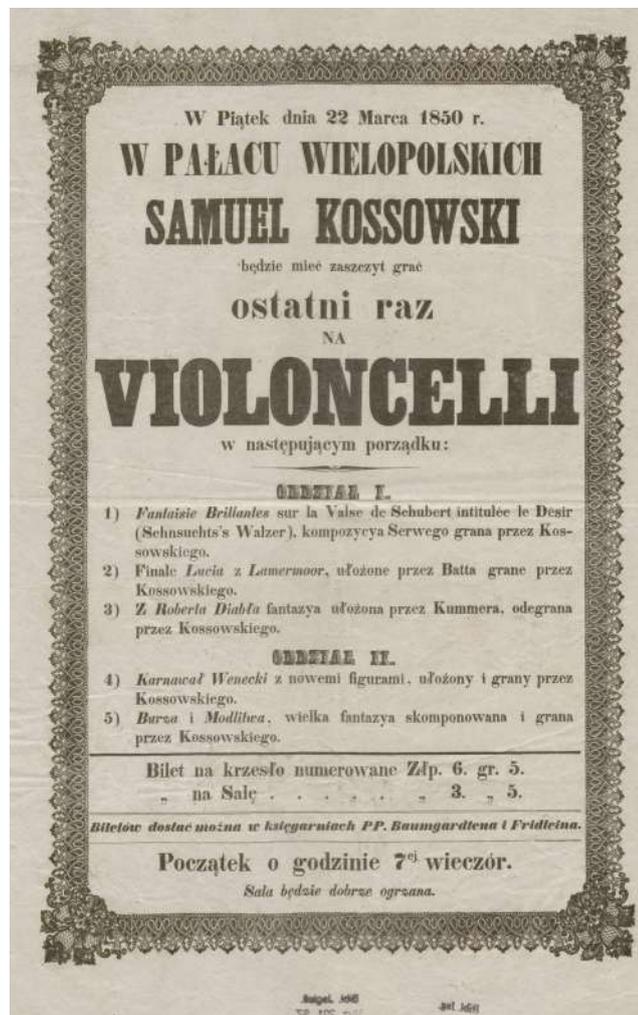


Fig. 4 Concert poster of 22.05.1850,
source: Jagiellońska Biblioteka Cyfrowa

on motifs from Lucretia Bor Asia by P. Wolf and Batt; Pastorale; Slavonic Wreath. After each passage a thunderous applause covered the concertante. The Duet from Lucretia's Lamates and Carnival of Venice, played to universal demand in the end, occupied the audience the most. In general, however, Kossowski's individuality was evident in the performance of all works. Therefore, to see today still a prominent aspect in his playing, to admire the purity of his intonation, to delight in that extraordinary tenderness, to hover over incomparable flageolets, would be to repeat the praise most deservedly bestowed upon him so many times and to adorn him with laurels which have long since crowned his complexion. Kossowski's name, mentioned with pride, has already shone more than once in the columns of the Kurjer, so today it is enough to say that we can always boast of such a master as Mr. Kossowski, before the tribune of musical Europe.”¹⁹

¹⁹ „Prawdziwą mieliśmy tu niespodziankę. Pierwszy nasz violonczelista Samuel Kossowski, w przejeździe do Kijowa, odwiedzając swoją rodzinę, darował miastu naszemu kilka chwil nadzwyczaj drogich. Słyszeliśmy go kilka razy w prywatnych zebraniach, a za każdym, coraz większego doznając wrażenia, ze łzami w oczach, roztawaliśmy się z naszym mistrzem. Po takim rozbudzeniu, po takim rozkołysaniu serc naszych, domyślacie się z jakim upragnieniem czekaliśmy 13 Stycznia, w którym P. Kossowski wystąpić miał publicznie i z jakim zapalem Publiczność nasza przyjmować go musiała. Ale bo też takich artystów, którzyby tak rozkosznie dusze swoich słuchaczy poić umieli, niewielu. Koncert składał się z dzieł następujących: Souvenir de Spaa; Romanesca kompozycji P. Servais; Duet na motyw z Lukrecji Bor Azja przez P. Wolfa i Batta; Pastorale; Wieniec Słowiański. Po każdym ustępie grzmotem oklasków okrywano koncertanta. Najwięcej zajęły słuchaczy Duet z lamatów Lukrecji i Karnawał Wenecki na powszechne żądanie w końcu zagrany. W ogóle jednak w wykonaniu wszelkich utworów widna była indywidualność Kossowskiego. Dlatego też upatrywać dziś jeszcze wydatną jakąś stronę w grze jego, podziwiać czystość intonacji, zachwycać się tą nadzwyczajną czułością, unosić nad nieporównanymi flażoletami, byłoby to

Tomasz Kulczycki, on the other hand, described Kossowski's playing in *the Journal of Parisian Fashions (Dzienniku Mód Paryskich)* with the following words:

„[...] To the third type of artists belong those whose spirit embraces the whole sphere of today's music, with its history. These bring forth from the depths of time, from the depths of their spirit and from the feeling of others, great impressions and images. From the past they bring forth full, sacred chords, like memories, like remembrance, belonging to life, and tune them with the play of the thousand feelings and voices of the living world today. The feature of this kind of music is truth, its main mark and its highest virtue is that it strikes all hearts equally and is understood and acknowledged by all; its element is history, the whole as yet unincarnated life of the living world and the whole ideal world of poetry illuminated by the magic lamp of fantasy, its guide the brilliant star of genius... Kossowski belongs to this kind of independent masters! As a cellist: the classical school is represented by the great Romberg and the salon is played by Serwego. However, there is a great difference between Kossowski's playing when he is an executer of foreign and his own compositions, and how could it not be? When even the same composition, be it his own or a foreign one, is each time played anew, a new phenomenon; he puts so many of his own thoughts and feelings into even foreign works, while his own compositions are conceived in the national spirit and transferred to the same background and field in which our contemporary poetry is so seriously spread out from there, that is how much his playing is akin to the souls of his listeners, and sounds to us with familiar sounds, yet with an ever-new charm [...].”²⁰ (Pic. 5)

The Newspaper of the Grand Duchy of Poznan (Gazeta Wielkiego Xięstwa Poznańskiego) described his speeches as follows:

„After the first solo had been played, - as my neighbour at the concert told me yesterday, - the joy rose considerably and continued to grow until the end - curiosity thoughtfully deemed Kossowski worthy of a curule chair alongside the Arnolds, Dotzauers, Rombergs, Ganzes and others - apprehension refreshed by the example of joy and curiosity, conceiving cowardice to be a sin committed against native talent, allied itself with its neighbours to give the loudest applause for our guest artist, who is like every genius, every accomplished talent, not of one, but the property of all nations.”²¹

powtarzać tyle razy oddawane mu najzasłużonej pochwały i zdobić laurami, które już dawno wieńczą skroń jego. Imię Kossowskiego wspomniane z chlubą, nie raz już jaśniało w kolumnach Kurjera, dziś więc dosyć powiedzieć, że takim mistrzem jak P. Kossowski, przed trybuną muzycznej Europy, zawsze szczyścić się możemy.”¹*Kurier Warszawski* No 17., 7/19 stycznia 1852, p. 87 [translation: W.S.]

²⁰ „[...] Do trzeciego rodzaju artystów należą ci, których duch obejmuje całą sferę dzisiejszej muzyki, z jej historią. Ci wnoszą z toni czasu, z głębi swego ducha i z uczucia innych, wielki wrażenia i obrazy. Z przeszłości wnoszą oni pełne, święte akordy, jak wspomnienia, jak pamięć, należące do życia i stroją je z grą tysięcznych uczuć i głosów dziś żyjącego świata. Cechą tego rodzaju muzyki jest prawda, głównem jej znamieniem i najwyższą jej zaletą, że uderza na wszystkie serca równo i jest od wszystkich pojęta i za swoją uznana, jej żywiołem jest historia, jest całe jeszcze niewcielone życie świata żywego i cały idealny świat poezji oświecony czarowną lampą fantazji, jej przewodnikiem świetna gwiazda geniuszu... Do tego rodzaju samodzielnych mistrzów należy Kossowski! Jako wiolonczelista: szkołę klasyczną reprezentuje wielki Romberg a salon gra Serwego. Wielka jednak zachodzi różnica między grą Kossowskiego, kiedy jest wykonawcą obcych a swoich własnych kompozycji i jakby być nie miała? Kiedy ta sama nawet kompozycja czy własna, czy obca jest za każdą razą odegrana na nowo, nowym zjawiskiem; tyle własnych myśli i uczuć wkłada on, w obce nawet utwory, jego zaś własne kompozycje są w duchu narodowym poczęte i przeniesione na to samo tło i pole, na którym się tak poważnie rozpostarła nasza dzisiejsza poezja ztąd [sic!] to jest tyle pokrewną duszom słuchaczy gra jego, i brzmi nam zniejmemi odgłosy a przecież wiecznie nowym wdziękiem [...].”, Kulczycki T., *Gra Samuela Kossowskiego*, *Dziennik Mód Paryskich*, R.6, Nr 14 (28 of June 1845), p. 111-112 [translation: W.S.]

²¹ „Po odegraniu pierwszego sola – jak mi wczoraj mój sąsiad na koncercie powiadał – radość wzniosła się znacznie w górę i wciąż aż do końca rosła – ciekawość z zadumieniem uznała Kossowskiego godnym krzesła kurulnego obok Arnoldów, Dotzauerów, Rombergów, Ganzów i innych – obawa orzeźwiona

The Krakow Newspaper (Gazeta Krakowska), in turn, praised Kossowski's artistry with the words:

„On 16 February this year, Mr Samuel Kossowski, from among his compatriots, the first known violinist to date, gave a concert in Kraków in the hall of I. Knotz. Knotz. The Divertissement from Dotzauer's *The White Lady* was performed by the artist with all the power, energy and feeling that characterise his playing, and the certainty and evenness of it in every position was astonishing. The sheer volume of the cello, so melancholy, has a charm that is difficult to express, let alone when our artist developed and demonstrated his proficiency, which stands out especially in the most delicate shading of the piano crescendo and pianissimo! The barely audible tones seemed to escape from the listener's ear like echoes in a distant space. Mr Kossowski exceeded the expectations of the audience and was rewarded after each solo with a thunderous applause. However, he achieved greater triumphs after playing each of his variations of his own work, for here he developed the entire wealth of the noble instrument. In the Adagio it made him cry, in the Allegro it amazed. The double, full and resonant tones, staccata arteolata, arpeggios flageoletta in imitation of violin, flute and bardonic tones enchanted the listeners [...] The noble, sorrowful, sorrowful tones, breathing simplicity, come from his soul, or perhaps are the image of his heart.”²² (Pic. 6)

However, it should be emphasised, that as many positive reviews as negative opinions can be read about Kossowski's playing, mainly in terms of an inadequate choice of repertoire centred around "songs, simple and well-known, so easy to understand for the majority of the immeasurable majority of listeners, who see nothing higher than a song [...]”²³ Oskar Kolberg in *Orgelbrand's Encyclopaedia* also denied the excessive exaltation of Kossowski's art with the words:

„The main object of his playing was the beautiful tone and the caress of sentimental playing. He beautifully performed a sombre domestic song, homely reminiscences, a pious and idyllic melody. His artistry did not go any further, and those who wanted to give Servais's

przykładem radości i ciekawości, poczytując sobie tchórzostwo za grzech popełniony przeciw talentom rodackim, sprzymierzyła się z sąsiadkami swemi ku oddaniu najgrzotliwszych oklasków dla naszego gościa artysty, który jest jak każdy gieniusz, każdy wniosły talent, nie jednego, lecz wszystkich narodów własnością.”, Woykowski A., *Gazeta Wielkiego Xięstwa Poznańskiego* No 26., 31.01.1844, p. 7-8 [translation: W.S]

²² „Dnia 16 Lutego b. r Pan Samuel Kossowski z pomiędzy rodaków pierwszy dotąd znany wiolinczelista dał koncert w Krakowie w sali I. Knotza. Divertissement Z Damy Białej Dotzauera wykonał artysta z całą mocą, energią i czuciem jakie grę jego charakteryzuje, a pewność i równość temu w każdej pozycji była zadziwiająca. Już sam tom wiolonczeli tak melancholiczny, ma w sobie urok trudny do wyrażenia, cóż dopiero gdy nasz artysta rozwinął i okazał biegłość swoją, która odznacza się szczególnie w najdelikatniejszym cieniowaniu crescendo piano i pianissimo! Zaledwie słyszalne tony zdawały się uciekać przed uchem słuchacza jak echa w odległej przestrzeni. Pan Kossowski przewyższył oczekiwania Publiczności i po każdym solo wynagrodzony był rzesistemi oklaski. Większe jednak tryumfy odniósł po odegraniu każdej z swoich waryacyi własnego utworu, tu bowiem rozwinął całe bogactwo szlachetnego instrumentu. W Adagio rozrzewniał, w Allegro zadziwiał. Tony podwójne, pełne i dźwięczne, staccata arteolata, arpeggia flageoletty w naśladowaniu tonów skrzypcowych, fletowych i bardonu oczarowały słuchaczy [...] Tony szlachetne, smętne, rzewne, prostotą tchnące pochodzą z jego duszy, a może są obrazem jego serca.”, *Gazeta Krakowska* Ner 51., 4 marca 1842 [translation: W.S]

²³ „[...] piosenek, prostych i znanych, więc łatwych do zrozumienia większości niezmierniej słuchaczy, którzy nad piosenkę nic wyższego nie widzą [...]”, Wróbel A., *Cudowny...*, p. 34 [translation: W.S]

mechanism and his skill the importance of Servais, as well as those who raised his compositions, or rather his improvisations, to the level of art, were sorely mistaken.”²⁴

However, Kossowski's role as a promoter of the national spirit must undoubtedly be emphasised, particularly in the areas of today's Wielkopolska, where his many concerts were praised long after the last notes had sounded. As the 1845 *Journal of Paris Fashions* (*Dziennik M6d Paryskich*) recalls:

„From the realm of the musical world we are thus transported by Kossowski's playing to the field of national poetry [...] In the gradation of feelings, Kossowski descends from the simplicity of the songs of the people to the depths of church music and religious inspiration. Here, music ceases to be a game, a plaything, and takes on a higher meaning in national life.”²⁵

In addition to his solo career, Kossowski was also intensively involved in composition. Works by him such as the *Venetian Carnival* and the *Fantaisie on mazurka themes* enjoyed great popularity in the second half of the 19th century. Again citing Raabski's statement „[especially the *Fantaisie*] proves that at such a high level the artist... is our musical Mickiewicz.”²⁶

Unfortunately, at present, apart from two works, i.e. *Souvenir de Chopin* based on motifs from the *Mazurka in B flat major*, Op. 7 No. 1 by Frédéric Chopin and the *Polonaise with Introduction*, other compositions, such as the *Venetian Carnival*, *Fantasy on themes from the opera Sleepwalker*, *Waltzes and Mazur*, *Capriccio*, *Fantasy on the theme of 'Farewell to the House' from the opera King of the Alpine Spirits*, *Potpourri*, *Grand Fantasy Tempest and Prayer*, *Melancholy Fantasy*, *Cello Concerto in E minor for cello and orchestra* seem to be irretrievably lost.

It is worth mentioning that Samuel Kossowski also taught cello playing and his most famous pupils included Jan Karłowicz (1836-1903).

²⁴ „Głównym przedmiotem jego gry był ton piękny i pieściwość gry sentymalna. Ślicznie wykonywał smętną pieśń domową, domowe wspominki, melodię pobożną i sielską. Dalej artyzm jego nie sięgał i srogo się mylili ci, którzy mechanizmowi i wyrobieniu jego chcieli dać znaczenie rozmiary Servais'ego, jak i ci, którzy utwory a raczej improwizacje jego do wysokości sztuki podnieśli.”, Orgelbranda S., *Encyklopedia Orgelbranda*, t. XV, p. 680 [translation: W.S]

²⁵ „Ze sfery muzycznego świata przenosi nas w ten sposób gra Kossowskiego na pole narodowej poezji [...] W stopniowaniu uczuć spuszcza się Kossowski od prostoty pieśni ludu, aż do głębi kościelnej muzyki i religijnego natchnienia. Muzyka przestaje tu być zabawą, igraszką i nabiera wyższego znaczenia w życiu narodowym.”, Kulczycki T., *Gra...*, p. 111-112 [translation: W.S]

²⁶ „[zwłaszcza *Fantazja*] dowodzi, że na tak wysokim stopniu stojący artysta ... jest naszym muzycznym Mickiewiczem.”, Domaszewicz M., *Samuel Kossowski...*, s. 5

własnych kompozycji, i jakby być nie miała? Kiedy ta sama nawet kompozycja czy własna, czy obca jest za każdą razą odegrana na nowo, nowem zjawiskiem; tyle własnych myśli i uczuć wkłada on, w obec nawet utwory, jego zaś własne kompozycje są w dnie narodowym porażce i przemienione na to samo to i pole, na którym się tak poważnie rozpostarła nasza dzisiejsza poezja, zjadł to jest tyle pokrewną do szum słuchaczy gra jego, i brzmni nam znajomym odgłosem a przecież wiecznie nowym wzięciem. Ze sfery muzycznego świata przenosi nas w ten sposób gra Kossowskiego na pole narodowej poezji... to spuścizna się w najstraszniejsze tajemnice rzeczywistości jak ona, i zapomniany prawie o słońcu, bo to jest już prawda życia, lecz za ledwo że omilkniętą stroną, czujem znów, jakiego pochodzenia były te głosy i z jakiego źródła na nas spłynęły....

W stopniowaniu uczuć spuszcza się Kossowski od prostoty pieśni ludu, aż do głębi kościelnej muzyki i religijnego natchnienia. Muzyka przestaje tu być zabawą, igraszką, i nabiera wyższego znaczenia w życiu narodowem....

Podpisany krawiec sukien damskich, ma zaszczyt zawiadomić wysoki stan szlachecki i szanowną publiczność, iż przeniósł swoją pracownię z pod nr. 290 przy ulicy Nowej, do kamienicy pana Słocka, przy ulicy halickiej pod numer 295.

Dziękując szanownym swym gościom za liczne zamówienia, uprasza także, by i w termniejszym jego pomieszkaniu tej jemu tak zaszczytnej łaski odmówić nie racyli, a staraniem jego jedynem będzie, przez wzory najnowszych zagranicznych żurnalów, zasłowo sowa do pory roku, wieku i gustu, wszelkim życzeniem najdołobradniej zadosyć uczynić, a przeto stać się gołym hasławego zaństwa.

Michał Friedrich,
krawiec miejski.

DRUKIEN PIOTRA PIŁERA.

temu usposobieniu umysłów i uczuć winna jest muzyka swój wzrost, z tego powodu widzimy ją u szczytu, na jakim nigdy uprzednio nie stała. To powszechne usposobienie umysłów, ta dążność rozbiórki myśli i uczuć, to wyłączone prawie wyłącznie się wszystkich sztuk i usposobienia artystycznych w sferę muzyki: wywołuje dziś tyle znakomych artystów; bo potrzeba ogółu, zdradza twórczość, tworzy nowe środki, odnawia nowe widoki i stawia sztukę na pierwotnym stanowisku prostoty, ale już świadomą i połączoną z rozumem przeszłości, i miodła świeżym, politycznym czasem! Znać zaś wszystko, co było w sztuce, jest to życie, życiem potężniejszym i tworzyć świat nowy, a w tym nowym świecie pozostaje to tylko z dawnych składników jego części, co miało istotnie w sobie zarodek życia.

Osządając grę Kossowskiego, nie godzi się wychodzić ze stanowiska szkoły i muzycznego klasycyzmu. Szkoła jest wiecznie tylko przedmiotem do życia, a życie nie zwykło przestawać na prawach szkolnych i pozostawia wiecznie mistrzem i wzorem dla szkoły. Osądając grę Kossowskiego, wypada raczej wychodzić z koła tych usposobień i wyobrażeń, jakie ogół nosi o sztuce, w głębi swej duszy; wypada raczej zaprzęcać, czego dziś wymaga powszechność po artyście, którego ma uznać za swego?...

Ogół sądzi dziś o wdziałkach tej muzy, nie obtem znawcy malarza, lecz sercem kochanki, uczuciem pierwszej miłości: bo znałoby w tym rodzaju gry, po raz pierwszy pokarm dla siebie, obraz własnego życia i poznaje w nim siebie i swoje uczucia.

Po tym pierwszym głównym warunku wymaga ogół słuchaczy dziś po artyście, wielkiego uczucia, wolnego oddechu w świat i wielkiej miłości, spiewu i rzewności, która topi duszę i przelewa się nagłe w potężną harmonię; siły i śmiałość w wykonaniu, przezrazających wrażeń w pasażach, nowości w pomysłach, śmiałość bez dna, kół bez granic, ta wiecznie zmienne-go, jak ruchoma sfera tonów. Ogół słuchaczy wymaga dziś po artyście inteligencji, która się zasadza na zglebieniu tajemnic instrumentu i organicznej znajomości całej jego udziałnej sfery. Wymaga wprawy i dobitności w niedosłowności nigdy prawie zwiastoci tonu, świadomości siły w kreśleniu obrazu, niewianności serca w rysunku szczegółów, żywych kolorów w malowidle uczuć. Wymaga tródniego zebrania pięknosci wszelkiej, potężnego wykwiecenia, fantazyjnej zgody, poetycznej całości.

Tych wszystkich warunków dopełnia najzaszczytniej

Gra Samuela Kossowskiego.

Trzy razy słyszeliśmy dotąd Kossowskiego i teraz dopiero zdajemy sprawę o grze jego. W istocie należy, nie tylko jego talent, ale szerokością drogi którą obrał w sztuce, do najniepospolitszych w świecie. Muzycy z powołania, znawcy najwyżsi do prawdziwego, podawanych zwycięstw w kompozycji i tak powiem, podawanych zwycięstw w kompozycji i w grze, tudzież formalności nawydzali do zastarzałych nalegów orkiestry: czują się na koncertach Kossowskiego, przedstawieni w zupełnie obcy sobie świat; gdyż szukając tam tego, czego się zwykło na koncertach szukać, spotykają się z tem, co dla nich jest obcem, czego się niespodziewali, co ich nie miło uderza lub zadziwia, bo w nowy zupełnie sposób. Przeciwnie przynajmniej ogół słuchaczy jego grę z całą żywością pierwszego uczucia, z całym zapalem duszy, i sądzi o niej, wedlug wrażeń, jakiego doznał, a właśnie to jest owe wysokie powołanie sztuki, właśnie to jest owe zadanie, jakie w starożytnym świecie rozważała dla sztuk piękných Grecia, jakie w chrześcijańskim świecie rozwijały Włochy. W tem bezpośrednim działaniu i wpływie piękných i dla każdego pojętých i przystępných baszaliów, na umysł ogółu, na uczucia jego i kierunek jego ducha: w tej powszechności właśnie, zasadza się wysołkie znaczenie geniusza i zadanie sztuki, a po wszystkich czasach, w świętych epokach historii, ręka w ręku sztuka z życiem....

Muzyka jest najwyższym wyrazem lirycznej indywidualności ogółu i przeto polęczyła ona, w kole prostego ducha, w nowożytnym świecie, melodią reprezentującą szczegółowe życie, z harmonią, która jest obrazem powszechnego świata. Kiedy serce jest pełniomą miłością, która się z niej rozdzi, a miłość i bolesć tak powszechną, że jej ani ogarnąć, ani ująć w słowa i rysy niepodobna: wówczas objawia się geniusz ludzkości w nieobrotzonych tonach, wiecznie ruchomej sfery dźwięków. Wówczas bojeje za siebie i drugich śpiewem melodii, wychodzi z siebie, rwie się w wyższe światy i pragnie się złąć w jeden akord wielkiej harmonii, pragnie w nim utopić swą bolesć, pragnie mu oddać całą miłość swoją i przyniesić ukojenie życia.

A życia, w która się głęboko żyje. Nie chce zabrać siebie, nie chce paść, ale smaczny huk wyrazu powołania ma do doświadczenia się za wyrazem swoim kieroć tylko tak daleko słysząc amarylam paki ku myi le- perge i odpowiedniejszego niewyjądział.

Dzisiaj to wyprzedził codziennie opóźnieniem i
dnię urozeczył w drabiarz 8 i 10 w 10
Gieszkowskiemu



Zaliczenie na trzy miesiące starych dat
miesięczne starych dat, numer pojedynczy
graszy dotąd.

MIŁOŚĆ SIAWIAŚCIE.

Dziś Karolina.

GAZETA KRAKOWSKA.

OBSERWACJE METEOROLOGICZNE.

Data	Barometr dla barometru w wierzchu Karykacji	Stanie ciepła podług Reaumur	Psycho- metry	Wiatr	Stan Atmosfery	Zjawiska nagrodzające i niebezpieczne
0 1/2	27, 625	2	7 1/2	15	Złoty	Brzoza
2	27, 581	1	4 1/2	13	Przy Zmianach	Białe z Deszczem
10	27, 599	2	5 1/2	8	Chmury	

Wiadomości krajozwo.

— U N A R 6 W. —

(Artykuł nadzwyczajny).

Byłoby chwytliwym tylko mieszkancom miasta
ładnie ocenić przyjemności miasta, wchławić,
Sądzę że przyzwyczajony jest przeczą oddawać sil-
nności talentom, odznaczającym się w oświe-
ceniu i moralnym podziękowaniem, które jak
kważy ręką Sławy rzucone w otulę, ponurę
przerwywistości życia charakterystycznym urorkiem roz-
jawniają czoło mieszkanca miasta i uoszą go na
chwile w krainy nadziemskie, w krainy takie
jakich dusza pragnie. Główną i intencją, czy to
w zawołaniu nauk, czy sztuk, kunsztów lub
przemysłu, gdy za oknami ścian domowych się-
gnie po gąbki z których sława wieniec spłata,
lub przesiada istnieć i dla siebie, już staje się
cząstką tego, co stanowi miasto każdego narodu, a
można polżyć ich miarą, oceną i zmiarą, pomimo
jądrowego syfanta obywateli i państw, które za-
złudnie nieśmiało w swoich rozważaniach. Wszak obok
Periklesa, Platona, Homera, ale przede wszystkim
Zenoksa, Praxitelesa, Orfusa, Szokli, niekto
nie sam tylko estetyczną swoją wartość, sta-
nowią one zarządzeniem moralną siłą i godność
całowieści. I powiedzenie: dusza ślaba i chęć
określoną, wy która istnieje małe prawo na-
jędź do wyższego trybunału, nie jest
że obywatelstwo nazwy wzmaga, ożywia,

krzepić i wspierać talenta tym obywateli, tym
uprzejmie, gdy są rodzime, nie obce? Dla
stanę i mój, jakby to uczucie nabrało. Żyjemy
w Epocie gdzie każdy z cywilizowanych naro-
dów ma to co swoje według własnej wartości;
a choć tu i ówdzie biją jeszcze czołom obcy
logom (mówię tu o sztukach i kunsztach) nie-
wzajemny na to, są to ostatnie błędy przeszłych
wielono.

Dnia 16 Lutego b. r. Pan Samuel Kosso-
wski z powiatu rolników pierwszy dojdł znanym
winniczelem do konwersji w Krakowie w sili P.
Kantara.

Dyrektorament z *Damy Brody* Dobanera
wykonął artysta z całą mocą, energią i czu-
ciem jakie gre jego charakterystyczne, a pewność i ro-
wność tonu w każdej pozycji była zadziwiają-
ca. Już sam ton wiodący był tak melanczoli-
czny, że w sobie uruk uradził do wyrażenia,
aż dopiero gdy nasz artysta rozmawiał i okazał
niechęć swoją, którą odznacza się szczerą i
w najdelikatniejszą emanacją czerwoną
przebiegiem i przerwami! Zaledwie słyszalne tony
złówny się uśmiech nad ubiem słuchacza jak
echa w odległej przestrzeni. Pan Kossowski
przeżył oczekiwanie publiczności i po kró-
tkim czasie jednak tryumfu odniósł po odegraniu
każdej z swoich wariacji własnego utworu, ta-
bowiem rozwinął ciele bogactwo słobolnego

instrumetu. *Widzicie* rozczulił, w *Alliegro*
zadziwił. Tępy pokój, pełna i dźwięczna,
starała się uśmiechać, aęgią figuralnie w miar-
wanu tonów skrzypcowych, fletowych i har-
mionowych słuchaczów. Z zapłuciem prze-
jęciem się myśli autora odegrał następnie Pan
Kossowski drugą kompozycję Dobanera *Adagio*
i *Allandato*, lecz utwor ten klasyczny lubo
po mistrzowsku wykonany, mniej może odpa-
wił i udziwiałość i udziwienie artysty
który idąc za szczerą uczuciem swój i
przeważają je w instrument jest istnie-
nie.

Tępy szlachetny, smutny, przewo, przestają
technique pochodzi z jego duszy, namiętne są obra-
zom jego serca. Zakochał Pan Kossowski
koncert swój własną kompozycję czyli nasha-
dowaniem znanego *Marzocha W. czeskiego*.
Tu zamikła baseta a daly się słyszeć to skrzy-
ca, to flety które nierzadkiem śmiały, cłyż,
lekko rozpoznać w zapasy — raz Apollina i in-
tonem raz echem arkiadyjskiej flety, raz dźwię-
kiem napowietrznej Kola i góry, pęchły, się
podzielił sobie i razem zanikły jakby ich
nie było, a luźne oklaski Publiczności wstę-
czyły skronie barda. Mnij nadzrył że Pan
Kossowski da nam się jeszcze słyszeć za po-
wrotem przez Kraków.

W tym koncercie mieliśmy miłą sposobność
słyszeć młodego artystę naszego rodaka Pana
Krzysztofowskiego, który w uszach odgrywał
na fortepianie fantazję *Soprena*, ze słowem
krajowym, i *Thaburga* z *Hajopolow*. U-
daję część piękności talentu młodego arty-
sty, który niegierwszy już raz zaklęzione ode-
brał oklaski Publiczności naszej, niech mi wolno
byłoby powiedzieć że kunkulnik go słyszał a
jest znawcą sztuki, podzielił z nami to zdanie,
że jeżeli P. K. i nadal podległy usłowo i z
pięknymi zdolnościami jakimi go hojnie natura
uposażyła, w krótko go widzieć będziemy na
drodce Szopier w *Thaburgów* laszów.

Zaszczyt talentom które mają wytrwać do
do końca.

Wiadomości zagraniczne.

F R A N C Y A.

Paryz 21 Lutego.

Z powodu że wczoraj, bezskutecznie upłynął
termin ratyfikacji traktatu o przeszerzaniu o-
krętów dla utrzymania handlu niewolnikami, szereg
ta naje się znowu wznowić. Francya od-
sobnia się raz jeszcze w kwestyi, którą sama
wywodzi, przy okoliczności traktatu, który przez

Pic. 6 Gazeta Krakowska No. 51, 4 marca 1842.
source: Biblioteka Jagiellońska

Stanisław Szczepanowski (1811-1877)

Stanisław Szczepanowski was born on 12 July 1811 in Wrocieryż near Pińczów. Based on available material, it is very difficult to determine when his musical education in cello and guitar playing began. At the age of 11, he went to Kraków, where he received his education at St. Anne's Gymnasium. In 1829, he enrolled at the Department of Philosophy of the Jagiellonian University, which he was forced to discontinue with the outbreak of *the November Uprising* (1830-1831). Shortly after the Rising, he left for Edinburgh, where he continued his musical education with the famous Polish guitarist Feliks Horecki (1796-1870). From 1839 onwards, he carried out a lively concert activity, during which audiences particularly remarked on the incredible proficiency of his fingers. Not long after his European debut, Szczepanowski had the opportunity to perform before Queen Victoria of Great Britain, from whom he received a guitar as a gift. In turn, the Spanish Queen gave him the title of *First Guitarist*.

Subsequently, despite his numerous concert engagements, Szczepanowski decided to curtail his many artistic travels in favour of studying in Paris with Fernando Sora, one of the greatest guitarists of the 19th century. During his stay in Paris, he became very strongly associated with the Polish community and developed a close friendship with Adam Mickiewicz (1798-1855). In 1843, he toured the Prussian territories and finally came to Poland. According to the *Dictionary of Polish Musicians (Słownik Muzyków Polskich)*²⁷ during his visit to Poznan and Krakow, he gave fifteen concerts, both on guitar and cello. As the press wrote:

„In England and Prussia, he made a huge furore with this, while at home, there was probably more scepticism about these displays”²⁸

„He doesn't even hold the instrument according to the laws of the school, and what bow he accidentally seems to find parallel to the stand, such wonderful lines he describes.”²⁹

At the same time, critics' opinions appeared in the press, writing:

„ I must admit that I prefer to listen to him on it [cello - author's note] than to Kossowski, as he does not tire the ear with his incessant lamentation of melody and feminine tenderness without mesmerising fire.”³⁰

²⁷ Dated 1874

²⁸ „W Anglii i Prusach zrobił tym ogromną furorę, w ojczyźnie zaś, chyba bardziej sceptycznie podchodzono do tych popisów.”, Wróbel A., *Cudowny...*, p. 43

²⁹ „Instrumentu nawet nie trzyma według prawideł szkoły, a co smyczek, to przypadkiem chyba znajdzie się równoległe do podstawka, takie cudackie linie opisuje.” *Ruch Muzyczny* nr 37, 1860, p. 298

³⁰ „Przyznam się, że wolę go na niej [wiolonczeli przyp. od autora] słuchać niż Kossowskiego bo nie męczy ucha ustawicznym lamentem melodyi i babską czułością bez meżkiego ognia.”, *Ruch Muzyczny* nr 26, 1857, p. 207

or else:

„Playing at the time were W. Izycki, Ignacy Krzyżanowski and Stanisław Szczepanowski the master on the guitar, also showing off his cello playing. Szczepanowski's three concerts attracted crowds of listeners. Szczepanowski's most successful concert was at the amphitheatre. [...] Szczepanowski, a former student of the local lyceum and university, gave a concert to which the young people came in great numbers. He played the Fantasy on national songs and improvised on a score of songs and dumkas.”³¹

On the cello, he often performed compositions by Servais. He also presented numerous transcriptions of his own guitar works, including *Introduction and Variations on a Theme from Sor*, *Carnival of Venice*, *Souvenir de Petersburg*, *Souvenir de Varsovie*. In addition to his guitar works, Szczepanowski also created several cello compositions, including *Une Larme*, *Morceau de Concert* and *Le Desirè*, or the *Grand duo Concertant* discovered in the Staatsbibliothek in Berlin in 2011 by Mr Jarosław Pabisiak, which was written in collaboration between Szczepanowski and pianist Emanuel Aguilara.

From the account of tenor Mieczysław Kamiński, whom Szczepanowski met during his studies in Vienna, one can learn some not very flattering facts about the cellist's character. According to Magdalena Bartnikowska-Bernat, in her article entitled „*Nie tylko o Chopinie, Polscy poeci i krytycy XIX wieku o gitarzyście Stanisławie Szczepanowskim*”:

„The guitarist presented himself to him as a boastful and rude man: he told untold stories about his love affairs and skirmishes with brigands, he would not (or could not) speak a language other than Polish, dressed inappropriately for the occasion, refused to visit Polish salons in Vienna and in general posed as an original, which on the one hand made him interesting, but on the other made him controversial and undesirable in company. Above all, it made the audience leave his concert.”³²

Kamiński published his memoir about Szczepanowski ten years after his death, perhaps because of the scandalous nature of the entire text.

³¹ „Grał wtedy W. Izycki, Ignacy Krzyżanowski i Stanisław Szczepanowski mistrz na gitarze, popisujący się również grą na wiolonczeli. Trzy koncerty Szczepanowskiego ściągnęły tłumy słuchaczy. [...] Największym sukcesem Szczepanowskiego był koncert w amfiteatrze. [...] Szczepanowski dawny uczeń liceum i uniwersytetu tutejszego dał koncert, na który przybyła młodzież bardzo licznie. Odegrał Fantazję na śpiewy narodowe i improwizował na nutę pieśni i dumek.”Reiss J., *Almanach Muzyczny Krakowa 1780-1914*, 1939, p. 60-61

³² „Gitarzysta zaprezentował mu się jako człowiek pyszałkowaty i niegrzeczny: opowiadał niestworzone historie o swoich podbojach miłosnych i potyczkach ze zbrojcami, nie chciał (lub nie umiał) mówić w innym języku niż polski, ubierał się nieadekwatnie do okoliczności, odmawiał odwiedzania polskich salonów w Wiedniu i w ogóle pozował na oryginała, co z jednej strony przysparzało mu zainteresowania, ale z drugiej – czyniło go kontrowersyjnym i niepożądanym w towarzystwie. Przede wszystkim zaś sprawił, że publiczność opuściła jegkoncert.”, Bartnikowska-Biernat M., *Nie tylko o Chopinie. Polscy poeci i krytycy XIX wieku o gitarzyście Stanisławie Szczepanowskim*, Ruch Literacki R. LXI, 2020, Z. 4 (361), p. 427

Szczepanowski died suddenly on 16 September 1877 in Lvov, probably due to alcohol addiction, which had gradually worsened since the late 1860s, when the musician ceased his concert activity.

Aleksander Wierzbilowicz (1849/50 -1911)

Alexander Wierzbilowicz was born on 27 December 1849 or 1850 in St Petersburg. He was a cellist, composer and pedagogue. His father, Walerian (1813-1865), was a Polish nobleman who, as an amateur cellist, introduced his son to the world of music. Wierzbilowicz „[...] although he himself had been baptised into the Orthodox Church, his Russian contemporaries regarded him as a descendant of Polish ancestry and the Polish-Petersburgers also saw him as their compatriot.”³³ His person and especially his nationality is now a subject of polemic for many musicologists.

„Wierzbilowicz's family situation was similar to that of Pyotr Tchaikovsky - the father of both the former and the latter artist was Polish. However, Tchaikovsky is undisputedly regarded as a Russian composer. Certainly mainly because he considered himself as such, and had little sympathy for Poles. [...] [Wierzbilowicz], despite being born in St Petersburg, [...] felt himself to be Polish and Polish in the consciousness of Poles.”³⁴

The Polish weekly newspaper *'Kraj'*, published in the Russian capital, whose main content referred to events of a socio-political nature, and with which Henryk Sienkiewicz (1846-1916), among others, was associated, wrote of the „attractive force [...] and general, sympathetic recognition of the talent of the Polish cellist.”³⁵

Wierzbilowicz received his musical education at the Anneschule in St Petersburg. In 1866, he entered the St Petersburg Conservatory, where he studied under the tutelage of the Russian cellist and founder of the Russian Cello School, - Karl Ju. Dawydov (1838-1889). In 1871, receiving a silver medal for special abilities, he graduated from the Conservatory and began his concert career. His numerous solo performances in Vienna, Brussels, Leipzig, Naples, London, Berlin, Lodz and Warsaw, among others, earned him

³³ „[...] choć sam został ochrzczony w prawosławiu, to jednak współcześni Rosjanie uważali go za potomka rodu polskiego a i Polacy-petersburżanie widzieli w nim swojego rodaka.”Antonczyk W., *Aleksander...*, <http://www.polskipetersburg.pl/hasla/wierzbilowicz-wierzbilowicz-aleksander> [Accessed: 20.03.2022]

³⁴ „Sytuacja rodzinna Wierzbilowicza była podobna do sytuacji Piotra Czajkowskiego – ojcem zarówno pierwszego i drugiego artysty był Polak. Jednak Czajkowski bezdyskusyjnie uznawany jest za kompozytora rosyjskiego. Z pewnością głównie dlatego, że on sam się za takiego uważał, a Polaków darzył niezbyt wielką sympatią. [...] [Wierzbilowicz] mimo iż urodził się w Petersburgu, [...] czuł się Polakiem i Polakiem był w świadomości Polaków.”Wróbel A., *Cudowny...*, p. 114

³⁵ „Sile pociągającej [...] i ogólnym, pełnym sympatii uznaniu talentu polskiego wiolonczelisty.”, Weekly *„Kraj”*, 1894, nr 16, p. 15

the title of Dawydov's best student³⁶ and an outstanding cello virtuoso. According to Wiktoria Antonczyk in her article³⁷ about Wierzbilłowicz from 2018, „the soloist's first concert outside of indigenous Russia took place in Warsaw (1872).”³⁸ This may be a confirmation of the great sentiment he had for Poland. From 1870, for the next ten years, he took part in, among others, Jules Pasdeloupe's *Concert populaires*³⁹ in Paris. At the same time in St Petersburg, he became a member of the quartet of the *Chamber Music Society* and performed at the *Friday Musical Evenings* of patron Mitrofan Belyayev (1836-1904), where the latest works of the young generation of Russian composers were premiered. As Antonczyk goes on to mention, in 1882 Wierzbilłowicz presented Tchaikovsky's *Piano Trio in A minor*, Op. 50 to the St Petersburg elite, and ten years later, in 1892, he took part in the world premiere of the same composer's *Souvenir de Florence*, Op. 70. In concerts, he also performed with Anton Rubinstein (1829-1894) and Sergei Rachmaninoff (1873-1943), among others. At the same time,

„He was one of the first cellists in Russia to record his performance artistry in the form of sound recordings of works by Johann Sebastian Bach (1685-1750), Mikhail I. Glinka (1804-1857), P. Tchaikovsky and K. Davidov.”⁴⁰

From 1878 onwards, Wierzbilłowicz could also be heard at concerts of *The Imperial Russian Music Society* (CRTM).

In addition to his solo and chamber music career, from 1877 he performed as first cellist in the orchestra of *the Italian opera troupe* of the Mariinsky Theatre and then from 1882 to 1885 in the Russian Orchestra of that theatre. In 1898 he was awarded the title of *Soloist of His Imperial Majesty*, which was regarded as an artistic title of the highest recognition. From 1882, for the next 20 years, he was a member of the St Petersburg Quartet⁴¹ which one of the founders was Henryk Wieniawski (1835-1880). In this quartet

³⁶ Based on: Antonczyk W., *Aleksander...*, [Accessed: 07.07.2022]

³⁷ This article can be found in the Encyclopaedia of Polish St Petersburg, which: "aims to familiarise Polish and Russian audiences with the fate and works of Poles associated with St Petersburg, Petrograd, Leningrad and finally St Petersburg from [...] the late 18th century to the present day." [source: <https://www.polskipetersburg.pl/hasla/wierzbilowicz-wierzbilowicz-aleksander>] [Accessed: 03.09.2022]

³⁸ Ibidem.

³⁹ Anna Wróbel, in her book 'Miraculous is an Instrument...', states that the organiser of these concerts was Julsea Pasdeloupe and not Anton Rubinstein.

⁴⁰ „Jako jeden z pierwszych w Rosji wiolonczelistów utrwalił swój kunszt wykonawczy w postaci nagrań dźwiękowych utworów Johanna Sebastiana Bacha (1685-1750), Michała I. Glinki (1804-1857), P. Czajkowskiego i K. Dawydowa.”, Wróbel A., *Cudowny...*, p. 120

⁴¹ also known as the Quartet of the Russian Music Society

he replaced his mentor Karl Dawydov as cellist. For his services, he was awarded the title of *Honorary Member of the CRTM*.⁴²

Wierzbilowicz was active as a teacher at the St Petersburg Conservatory of the Imperial Russian Music Society from 1883 to 1885 and from 1887 to 1911. After Dawidov's death in 1889, he was awarded the title of *Professor of the second degree*, and the title of *Professor of the first degree* was conferred on him in 1908. Three years later, he was awarded the title of *Distinguished Professor* for his exceptional achievements and contributions to pedagogy. At the Conservatory, he taught the cello class and the chamber music. Some of his most outstanding pupils included Leopold Rostropovich⁴³ (1892-1943). Among Wierzbilowicz's students is the Polish cellist – Karol Skarżyński.



Pic. 7 Aleksander Wierzbilowicz
source: polskipetersburg.pl

In 1908, Wierzbilowicz became involved in the creation of the Conservatory, whose activities mainly focused on education, organising concerts and popularising the work of young composers. Referring to the words of Edmond van der Straeten (1826-

⁴² Alongside him, outstanding Polish pianists such as Ignacy Jan Paderewski (1860-1941) and Józef Hoffmann (1876-1957) were honoured with the same title.

⁴³ Father of Mstislav Rostropovich (1927-2007)

1895), "Wierzbilłowicz was the most outstanding among the cellists of his time."⁴⁴ In turn, according to Antonczyk, Wierzbilłowicz's playing was characterised by an extraordinary temperament, "a perfect harmony of masterful technique and depth of interpretation, a singing, warm, dignified tone"⁴⁵, which evoked admiration among Europe's most distinguished critics. It was emphasised that in addition to its artistic expression, which registered the slightest changes in emotion,

„He mastered the art of bel canto on the cello, and the expressive performance of the cantilena was his main asset and made an indelible impression on his listeners. Everyone confesses that a strangely sublime and poetic soul was enchanted in his cello. Its complaints, complaints, dreams and even smiles cannot be listened to without emotion.”⁴⁶

Wierzbilłowicz was regarded as an excellent interpreter of the works of Fryderyk Chopin (1810-1849). He made numerous transcriptions of his piano works. The influence of Chopin can be heard in the cellist's compositions, which include *Etude* and *Waltz (Tempo di Valse)*. In addition to instrumental miniatures, Wierzbilłowicz also wrote songs to words by Alexander S. Pushkin or Mikhail J. Lermontov (1814-1841), among others.

As a soloist and chamber musician, he gave concerts on Polish and Russian stages with outstanding representatives of the Polish performing arts, including Stanisław Barcewicz (1858-1929), Ignacy Jan Paderewski, Józef Hofmann (1876-1957), Erazm Dłuski (1857-1923) Józef Śliwiński (1865-1930) and Feliks Blumenfeld (1863-1931). He was also very actively involved in the life of the Polish community living in St Petersburg at that time.

Both Russian and Polish composers dedicated their works to Wierzbilłowicz, including Karl Dawidov, Felix Blumenfeld, Zygmunt Zaremba, Ludwik Groppler and Henryk Skirmunt. Aleksandr Glazunov dedicated to him the *Elegy in Memory of F. Liszt*, Op. 17, which he annotated with a dedication in Polish containing the words „*To a Dear Colleague*” („*Kochanemu koledze*”) thus emphasising Wierzbilłowicz's attachment to his spiritual homeland. In turn, the doyen of Russian music makers Nikolai A. Rimsky-

⁴⁴ „Wierzbilłowicz był najwybitniejszym wśród ówczesnych wiolonczelistów.” Antonczyk W., *Aleksander...*, <https://www.polskipetersburg.pl/hasla/wierzbilowicz-wierzbilowicz-aleksander> [Accessed: 04.09.2022]

⁴⁵ Antonczyk W., *Wierzbilłowicz...*, [Accessed: 01.08.2022]

⁴⁶ „Władał on sztuką bel canta na wiolonczeli, a pełne ekspresji wykonanie kantyleny było jego głównym atutem i wywierało na słuchaczach niezatarte wrażenie. Wszyscy wyznają, iż w jego wiolonczeli zaklęta dziwnie wzniosła i poetyczna dusza. Jej skarg, narzekań, marzeń, a nawet uśmiechu bez wzruszenia niepodobna słuchać N. B., Listy petersburskie, „*Prawda. Tygodnik polityczny, społeczny i literacki*” 1890, nr 3, p. 30;

Korsakov (1844-1908) included a dedication of his *Serenade* to the incomparable and unique artist.

He died on 15 March 1911.

Karol Skarżyński (1873-1957)

One of the most eminent Polish cellists at the turn of the 19th and 20th centuries, Karol Skarżyński was born on 6 January 1873 in the town of Libava (Lat. Liepāja), (now Latvia). He probably inherited his love of music from his mother and it was under her tutelage that he initially acquired musical knowledge and developed his skills in violin and flute playing. After her death in 1884, Skarżyński's musical education rested on the shoulders of his older sibling, sister Kazimiera⁴⁷, who, like her mother, became a singer, and a brother who, like the young Karol, played the flute.



Pic. 8 Karol Skarżyński ok. roku 1925,
źródło: Biblioteka Jagiellońska



Pic. 9 Karol Skarżyński,
source: Narodowe Archiwum Cyfrowe

At the age of sixteen, fascinated by the wonderful playing and extraordinary technique of Alexander Wierzbilłowicz, Skarżyński decided to abandon his previous artistic education and decided to commit his life to the cello. After completing his

⁴⁷ Kazimiera (Skarżyńska) Mikosz

education in Vilnius in 1891, thanks to financial support from his siblings, he went to study in Warsaw, where at the *Warsaw Music Institute* he began his studies in cello class of Antoni Cink (1863-1925), at the same time taking up composition studies with Zygmunt Noskowski (1846-1909). During his studies, he made his debut as a cellist on the stages of Warsaw stages and began working at the *Warsaw Opera*, where he performed alongside Bolesław Moniuszko⁴⁸. In 1896, he graduated from the Warsaw Conservatory.⁴⁹ In the same year, he decided to continue his artistic education under Alexander Wierzbilłowicz in St Petersburg, where he remained for almost two years. Referring to the information contained in Roman Suchecki's book, *Wiolonczela od A do Z*, he also studied with Karl Dawidov at the time, but as Anna Wróbel aptly noted, „in the year of Skarżyński's stay in St Petersburg, Karl Dawydov had already been dead for almost 10 years, having died in Moscow in 1889.”⁵⁰ Having completed his studies with Wierzbilłowicz, Skarżyński entrusted his artistic development in cello playing to one of the most eminent cellists and cello pedagogues of the late 19th century – Julius Klengel (1859-1933). He thus continued his education at the *Royal Conservatory in Leipzig*, where one of the most important cello centres of 20th-century Europe was located. Instead, he honed his skills in composition in the class of Carl Reinecke (1824-1910) and Salomon Jadassohn (1831-1902).

While still a student in Leipzig, in 1898, Skarżyński came to Warsaw to perform a number of concerts. As the press reported, during these events he displayed: "undeniable musical ability. The young artist's exceptional playing is already distinguished by a nice tone, good intonation, and above all great rhythmicity.”⁵¹ In 1899, Skarżyński completed his studies in Leipzig. He left the city with compositions written during his studies, including *Serenade Op. 2, Elegy Op. 5, Polonaise Op. 8 and Scherzo - Caprice Op. 13*. He dedicated the aforementioned *Elegy* to his mentor, Klengel. This work was appreciated by both native musicians and also found a place in the concert repertoires of the most eminent cellists of the era. An example of this is the concert cycle of Pablo Casals (1876-1973) from 1911, who included the *Elegy* in the programme of his performances in Krakow, Prague and Lvov, among others.

⁴⁸ Son of Stanisław Moniuszko

⁴⁹ Formerly the Warsaw Institute of Music

⁵⁰ „W roku bytności Skarżyńskiego w Petersburgu, Karol Dawydow nie żył już od prawie 10 lat, zmarł bowiem w Moskwie w 1889 roku.”, Wróbel A., *Cudowny...*, p. 180

⁵¹ „Niezaprzeczalne zdolności muzyczne. Niepospolita gra młodego artysty wyróżnia się też już dziś ładnym tonem, dobrą intonacją, a przede wszystkim wielką rytmicznością.”, *Ibidem.*, p. 181

After 1898, Skarżyński continued his artistic career mainly in Poland and Germany. A year later he was offered a teaching post at the Music Conservatory in Australia, but at Noskowski's insistence decided to remain in Poland. Noskowski justified his negative attitude to Skarżyński's departure by stating: „the lack of highly qualified pedagogues, especially in that specialisation in which they should pass on their knowledge and experience to Polish cellists.”⁵² Thus, Skarżyński remained in Poland, where in 1900 he took up the post of professor of the cello class at the newly-established Kraków Music Society Conservatory, a position he held until 1930.

At the beginning of his teaching career, in order to organise a system of learning to play the cello, Skarżyński devised a detailed programme of playing and recommended compositions. This plan was divided into four separate courses and recommended starting education just after the age of eleven. The age requirements were related to anatomical features of hand structure and dexterity, as well as Skarżyński's expectations of the personality of a young cello student. According to his assumptions, each candidate should be characterised by a musical disposition and strong and long fingers on the left hand, as well as a flexible right hand.⁵³

Course I - Also known as the *preparatory course*, it covered the first six months of learning. Its main objective was the correct positioning of the right and left hand and learning to lead the bow. Skarżyński used the first books of his *Cello School* (part I) and *Études* (part I) to teach, as well as requiring the mastering of the easier two-octave scales in the first position within a quart.

Course II – referred to as *the lower course*, consisted of two lessons per week for the next two years of study. The condition for admission to each subsequent course was mastery of the material from the previous course. Here, Skarżyński's programme again included *the School for cello* (parts II and III), *Études* of his own authorship in the first position (parts II, III, IV, V, VI, VII, VIII, IX, X, XI, XII), 2-octave scales, thirds, chords in all keys and "elementary bars", *113 Dotzauer Études* (parts I and II), Banatoton *Études* op. 4 (part I). Easy concertos with piano accompaniment were also to be performed, including: Goltermann, op. 65 and 76, Klengel, op. 7 and 10, or Schröder, op. 55 and 56. The group of minor works recommended by Skarżyński included works such as

⁵² „brakiem wysoko wykwalifikowanych pedagogów, szczególnie w tej specjalizacji, w której winni swą wiedzę i doświadczenie przekazać polskim wiolonczelistom.”, Krcha M., *Karol Skarżyński, sylwetka artysty*, Kraków 2004 r., p. 23

⁵³ Based on: Ibidem., p. 54

Dawydow's *Songs without Words*, Skarżyński's *Serenade, Alla Pollaca*, Goltermann's *Ballade in E flat major* and Schubert's *Songs without Words*.

Course III – The course, called the intermediate course, covered a two-year period of education and specified as the scope of study the need to master Skarżyński's *School for the Big Finger* (notebooks I and II), *Études* Op. 57 (notebook III) and Schröder's 9 *Études for the Big Finger* Op. 45. It was necessary to assimilate three-octave scales "with thirds and chords in all keys and more difficult bowings."⁵⁴ In the collection of études, Skarżyński offered his *School for Cello* (notebooks Nos. XIII, XIV, XV and XVI), 113 *Études* by Dotzauer (notebook III), 20 *Exercises for Cello* Op. 11 by Merk, 24 *Études for Cello* Op. 38 by Grützmacher, 12 *Études for Cello* Op. 35 by Franchomme, and *Violoncell Moderntechnik* by Schröder. The large-scale forms to be performed included *Concertos* Op. 51 and 57, 2 *Variations* Op. 50 and Op. 61 by Romberg, *Concerto in D minor* Op. 38 by Schröder, and *Fantasia on Russian Themes* Op. 13 by Servais. As „minor solo works”⁵⁵ works by Boccherini (*Rondo*), Haydn (*Menuet*), Skarżyński (*Elegy*), Klengel (*Humoresque*), Popper (*Gavot* and others) were recommended.

Course IV – called the highest course, covered the longest period of study of three years. Its scope included the mastering of 4-octave ranges with "thirds and chords in all keys and bowings."⁵⁶ In addition, one had to assimilate, among others, Lee's *Études* Op. 57, Dupont's 21 *Études*, Skarżyński's 17th and 18th *Volume*, Dotzauer's 4th *Volume* of *Études*, Piatti's 12 *Caprices* Op. 25, Cossman's 5 *Concert Studies* Op. 10 or Bach's *Suites for solo cello*. Works by Romberg, Goltermann, Servais, Klengel, Grützmacher, Dawydow, Piatti, Dvořák and Haydn were recommended as concertos. Skarżyński also introduced compositions by Servais (*Le Desire, Souvenir de Spa, Daughter of the Regiment*) and Dawydov (*Fantasia on a Russian Song*) into the recommended repertoire. As part of the higher course, he recommended the mastery of sonatas by Bach, Beethoven, Rubinstein, Grieg, Mendelssohn, Strauss, Locatelli, Piatti as well as solo „minor pieces”⁵⁷ including compositions by Skarżyński (*Scherzo-Caprice, Lullaby*), Popper (*Tarantella*), Fitzenhagen (*Gavot*), Dawydov (*Am Springbrunn*), Klengel (*Scherzo*), Piatti (*Tarantella*), Popper (*Papillen, Hungarian Rhapsody*) or Fitzenhagen (*Perpetuum mobile*). What is worth emphasising is that Skarżyński was well versed in contemporary cello literature.

⁵⁴ „Z łamanemi tercjami i akordami we wszystkich tonacjach i trudniejszych sztrychach.”, Ibidem., p. 54

⁵⁵ „utwory mniejsze solowe „, Ibidem., p. 54

⁵⁶ „łamanemi tercjami i akordami we wszystkich tonacjach i sztrychach.” Ibidem., p. 54

⁵⁷ „solowych mniejszych”, Ibidem., p. 54

He asked his students to play, among other things: Ludomir Różycki's (1883-1953) *Sonata* Op. 10, written in 1906, or those composed slightly earlier: *Sonata in A minor*, Op. 36 by Edward Grieg (1843-1907) and *Sonata in F major*, Op. 6 by Richard Strauss (1864-1949).

As Karol's son, Bolesław Skarżyński, reported, his father educated over 200 cellists, including J. Strzemiński, J. Mikulski, B. Skarżyński, E. Krcha, S. Mucha and M. Brandys. He required from his pupils regular participation in concerts and despite:

„his discipline in the technical mastery of the instrument that the professor imposed on his students, as well as his intellectual demands on the music, he was held in high esteem and was liked by his students.”⁵⁸

In 1911, Skarżyński began complaining of his first hearing problems.⁵⁹ Initially, the illness did not cause him any major problems, which can be confirmed by the fact that during this period he was most active in both his teaching and concert work. After the end of the war, the symptoms of the illness intensified. Despite everything, Skarżyński continued his artistic activity by taking part in, among other things:

„active participation, always playing disinterestedly at concerts organised for the Red and White Cross, the Polish Legions, in military and civilian hospitals, at national celebrations and ceremonies for the needy people of Warsaw, Krakow, Poznan, Lvov and Vilnius”.⁶⁰

He gave concerts mainly in the Czech Republic, Germany, Austria and Scandinavia. In 1909 he made a concert tour of Poland going to Inowrocław, Gniezno, Krotoszyn and Poznań, among other places.

„Mr Karol Skarżyński, a renowned cellist, prof. of the Krak. Conservatory and the esteemed singer of the esytrada, Mr Stanisław Bursa, returned from a major concert 'tour', which took them around the towns of Wielkopolska and Kujawy. [...] exceptionally flattering reviews from the Poznań and provincial press [sic!], which, not sparing praise for the sympathetic artists, raised, besides their spiritual virtues, the merits of their singing with cello and piano, a thing rarely heard even from our stages.”⁶¹

⁵⁸ „swojej dyscypliny w opanowaniu technicznym instrumentu, jaką profesor narzucał swoim uczniom, a także wymaganiom intelektualnym w stosunku do muzyki, darzono go wielkim szacunkiem i był lubiany przez swoich uczniów.”, Krcha M., *Karol...*, p. 19

⁵⁹ These problems were later diagnosed as otosclerosis, a chronic inflammation of the middle ear of unknown causes, manifested by progressive deafness and constant tinnitus.

⁶⁰ „czynny udział, zawsze bezinteresownie grając na koncertach urządzanych na rzecz Czerwonego i Białego Krzyża, Legionów Polskich, w szpitalach wojskowych i cywilnych, na obchodach i uroczystościach narodowych dla potrzebujących ludności Warszawy, Krakowa, Poznania, Lwowa i Wilna.”, Krcha M., *Karol...*, p. 22

⁶¹ „Pp. Karol Skarżyński, znany wiolonczelista, prof. Krak. Konserwatorium i ceniony śpiewak esytrady p. Stanisław Bursa, powrócili z większego „tourné” koncertowego, które odbyli po miastach Wielkopolski i Kujaw. [...] nader pochlebne recenzje prasy poznańskiej oraz prowincjonalnej [sic!], która nie szczędząc

From his travels he regularly returned to Cracow, where from December 1920 to May 1921 he performed as concertmaster of the cello section of *The Symphony Orchestra of the Professional Union of Polish Musicians*. Between 1921 and 1923 he co-founded the orchestra of *The Krakow Opera Society*. After the end of the First World War, as a result of harsh living conditions and difficult living conditions, his hearing problems worsened considerably,

„however, he did not stop performing. Despite his hearing impairment, he still played with great precision, and anyone who did not know the professor intimately did not believe that the performer was an artist with whom it was already difficult to communicate.”⁶²

He ended his artistic activity with a concert performed on 6 December 1925. He continued teaching at the Conservatory of Music for five more years, but in 1930, due to an almost total loss of hearing, he was forced to stop this activity as well. Until 1939, he occasionally played the cello, but due to two unpleasant events in that year, he had to say goodbye to the cello forever. As a result of a difficult financial situation, the cause of which can be traced back to the outbreak of the Second World War, he decided to sell his beloved cello called Maryśka or Baśka. He gave the instrument to his former pupil Emil Krcha. The second event from 1939 was an accident that made it virtually impossible for Skarżyński to continue playing the cello. As a result of an explosion of fireworks, he burnt his hands, with the long-term effect of losing their mobility.

The years following the end of the war did not bring much joy to Skarżyński either. In the 1950s, as a result of a fire, he lost a huge part of his memorabilia, manuscripts, sheet music and documents. In a letter to Emil Krcha, we read:

„[...] The desk with its utensils and valuables burned to ashes, as well as the American cabinet to the ground with all souvenirs, compositions of documents with [?] [word illegible] electrical. [...] Money in banknotes burned and silver money melted into lumps. My Order, the Golden Cross and miniature and other gold souvenirs were completely lost. My beautiful engagement ring was found, but destroyed.”⁶³

uznania sympatycznym artystom, podnosi obok zalet duchownych ich produkcje śpiewu z wiolonczellą i fortepianem, rzecz i z naszych estrad rzadko słyszana Anna Wróbel, *Cudowny...*, p. 187

⁶² „jednak nie zaprzestał koncertowania. Pomimo upośledzenia słuchu grał jeszcze z dużą precyzją i kto nie znał bliżej profesora, nie uwierzył, że wykonawca był artystą, z którym już trudno się było porozumieć.”, *Ibidem*, p. 180

⁶³ „[...] biurko z przyborami i cenościami spaliło się na popiół, jak również szafka amerykańska doszczętnie z wszelkimi pamiątkami, kompozycjami dokumentami z [?] [wyraz nieczytelny] elektrycznymi. [...] Pieniądze w banknotach spaliły się, a srebrne stopiły się w bryły. Order mój, Złoty Krzyż i miniatura i inne złote pamiątki przepadły doszczętnie. Piękny mój pierścionek zaręczynowy znalazłem, ale zniszczony.”, *Ibidem*, p. 194

It can be assumed that 18 notebooks of *the School for cellos*, which Skarżyński used for his classes, were also lost in the fire. These events, combined with a loss of hearing and dexterity in his hands, caused Skarżyński to withdraw from others, leading a life of self-restraint.

He died on 9 March 1957.

Karol Skarżyński.

Artysta, którego podobnie podajemy w dzisiejszym numerze, jest jednym z tych niewioli, którzy, aczkolwiek pracują dla swoich i wśród swoich, — otrzymali uznanie przedewszystkiem od obcych, którzy nie wahałi się zaliczyć go do grona najwybitniejszych przedstawicieli współczesnego kunsztu wiolonczelowego w Europie. Ciekwy, nieomarny, ciekawy nikomu ani swej osoby, ani swych przeobrażeń artystycznych, ani też swej sztuki — przejechał nasz artysta kraj cały, od morza do morza niemal, zadziwiając piękną, głęboką i umiejętną grą i budząc wszędzie szczerą swą w duszach słuchaczy najszlachetniejsze myśli i uczucia. — Skarżyński choć w śluchaczem swym widzieć współtowarzysza przeżywał, z nim razem głębie i istotną wartość wychłonną w odczucaniu muzycznego piękna, duszę chłonącą z nim razem i sercem i sercem wartości koncertowej nadzwyczajnych błysków techniki, — zawrotnych i karkołomnych popisów wirtuozeryi, wybarwn uczucia lub innych tym podobnych okluczających sztuk blagi muzyce — nie znalazł dla siebie, odpowiedniego żera na produkcji Skarżyńskiego — znalazł go jednak, i to w szlachetnym kalmku, czując duszę, muzycznie organizację i miłośnicy nie narzucającego się krytykiwie piękna muzyznego. Sądzę ci, którzy stoją blisko i najbliższego artysty, ci umieją, cenę i ceną, w nim nie tylko mistrza i prawdziwego kalmka, lecz przede wszystkim proroka swej sztuki.

Tworzenie jednego z koryfeuszów krytyki współczesnej, iż „wolonczellista trzeba się urodzić“ — uzasadnił właśnie Skarżyński. — Pierwotnie uczył się gry na skrzypcach, lecz drymno w nim umiowanie głębszego tonu tak, iż mimo dalekiego zaawansowania się w grze na skrzypcach porzucił je i oddaje się z zapalem wolonczelli. Widoznie odbił się niezatartem wspomnianiem w dziecinnej duszy przyszłego artysty i kłopoty późniejszego wybornym środkiem do zszeregowania myśli w poważnym dziele — te same tęskne, na niski ton

nastrojone, poszary ciemnych fal Baltyku, na którego zimnym brzegu ujrzał nasz artysta światło dzienne (w Libawie 5 stycznia 1873) — na którego brzegu spędził swe lata „sielskie, mielskie“ — „Tu swe muzykalne i muzycielsko uspo-



Karol Skarżyński.

sobione chłopie sposobili państwo Skarżyńscy do walki życiowej, którą mu zaczęła do miejscowego gibanaryum. Pragnęli widzieć swego syna na jakimś realnym posterunku. Muzyki, uczono go przysgodnie. Przyszły wolonczellista uczył się najpierw gry na skrzypcach — później na... flecie.

Oba rodzaje muzyki, — ton niskiwy nie zadowolniały go. Dopiero powazył i po meku śpiwony ton wolonczelli, wydobył dionią mistrza, zasłynany przyradkowo na koncercie, zdecydował ostalecznie wybór instrumentu, a z niemi i przyszedł młodego chłopca.

Po ukończeniu gimnazjum w Libawie, wyszli rodzice młodziemka do konserwatorium warszawskiego. Kohorty je Skarżyński jako laurent w r. 1896. — Dalsze powazne studia w konserwatorium Ipekkiem, pod ośiem takiego mistrza i pedagoga, jak Julius Kienig, tadzież muzykalna dusza rozwinięta w atmosferze nawkrós muzycznej Lipska, wyrobily zeh artystę. W roku 1899, życzliwie przyjęty przez publ. cen. śe Ipeką na pierwszym swym występie, rozpoczął Skarżyński karierę koncertową... Grał we wszystkich znaczniejszych srodowiskach muzycznych Niemiec, Austrii, Cesarstwa i kraju ojczystego, zdobywając zarówno u muzykalnej publiczności, jak i u prasy obcej tadzież rodzinnej uznanie.

Karierę koncertową, przerwało jednak zaproszenie krakowskiego Tow. Muzycznego, które pragnęło tak wybitnego wirtuozu artystę mieć w swietnem grobie nasercyeli swego, konserwatorium. Nie tyle warunki materialne, jak sposobność poważnej pracy na niwie ojczystej, skłoniły Skarżyńskiego do zarzucenia kariery wirtuozu, a oddania się całej duszą pedagogii muzycznej. Wśród nas, w Krakowie, gdzie zakłóty ognisko domowe, pracuje więc z wielkim podrykiem dla podniesienia ogólnego umykalnienienia, dając krajowi rokrocznie po kilku wyszkolonych wolonczellistów — a nadto urządzając wyreczki po kraju w charakterze koncertanta. — Taka podróż koncertową podjął obecnie artysta nasz po Galicji, tadzież po Poznankterum w roku obecnym, brzyjający młodego ucznia prof. Lalawicza, pianistę Feidstajna, za akompaniatora towarzysza.

Prof Skarżyński jest autorem kilkunastu wirtuoznych kompozycji na wolonczellę, z których część ogłosił drukiem. — 1913. —

Ferdynand Macalik (1887-1954)

Ferdynand Macalik belongs to the group of cellists who, despite not being born in Poland, considered himself to be Polish. He was born in 1887 in Guylafehervar (now Alba Iulia). Although no one in his family practised music, Macalik began taking piano lessons at the age of five. At the age of 12, he began to learn the violin, which he abandoned in favour of the cello in 1901. His first teacher was Karol Nováček, the first cellist of the Budapest Philharmonic Orchestra and a professor at the Conservatory there. It was then that Macalik's first compositions began to be written.



Pic. 11 A. Malawski Quartet: S. Schleichkorn, S. Dortheimerówna, A. Malawski i F. Macalik, Kraków 1931
source: Artur Malawski, *Życie i twórczość*, praca zbiorowa pod red. Bogusława Schaeffera,
PWM, Kraków, 1968, p. 33

Another important date in his biography is 1905, when he decided to continue his education in Vienna at the Akademie der Kunst in the class of the Austrian cellist, composer, pianist and conductor Franz Schmidt (1874-1939) and in the counterpoint class under Heinrich Wottawa (1867-1912). Shortly after completing his studies in Vienna, in 1910, he left Austria and settled permanently in Krakow. Initially, his career was based mainly on activity in the Theatre (Teatr Miejski) and the performance of chamber music. As Macalik himself states in his 1954 curriculum vitae sent to the Board of the Polish Composers' Union (Zarząd Główny Związku Kompozytorów Polskich), „he became

a passionate pedagogue as a cello teacher”⁶⁴, taking up the cello class within the walls of the Kraków Institute of Music in 1919. He continued his teaching activities, with minor interruptions, for almost thirty consecutive years (initially at the Kraków Music Institute⁶⁵, later at the Music Society Conservatory).

In 1921, he decided to accept Polish citizenship. In 1927, he was granted a leave of absence from his duties at the Kraków Music Institute and left for Munich, where he began his education in viola da gamba playing, as he himself states "with the best gambist”⁶⁶ Christian Döbereiner (1874-1961). Macalik found himself perfectly in this field of art, and already a year later he appeared as soloist at Das 15. Deutsche Bachfest. As he wrote, "I was the only foreigner who took an active part in the aforementioned festival.”⁶⁷ With his playing, he won the admiration of the most famous musicians of Europe at the time, including Richard Strauss (1864-1949) and Gustav Mahler (1860-1911). At the same time, in order to secure the funds needed to support himself during his stay in Munich, he won auditions for the position of solo cellist and gambist in the Special Chamber Orchestra at the Great Bavarian Orchestra.

Macalik's chamber music activities also seem worth mentioning. In 1928, on the centenary of Franz Schubert's *Quintet in C major*, Op. 163 D956, as well as on the centenary of the composer's death, Macalik performed the second cello part of the aforementioned Quintet together with *The Dresden Quartet*.

Shortly after these events, in 1929, he returned to Krakow, where he could most often be heard on the viola da gamba during the concerts he organised for the young people of Malopolska (fig. 10) and his performances at the radio station. On 1 September of that year, Macalik took over the cello class („at all courses”⁶⁸) after Karol Skarżyński at *The Music Society Conservatory* and led it for the next ten years. After his return to Cracow, he became very actively involved in the cultural life of the city. His initiative led, among others, to the formation of a string quartet composed of: S. Eisenschutz - violin, C. Muszański - violin, S. Schelichkorn - viola, F. Macalik - cello, a piano trio composed of M. Neuger-Sacewiczowa - piano, S. Mikuszewski - violin, F. Macalik - cello

⁶⁴ „z zamiłowaniem został pedagogiem jako nauczyciel wiolonczeli.”, Biography of Ferdinand Macalik, 1954, p. 1.

⁶⁵ The institution operated from 1908 to 1939 and placed particular emphasis on the teaching and performance of chamber music, especially by Polish composers.

⁶⁶ „u najlepszego gambisty”, Ibidem., p. 1

⁶⁷ „byłem jedynym obcokrajowcem, który brał czynny udział we wspomnianym festiwalu.”, Ibidem., p. 2

⁶⁸ „na wszystkich kursach”, Biography of Ferdinand Macalik

and a piano quartet composed of: O. Martusiewicz - piano, T. Gonet, - violin and S. Schleichkorn - viola. He was also a member of a chamber ensemble formed in 1929 from the professors of the Music Society Conservatory, consisting of: H. Zboińska-Ruszkowska - singing (1877-1948), O. Martusiewicz - piano, S. Mikuszewski - violin, A. Peters - viola, F. Macalik - cello, Z. Dymmek - piano, A. Malawski - violin. In addition to the classical chamber repertoire, the ensemble also presented newly created chamber works such as Maurice Ravel's *Trio in A minor* composed in 1914.

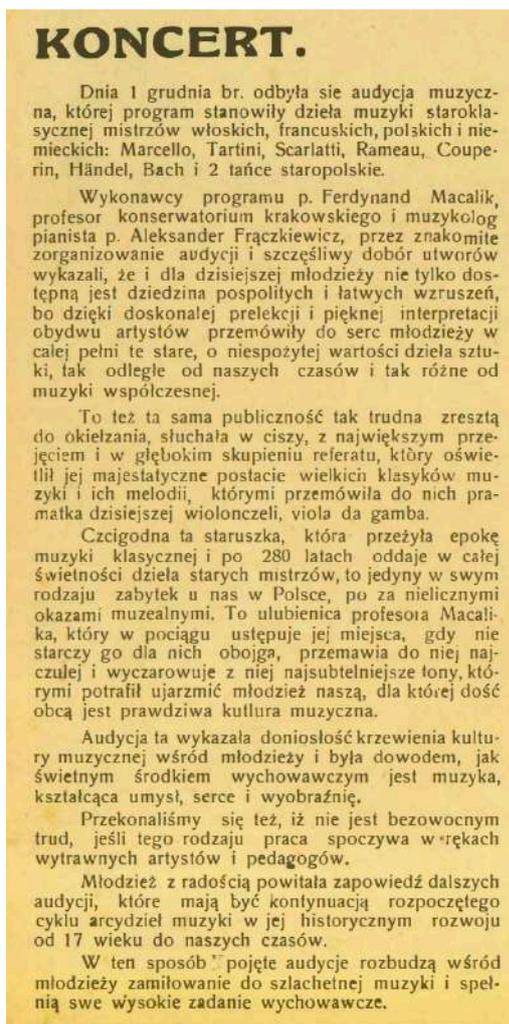


Fig. 12 Czasopismo "Zew Gór" Nr. 26, Nowy Sącz, 15 grudnia 1936

In addition to his very active performing activities, Ferdinand Macalik also carried out intensive creative work. In the 1930s, his works could be heard in numerous concert halls in Europe, but "in Poland it was rare to come across the works [...] of the Hungarian cellist, but strongly polonised Ferdinand Macalik."⁶⁹ Among his compositions are works

⁶⁹ „w Polsce rzadko można się było spotkać z utworami [...] wiolonczelisty węgierskiego, lecz silnie spolonizowanego Ferdynanda Macalika.”, Wróbel A., *Cudowny...*, p. 331

for symphony orchestra: *Symphonic Prologue, Elegy, Baltic-Balaton Polish-Hungarian Poem, Great Concert Waltz, Funeral March*, chamber ensembles: *Little Polish Suite* (1947), *Little Polish Serenade* (1952), cello with orchestra accompaniment, songs: *Spokojnie smutki się toczą, Melodia, Czarne oczy, Ulewa*, works for mixed choir a capella, minor compositions for piano such as *Nocturne - Noc księżycowa nad polskiem morzem for piano* (1923) awarded first prize with distinction at the "*Lira Polska*" competition, or cello: *Polonaise Concertante, Melody, Scherzo, Danse fantastique* and *Danse grotesque* (1935) dedicated to Józef Mikulski.

In 1945, Macalik returned to active music-making at *The State Philharmonic in Kraków*, established just after the war, and to active teaching at the State Music School in Kraków, where he initially taught theory, piano and harmony, and from 1951 also headed the cello class.

In January 1954, he applied for membership in the *Polish Composers Union*, but unfortunately he did not live to receive a positive answer issued on 24 March, as he died in Krakow on 15 April of the same year.

Dezyderiusz Danczowski (1891-1950)

„Mr Danczowski is originally from Poland, where, according to the local press, he is regarded as one of the greatest virtuosos of his instrument. The management of the New Broadway Theater is proud, to be able to host a cellist of such great calibre..”⁷⁰

Dezyderiusz Danczowski was born on 16 March 1891 in Battonay, Hungary. He drew attention to himself with his musicality and talent from an early age. Despite his difficult financial and social situation⁷¹ he was provided with a musical education⁷². He initially

⁷⁰ Bielewicz M., *Dezyderiusz Danczowski – człowiek i jego dzieło*, praca dyplomowa napisana pod kierunkiem dra hab. Tomasza Lisieckiego, Poznań 2015, p.33

⁷¹ "[Danczowski] was a child left to his own devices. He was brought up by the street and his mother's care, it seems, was little.", Bielewicz M., *Dezyderiusz...*, p.12

⁷² Most likely, between the ages of 7 and 14, "a certain countess appeared in the area. Unfortunately, we don't know the identity of this woman; she was most likely a Lvov native. She noticed a little gypsy boy playing the violin and, stunned by his extraordinary skills, decided to take him under her care and educate him. Dezyderius' mother, having no means to support the child, decided to give him to this aristocrat in the hope of a better life for her son. They never met again." Ibidem, p. 12

gained knowledge of violin playing, but eventually turned his musical interests towards the cello, and it was with this that he established his musical career.



Pic. 13 Dezyderiusz Danczowski,
source: *Narodowe Archiwum Cyfrowe*



Pic. 14 Dezyderiusz Danczowski, Lwów 1908
source: *Bielewicz M. Dezyderiusz Danczowski - człowiek i jego dzieło*, Poznań 2015

In 1907, he went to study at the Music Conservatory in Lvov, where he studied with Alojz Sládek. After performing one of his concerts at the end of his studies, newspapers published numerous reviews describing Danczowski as a "first-rate talent"⁷³ or „a cellist of fine ability”⁷⁴. In later years, Danczowski's outstanding playing and his interpretation of Antonín Dvořák's *Cello Concerto in B minor*, Op. 104 were described with the following words: „colossal technique, purity of intonation, magnificent tone, great musical culture [...] a style-maintained interpretation, [...] impeccable purity, sparkling technique of both hands, beautiful loud tone" or "he did it so beautifully, his bow stroke had so much charm, gave such a juicy and full and delicate sound.”⁷⁵

After completing his studies in Lvov, thanks to the financial support he received, he went to Leipzig, where, like Karol Skarżyński a few years earlier, he began his

⁷³ „pierwszorzędny talent”, Wróbel A., *Cudowny...*, p. 232

⁷⁴ „wiolonczelistę o pięknych zdolnościach”, *Ibidem.*, p. 232

⁷⁵ „uczynił to tak pięknie, jego pociągnięcie smyczka miało tyle uroku, dawało tak soczyste i pełne oraz delikatne brzmienie.”, Wróbel A., *Cudowny...*, p. 239

education under Julius Klengel. He completed these studies with honours in 1912. Then, after a brief stay in Interlaken, Switzerland, Danczowski found himself in Prague, where he was employed by the Czech Philharmonic as leader of the cello group and where he remained until the outbreak of the First World War.

He spent the initial period of the First World War in Lviv, where he focused mainly on his teaching activities. As he himself recalls in his biography: "I returned to Lviv, where I developed my teaching activities during the Russian occupation and performed very often as a soloist and ensembler."⁷⁶

From 1915 to 1920, he was a civilian prisoner of war in Russia. However, the difficult political situation did not prevent him from teaching and giving concerts. At that time he began working as a pedagogue-concertmaster at the Tutkovskiy Music School in Kiev and in 1917 was appointed professor of the cello, harmony and chamber music class at *The Muzikalny Uczyliszcze I. R. M. C.* in Taganrog. After his period of deportation ended in 1920, he returned briefly to Lviv, where he performed as the first cellist of the Lviv Opera from January to May of that year. At the same time, he became a professor of the cello class at the Lviv Conservatory.⁷⁷

As early as May 1920, Danczowski was offered the position of professor of the cello class at the Poznan Academy and School of Music. Soon after his arrival in Poznań, Danczowski, together with prominent established musicians: Zdzisław Jahnke, Tadeusz Gonet and Tadeusz Szulc⁷⁸ he founded The Polish Quartet (Kwartet Polski⁷⁹) (rys.14) initially also called The Poznań String Quartet.⁸⁰

In 1923, Danczowski began the next stage in his life. Leaving his wife Jadwiga⁸¹ and his daughter Beatricze Anna in Poznań, he left for Cincinnati, where he took a job

⁷⁶ „Wracam do Lwowa, gdzie rozwijam podczas okupacji rosyjskiej działalność pedagogiczną oraz występuję bardzo często jako solista i ensembler.”, Bielewicz M., *Dezyderiusz...*, p. 17

⁷⁷ also known as the Lviv National Academy of Music or the Polish Music Society of Lviv

⁷⁸ In the following years, Tadeusz Szulc was replaced as violist by Władysław Witkowski, then Ludwik Kwaśnik and finally Jan Rakowski.

⁷⁹ The ensemble was active for more than 25 years and ended its official activity in 1948.

⁸⁰ „Having accepted Opiński's offer, I stay in Poznań for three years. I am here at the same time as the first cellist of the Opera and immediately we organise, with Zdzisław Jahnk, the Polish Quartet, with which we give concerts all over Poland, gaining this ensemble considerable renown throughout the country.”, Bielewicz M., *Dezyderiusz Danczowski...*, p.21

⁸¹ As Maria Bielewicz was able to establish: „[...] from the passenger cards made available from ships from the following years: 1926, 1927, 1928, 1929, 1930, 1931, we learn that Danczowski returned to Poland each year to his wife and daughter during the summer break between Cincinnati Symphony Orchestra concert seasons.”



Fig. 15 Kwartet Polski (from left): Z. Jahnke, T. Gonet, T. Szulc, D. Danczowski,
source: Bielewicz M, Dezyderiusz Danczowski – człowiek i jego dzieło, Poznań 2015

with the Cincinnati Symphony Orchestra and the Conservatory of Music of Cincinnati. He also performed with the Cincinnati Stringquartet as well as The Polish Trio (Trio Polskie), which he founded and which included Cincinnati-based musicians K. Liszniewski and R. Perutz. As for the cellist's life itself at this time, we know little. Memoirs and documents confirming his achievements during this period are extremely poor, and a great deal of information seems to be contradictory. What is certain is that this period was filled with work. While living in Cincinnati:

„He has become known to American audiences not only as an accomplished cellist in symphony orchestras or as a chamber musician in many concerts in both trios and quartets, but also as a soloist.”⁸²

⁸²„dał się poznać amerykańskiej publiczności nie tylko jako znakomity wiolonczelista orkiestry symfonicznej, czy kameralista na wielu koncertach zarówno w triach jak i kwartetach, ale również jako solista.”, Bielewicz M., *Dezyderiusz...*, p. 34

According to an unknown author in a 1932 article *Musician Quits Career for Homeland, Family*, Danczowski's return to Poland and his abandonment of his career for family life in his native Poland was prompted by an „unquenchable attack of homesickness.”⁸³ So he returned to Poland, where he initially settled in Lviv and took up the position of cellist-soloist with the Lviv Philharmonic Orchestra. In 1935, he returned to Poznan, where he stayed until the outbreak of Second World War. At that time, he accepted the previously abandoned position of professor of cello and chamber music at the Poznan Conservatory of Music, concertmaster of the cello group in the orchestra of the Poznan Opera, and began performing as a musician in the Symphony Orchestra of the Capital City of Poznań. The Polish Quartet also resumed its activities. Apart from Zdzisław Jahnke, the ensemble also included Władysław Witkowski (after T. Gonet), Tadeusz Szulc and Dezyderiusz Danczowski. Danczowski also made the acquaintance of Apolinary Szeluto and Feliks Nowowiejski at the time. Thanks to this acquaintance, the *Sonata in F major*, Op. 6 for cello and piano by Szeluto, dedicated to Danczowski, was published in 1938.⁸⁴

Shortly after the outbreak of the Second World War, resettlement actions were carried out in the Wielkopolska region. The cellist with his wife and daughter were transported to a camp in Częstochowa, where they were separated soon afterwards and „never again the Danczowski family was reunited”⁸⁵ Danczowski was then forcibly relocated from Poznań to Warsaw, where he continued his teaching activities at the Warsaw Conservatory, also known under the official name *Staatliche Musikschule*. Here he was also active as a concert pianist, performing in, among other things, a piano trio with Jan Ekier and a string quartet.

„Over the course of more than four years, a huge number of compositions were lost, among them many as yet unpublished. Among the premieres were quartets by Malawski, Turski, Woytowicz, Wiłkomirski, Rudziński, Regamey and many others.”⁸⁶

The outbreak of Second World War also resulted in the forced closure of all organisations and institutions connected with culture. As a result, all musical and cultural life was

⁸³ „niedający się stłumić atak tęsknoty za domem.”, Ibidem., p. 36, [quoted by:] Author unknown, *Musician Quits Career for Homeland, Family*, „San Diego Union”, San Diego, CA 1932, p. 57, [tłum. M. Bielewicz]

⁸⁴ This work was written in 1906 and only published with an overlay by the composer in 1938.

⁸⁵ „[...] *Jadwiga Danczowska (no. 30624), wife of Dezyderiusz Danczowski, professor at the Academy of Music in Poznań. Arrested in unknown circumstances. She died in the camp on 27 April 1943.*”, source: Bielewicz M., *Dezyderiusz Danczowski...*, p. 44.

⁸⁶ „W ciągu przeszło czterech lat przegrano olbrzymią ilość kompozycji, wśród nich wiele jeszcze niepublikowanych. Do prawykonania należały kwartety Malawskiego, Turskiego, Woytowicza, Wiłkomirskiego, Rudzińskiego, Regameya i wielu innych.”, Bielewicz M., *Dezyderiusz...*, p. 45

moved underground, and such eminent personalities as Witold Lutosławski, Andrzej Panufnik, Eugenia Umińska and Danczowski dared to give lessons as well as to propagate and shape Polish culture. This period was exceptionally difficult for the artist. In 1943, he lost his wife and his health problems grew worse. As he himself wrote in letters to his daughter:

"You ask me My Gold how I am. Well, unfortunately, I have been in quite serious pain for quite some time. I have been bothered by my old gastric neuritis. They also call it hyperacidity. My heart has been hurting for about ten days. It's very difficult for me to work because I get tired and sore (I only feel relief when I'm lying down and when I'm not hungry) and I have a terrible loathing for card bread, which apparently harms me. And it is extremely difficult to get white, as I would have to spend the merest 6 zloty a day just on bread. Besides, it also has a very negative effect on my disposition. My only joy is when I have a few words from you, because one really has no one and nothing any more..."⁸⁷,

and:

„[...] I am overly tired and poor in every way. I feel like the worst stray and homeless dog. If I have a job it's still half a misery, because I forget about my condition. It's just that I am so terribly weakened and exhausted that I can barely, barely manage to work yet. And when I'm unfortunately free, I normally don't know what to do with myself, because I can't stay at home because of the cold and lack of all comfort.”⁸⁸

During the war, as Radzimiński writes:

„He lost everything, including two of his great cellos: Guarneri and Jean Baptiste Vuilleaume; this was his greatest and irreparable loss, which he recalled for the rest of his life.”⁸⁹

After the Warsaw Uprising (Powstanie Warszawskie) he was transported to the Dulag 121 transit camp in Pruszków, where, due to poor living conditions, his health deteriorated even further, the effects of which continued until the end of his life.

⁸⁷ „Pytasz mi się Złota Moja jak się mam. Otóż niestety od dłuższego czasu jestem dość poważnie cierpiący. Dokuczają mi moja stara nerwica żołądka. Nazywają to też nadkwasotą. Od jakichś dziesięciu dni boli mnie serce. Bardzo mi trudno pracować, bo się męczę i boli (czuję ulgę jedynie jak leżę i jak nie jestem głodny) i straszny wstręt mam do kartkowego chleba, co mi widocznie szkodzi. A o biały jest niezwykle ciężko, gdyż musiałbym najskromniej wydać dziennie 6 złotych tylko na chleb. Poza tym wpływa to też bardzo ujemnie na usposobienie. Jedyną moją radością jest, jak mam parę słów od Ciebie, bowiem człowiek już rzeczywiście nikogo i nic już nie ma...”, Letter from D. Danczowski to his daughter Beatrice, Warsaw 1943, source: Ibidem., p. 51

⁸⁸ „[...] Jestem nad wyraz zmęczony i biedny pod każdym względem. Czuję się jak najgorszy pies bezdomny i bezpański. Jeśli mam pracę to jeszcze pół biedy, bo zapominam o swym stanie. Tylko, że jestem tak strasznie osłabiony i wyczerpany, że ledwie, ledwie podołam jeszcze pracy. A jak jestem niestety wolny, to normalnie nie wiem co z sobą zrobić, gdyż w domu zostać nie mogę z powodu zimna i braku wszelkiego komfortu.”, Letter from D. Danczowski to his daughter Beatrice, Warsaw 1944, source: Ibidem., p. 51

⁸⁹ „stracił wszystko, między innymi dwie swoje wspaniałe wiolonczele: Guarneriego i Jean Baptiste Vuilleaume'a; była to dla niego największa i niepowetowana strata, o której do końca życia wspominał. Ibidem., p. 53, [quotes by:] Radzimiński J., *Wspomnienia o Dezyderiuszu Danczowskim (1891-1950)*, „Ruch Muzyczny” 1962, nr 4, p. 15

After the end of the war, Danczowski lived in Krakow, but already in the spring of 1945, he returned to Poznań, and in October of that year he received the title of full professor and began working at the State Music Academy. During his teaching career, he trained many outstanding cellists, including Aleksander Bronisław Ciechański, Leonard Wysocki and Karl Greulich. The Polish Quartet also resumed its activities.

In Poznań, Danczowski also realised himself as a soloist. As one can read in numerous articles from this period, his playing was characterised by: „a high musical culture revealed in the avoidance of all that would be merely an external effect”, „a superbly mastered mastery of the secrets of cello playing, in range technique, passagework, double takes or trills”⁹⁰, „sparkling technique of both hands, beautiful and loud tone, astonishing phrasing”⁹¹. According to Maria Bielewicz, „the instrument on which Danczowski gave concerts in the post-war years until his death in 1950 was a 19th-century copy of Guadanini's cello. He is said to have acquired it from a Soviet soldier who, exhausted by the long trek with the heavy instrument, gave it to Danczowski for a bottle of alcohol, just to get rid of the cumbersome gabarage.”⁹²



Fig. 16 Dezyderiusz Danczowski evacuation certificate

source: Bielewicz M, *Dezyderiusz Danczowski – człowiek i jego dzieło*, Poznań 2015

⁹⁰ „wysoka kultura muzyczna ujawniająca się w unikaniu tego wszystkiego, co było by zewnętrznym tylko efektem [...] świetnie opanowane tajniki gry wiolonczelowej, w technice gamowej, pasażowej, podwójnych chwytach czy trylu.”, Ibidem., p. 62, [quotes by:] Z. S., *V Koncert Symfoniczny. Głos Wielkopolski*” 1948

⁹¹ „łśniąca technika obu rąk, piękny i donośny ton, zadziwiające frazowanie Korab J., *V Koncert symfoniczny* „Ilustrowany Kurier Polski” 1948.

⁹² „instrumentem, na którym Danczowski koncertował w latach powojennych aż do jego śmierci w 1950 roku, była XIX-wieczna kopia wiolonczeli Guadaniniego. Podobno pozyskał ją od radzieckiego żołnierza, który wycięczony długą wędrówką z ciężkim instrumentem, oddał ją Danczowskiemu za butelkę alkoholu, byle pozbyć się uciążliwego gabarytu.”, Bielewicz M., *D. Danczowski...*, p. 55

Throughout his life Danczowski was a very active cellist, an outstanding chamber musician as well as a composer who is underrated today. He left behind numerous violin miniatures written mainly during his studies at the Conservatory in Lviv, including *Berceuse*, *Mazurka in A minor*, *Dance of the Gnomes*, *Polonaise*, *Romance* and *Song*, as well as numerous transcriptions of violin works written mostly during his studies in Lviv, such as Zdzisław Jahnke's *Canzonetta*, Ludomir Różycki's (1883-1953) *Two Melodies* and *Two Nocturnes*, *Moto Perpetuo*, *Dance of the Witches* and *Caprices Op. 1* by Niccolò Paganini (1782-1840), and his exercises and etudes for cello.

As can be read in Maria Bielewicz's master's thesis, Dezyderiusz Danczowski also left behind numerous fragments of exercises (including finger exercises or flageolets), compositions or transcriptions which, unfortunately, have not been published to this day.

He died in 1950 and was buried in the Górczyński Cemetery in Poznań. Since 1974, a Cello Competition named after him has been held every five years.



Pic. 17 Fingerübungen (Excercises for fingers)
source: Bielewicz M., *D. Danczowski – człowiek i jego dzieło*, Poznań 2015



Pic. 18 Flageolet - Akkord - Kombinationen
source: Bielewicz M., *D. Danczowski – człowiek i jego dzieło*, Poznań 2015

Capriccio sopra un Tema popolare russo
 per Violoncello solo

Finale de Davidis Danzowski

Dezyderyz Danzowski - Capriccio sopra un Tema popolare russo per violoncello solo, fragment oryginalny.

2-H
 1914

Etude für Violoncell in H-moll

David Danzowski

Allegro moderato

Dezyderyz Danzowski - Etude violonczelowa h-moll, Praga 7 stycznia 1914, fragment oryginalny.

Fuga

Allergo

Dezyderyz Danzowski - transkrypcja Sonaty nr 1 g-moll na skrzypce solo, BWV 1001, Fuga, fragment oryginalny.

Koncert von G. Händel'schen Bartholdy, Op. 614.

für Violoncell in G-Dur von David Danzowski

Allergo, molto appassionato.

Dezyderyz Danzowski - transkrypcja Koncertu skrzypcowego c-moll, op. 614, fragment oryginalny.

Koncert D dur von Gaglianini

für Violoncell von Wolfgang von Steinberg, für Violoncell

Allegro moderato

Dezyderyz Danzowski - transkrypcja Koncertu D-dur, op. 6 Niccolò Paganiniego, fragment oryginalny.

Pr. 19 A scan of Maria Bielewicz's Master thesis showing numerous examples of D. Danzowski work
 source: Bielewicz M., *Dezyderyz Danzowski – człowiek i jego*, Poznań 2015

Foreign cello schools and their influence on the development of the Polish performance tradition

The creation of family trees and the need to trace one's own roots seems to be an area that is currently still gaining popularity. The history of cello playing and the affinity with eminent artists can be traced through our relationships with our teachers and, further, the relationships of our masters with their mentors. The range of technical and performance resources available today is thus the result of the work of many generations over the last 250 years. Of greatest importance in the development of cello technique today are the cello schools, whose 19th and 20th century activities brought about significant changes in the evolution of cello playing and the repertoire created for the instrument. These schools, founded and co-founded by eminent artists such as Martin Berteau (?-1756), Bernhard Romberg (1767-1841), Justus Johann Fredrich Dotzauer (1783-1860), Friedrich Grützmacher (1832-1903), Robert Hausmann (1852-1909), Nicolas-Joseph Platel (1777-1835) Adrien-Francois Servais (1807-1866) or David Popper (1843-1913), made their mark on cello history by introducing new performance techniques or innovative thoughts.

The process of interpenetration of selected cello schools can be seen to a significant extent in the virtuoso instrumental miniatures of the late 19th and early 20th centuries. These compositions were widely acclaimed and became a transmitter of the achievements of individual cello schools. Thanks to numerous concerts across Europe, each cellist was able not only to showcase his or her artistry and artistry, but also to inspire other musicians who were equally active in creating works for the instrument.

The current shape of the Polish cello school is the result of the history of Polish and European cello-making over the last two centuries. Throughout this time, generations of cellists, thanks to numerous journeys and education in famous centres throughout Europe, have drawn on their mentors, very often combining issues from foreign cello schools with previously acquired knowledge in Poland.

The Dresden Cello School and its influence on the work of Michał Wielhorski

The figure who most dominated the shape of European cello schools today and influenced the development of cello art was Bernhard Romberg. According to Lev Ginsburg, Romberg masterfully expanded the expressive and technical possibilities of the

cello. Among other things, he proposed reducing the number of keys used in musical notation to three (tenor, bass and treble clef), introducing a recess in the fingerboard (fig. 105) so that the C string did not hit the neck, which reduced the development of overtones when the bow was pressed harder against the strings. He is also credited with innovations such as the stitching of the cello neck and the significant development of thumb-playing technique.⁹³ By using different fingering combinations with the thumb, he made it possible to increase the range of available sounds on the neck, which consequently broadened the expressive and technical possibilities of the cello.

„Initially, the thumb technique was used sparingly, but it was only in the time of Boccherini, Duport and Romberg that it grew to perfection. The use of the thumb as a support in the high registers on neighboring strings gradually led to the so-called “positional parallelism” principle. Romberg’s merit was to develop this method to the maximum, enabling musicians to change positions far less frequently.”⁹⁴

At the same time, Romberg emphasised the need to use the expressive means available at the time sparingly, mainly vibration:

"The cellist's way of playing was the complete opposite of the salon virtuosity that was popular at the time, which exuded superficial technique, mindless sentimentality, excessive vibrato, portamento etc.”⁹⁵

In his treatise, Romberg warned his students to avoid all solutions that could influence and even spoil the high style. As he wrote:

„When used rarely and with the bow’s great force, it gives brio and vigor to the sound. Vibrato should be used only at the beginning of the note, but not during its entire length. In times of old, [...] nobody could maintain the tone, even in a very short time, without constant finger vibrato, thus producing truly ‘whining music’”⁹⁶

In keeping with the compositional traditions of the late 18th and early 19th centuries, Romberg composed numerous divertimentos and variations on themes derived, among others, from folk songs of various nations. A Polish cellist who studied with Romberg was Michał Wielhorski, who also used the variation form when composing his *Theme with variations for cello and orchestra*. Both composers paid equal attention in their

⁹³ Based on: Ginsburg L., Herbert R. Axelrod, *History of the Violoncello, Western violoncello art of the 19th and 20th centuries, excluding Russian and Soviet Schools*, Paganiniana Publications, New York 1983, p. 20-23

⁹⁴ Ibidem., p. 25

⁹⁵ „Sposób gry wiolonczelisty stanowił całkowite przeciwieństwo popularnej wówczas wirtuozerii salonowej, która epatowała powierzchowną techniką, bezmyślną sentymentalnością, nadmiernym vibrato, portamento etc Ibidem., p. 22 [translation W. S.]

⁹⁶ Ibidem., p. 22

works to dynamic nuances and the combination of dynamics and agogics with „the art of cello singing”⁹⁷ emphasising the similarity of cello playing to singing or expressive human speech.

In the works under comparison, including the *Variations on an Original Theme*, Op. 59 and Op. 61, the variations included in the 1841 *Violoncell Schule* by Romberg and the *Theme with Variations* by Michał Wielhorski, the main theme is a tuneful melody reminiscent of folk songs and each variation addresses a separate performance problem. To quote Lev Ginsburg from the preface to the 1959 edition of *Theme with Variations*,

„The works by Michał Wielhorski reveal an outstanding talent, good taste and a high professional standard. Brought up on the classical masterpiece he followed them in his compositions, often displaying quite original trait of his gift. In some of his works as, for instance, in the “theme with Variations” which we publish here, the international affinity with the Russian folk music is felt quite strongly. The composition, which is a concerto nature, grafically shows the composer’s gift of melody and skillful utilisation of the variation form which enabled to achieve “unity in diversity”. While there is a rich conglomeration of contrasting (cantilena and virtuoso) variations, they are welded together into an integral whole by the unity of intonation and theme.”⁹⁸

This combination of both virtuosic and singing movements, in addition to Wielhorski's compositional artistry, is at the same time an apotheosis of the cello skills of the Count's younger brother Matthew, also a student of Romberg and to whom this work was dedicated.

In his *Violoncell Schule*, Romberg created a cycle of variations to illustrate the many ways of bowing, which he described with examples. It seems that these themes are also reflected in Wielhorski's composition. In addition to the similar character and tempo of the main themes, the significant influence of Romberg is noticeable through the use of numerous patterns derived from *the Violoncell Schule*. An example of clear inspiration from Romberg's work is variation II, which, like variation 3 from *Violoncell Schule*

„Requires a bowing peculiar to itself. It must begin with an up-bow; a very small portion on the bow must be used throughout; and the shorter notes must be made Only with the wrist.”⁹⁹

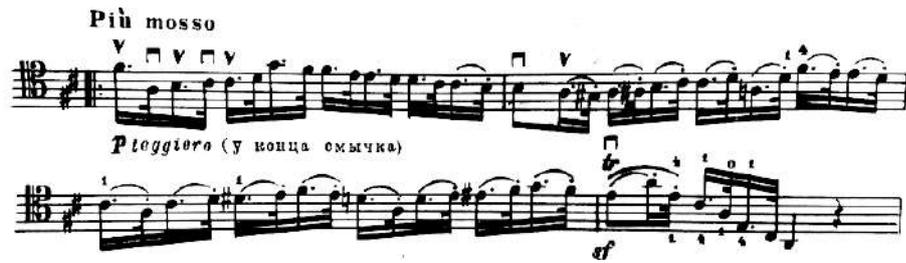


Fig. 20 B. Romberg – *Violoncell Schule*

⁹⁷ Ibidem., p. 24

⁹⁸ M. Wielhorski, *A Theme with Variations*, Edited by L. Ginzburg and S. Knushevsky, State Music Publishers, Moscow 1959

⁹⁹ Romberg B., *Violoncell Schule*, T. Trautwein, Berlin 1840, p. 103



Pic. 21 M. Wielhorski – *Temat z wariacjami, Var. II*

In addition, in Wielhorski's variation, the change of articulation takes place not only in the voice of the cello, but also in the accompanying part. This particle, through the use of punctuated rhythm in a wide range of strings and a faster tempo (*più mosso*), is intended to demonstrate the performer's virtuosic artistry and his dexterity and precision. The extremely difficult element here is the synchronisation of the two hands to achieve inaudible changes in bow position and direction.

Variation III in Wielhorski's work, like *Variation 9* in Romberg's, consists of two-note melodies which, as Romberg himself writes, „which may require some practice to execute with precision.“¹⁰⁰ Although the melody in the cello is not a single-note melodic line, the main theme of the variation remains perfectly audible. Changes in position, the use of the thumb in the low registers as well as the smooth transition between strings are challenging for any performer. At the same time, the performer should pay attention to the way the phrase is led and maintains a clear arrangement. Contrasting elements in both examples include a slower tempo and, additionally in Wielhorski's case, an accompanying piano part which uses a completely different kind of articulation to the cello part.



Pic. 22 B. Romberg – *Violoncell Schule*



Pic. 23 M. Wielhorski – *Temat z wariacjami, var. III*

¹⁰⁰ Ibidem., p. 103

Towards the end of the 19th century, performers began to take an interest in the different possibilities of realising *arpeggios* according to bowing. Thus, it can be said that:

„Cataloguing the number of possible bowing combinations became an intellectual exercise for some teachers, with Dotzauer illustrating eighty-one combinations and Stiastry eighty-five.”¹⁰¹

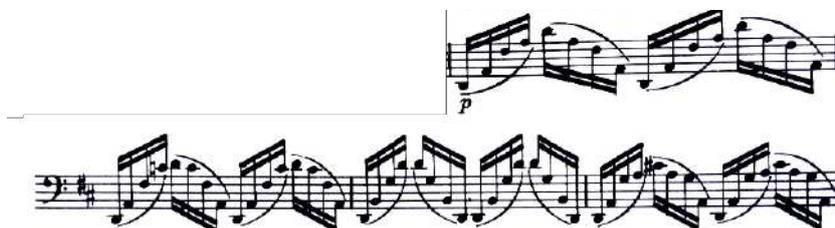
In his *School for Cello*, Romberg also touched on the subject of *arpeggios*, devoting as much as an entire chapter to it. As he himself put it:

„The Arpeggios is a test of every model of Bowing and discovers at once if the player execute with a stiff or free arm. For whoever can use his bow from point to the nut without laborious exertion, cannot possibly play stiffly.”¹⁰²

Then, he gives a set of exercises and tips for mastering the perfect movement and freedom of the right hand when performing this kind of articulation. In the conclusion of *the Theme with Variations*, Wielhorski also uses an arpeggio playing technique very similar to that described by Romberg. It is not only the right hand that is activated, which requires considerable relaxation and work throughout the arm, but also the fingers of the left hand, which make use of various grasps and arrangements of the unfolded chords.



Pic. 24 B. Romberg – *Violoncell Schule*



Pic. 25 M. Wielhorski – *Temat z wariacjami, coda*

¹⁰¹ Walden V., *One Hundred Years of Violoncello, A History of Technique and Performance Practice, 1740-1840*, Cambridge University Press, Cambridge 1998, p. 157 [tłum. W.S.]

¹⁰² Romberg B., *Violoncell...*, p. 58-59

***The Belgian cello school and its influence
on the work of Samuel Kossowski and Stanisław Szczepanowski***

Adrien-François Servais (1807-1866), like Bernhard Romberg, Friedrich Dotzauer or Friedrich Kummer (1797-1879), made a very important contribution to the development of the art of cello playing, leading at the same time to its emancipation as a solo instrument. With his playing, Servais displayed a romantic fervour and admiration for the works of Paganini or Liszt, to whom he was very often compared, being called, among other things, „the Paganini of the cello”¹⁰³ or „the Liszt of the cello.”¹⁰⁴

„Classical austerity and restraint, as well as the ‘academic’ tendencies so peculiar to Romberg, were already alien to Servais. His art was distinguished rather for its poetic and scintillating elegance; his playing appealed to his contemporaries not only because of its expressive singing, but because of the brilliance and grace of the virtuoso technique as well, which was very different from that of Romberg, heavy and outdated by the middle of the 19th century.”¹⁰⁵

Servais was one of the first to display peaks of virtuosity that had hitherto seemed unattainable for any instrument other than the piano and violin. Through his compositions, he brought famous opera melodies into concert halls, thus adapting himself to the tastes of 19th-century audiences. During his concerts, with few exceptions, he mainly presented his own compositions, of which more than 70 were published. He significantly expanded the technical possibilities of the cello, with a particular emphasis on the use of the upper half of the bow, arpeggios in fast tempos, legato and staccato on a single bow as well as the development of left-hand technique, mainly in the performance of passages in thumb positions. Through his work “Servais wanted to surprise, move and transport; he led this assault brazenly and with impetuous sensitivity.”¹⁰⁶ By introducing the foot into his playing, he led to a significant loosening and extension of both hands, increasing the range of available resources and performance precision, particularly in relation to playing in the high and low registers. Following Servais' example, “many cellists experimented with these innovations and soon arrived at finger arrangements that would have been unthinkable some decades earlier.”¹⁰⁷

¹⁰³ Ginsburg L., *History of...*, p. 31

¹⁰⁴ Ibidem., p. 31

¹⁰⁵ Ibidem., p. 31

¹⁰⁶ <https://www.servais-vzw.org/en/leven/> [Accessed: 20.05.2022]

¹⁰⁷ <https://www.servais-vzw.org/en/cellist/cellist-composer/> [Accessed: 19.05.2022]

Polish cellists in whom Servais's influence is evident are Samuel Kossowski and Stanislaw Szczepanowski.

Samuel Kossowski

Like his Belgian colleague, Kossowski took his first steps in music by learning to play the violin. Only having mastered the violin technique proficiently did both artists abandon this instrument in favour of the increasingly popular cello. As their fame grew, instead of filling their concert times with numerous chamber performances, they decided to limit their programmes to works of their own composition, occasionally interspersed with virtuoso compositions by the cello masters of the time. Both the Polish and Belgian cellists always surprised and applauded their audiences by presenting new means of expression, which were at the same time full of panache, poeticism or romantic rapture interwoven with acrobatic virtuosity. The two cellists met in 1844 in Berlin, where „the then king of cellists and Paganini of the cello”¹⁰⁸ after Kossowski's performance of his last work:

„he was the first to applaud, and then he glorified his talent in composition as much as in performance ... and predicted an excellent future for him. [He urged him at last [...] to come to Dresden, to give concerts with him..”¹⁰⁹

In addition to his own compositions, Kossowski was particularly fond of performing works by Servais on the cello, weaving numerous compositions into his concert repertoire, most often chosen from *Fantasia*, *Souvenir de Spa* or *Le Carnaval de Venice*. Kossowski himself also drew on the above-mentioned forms on several occasions, composing, among others, *the Fantaisie on a Mazurka Theme*, *the Fantaisie on themes from the opera The Sleepwalker*, *the Fantaisie on the theme 'farewell to the cottage' from the opera The King of the Alpine Spirits*, *the Great Tempest and Prayer Fantaisie*, *the Melancholy Fantaisie*, *Souvenir de Chopin* and *Carnaval de Venice*. Unfortunately, a comparison of the works is not currently possible, as most of Kossowski's works remain lost. The compositions that have survived to the present day are the *Polonaise* and the *Souvenir de Chopin*.

In addition to being inspired by musical forms or culture, both cellists also shared a fascination with the music of Fryderyk Chopin. Servais transcribed for the cello

¹⁰⁸ Ginsburg L., Herbert R. A., *History...*, p. 20.

¹⁰⁹ „pierwszy wznosił oklaski, a później wielbił jego talent w kompozycji równie jak w wykonaniu ... i świetną mu rokował przyszłość. [...] Wezwał go nareszcie, aby [...] przybył do Dreżna, dla dawania z nim wspólnie koncertów.”, Domaszewicz M., *Samuel Kossowski – wielki, zapomniany*, article at Winieta: pismo Biblioteki Raczyńskich 2006 nr1 (39), Poznań 2006, p. 5.

the *Nocturne in E flat major*, Op. 9 No. 2, the *Mazurka in F sharp minor*, Op. 6 No. 1 or the *Mazurka in F minor*, Op. 7 No. 3. Kossowski, in turn, moved by Chopin's death, dedicated to him his composition entitled *Souvenir de Chopin*, which is based on the theme of the *Mazurka in B flat major*, Op. 7. This composition has survived to the present day thanks to a copy by Jan Karłowicz, who is also the figure linking Kossowski and Servais. Karłowicz studied cello with both Kossowski and Servais (with whom he equally often acted as accompanist at home concerts), and it is not unlikely that it was through his character that the many advances in cello technique or the compositions of his masters mutually influenced the process of interpenetration of the cello centres.

Comparing the surviving compositions of Kossowski and Servais, it can be seen that through brilliant virtuosity combined with singing cantilena, both cellists achieved a romantic character reflecting the tastes of the audience of the time at the forefront of its romantic fervour. Both musicians made excellent use of numerous elements such as flageolets, pizzicato or the *sul ponticello* playing technique, which, combined with the expressive means of the cello „Intensify the romantic shade of his music.”¹¹⁰

Kossowski's compositions remain technically much more modest than Servais's works. While the virtuosity in the Belgian cellist's work focuses on combining the technical issues of both hands and achieving a sophisticated cello technique, Kossowski's work is rather based on limited articulation with very high activation of the fingers of the left hand. Servais used a variety of articulatory effects in his works, such as *gettato*, several bars of *legato* on one bow, various variations of ligatures, *arpeggios*, or numerous variations of *staccato* articulation both up and down the bow. Kossowski, on the other hand, confined himself to almost *Rombergian* issues related to the issue of articulation.¹¹¹ This may have been related to the use of the *gamb* position at the cello or *baroque* bow, as evidenced by the iconography depicting the person of Samuel Kossowski (Fig. 2).

„Analysing the available iconography, it is striking that Samuel Kossowski may have operated with a bow-playing technique with limited possibilities in relation to Servais. The accompanying iconography shows the artist undoubtedly employing a *Baroque* bow-playing technique while using a *Baroque* bow. Also, the 'gambic' posture of the player and the position of the cello is probably due to the playing without a *endpin*.”¹¹²

¹¹⁰ <http://w.editionsilvertrust.com/servais-souvenir-de-spa.htm> [Accessed: 20.05.2022]

¹¹¹ Based on: Strugała W., Master's thesis entitled: *Die Erinnerung als Quelle der Inspiration. Souvenir de Spa op. 2 von Adrien-François Servais und Souvenir de Chopin von Samuel Kossowski im Vergleich*, Vienna 2022, p. 20-23

¹¹² „Die Analyse der verfügbaren ikonographische Quellen zeigt, dass Samuel Kossowski im Vergleich zu Servais mit einer Bogenspieltechnik von begrenzten Möglichkeiten operieren konnte. Die Ikonographie zeigt, dass der Künstler zweifellos gleichzeitig eine *barocke* Bogenspieltechnik anwendet. Auch die

Referring to numerous concert reviews as well as to the numerous scientific materials available today, it can be firmly stated that both Kossowski, Szczepanowski and Servais achieved mastery in the motorics, technique and performance precision of both hands. Thanks to their amazing abilities, they possessed the ability to execute the most difficult passages, fast runs, finger independence and excellent performance skills in the left hand.

Like Kossowski, Szczepanowski himself often chose to perform Servais' compositions on the cello. Apart from the cello works preserved to this day, such as *Morceau de Concert* or *Grand duo Concertant*, Szczepanowski also presented other compositions of his own authorship, including *Introduction and Variations on a theme from Sor*, *Carnival of Venice*, *Souvenir de Petersburg*, *Souvenir de Varsovie*, the titles of which refer directly or indirectly to forms liked and frequently used by Servais (including *Souvenir or Carnival of Venice*). All the works mentioned, focus largely on the virtuoso display of the performer and the demonstration of his capabilities. Among the main features is the use of numerous figurations interspersed with cantilena-like motifs full of grace and expression.

The main performance issues discussed in the following work using the *Grand duo Concertant* composition as an example are based on elements very similar to Servais' composition. In both works, virtuosity takes centre stage, a consequence of the desire „to emphasise the individuality either of the composer himself [...] or of the performer”¹¹³, interspersed with cantilena-like melodies, a rich range of dynamic possibilities or varied textures. Given that these compositions are works by eminent cellists, they contain numerous ideas that are possible „only in certain specific fingerings.”¹¹⁴ It is worth noting that, depending on their hand construction, „cellists working on works that are not their own sometimes reach for solutions that are questionable to others.”¹¹⁵

“Studying the works of the great cellists of the past - Boccherini, Servais Dawydov, Piatti, Popper - we often experience a feeling of admiration for the mastery with which they were able to exploit the rich technical possibilities of their instrument. In this field, they reached

gambische Haltung des Spielers und die Position des Cellos resultieren wahrscheinlich aus dem Spiel ohne Stachel.“, Ibidem., p. 22 [translation: W.S.]

¹¹³ „podkreślenia indywidualizmu albo samego kompozytora [...] albo wykonawcy”, Ekiert J, *Bliżej Muzyki. Encyklopedia*, Wiedza Powszechna Muzyka, 1994, p. 338

¹¹⁴ „jedynie w pewnych określonych układach palców”, Wiłkomirski K., *Technika Wiolonczelowa a Zagadnienia Wykonawstwa*, PWM, Kraków 1965, p. 110

¹¹⁵ „wielonczeliści opracowujący nie swoje dzieła sięgają czasami po wątpliwe dla innych rozwiązania.”, Ibidem., p.110

heights not accessible to everyone, equalled perhaps by Tartini, Paganini and Wieniawski in violin virtuosity. On the other hand, perusing nineteenth-century publications and editions, we are often shocked by the highly impractical fingering methods resulting from the notions and customs of the time.”¹¹⁶

The compositions of both Szczepanowski and Servais seem to refer to the Italian style. They present melodies reminiscent of operatic bel canto, and the subsequent variations introduce a playful, theatrical, charming, light, operatic (*opera buffa*) character interspersed with cantilena arias.

In both Kossowski's and Szczepanowski's works, the influence of Servais' work is noticeable. Both Polish cellists very often performed the Belgian's compositions. Both Polish cellists also chose to reach for the form of the *Souvenirs*, which Servais was so fond of composing and which „in the colouristic and dynamic sense [...] reached the highest level of virtuosity.”¹¹⁷ This may be indicative of the process of interpenetration of musical and performance thought as well as the intermingling of different cello centres across Europe.

The Russian cello school and its influence on the work of Alexander Wierzbilłowicz

Among the prominent 19th-century cello pedagogues and virtuosos who contributed to the development of Polish cello music and influenced the development of performance traditions was the founder of the Russian cello school, Karl Yu. Dawydov (1838-1889). According to Roman Suchecki, „[Dawydov] possessed incredible manual skills and a sense of absolutely pure intonation. His playing was characterised by fullness of poetry without tender sentimentalism, tremendous technique and deep musical knowledge.”¹¹⁸

¹¹⁶ „Studując dzieła wielkich wiolonczelistów przeszłości – Boccheriniego, Servais’go Dawydowa, Piattiego, Poppera – doznajemy nieraz uczucia podziwu dla kunsztu, z jakim umieli oni wyzyskać bogate możliwości techniczne swego instrumentu. Osiągali oni w tej dziedzinie nie dla każdego dostępne szczyty, równe chyba tym, jakie w wirtuozostwie skrzypcowym zdobywali Tartini, Paganini, Wieniawski. Z drugiej strony, zapoznając się z XIX-wiecznymi wydawnictwami i redakcjami, bywamy często zaszokowani wysoce niepraktycznymi sposobami palcowania, wynikającymi z ówczesnych pojęć i zwyczajów.”, Wiłkomirski K., *Technika...*, p. 110

¹¹⁷ „w sensie kolorystycznym i dynamicznym [...] sięgnęły najwyższego poziomu wirtuozerii.”, Midura J, „*Wspomnienie o Lublinie*” - czyli wybrane problemy analizy i interpretacji utworu *Souvenir de Lublin*, op. 12 Józefa Wieniawskiego, 2019

¹¹⁸ „[Dawydov] posiadał nieprawdopodobne zdolności manualne i poczucie absolutnie czystej intonacji. Grę jego cechowała pełnia poezji bez czułościowego sentymentalizmu, olbrzymia technika i głęboka wiedza muzyczna.”, Suchecki R., *Wiolonczela od A do Z*, p. 135

He was called „the tsar of the cello” by many of his contemporaries including Pyotr Tchaikovsky.”¹¹⁹

„Ever since Jean-Louis Duport's *Essai sur le Doigté du Violoncelle*, written two hundred years ago, very little has been done to systematize cello fingerings. Cello technique has made great strides under the influence of personalities such as Pablo Casals, already almost a hundred years ago, and many methods have been published, from Bernhard Romberg to Diran Alexanian, but none has discussed at length the vital question of fingerings, Carl Davidov being somewhat the exception.”¹²⁰

In his playing, he applied numerous violin solutions thanks to which he contributed to the development of cello technique by introducing, among other things, the use of thumb position in low registers, switching from position to position using harmonics (in order to avoid 'mannerist' *glisses*), the use of the lower strings (especially the D string) in both singing and virtuoso passages in order to avoid changing position too often.¹²¹ By avoiding the use of empty strings, he developed a fingering system in which all scales, both major and minor, had to be fingered according to the same pattern. Dawydow also rejected the Rombergian system of fingering as well as positional parallelism in order to unite compositions in terms of the balance of sound of the upper and lower strings.

„Playing on the same string, introduced on a large scale in the last century by Davidov, and used ever since by the Russian cellists, is very effective for lyrical passages in the romantic repertoire. For music of the Baroque and Classical eras, however, it can be very detrimental to good taste and style.”¹²²

At the same time, Dawydow aimed to increase the freedom of grip and, by activating the fingers and wrist of the right hand, to achieve greater control over the guidance of the bow in order to achieve an even tone.¹²³

During his teaching career, Dawydow trained many outstanding cellists who, either directly or indirectly, made significant contributions to the development of the Polish performance tradition. Among his pupils were Julius Klengel, Hanus Wihan, Alfred van Glehn¹²⁴ and the Polish cellist Aleksander Wierzbilłowicz.

¹¹⁹ “Czar of Cellists”, Horvath J., *Schools of Cello Playing: Russia and Armenia*, 2018, source: <https://interlude.hk/schools-cello-playing-russia-armenia/> [Accessed: 04.06.2022]

¹²⁰ Markevitch D., *Some thoughts on more rational cello fingerings*, 1999, source: <http://www.cello.org/Newsletter/Articles/fingers/fingers.htm>, [Accessed: 29.06.2022]

¹²¹ Source: Suchecki R. *Wiolonczela...*, p. 135

¹²² Markevitch D., *Some thoughts...*, [Accessed: 29.07.2022]

¹²³ Based on: Horvath J., *Schools of Cello Playing: Russia and Armenia*

¹²⁴ teacher of Kazimierz Wiłkomirski

Wierzbilłowicz entered the St Petersburg Conservatory in 1866 under the tutelage of Dawydov. At the end of his studies, he performed Robert *Schumann's Concerto in A minor*, Op. 102. This information appears to be extremely important, as Dawydov made a study of this work using the fingering system he had developed.¹²⁵ Wierzbilłowicz was also very often compared to his master through a similar performing disposition, similar speed and freedom in the use of technical elements or subordination to performance intentions.¹²⁶

"The process of making music can be strenuous, sluggish, indifferent, or it can be brutal, nervous, unnatural, exalted. But it can also be different: intense yet relaxed, passionate yet natural, ardent yet joyful. This is how the great cellists Dawydov and Wierzbilłowicz must have played [...]"¹²⁷

In his work, Wierzbilłowicz manifests the influence of his mentor's pedagogical activities. A clear inspiration from, among others, Dawydov's *School for Cello* or the collection of *51 Etudes for Cello* can be seen in the Etude by Wierzbilłowicz, who used in his composition numerous melodic-rhythmic motifs suggested in the publication of the 'cello tsar'. In his works, Dawydov thoroughly discussed the issue of *appliqué* in relation to different positions, the process of transition between strings and possibly all available finger arrangements. The following examples are only a selective view of the issues discussed in *School for the Cello*.



Pic. 26 K. Dawydov - *School for cello*, Exercises with great tension



Pic. 27 K. Dawydov - *School for cello*, Exercises with small tension

¹²⁵ Hence the assumption that, for Wierzbilłowicz, the work on this composition may also have been a compendium of knowledge concerning Dawydov's system of *appliqué*.

¹²⁶ Based on: Wiłkomirski K., *Technika...*, p. 167

¹²⁷ „Proces muzykowania może być mozolny, ospały, obojętny, może też być brutalny, nerwowy, nienaturalny, egzaltowany. Ale bywa też inny: intensywny, a przy tym swobodny, pełen pasji, a zarazem naturalny, żarliwy, a równocześnie radosny. Tak musieli grać wielcy wiolonczeliści: Dawydow i Wierzbilłowicz [...]”, *Ibidem.*, p. 167

Uebungen in der Position I^{1/2} mit grosser Spannung.



Pic. 28 K. Dawydov - *School for cello*, Exercises in position I^{1/2} with high tension

Der Uebergang geschieht mit demselben Finger.

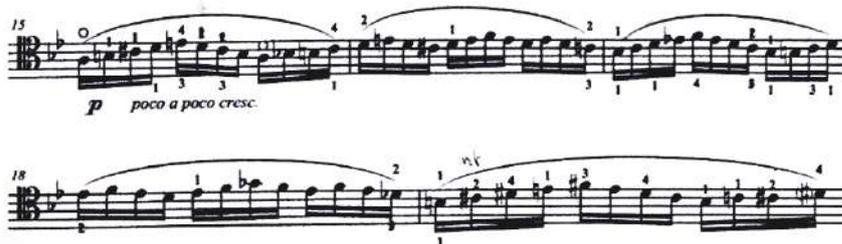


Pic. 29 K. Dawydov - *School for cello*, Change of position on one string, passage using one finger

Wierzbilowicz used very similar melodic-rhythmic patterns and fingering model in his Etude for cello and piano.



Pic. 30 A. Wierzbilowicz - *Etude*



Pic. 31 A. Wierzbilowicz - *Etude*

According to Maria Warcholek-Sobiesiak in her article entitled *Etude as an essential form in piano teaching*,

„The task of this study-exercise is to lead to a proficient performance on the instrument of smaller or larger sound structures, more or less complex, and then to use this proficiency in the presentation of piano musical works.”¹²⁸

¹²⁸ „Zadaniem tego studium-ćwiczenia jest doprowadzenie do sprawnego wykonywania na instrumencie mniejszych lub większych struktur dźwiękowych, mniej lub bardziej skomplikowanych, a następnie wykorzystanie tej sprawności w prezentowaniu fortepianowych dzieł muzycznych.”, Warcholek-Sobiesiak Maria, *Etiuda jako istotna forma w nauczaniu gry na fortepianie*, p. 148-149 [in:] *Wartości w muzyce 3*, Muzeum Historii Polski, 2010

In the case of Wierzbilłowicz's *Etude*, we are considering a composition that is not only a form of 'exercise' but also a piece of concert character. The piece focuses on the uninterrupted activity and precision of the left hand in the fast-paced *Allegro* and the melodic alluding to Chopin's virtuoso piano *Etudes* resulting from Wierzbilłowicz's fascination with his creative work. At the same time, the composition demonstrates a knowledge of the technical or expressive possibilities of the cello as well as the taste of listeners of the time. In the case of this work, „[...] the artistic ennoblement of the étude [...] does not consist solely in the fact that this genre, as a result of the means used by the composer, ceased to be 'training literature' and to serve the improvement of manual dexterity [...].”¹²⁹

Although this composition is extremely short (duration is approximately 1'50"), as a result of the very intensive involvement of the fingers of the left hand, it leads to rapid fatigue of the hand muscles, which can result in a temporary loss of full mobility and finger precision.

The Leipzig Cello School and its influence on the work of Karol Skarżyński and Dezyderiusz Danczowski

The 19th century was the heyday of German cello schools.

„Almost simultaneously, three great virtuosos emerged in Germany who were among the most outstanding exponents of cello playing: Carl Schroeder (b. 1848), Julius Klengel and Hugo Becker (b. 1863). All of them originated from the Dresden school founded by Dotzauer. Klengel occupies a similar position in the history of the German cello as Friedrich Grützmacher did earlier: after Grützmacher's death, he was regarded as the most sought-after teacher in his discipline.”¹³⁰

Klengel himself (1859-1933) received a very comprehensive education in cello playing.

¹²⁹ „[...] artystyczna nobilitacja etiudy [...] nie polega wyłącznie na tym, iż gatunek ten na skutek użytych przez kompozytora środków przestał być 'literaturą szkoleniową' i służyć doskonaleniu sprawności manualnej [...]”, Ibidem., p. 155

¹³⁰ „Fast gleichzeitig tauchten in Deutschland drei große Virtuosen auf, die zu den markantesten Vertretern des Cellospiels zählten: Carl Schroeder (geboren 1848), Julius Klengel und Hugo Becker (geboren 1863). Sie alle kamen aus der von Dotzauer gegründeten Dresdener Schule. Klengel behauptet in der Geschichte der deutschen Violoncellokunst eine ähnliche Stellung, wie sie vordem Friedrich Grützmacher innegehabt hatte: nach dessen Tode galt er allgemein als der meistgesuchte Lehrer seines Faches.”, Bächli Julius, *Berühmte Cellisten*, Atlantis, Zürich 1973, p. 87

„He was considered one of the greatest cellists of all time and a true Paganini of the instrument. A pupil of E. Hegar and K. Davidov. His playing was characterised by incredible technical proficiency, perfect sound and enormous musical culture.”¹³¹

The indirect influence of both Hegar (a pupil of Grützmacher) and Dawydow can be seen in the discussed appliqué solutions contained in *Technische Studien*. In his work he similarly suggested other cellists:

"fingering systems for the lower strings which take into account the principles of:
(a) the use of hollow strings; this system makes it easier for the player to control intonation (Grützmacher, Klengel, Cossmann) [...],
Fingering systems for the upper octaves taking into account the principles of:
[...],
(b) identical fingering of the third and fourth octaves with the following fingers - first, second, first, second, first, second, third (Klengel, Dawidow)”¹³²

The person of Julius Klengel appears to have been extremely important in the formation of the Polish performance tradition.

„At the turn of the 20th century, studies with Klengel were as popular among cellists as those with François Servais had been 50 years earlier. The majority of cellists seriously considering a musical career would travel to Leipzig in order to study with the Maestro for at least a year and absorb the knowledge he imparted.”¹³³

During his teaching career, he educated a generation of cellists considered to be among the most outstanding in their profession. Among his pupils were: Emanuell Feuermann, Paul Grummer, Gregor Pitagorsky, Alfred von Glehn and, among Poles, Alojzy Śladek, Henryk Waghalter, Henryk Adamus, Eli Kochański, Zygmunt Butkiewicz, Kazimierz Blaschke, Karol Skarżyński or Dezyderiusz Danczowski. Klengel encouraged his students to work as hard and effectively as possible, often setting pieces beyond the performer's skills. An interesting and 'different' testimony to Klengel's way of teaching seems to be Pitagorski's statement:

¹³¹ „Uważany był za jednego z największych wiolonczelistów wszechczasów i za prawdziwego Paganiniego tegoż instrumentu. Uczeń E. Hegara i K. Dawidowa. Grę jego cechowała nieprawdopodobna biegłość techniczna, doskonały dźwięk i olbrzymia kultura muzyczna.”, Suchecki R., *Wiolonczela...*, p. 166

¹³² „systemy palcowania dolnych strun uwzględniające zasady:

a) wykorzystania strun pustych; system ten ułatwia grającemu kontrolę intonacji (Grützmacher, Klengel, Cossmann)

[...],

Systemy palcowania górnych oktaw uwzględniające zasady:

[...]

b) identycznego palcowania trzeciej i czwartej oktawy następującymi palcami – pierwszym, drugim, pierwszym, drugim, trzecim (Klengel, Dawidow), *Ibidem.*, p. 71

¹³³ „Na przełomie XIX i XX w. studia u Klengla były tak popularne wśród wiolonczelistów, jak 50 lat wcześniej studia u Francois Servais’ego. Większość wiolonczelistów myśląc poważnie o swojej muzycznej karierze wyjeżdżała do Lipska by tam choć przez rok podpatrywać Mistrza i chłonąc przekazywaną przezeń wiedzę.”, Wróbel A., *Cudowny...*, p. 225

I marvelled at Klengel's art of teaching by not really teaching. At lessons one seldom heard suggestions or discourses on music from him. He let a student play a piece to the end and said, "Fine" or in a severe case, "Watch your left arm, young man!"¹³⁴

An interesting description relating to the effects of Klengel's training mainly on the left hand is a quotation by Wiłkomirski from his publication entitled *Memories (Wspomnienia)*. He describes the technical achievements of Henryk Adamus, a Polish cellist who also studied with Klengel in Leipzig.

„From his studies abroad, he retained beautiful memories, mostly of the symptoms of German recognition, [...] and finally the typically Klengel-like technique of the left hand, somewhat reminiscent of the piano technique of Michalowski's pupils: that is, an extraordinary speed of the fingers (especially in gamut runs and two-note runs), an unflinching, unstoppable speed, as if it were an end in itself, at the same time strangely superficial: dazzling to the eye, indifferent and elusive to the ear.”¹³⁵

Wiłkomirski was very negative about Klengel's 'mannerism', particularly characterised by the use of audible changes of position.

„Today I recall with real distaste the innumerable glissandos which, in my early youth, were lavishly used to disfigure the noble and graceful works of great composers. [Julius Klengel, professor at the Leipzig Conservatory, a world-renowned pedagogue with an enormous range of influence, had such a taste for glissandos that he adapted the fingering to them in his many editions of [...].”¹³⁶

Karol Skarżyński

Karol Skarżyński's acquaintance with Julius Klengel and his studies in Bach's city seem to be very important in the context of the training of the next generation of Polish cellists especially in the Krakow area.

„As many as seven of [...] outstanding Polish cellists studied with Julius Klengel in Leipzig: Henryk Waghalter, Karol Skarżyński, Henryk K. Adamus, Eli Kočański, Dezyderiusz Danczowski, Kazimierz Blaschke, and Zygmunt Butkiewicz. One does not know in what state the cello art in Poland would be today, if the above-mentioned artists had not decided

¹³⁴ Cowling E., *The Cello*, B. T. Batsford Ltd, Londyn 1975

¹³⁵ „Ze studiów zagranicznych pozostały mi piękne wspomnienia, dotyczące przeważnie objawów niemieckiego uznania, [...] wreszcie typowo klengłowska technika lewej ręki, przypominająca trochę fortepianową technikę uczniów Michałowskiego: a więc niezwykła szybkość palców (przede wszystkim w biegnikach gamowych i dwudźwiękach), szybkość niezawodna, niepowstrzymana, będąca jakby celem sama dla siebie, jednocześnie dziwnie powierzchowna: olśniewająca dla oka, obojętna i nieuchwytna dla ucha Wiłkomirski K., *Wspomnienia*, PWM, Kraków 1971, p. 145

¹³⁶ Przypominam sobie dzisiaj z prawdziwym niesmakiem te nieprzeliczone glissanda, którymi w okresie mojej wczesnej młodości szafowano hojnie, szpecąc nimi pełne szlachetności i nieprzemijającego wdzięku dzieła wielkich kompozytorów. [...] Julius Klengel, profesor konserwatorium lipskiego, pedagog o światowej sławie i ogromnym zasięgu wpływów, gustował w glissandach tak dalece, że dostosował do nich palcowanie w swoich licznych redakcjach [...].”, Ibidem., p. 113

to go to Leipzig. After all, they all passed on the skills they acquired at Klengel's to their students.”¹³⁷

During his studies in Leipzig, Skarżyński also composed numerous miniatures, including the *Serenade* Op. 2, *Polonaise* Op. 8, *Scherzo-Caprice* Op. 13 and *Elegy* Op. 5, the last of which he dedicated to his Leipzig master and mentor. It seems that this choice of forms is a nod to and a reference to the creative activity of Klengel, who also used the above-mentioned forms in composing, among others, the *Polonaise* Op. 12, *Serenade No. 1*, *Serenade for Strings in F major* Op. 24 or *Scherzo* Op. 6.

Comparing Skarżyński's and Klengel's compositions, one can see that through their use of numerous virtuoso elements, such as flageolets, left hand pizzicato, passages, tertian passages in combination with a singing cantilena, these artists demonstrated not only their Romantic fervour, but also a virtually unlimited range of technical and interpretative skills. Numerous similarities in the use of melodic-rhythmic schemes and performance issues are evident by comparing Klengel's *Scherzo in D minor*, Op. 6 with Skarżyński's *Scherzo-Caprice*, Op. 13. As can be seen from the examples below, Skarżyński's composition (figs. 32, 34) uses similar or even identical patterns and motifs employed by Klengel (figs. 33, 35).



Pic. 32 K. Skarżyński – *Scherzo-Caprice* op. 2



Pic. 33 J. Klengel – *Scherzo d-moll*

¹³⁷ „Studia w Lipsku u Juliusa Klengla odbyło aż siedmiu z [...] wybitnych polskich wiolonczelistów: Henryk Waghalter, Karol Skarżyński, Henryk K. Adamus, Eli Kochański, Dezyderiusz Danczowski, Kazimierz Blaschke, i Zygmunt Butkiewicz. Nie wiadomo w jakim stanie byłaby dziś sztuka wiolonczelowa w Polsce, gdyby wyżej wymienieni artyści nie zdecydowali się na wyjazd do Lipska. Wszyscy oni przecież przekazywali zdobyte u Klengla umiejętności swoim uczniom.”, Wróbel A., *Cudowny...*, p. 340



Pic. 35 J. Klengel – Scherzo d-moll



Pic. 34 K. Skarżyński – Scherzo-Caprice op. 2

Both compositions also present a similar formal structure - ABA with a succession of fast - slow - fast movements, where the A movements are maintained in *Vivace* tempo and the B movement is their opposite mainly through the introduction of a cantilena character and tempo.

Karol Skarżyński also used extended playing techniques hitherto attributed mainly to virtuoso violin playing. This technique was the performance of a *pizzicato* with the left hand while leading a phrase with the bow. First, the left hand must maintain continuity of the melodic line leading and then, avoiding the interruption of the melodic line, make a movement of the fingers of the left hand, the effect of which is to pluck the lower strings and produce the sound in the pizzicato playing technique. In violin music, this issue was used extensively by artists such as Niccolò Paganini and Pablo Sarasate. In cello music, *pizzicato* performed with the left hand can be found in the works of Skarżyński, Dvořák, Shostakovich and Kodaly, among others.



Pic. 37 K. Skarżyński – Polonez op. 8



Pic. 36 a), b) A. Dvořák – Cello Concerto h-moll op. 104, II mov.

After completing his studies in Lvov, Danczowski went to Leipzig, where he continued his education under Klengel.

„Danczowski, stressed at the beginning, played through the trifles of Glazunov, Kreisler and Popper and, compelled by the applause, eagerly added Saint-Saëns' "Swan", Goëns' "Scherzo" and Różycki's "Melody". Having spent a year with Klengel in Leipzig, he has gained a lot from the technical side, so that there are no difficulties for him now, and when some chance gives him a good instrument, he will charm the hearts of listeners no worse than the great masters of the cello (...).”¹³⁸

The aforementioned instrument found its way into Danczowski's hands at some stage in his life. In his *Memoirs (Wspomnienia)*, Kazimierz Wiłkomirski referred to this fact in the following description of his meeting with the young cellist:

„One string quartet from Poznań also arrived, consisting of: Zdzisław Jahnke, Tadeusz Gonet, Tadeusz Szulc and Dezyderiusz Danczowski. At the forefront of the performers was a young cellist with an unusually lively temperament and nervous, impulsive playing. I remember his beautiful Italian instrument, which I had the opportunity to play after the concert was over.”¹³⁹

As already mentioned, Klengel's training process placed great emphasis on activating the fingers of the left hand. Among his students, he aimed for „extraordinary finger speed (especially in gamut runners and two-note runs), a reliable, unstoppable speed.”¹⁴⁰, which gave his pupils almost unlimited possibilities within cello technique.

„During his tenure in the orchestra, Adamus would occasionally let loose in front of my delighted eyes (eyes, that's right!) one showy third or octave runner after another, as rapid as it was soundless, ending with a well-hit flageolet.”¹⁴¹

¹³⁸ „Danczowski, stremowany na początku, rozegrał się w drobiazgach Glazunowa, Kreislera i Poppera i zmuszony oklaskami, dodał chętnie „Łabędzia” Saint-Saënsa, „Scherzo” Goënsa i „Melodyę” Różyckiego. przebywszy rok u Klengla w Lipsku zyskał wiele ze strony technicznej tak, że nie ma dlań teraz żadnych trudności, a gdy jeszcze jakiś przypadek da mu w rękę dobry instrument, będzie czarował serca słuchaczy nie gorzej od wielkich mistrzów wiolonczeli.”, (Lviv Newspaper (Gazeta Lwowska) of 1912

¹³⁹ “Przyjechał także jeden kwartet smyczkowy z Poznania w składzie: Zdzisław Jahnke, Tadeusz Gonet, Tadeusz Szulc i Dezyderiusz Danczowski. Na czoło wykonawców wybijał się młody wiolonczelista, o niezwykle żywym temperamencie i nerwowej, impulsywnej grze. Pamiętam jego piękny, włoski instrument, na którym miałem sposobność pograć po skończonym koncercie.”, Wiłkomirski K., *Wspomnienia*, PWM, Kraków 1971, p. 117

¹⁴⁰ „niezwykłej szybkości palców (przede wszystkim w biegnikach gamowych i dwudźwiękach), szybkości niezawodnej, niepowstrzymanej.”, Ibidem., p. 145

¹⁴¹ „W trakcie urzędowania w orkiestrze Adamus puszczał niekiedy przed moimi zachwyconymi oczyma (właśnie oczyma!) jeden, drugi efektowny biegnik tercjowy lub oktawowy, równie błyskawiczny jak bezdźwięczny, zakończony dobrze trafionym flażoletem.”, Ibidem., p. 145

The influence of Klengel's technique is also noticeable in Danczowski's compositions and numerous transcriptions of violin works for cello. Both cellists took numerous works by Paganini to create their cello versions. Numerous examples can be found among Danczowski's and Klengel's compositions, confirming that such technical issues as fast thirds and octave runs very often ending in *flageolets* must have been perfectly mastered by both cellists, who used the aforementioned elements in large numbers in works written for themselves as their principal performers. Examples of such a composition are Danczowski's Polonaise of 1910 and Klengel's *Cello Concerto No. 1* op. 4 by Klengel.



Pic. 38 J. Klengel – *Cello Concerto No. 1* op. 4



Pic. 39 D. Danczowski - *Polonez*



Pic. 40 J. Klengel – *Variationen op. 19*



Pic. 41 D. Danczowski – *Polonez*

The Austrian cello school and its influence on the work of Ferdinand Macalik

The turn of the 19th and 20th centuries was a period on Polish soil when the main role of music was not only to satisfy the demands of the public, but also the need to maintain the cultural identity of the Polish state, which did not exist at that time. On the territory of the various partitions, musical life was linked to the main influences of the occupying powers. In the case of Krakow, Vienna was the role model, and „everything that existed on the Danube was transferred to the upper Vistula.”¹⁴² Józef Reiss characterised the political and cultural situation of the city as follows:

„From the moment Krakow was occupied by the Austrians, the influence of Vienna took hold of the city. The dictatorship of Vienna also began in all matters musical. Everything that was fashionable there was transplanted to Krakow. Dance music was under the sign of Jan Strauss. The Kraków operetta [...] played, following the example of Vienna, only Offenbach, Millöcker and Suppe. The concert programmes were filled almost exclusively with German compositions. All forms of the musical movement in Vienna were imitated. [...] One went to Vienna to study, and graduation from the Vienna Conservatory was regarded as a measure of the highest artistic qualifications. Success on the concert stage in Vienna was decisive for success in Cracow. Everything E. Hanslick wrote as a music critic in the "Neue Freie Presse" was an oracle for Krakow reviewers. Conservative in its aesthetic tastes, Vienna contributed to the consolidation and deepening of conservative views in Krakow. Even the aversion to the music of R. Wagner was inherited by Krakow from Vienna. The performances of famous virtuosos owed Krakow only to its location on the road between Vienna and Warsaw and St. Petersburg, as each virtuoso stopped in Krakow only in passing and used a day's stopover to give a concert in Krakow.”¹⁴³

By contrast, as Jan Boehm writes:

„Every eminence either makes a cross over the city and misses it (like the cellist F. Servais, known as the Paganini of the cello in 1859, or the pianist Hans v. Bülow in 1872), [...] However, the situation soon changed. [...] in 1876, a new institution, the Music Society, was established, which immediately gained the confidence of the entire society. [...] In a short

¹⁴² „wszystko, co istniało nad Dunajem, przenoszono nad górną Wisłę.”, Boehm Jan, *Feliks Nowowiejski w Krakowie (1909-1914)*, Komunikaty Mazursko-Warmińskie nr 1, 31-45, 1965, p. 31

¹⁴³ „Od chwili zajęcia Krakowa przez Austriaków zaciążył nad miastem wpływ Wiednia. Rozpoczęła się dyktatura Wiednia także we wszystkich sprawach muzycznych. Wszystko, co tam było modne, przeszczepiano na grunt krakowski. Muzyka taneczna była pod znakiem Jana Straussa. Operetka krakowska [...] grała za przykładem Wiednia tylko Offenbacha, Millöckera i Suppego. Programy koncertów wypełnione były niemal wyłącznie kompozycjami niemieckimi. Naśladowano wszystkie formy ruchu muzycznego w Wiedniu. [...] Na naukę jeździło się do Wiednia, a ukończenie konserwatorium wiedeńskiego uchodziło za miarę najwyższych kwalifikacji artystycznych. Sukces, odniesiony na estradzie koncertowej w Wiedniu, decydował o powodzeniu w Krakowie. Wszystko, co pisał E. Hanslick, jako krytyk muzyczny w „Neue Freie Presse”, było wyrocznią dla recenzentów krakowskich. Konserwatywny w swych upodobaniach estetycznych Wiedeń przyczynił się do utrwalenia i pogłębienia konserwatywnych poglądów w Krakowie. Nawet niechęć do muzyki R. Wagnera odziedziczył Kraków po Wiedniu. Występy sławnych wirtuozów zawdzięczał Kraków tylko swemu położeniu na drodze między Wiedniem a Warszawą i Petersburgiem, gdyż każdy wirtuoz zatrzymywał się w Krakowie tylko w przejeździe i korzystał z jednodniowej przerwy w podróży, by dać koncert w Krakowie.”, Reiss J., *Almanach muzyczny Krakowa 1780—1914*, Kraków 1939, p. 62-63.

time it had established itself organisationally to such an extent that it became one of the busiest musical institutions in Cracow and one of the most outstanding cultural societies in Europe at the end of the 19th century. [...] During these years, Krakow heard the Hellmesberger quartet from Vienna, the Czech quartet from Prague, the orchestra under Zemanek, and the Richter orchestra.”¹⁴⁴

Kraków and *the Kraków Conservatory of the Music Society* in the context of the development of Polish cello performance appears to have been one of the most important cello centres at the turn of the 19th and 20th centuries. The roster of lecturers here includes such names as Karol Nováček, Friedrich Stingl and Karol Skarżyński. The process of interpenetration of selected cello centres in the Kraków area, in addition to Skarżyński's activity and Klengel's influence, is linked to the activity of Ferdinand Macalik and his relationship with Franz Schmidt, an Austrian cellist, pianist, composer, and additionally Servais's pupil. As a cellist, Schmidt performed with the *Vienna Opera Orchestra*, and his reputation and standing can be seen in the fact that the then director of the Opera, Gustav Mahler, very often entrusted him with numerous cello solos, despite the fact that Friedrich Buxbaum was the first cellist. Schmidt's creative activities and his post-Romantic style were thus greatly influenced by composers such as Bruckner, Wagner,



Pic. 42 Poster for Franz Schmidt's concert in Krakow on 13.02.1849, source: Biblioteka Jagiellońska

¹⁴⁴ „Każda znakomitość albo nad miastem krzyżyk robi i ominie (jak wiolonczelista F. Servais, zwany Paganinim wiolonczeli w roku 1859 lub pianista Hans v. Bülow w r. 1872), [...] W krótkie jednak sytuacja uległa zmianie. [...] w 1876 r. powstała nowa instytucja — Towarzystwo Muzyczne, które od razu zyskało zaufanie całego społeczeństwa. [...] W krótkim czasie okrzykło ono organizacyjnie do tego stopnia, że stało się jedną z najruchliwszych instytucji muzycznych Krakowa i jednym z najznakomitszych towarzystw kulturalnych w Europie u schyłku XIX wieku. [...] W tych latach Kraków słyszał kwartet Hellmesbergera z Wiednia, kwartet czeski z Pragi, orkiestrę pod batutą Zemanka oraz orkiestrę Richtera.”, Boehm J., *Feliks Nowowiejski...*, p. 32

Brahms and Mahler, whose persons and works Schmidt had the opportunity to get to know during his work.

Macalik, therefore, being Schmidt's student, had an excellent opportunity to familiarise himself not only with his mentor's way of teaching, but also with the creative activities of the aforementioned composers and to draw from them in order to enrich his own compositional style. He himself composed numerous forms popular in both the Romantic and post-Romantic eras, such as a symphonic prologue, a symphonic poem, a concert waltz (probably inspired by the Austrians' love of this dance form), suite, serenade, nocturnes, songs and others. He also left behind several miniatures for cello and piano, including *Danse grotesque*, *Danse fantastique*, *Petite sérénade polonaise*, *Melody and Scherzo* or *Concert Polonaise*.

It seems that Macalik's main source of inspiration was the desire to maintain Polish cultural identity. Thanks to his education, at a time when the hegemony of the former occupant's music still prevailed on Polish soil, Macalik was able to combine ideological assumptions with a comprehensive musical language through his compositions. At the turn of the 19th and 20th centuries,

„At first modestly, then increasingly often, compositions by unknown composers, both foreign and Polish, began to appear in programmes. Krakow was home to young musicians who soon became champions of the idea of progress. [...] Krakow, during the period of greatest intensity with concerts of German music, began to become acquainted with the works of Szymanowski, Karłowicz and Różycki. A sense of the value of one's own culture was slowly emerging. In historical concerts, [...] Polish music took a prominent place, and Polish performers were increasingly valued. The works of Chopin, Moniuszko, and, among younger composers, Żeleński, Stojowski and Gall, were increasingly understood by the Krakow public. The playing art of Paderewski, Śliwiński, Hofman, Barcewicz and others delighted even the most discriminating music lovers. This is because Krakow, unlike other Polish cities, still had an illusion of freedom, the Austrian partition was not as oppressive as the Prussian or Russian.”¹⁴⁵

In the 1930s, Macalik's compositions also began to appear in numerous European concert halls. Among his works, one can find numerous pieces whose musical content

¹⁴⁵ „zrazu skromnie, później coraz częściej, zaczęły pojawiać się w programach kompozycje nieznanych twórców, zarówno obcych jak i polskich. W Krakowie zamieszkali młodzi muzycy, którzy niebawem stali się szermierzami idei postępu. [...] Kraków, w okresie największego nasilenia koncertami muzyki niemieckiej, zaczął poznawać dzieła Szymanowskiego, Karłowicza i Różyckiego. Zwolna powstawało poczucie wartości własnej kultury. W koncertach historycznych, [...] poczesne miejsce zajmowała muzyka polska, a polscy wykonawcy byli coraz bardziej cenieni. Utwory Chopina, Moniuszki, a spośród młodszych kompozytorów - Żeleńskiego, Stojowskiego, Galla - znajdowały coraz większe zrozumienie społeczeństwa krakowskiego. Sztuka odtwórcza Paderewskiego, Śliwińskiego, Hofmana, Barcewicza i in. budziła zachwyty nawet najbardziej wybrednych melomanów. Kraków bowiem, w przeciwieństwie do innych miast polskich, miał jeszcze złudzenie wolności, zabór austriacki nie był tak uciążliwy jak pruski czy rosyjski.”, Boehm J., *Feliks...*, p. 33

refers to Polish folklore or contains elements of Polish national dances, such as the *Baltic-Balaton Polish-Hungarian Poem*, *Little Polish Suite*, *Little Polish Serenade*. In their construction, Macalik's cello miniatures refer to simple, even classical forms. The manuscript of the cello voice of the *Polonaise concertante* has recently been found and is stored in the collection of the Main Library of the Adam Mickiewicz University (UAM) in Poznań. To quote Professor Krzysztof Sperski's statement, the manuscript turned out to be an impressive virtuoso composition, written with excellent melodies."¹⁴⁶ As both the score and the orchestral voices could not be found in the collection of the UAM Main Library, Mr Professor Sperski¹⁴⁷ attempted to reconstruct the lost parts and to develop the existing cello voice. As he writes in the editorial note to the edition of the *Polonaise*:

„I have attempted to add (reconstruct) the piano accompaniment in such a way that the content of the cello part remains leading, and the existing pause bars in the manuscript are filled in with thematic and harmonic material similar to the extant text of the work.”¹⁴⁸

The composition is based on a classical, almost academic and conservative form with a short coda crowning the piece. Macalik has developed numerous nuances of sound here while maintaining both an elegant and light character in the outer movements and a lyrical character with virtuosic elements in the middle movement. The fact that the markings used in the composition are noted in German may indicate that the composition may have been written during Macalik's studies in Vienna.



Fig. 43 a), b) F. Macalik – manuscript of the *Polonaise*,
source: ZKP Archive

¹⁴⁶ „[...] rękopis okazał się efektowną wirtuozowską kompozycją, napisaną z doskonałą melodyką.”, Sperski K., Introduction to the *Polonaise* edition, Eufonium, Gdańsk 2010

¹⁴⁷ Professor Krzysztof Sperski is an esteemed Polish cellist and educator, whose mission is to search for lost works, particularly in the field of Polish cello and chamber literature, and to promote them among young cellists.

¹⁴⁸ „fortepianowy akompaniament starałem się dopisać (zrekonstruować) w taki sposób, by treść partii wiolonczeli pozostała wiodąca, a istniejące w rękopisie takty pauz zostały wypełnione materiałem tematycznym i harmonicznym podobnym do zachowanego tekstu utworu.”, Ibidem.

Macalik also elaborated on his work by using numerous dynamic and articulatory markings, inscribing strings, appliqué or very numerous listing the specific strings on which particular phrases should be conducted.



Pic. 44 F. Macalik – Manuscript of the Polonaise,
source: ZKP Archive



Pic. 45 a), b), c) F. Macalik – Manuscript of Polonaise,
source: ZKP Archive

An interesting assumption can be made here that this study was either pedagogical material intended for Macalik's students or is a consequence of his studies in Vienna and the technique developed in the process. It seems, however, that some of the proposed solutions especially with regard to the appliqué (as presented in examples 45 a, b and c below) definitely slow down or make it difficult to perform particular arrangements or changes of position.

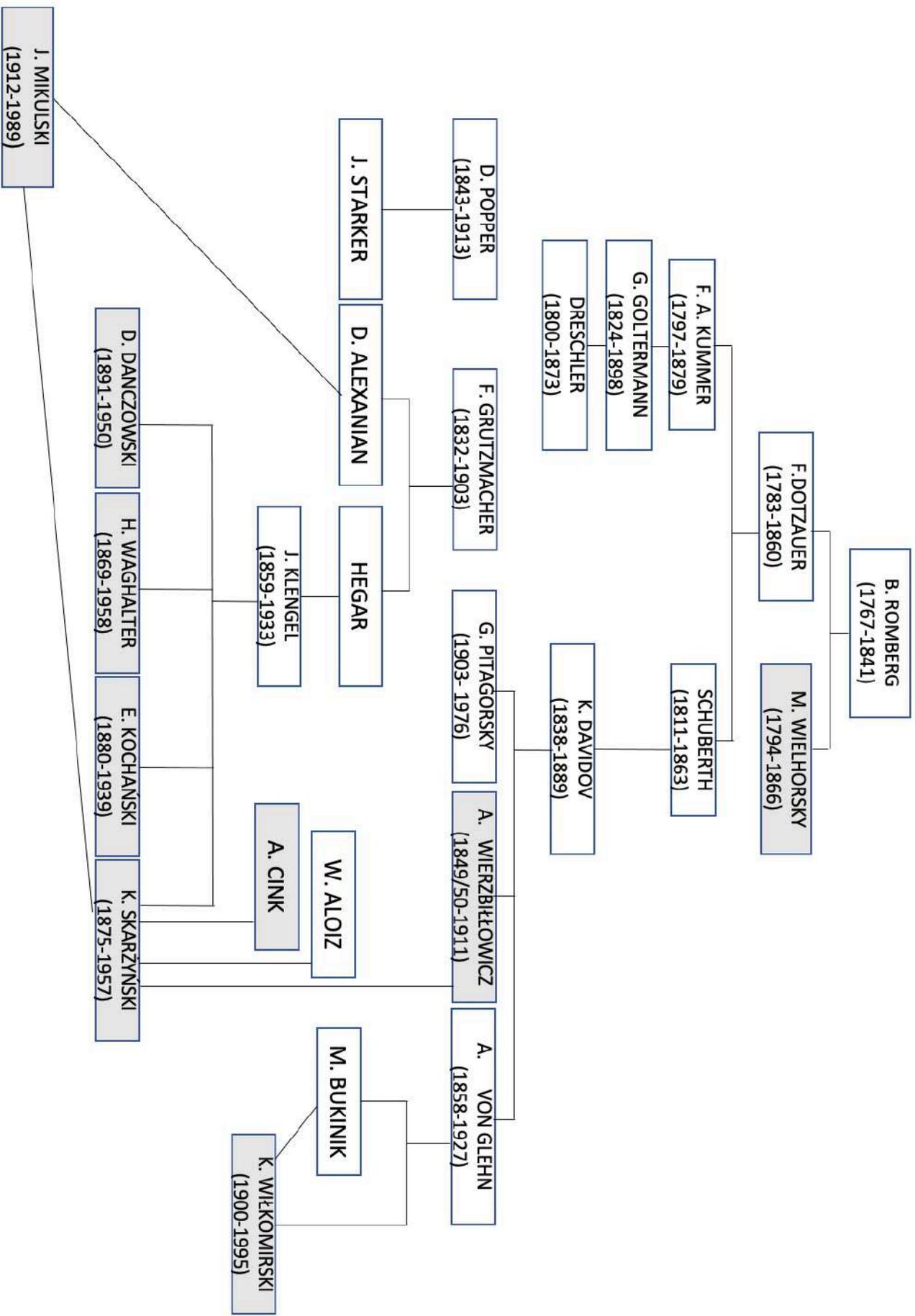


Fig. 46 Family tree - The process of shaping the Polish performance tradition

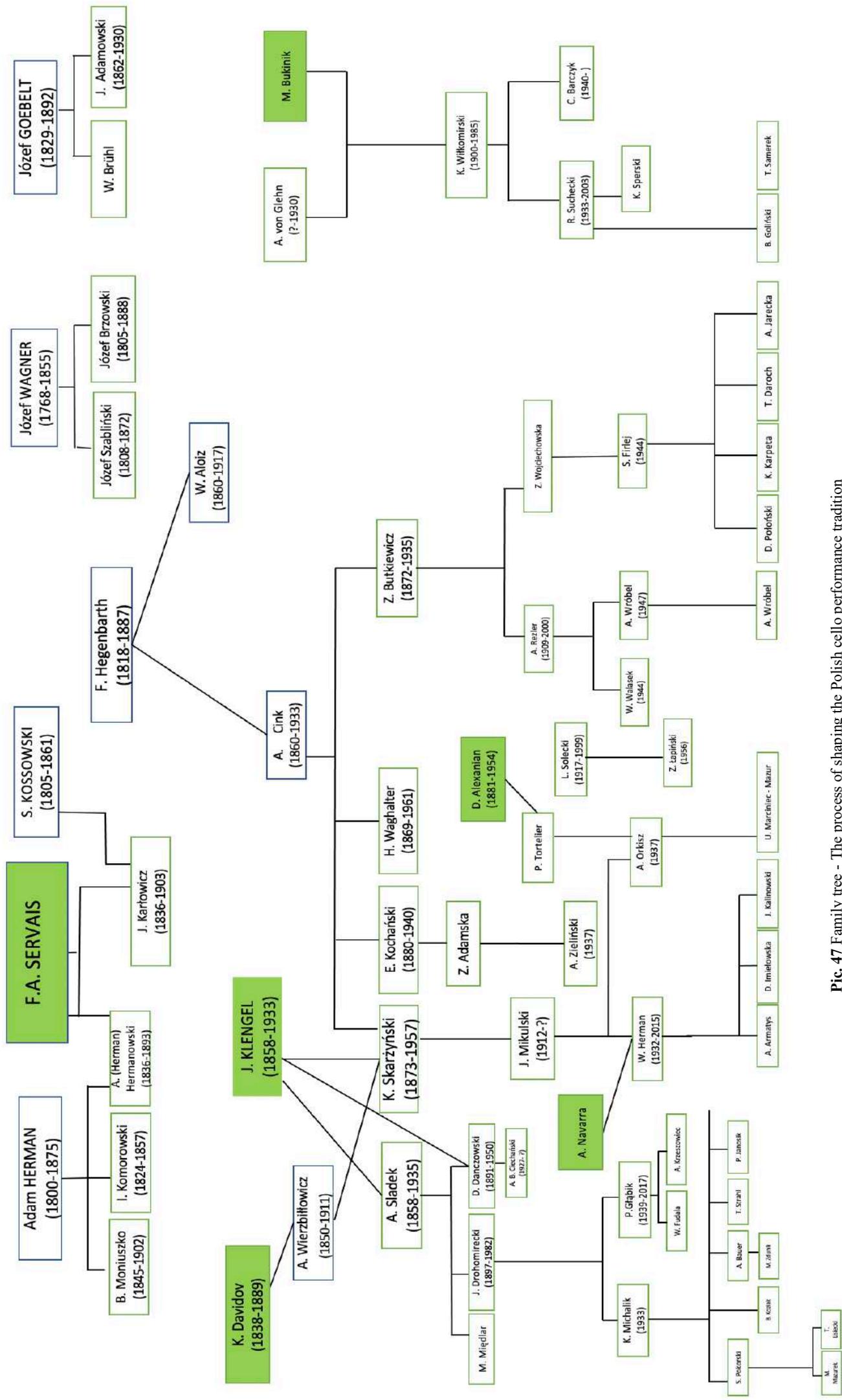


Fig. 47 Family tree - The process of shaping the Polish cello performance tradition

Characteristics of selected virtuosic elements in European cello miniatures

The emancipation of the cello and the giving it the importance of a solo instrument is the result of generations of work. Indirectly, through the numerous publications of etudes, treatises or textbooks, a process of dissemination of knowledge was initiated. These publications, right up to the present day, are regarded as some of the most significant collections dealing with performance issues and the basis of modern cello pedagogy. Cellists and at the same time authors of these publications very, very often also decided to compose miniatures in which they depicted performance issues full of „innovative thoughts, valuable methods, new concepts, ideologies or theories that surpass previous ideas and surpass the achievements of the time”.¹⁴⁹

The chromatics

One of the most prominent features linking the compositions of Skarżyński, Klengel and Popper, among others, is the extensive use of chromaticism. The element of chromaticisation of the melodic line is very important in the work of Popper, whose fascination with Wagner's opera music and especially with extended harmony and progressions led him to write *High School of Cello Playing*. Servais, on the other hand, proposed his unique way of fingering, which involved the use of only one finger when performing the chromatic scale both up and down. This technique was most likely adopted from the violin playing technique. Paradoxically, the use of only one finger can create a problem when trying to achieve perfect intonation. When performing the chromatic scale downwards, initially the notes following each other in the chromatic progression will be placed closer together on the neck, which at the same time means that the rate of movement of the left hand will be slower than in the lower positions, where the distances between the notes are larger and require a faster 'descent' of the left hand.

¹⁴⁹ „nowatorskich myśli, wartościowych metod, nowych koncepcji, ideologii czy teorii, które przewyższają dotychczasowe idee i wyprzedzają ówczesne dokonania. <https://polszczyzna.pl/prekursor-kto-to-jest-znaczenie/> [Accessed: 20.09.2022]



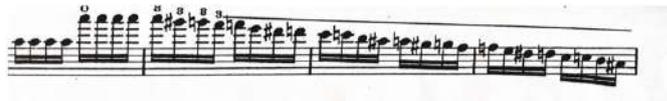
Pic. 48 D. Popper – *Concert polonaise d-moll op. 14*



Pic. 49 A. F. Servais - *Il Barbieri di Séville op. 6*



Pic. 50 D. Popper - *Elfentanz op. 39*



Pic. 51 K. Skarżyński - *Scherzo-Caprice op. 13*

Octaves and octave progressions in different articulations

Many bravura compositions by Romberg, Popper, Servais, Macalik, Skarżyński or Szczepanowski, among others, are based on second octave progressions. Romberg's use of the new Tourte bow „[...] allowed him to set new precedents in the use of solid octaves and double-stops, consistent incorporation of slurs adding to the flamboyance of sound.”¹⁵⁰ Fingering in this type of scheme is traditionally based on the use of the thumb and third finger of the left hand, and making changes of position through a hand movement initiated by the thumb. One of the most commonly used articulation schemes is the model in which a pitch change occurs in one bow with the previous sound. Achieving precise intonation requires excellent right and left hand coordination and skilful repositioning to avoid the mannerist audible *gliss* when moving the hand.

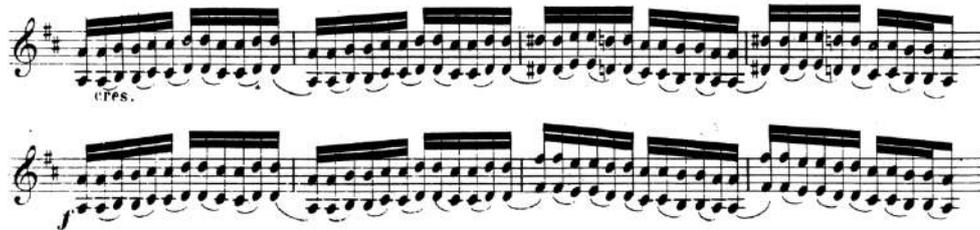
¹⁵⁰ Walden V., *One hundred...*, p. 142



Pic. 52 K. Dawydow - *Fantasie op. 7*



Pic. 53 A. F. Servais - *Fille du régiment op. 16*



Pic. 54 A. F. Servais - *Il Barbieri di Séville op. 6*



Pic. 55 K. Skarżyski - *Polonez op. 8*

Octave transitions also occur regularly in virtuoso cello works in other types of articulation. One such example is the broken octave technique. This allows more precise control of intonation by focusing on a single sounding lower or upper note. In the process of practising for better control of the moving fingers, these octaves can be broken in two ways: from the bottom and from the top, with the expected effect of developing the reflex of extending the hand in rising chords and decreasing the distance between the fingers in falling chords.



Pic. 56 K. Dawydow - *Allegro de Concert op. 11*



Pic. 57 J. Klengel - Cello Concerto No. 1 op. 4



Pic. 58 D. Danczowski - Polonez

In the *Concert Polonaise in D minor*, Op. 14, David Popper used a combination of both gamut performance techniques to produce a phenomenal and showpiece composition.



Pic. 59 D. Popper - Polonez koncertowy d-moll op. 14

Harmonics

The art of making harmonics, categorised by many books and playing schools as 'special effects' or elements of 'extended technique', has a very extensive history and originated from violin technique. Jean-Jacques Rousseau, in his treatise *Dictionnaire de musique*, described flageolets as:

„A singular type of sound which one draws from certain instruments, such as the violin and violoncello, with a particular movement of the bow, which one draws nearer to the bridge, and in placing the finger gently on certain divisions of the string.”¹⁵¹

In contrast: J. J. F. Dotzauer in his *Violoncell-Flageolett-Schule* op. 147 wrote:

„We distinguish between natural and unnatural or artificial harmonics. Natural harmonics are created by lightly placing one's finger (on the string), whereby this lightly fingered place does not partake in the lateral oscillation of the string, which is to say it becomes a node. Artificial harmonics by contrast are produced by placing the thumb (or another finger) to act as a new nut. The notation for these two kinds differs as well.”¹⁵²

¹⁵¹ Walden V., *One hundred...*, p. 194

¹⁵² Dotzauer J. J. F., *Violoncell-Flageolett-Schule* op. 147, p. 3

In 1740 Hubert LeBlanc compared the sound of the harmonica on the cello to the instrument tromba marina, which was perceived as an insult by cellists of the time, but at the same time a confirmation of the use of the harmonica by cellists as early as the first half of the 18th century. Specific markings for the harmonica did not appear in published cello music until 1748 with the publication of Martin Berteau's collection of six sonatas under the title *Sonate da Camera a Violoncello Solo col Basso Continuo*, op. 1. According to Valerie Valden, Berteau:

„[Berteau] was the first to integrate such sounds into violoncello repertoire. Few of Berteau's compositions are extant. However, the final movements from Sonatas II and III of his first opua demonstrate that he used harmonics as a virtuoso device.”¹⁵³

In the 19th century, largely due to Nicolo Paganini's extensive use of the technique, harmonics became an integral part of string instrument playing, while their use as a colour element increased significantly in the late 19th and early 20th centuries. An example of this is Nikolai Rimsky-Korsakov's use of a string of natural flageolets in his opera *Christmas Eve*.¹⁵⁴



Pic. 60 N. Rymski-Korsakov - *Christmas Eve* (cello part)

In the process of discovering more and more possibilities for cello technique, the range of flageolets (natural and artificial) now available on the neck has increased significantly (Fig. 68), and through the process of mapping the neck it has been noted that many flageolets can easily be found in the lowest positions.

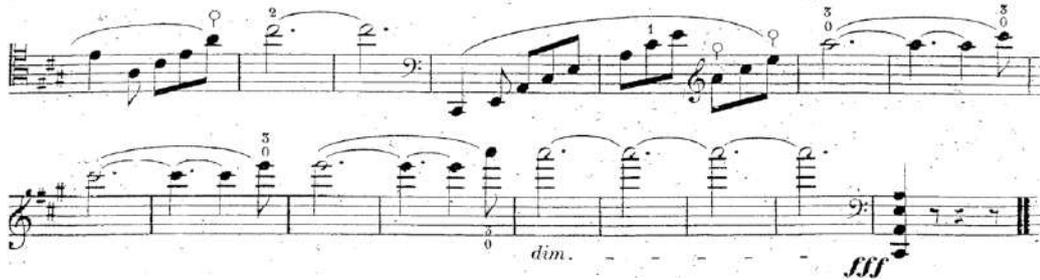
Flageolets also gained popularity among cellist-composers of the late 19th and early 20th centuries. Many examples of the use of flageolets, both artificial and natural, can be found in their compositions. They emphasise the virtuosic character of the work and increase the scale of the instrument, bringing its sound closer to the more popular violin, considered the most virtuosic string instrument.

¹⁵³ Walden V., *One hundred...*, p. 196

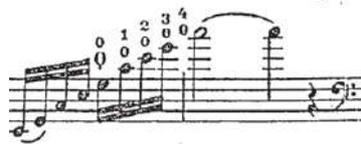
¹⁵⁴ Based on: Welbanks V., *Foundations of Modern Cello Technique Creating the Basis for a Pedagogical Method*, Department of Music Goldsmiths College, University of London, 2016



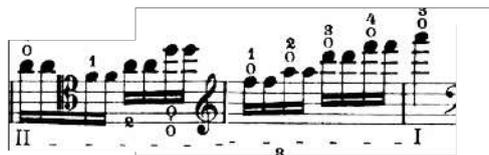
Pic. 61 A. F. Servais - *Souvenir de Bade* op. 20



Pic. 62 K. Dawydov - *Nocturne* op. 6



Pic. 63 A. Piatti - *Caprice* op. 25 nr 12



Pic. 64 K. Skarżyński - *Scherzo - Caprice* op. 13



Pic. 65 a) b) K. Skarżyński - *Scherzo-Caprice* op. 13



Pic. 66 D. Danczowski - *Polonez*



Pic. 67 M. Wielhorski - *Tema z wariacjami*



Pic. 68 D. Danczowski - *Taniec Gnomów*

When performing flageolet, the fingers of the left hand should lightly touch the string so that a so-called knot is formed. By lightly touching the finger against the string in the process of initiating the sound, it will be possible to obtain a better sound from the initiation of the sound. Do not press your fingers too hard on the fingerboard, as this may suppress the aliveness of the string and result in the disappearance of the flageolet sound. It is also important to keep the bow as close as possible to the fingerboard when playing higher and higher pitched flageolets, and to gently "hook" each note by accelerating the speed of the bow in the initial phase of its sound.

The image displays four musical staves, each representing a different string on a cello: A-String, D-String, G-String, and C-String. Each staff is numbered 1 through 16, representing successive natural flageolet positions. Arrows point to specific notes on the staves, indicating the heights of these flageolet notes. An 8va bracket is shown above the staves, spanning from position 9 to 16, indicating an octave shift.

A-String

D-String

G-String

C-String

Pic. 69 Heights of successive natural flageolet on the cello
 Source: Valerie Welbanks, *Foundations of contemporary cello technique as a basis for pedagogical method*,
 Department of Music Goldsmiths College, University of London, 2016

Selected types of articulation

„[...] using a combination of single and tied notes when playing on one, two, three or four strings and all possible rhythmic variations of the sound, we can obtain about 4000 different bowings, as stated by O. Ševčík in *The School of String Technique, op. 2.*”
Roman Suchecki,
Wiolonczela od A do Z

"The most common form of the jumping bow is the spiccato and its faster variant, called sautillé in French."¹⁵⁵ Both of these articulations belong to a type of show articulation in which a very important aspect is the combination of the dexterity of the left hand with the activation of the right hand. The spiccato and sautillé techniques are so similar that they are very often confused with each other.

Spiccato

According to Wiłkomirski, spiccato articulation involves 'regularly dropping the bow from a distance of 2-3 cm on the string and running it along the string for a short moment each time.'¹⁵⁶ The technique has quite an extensive range of possibilities for varying the dynamics, the sharpness of the sound and the range of expression (from lightness and grace to momentum and fierceness). The limitation of the spiccato technique is the upper and lower tempo limit for which this type of bowing is used. At tempos that are too fast or too slow, the process of bowing and fingering activation will be significantly impeded, thus preventing the proper initiation of subsequent notes.

Elfentanz.

VIOLONCELLO **SOLO** D. POPPER, Op. 39.

Presto.

ff sempre spiccato

ff *p*

Pic. 71 D. Popper – *Elfentanz Op. 39*

¹⁵⁵ „Najpospolitszą formą skaczącego smyczka jest spiccato oraz jego szybsza odmiana, zwana po francusku Sautillé.”, Wiłkomirski W., *Technika...*, p. 52

¹⁵⁶ „regularnym upuszczaniu smyczka z odległości 2-3 cm na strunę i na prowadzeniu go za każdym razem przez krótki moment po strunie.”, *Ibidem.*, p. 52

PERPETUUM MOBILE

WIOLONCZELA

N. PAGANINI, Op. 11 (1784-1840)
Opracował DEZYDERIUSZ DANCZOWSKI

Allegro vivace
spiccato
P dolce



Pic. 72 N. Paganini - *Perpetuum mobile* Op. 11

Piu moto.
spiccato



Pic. 73 K. Dawydow - *Allegro de concert* op. 11

Taniec gnomów • Dance of the Gnomes

DEZYDERIUSZ DANCZOWSKI
(1891-1950)

Presto
spiccato (skaczącym smyczkiem)
f



Pic. 74 D. Danczowski - *Taniec Gnomów*

Sautillé

The most significant difference separating *spiccato* and *sautillé* articulations is the process of sound initiation and the tempo at which each articulation is possible. According to Carl Flesch, in *spiccato* 'the player is active and the bow is passive; in *sautillé* the player is passive and the bow is active.'¹⁵⁷ Thus, *sautillé* is a type of articulation in which the main

¹⁵⁷ Source: <https://www.thestrads.com/9-perspectives-on-spiccato/193.article> [Accessed: 18.11.2022]

part of the energy comes from the elasticity of the rod (bow) of the bow and does not require the initiation of each sound by raising and lowering the bow on the strings using the finger muscles. The transition between *spiccato* and *sautillé* occurs almost automatically as the speed of the succession of notes is gradually changed. By increasing the speed of dropping the bow in the *spiccato* technique, one eventually reaches a point where the bristle is unable to lose contact with the string completely, at which point *spiccato* transforms into *sautillé*. This articulation, should be performed around the bow's centre of gravity, where the bow has the greatest elasticity. In order to obtain different tones or volumes, it is possible to modulate slightly the point of application of the bow to the strings. A longer and louder *sautillé* is achieved by moving the point of application slightly towards the frog, and a softer, springier and faster sound by moving the point of application slightly above the centre of gravity.

As Wiłkomirski writes, when performing this articulatory technique it is important to remember that:

- „1. One movement impulse of the hand is sufficient for a group of four or six notes.
- 2) Sautillé requires the same hand movements as sixteenths played with a lying bow, and is therefore 'born' from the détaché technique.
3. sautillé is not the result of special efforts, it does not involve 'forcing' the bow to jump, but merely allowing the bow to use its own flexibility and string resilience.”¹⁵⁸

Nº2. 1
SCHERZO.
Violoncelle.
Vivace molto e con spirito. Daniel van Goens, Op. 12

Pic. 75 D. van Goens - *Scherzo op. 12*

158

1. „Jeden impuls ruchowy dłoni wystarcza na grupę czterech albo sześciu nut.
2. Sautillé wymaga tych samych ruchów ręki co szesnastki grane leżącym smyczkiem, a więc „rodzi się” z techniki détaché.
3. Sautillé nie jest rezultatem specjalnych wysiłków, nie polega na „zmuszaniu” smyczka do skakania, lecz jedynie na umożliwieniu smyczkowi wykorzystania własnej elastyczności i prężności struny.”

Wiłkomirski W., *Technika...*, p. 52

K. Wilkomirski: *Symfonia koncertująca*, cz. III

Vivace



91 *sf* (*détaché*) *dim.*

p

Pic. 76 K. Wilkomirski - *Symfonia koncertująca* cz. III

ETUDE - CAPRICE.

G. GOLTERMANN, Op. 54, N^o 4.

Allegro. VIOLONCELLO.



f *mf*

Pic. 77 G. Goltermann - *Etiuda - Kaprys* op. 54 nr 4

SCHERZO - CAPRICE.

CHARLES SKARŻYŃSKI, Op. 13

VIOLONCELLE.

Vivace molto e con spirito.



f *p* *f*

Pic. 78 K. Skarżyński - *Scherzo - Caprice* op. 13

Staccato

„Among the most difficult types of bowing is undoubtedly the staccato, which is an eminently virtuosic effect that has little or no use in orchestral and chamber music.”¹⁵⁹ This technique involves playing several to dozens of notes in one direction with the bow in such a way that each note is followed by the bow stopping on the string resulting in an audible pause. Its virtuosic character is only shown at very fast tempos. The technique

¹⁵⁹ „Do najtrudniejszych rodzajów smyczkowania należy bezsprzecznie staccato, będące efektem wybitnie wirtuozowskim, nie mającym wcale lub prawie wcale, zastosowania w muzyce orkiestrowej i kameralnej.”, *Ibidem.*, p. 58

requires simultaneous „activation of the various muscles of the fingers, hand and even the arm.”¹⁶⁰

There are two different ways of implementing this articulation. In the first version, the energy required to initiate the sound comes from short, energetic pulses produced by the arm and hand. In the second version, each time the movement is made, there is a pressure of the index finger on the bow bar with a simultaneous slight deflection towards the thumb.¹⁶¹ In both cases, the wrist should remain loose. „It is good, when learning the staccato, to mark the first note of each accented part of the measure quite sharply so that the pressure of the arm can coincide more with the grip of the fingers.”¹⁶²



Pic. 79 K. Dawydow - *Fantasia über russische Lieder, Op.7*



Pic. 80 A. F. Servais - *Fantaisie burlesque*



Pic. 81 F. Grützmacher - *Fantaisie hongroise, op.7*



Pic. 82 M. Wielhorski - *Temat z wariacjami*

¹⁶⁰ „aktywizacji różnych mięśni palców, dłoni, a nawet ramienia.” Ibidem., p. 59

¹⁶¹ Based on: Ibidem., p. 59

¹⁶² Grützmacher F., *Daily Exercises for the Cello Op.67*, G. Schirmer (Ed. Willeke), New York 1909, p.32



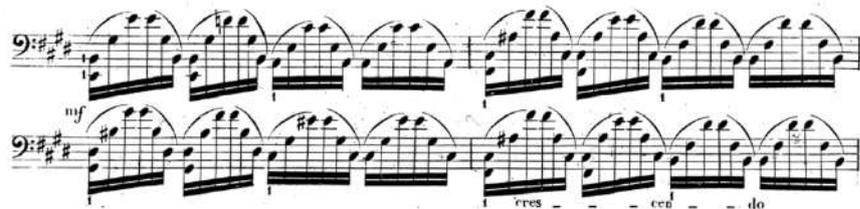
Pic. 83 D. Danczowski - Polonez



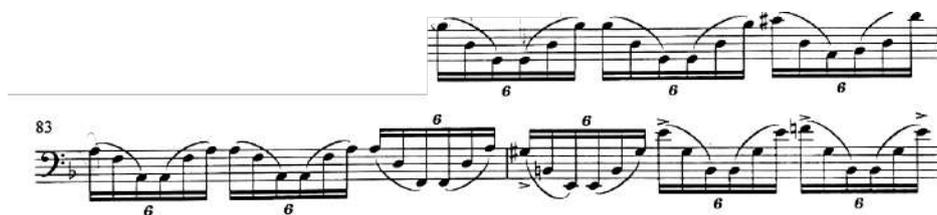
Pic. 84 D. Danczowski - Polonez

Oneggiando

The technique of playing extended chords, known as *oneggiando*, appears very often in solo compositions, chamber music or orchestral accompaniments. When performing this type of bowing through the constant need to change the plane of the bow's position, special attention should be paid to the cooperation of the right hand's joint with the forearm and elbow. In the process of passing through the strings, all the movements performed should be a smooth process, consisting of a slight lifting of the elbow and forearm during the extended chord performed upwards, and their slight lowering when passing to the lower strings.



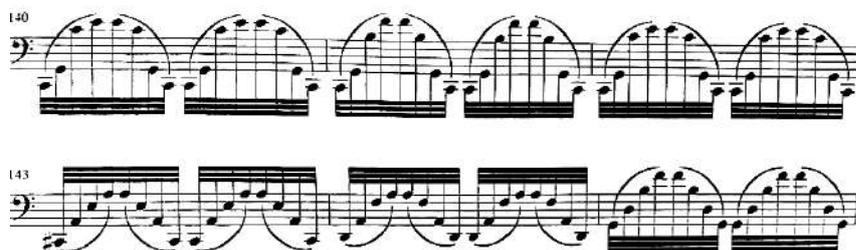
Pic. 85 K. Dawydow - Fantasie über russische Lieder op.7



Pic. 86 D. Danczowski - Polonez



Pic. 87 A. F. Servais - *Fantaisie polonaise op. 19*



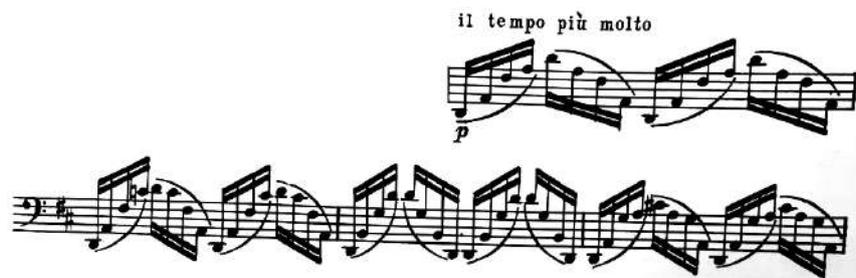
Pic. 88 S. Kossowski - *Polonez*



Pic. 89 S. Szczepanowski & E. Aguilar - *Grand duo concertant*



Pic. 90 B. Romberg - *Capriccio sur des Airs et Danses polonaises op. 47*



Pic. 91 M. Wielhorski – *Temat z wariacjami*

Piqué

According to Valerie Walden, in eighteenth-century treatises and textbooks on cello playing, „ Piqué is the method by which dotted-rhythm patterns are played. Receiving little attention in eighteenth-century violoncello tutors, there figures were usually played with separate bow strokes, regardless of the tempo of the movement.”¹⁶³ One of the first cellists to give detailed instructions for this type of articulation was Jean-Louis Duport. In his *Essai sur le doigté du violoncelle, et sur la conduite de l'archet*¹⁶⁴ of 1806, he presented two models for performing piqué. In the first version, each note should be performed in different directions of the bow from a new impulse each time, while in the second version, both notes come from one impulse and are performed in one direction of the bow. He cited the top half of the bow as the model place on the bow to perform both types.

¹⁶³ Walden V., *One hundred...*, p. 165

¹⁶⁴

PIQUÉ. The *piqué* bowing is performed in two ways: the first is very simple, and consists in taking the first note, which is dotted, with a firm down-bow, and the second note with a smart up-bow, and so on.

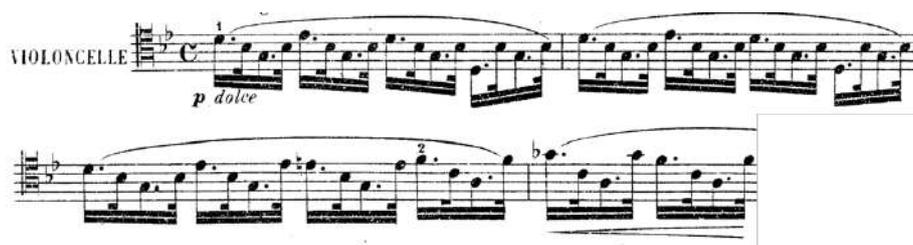


The second way is rather more difficult, but it has the advantage that it can be performed with greater vivacity and even with greater force. The first or dotted note is taken with nearly the whole length of the down-bow, but arrested near the point, when the string is again attacked (still with the down-bow) in order to produce the quick note; then, the next dotted note is taken with an up-bow, arrested near the nut, when the string is attacked a second time (still with the up-bow) to draw out the quick note; and so on.

This bowing is very difficult to be understood by a mere explanation; but with the bow in the hand, and performed several times before the pupil, he will soon acquire a perception of it. In fact it is the taking two notes with the same stroke of the bow, but detaching them expressly according to their respective duration. Every professor is acquainted with this method of using the bow.



J. L. Duport - *Essai sur le doigté du violoncelle, et sur la conduite de l'archet*



Pic. 92 A. F. Servais - *Etiuda koncertowa nr 5*



Pic. 93 M. Wielhorski - *Temat z wariacjami*

Cadenza parts

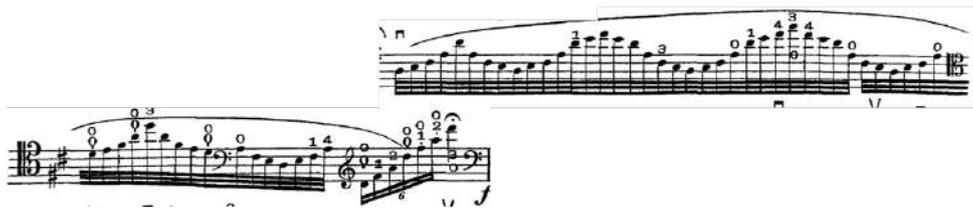
One of the elements appearing in the vast majority of virtuoso compositions for cello are cadenza fragments, i.e. most often solo interludes of a virtuosic and improvisatory nature. These fragments are characterised by an accumulation of showpiece elements such as rapid gamut runs, virtuosic types of articulation (staccato, riccchetto), sudden changes of position,



Pic. 94 K. Dawydow - *Fantaisie op. 7*



Pic. 95 A. F. Servais - *Le Barbier de Séville, Op.6*



Pic. 96 D. Popper - *Hungarian Rhapsodie op. 68*



Pic. 97 S. Szczepanowski & E. Aguilar - *Grand duo concertant*



Pic. 98 F. Macalik - *Polonez*

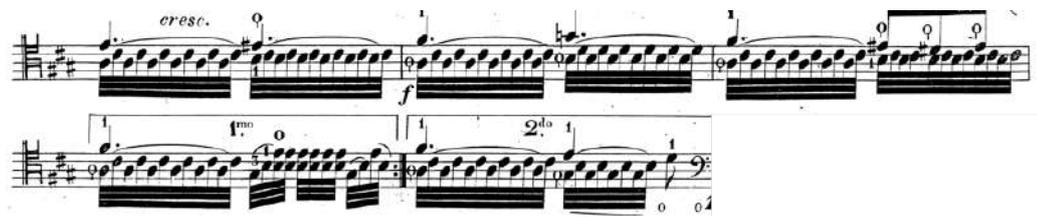


Pic. 99 K. Skarżyski - *Polonez*

Trill in double stops

A very interesting virtuosic effect is the trill in a two-note pattern, where only one note is trilled. In this case, one note forms the harmonic base. This sound is usually pressed by the thumb, so the trill can be played by any finger of the left hand, resulting in the possibility of numerous intervals between the base sound and the trilled note. The fingers playing the trill should be relaxed and the notes should be played with an even and moderate pressure on the string.¹⁶⁵

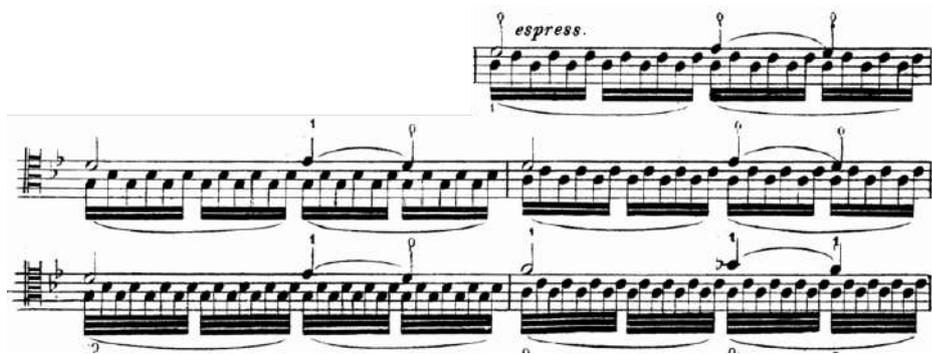
¹⁶⁵ Based on: Duport J. L., *Essai...*, p. 127



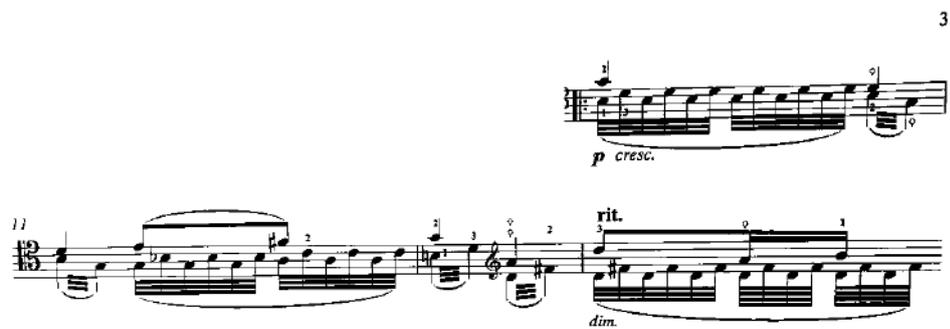
Pic. 100 A. F. Servais – *Caprice sur des motifs de l'opéra 'Le comte Ory'*, Op.3



Pic. 101 J. Klengel – *Caprice in the Form of a Chaconne after a Theme by Schumann*, Op.43



Pic. 102 A. F. Servais – *Etude de Virtuosité No. 1*



Pic. 103 S. Szczepanowski & E. Aguilar – *Grand duo concertant*

Conclusion

The current picture of Polish cellists is a surprisingly complex one, the evolution of which is largely based on the history of the last two hundred years. In addition to the numerous foreign centres that have permeated and influenced, among other things, the development of the technical skills of Polish cellists, political events have also been of great importance. From the time of the collapse of the Republic of Poland and the Partitions of Poland until the end of the period of the so-called People's Democracy, numerous transformations and activities took place on Polish territory aimed at imposing foreign culture and national consciousness on the inhabitants of the occupied country. However, despite the lack of its own statehood, the Polish nation, in the wake of the repressions imposed on it, defended its cultural identity by cultivating Polish traditions, developing Polish culture or maintaining the Polish language. Our native culture developed largely thanks to the support of wealthy magnate families and patrons of the arts, including King Stanisław August Poniatowski and the Czartoryski, Potocki and Wielhorski families. As we read in Jerzy Węsławski's article:

„[...] No country except England has as many large and small orchestras as Poland. According to one trustworthy traveller, there were more than 1,500 hired musicians in Warsaw alone in the 1870s. The king himself maintained an orchestra of almost 70 musicians.”¹⁶⁶

The manifold connections, the wealth they possessed and their position at the European courts meant that, as in the case of the Wielhorski bards, the houses of these illustrious families became "little Ministries of Fine Arts".¹⁶⁷ Thanks to the commitment to musical life and the active involvement of these families, artistic events took place in Poland with the participation of the most eminent artists, including Bernhard Romberg, Karol Lipiński, Adrien Francois Servais, Robert Schumann, Franz Liszt, Henri Vieuxtemps and Henryk Wieniawski. Also, through their financial support of these families, numerous Polish cellists were given the opportunity to travel abroad to further their knowledge at renowned European cello schools.

¹⁶⁶ „[...] w żadnym kraju oprócz Anglii nie ma takiej ilości dużych i małych orkiestr jak w Polsce. Wedle zdania jednego z godnych zaufania podróżników, w samej Warszawie w 70. latach XVIII wieku było więcej niż 1500 najemnych muzyków. Sam król utrzymywał orkiestrę składającą się z prawie 70 muzyków.”, Węsławski J., *Młodsza...*, Wiadomości Kulturalne Nr 3 (139), 26 stycznia 1997, p. 17

¹⁶⁷ Faber T., *Stradivarius, One cello five Violins and a genius*, Pan Macmillan, 2011, p. 181

The main aim of the above work was to attempt to describe the process of interpenetration of European cello schools and their influence on the image of the Polish cello school at the turn of the 20th century.

„The 19th century abounded in a large number of outstanding Polish cellists, and among them Count Mateusz Wielhorski, who played with such pianists as Clara Schumann and Antoni Rubinstein, deserves special mention. It was to him that Felix Mendelssohn-Bartholdy dedicated his Sonata in D major for cello and piano as a token of his appreciation. Incidentally, Wielhorski played the excellent instrument of the famous Stradivarius. Aleksander Wierzbilowicz was also a lively soloist, and enthusiastic reviews emphasised his extraordinary power, timbre and density of sound. Meanwhile, Adam Hermanowski - considered the most outstanding Polish cellist next to Wierzbilowicz - was called the poet of the cello. It is interesting to note that Jan Karłowicz, Mieczysław's father, was a cellist and gave successful concerts. It is also a little known fact that Stanislaw Moniuszko's son, Boleslaw, played the cello and, although not a great soloist, served as concertmaster at the Warsaw Grand Theatre. Our century also abounded in great musicians and cello pedagogues, and among them it is worth mentioning Zygmunt Butkiewicz, Dezyderiusz Danczowski, Ely Kochański (brother of the famous violinist Paweł), Henryk Waghalter and, of course, Kazimierz Wiłkomirski.”¹⁶⁸

As a result of the conducted research, it was observed that the Polish cello tradition has been influenced to the greatest extent by European cello centres with a particular dominance of the German and Russian schools. Analysing the information obtained, it was observed that the Polish cello school does not possess a characteristic distinguishing element or performance precedent that could set it apart from other entities and be of groundbreaking significance for the development of cello playing technique or performance issues - as is the case with the French, German, Russian or Belgian schools, among others.

This raises the question of whether, at the turn of the nineteenth and twentieth centuries, one should already speak of a Polish cello school or rather of a very strongly developed cello performance tradition, enriched with elements of other schools, which has resulted in the current Polish cello tradition being a role model for many cellists. This

¹⁶⁸ „Wiek XIX obfitował w dużą liczbę znakomitych wiolonczelistów polskich, a wśród nich na szczególną uwagę zasługuje hrabia Mateusz Wielhorski, który grywał z takimi pianistami, jak Clara Schumann i Antoni Rubinstein. To jemu w dowód uznania dedykował Feliks Mendelssohn-Bartholdy swoją Sonatę D-dur na wiolonczelę i fortepian. Notabene Wielhorski grał na znakomitym instrumencie sławnego Stradivariusa. Ożywioną działalność solistyczną prowadził także Aleksander Wierzbilowicz, a entuzjastyczne recenzje podkreślały jego niezwykłą siłę, barwę i gęstość brzmienia. Natomiast Adama Hermanowskiego – uważanego za najwybitniejszego obok Wierzbilowicza wiolonczelistę polskiego – zwano poetą wiolonczeli. Z ciekawostek można dodać, że Jan Karłowicz, ojciec Mieczysława, był wiolonczelistą i z powodzeniem koncertował. Mało znany jest również fakt, iż syn Stanisława Moniuszki, Bolesław, grał na wiolonczeli i jakkolwiek nie był wielkim solistą, to jednak pełnił funkcję koncertmistrza w warszawskim Teatrze Wielkim. Nasze stulecie również obfitowało w świetnych muzyków i pedagogów wiolonczelistów, a wśród nich warto wymienić choćby Zygmunta Butkiewicza, Dezyderiusza Danczowskiego, Ely Kochańskiego (brata słynnego skrzypka Pawła), Henryka Waghaltera i oczywiście Kazimierza Wiłkomirskiego.”, Węśławski J., *Młodsza...*, p. 17

tradition, which dates back to the beginning of the 19th century, has undergone numerous transformations over the last two centuries along with the turbulent history of the world.

„Again, as during the Partition period, a large proportion of talented cellists studied abroad. For political reasons, however, the geography of scholarship travel changed. A considerable number of Polish cellists studied at the conservatoires of Paris and Brussels, rather than at German and Russian schools. It was not until the end of the Second World War, when graduates of French and Belgian schools came into contact with the achievements of the French school, with its centuries-old tradition, magnificent achievements and a different approach to the art of performance from the Slavic one, that they began to work in education, alongside long-established pedagogues educated in Moscow, Leipzig and Prague. The clash of various aesthetic tendencies and different solutions to technical workshop problems created a platform on which a separate Polish cello school could be established.”¹⁶⁹

Analysing the numerous artistic biographies of Polish cellists, it can be seen that awareness and knowledge of cello performance issues were very widely cultivated and disseminated, and a tangible example of this are the compositions preserved to this day which demonstrate the technical sophistication and performance capabilities of numerous Polish cello virtuosos.

¹⁶⁹ "I znowu, tak jak w okresie zaborów, duża część uzdolnionych wiolonczelistów studiowała za granicą. Ze względów politycznych zmieniła się jednak geografia wyjazdów stypendialnych. Spora ilość polskich wiolonczelistów kształciła się w konserwatoriach Paryża i Brukseli, a nie w szkołach niemieckich i rosyjskich. Zetknięcie się ze zdobyczami szkoły francuskiej, z jej wielowiekową tradycją, wspaniałymi osiągnięciami i innym od słowiańskiego podejściem do sztuki wykonawczej, zaowocowało dopiero po zakończeniu II wojny światowej, kiedy to, obok działających od lat pedagogów wykształconych w Moskwie, Lipsku i Pradze, do pracy w szkolnictwie przystąpili absolwenci szkół francuskich i belgijskich. Ścieranie się różnych tendencji estetycznych i odmienne rozwiązywanie problemów warsztatu technicznego stworzyło platformę, na której powstać może odrębna polska szkoła wiolonczelowa.”, Ibidem., p. 17

¹⁶⁹ Suchecki R., *Wiolonczela...*, p. 216

Acknowledgements

Getting to the point where I can say that this work is finished has taken years and led through different paths. The first drafts were still being created in 2019, when I wanted to write a dissertation about everything, regardless of the page limit, the amount of work needed or other obstacles. The dissertation has been a part of my life for the past few years, sometimes occupying every spare second and sometimes waiting for its turn locked in a drawer for weeks. In completing the creation of the above dissertation, I would like to sincerely thank the many people without whom this work could never have been written. I am extremely grateful that in my personal life I have people around me who, in spite of the individual mundanity of life or the difficult situation in the world, have without hesitation been ready to support me and give me advice.

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Appendix

The development of the cello over the centuries and Its influence on cello virtuosity

The desire to use different musical forms or performance techniques, especially in the second half of the 18th century and in the 19th century, seems to have been inextricably linked with the changes that took place in the process of instrument making. The growing demands of performers, the desire to improve the sound of the instrument or to match the sound of other instruments encouraged experimentation and the search for newer and newer solutions, interfering for example in the construction of the sound box, the construction of the bow or the use of a leg. In their wake, these changes necessitated the development of ever newer technical aspects depending on the changing musical tastes of the audience.

Construction

The breakthrough in the development of cello literature, performance capabilities and the perception of the cello as a solo instrument occurred between 1740 and 1840¹⁷⁰, when the greatest changes began to take place in cello construction. Interest in the subject of 18th-century instruments is relatively recent, so that little evidence of the characteristics of Baroque instruments has survived or been discovered so far. Most of the knowledge we have today comes from treatises and cello schools written for amateur players of the instrument.

For many years, the size of the instrument was indicative of its membership in an orchestral group or its designation for solo performance. In one of the first studies carried out by luthiers W. E. Hill & Sons, cellos of larger, orchestral size were referred to as *church basses*, a name alluding to their main purpose in church orchestras. Thanks to their research, a document describing the dimensions and main design features of several instruments has survived. The bodies of 17th-century cellos were much larger in size than modern instruments and could reach lengths of up to 80 centimetres with sideboards up to 20 centimetres wide. In order to connect e.g. the front and back panels to the sides, a wooden block joint was initially used and later the panel was inserted into the sides, which is still used today.

¹⁷⁰ Based on: Walden V., *One hundred...*, p. 1-14



Pic. 104 Cello The King, Andre Amati, the current form (left) and a computer reconstruction of the original size, source: <https://orpheon.org/the-collection/violin-family/violoncello/violoncello-the-king/>



Pic. 105 Cello "The King", visualising the reduction of the instrument, source: <https://orpheon.org/the-collection/violin-family/violoncello/violoncello-the-king/>

For more than 150 years, solo instruments have undergone constant changes that would have significantly improved the sound, ease of playing and would have met increasing performance demands. The table below gives the sizes of individual cellos by Antonio Stradivari, whose work had a significant influence on instruments being developed throughout Europe. These instruments gradually became smaller and smaller in order, among other things, to reduce the weight on the performer's calves and to allow greater freedom of movement. Once the dimensions of cellos were standardised across Europe, it was very common for new instruments to be cut from older ones and adapted to the prevailing fashion of the period and area. An excellent example of this is the cello *'The King'* by Amati (figs. 97, 98).

	Medici (1690)	Servais (1701)	Duport (1711)	Josefowitz (~1732)
Długość tylnej płyty	~ 79,25 cm	~ 79,06 cm	~ 75,5 cm	~69 cm
Szerokość (dół)	~ 46,55 cm	~47 cm	~ 44,13 cm	40,08 cm
Szerokość (górze)	~ 36,4 cm	~ 35,51 cm	~ 34,61 cm	31,95 cm
Boczki	~ 12,08 cm	~12,7 cm	~ 11,75 cm	?
Środkowe wcięcie	~ 34 cm	~ 36,35 cm	~ 34 cm	~ 22 cm

Tab.1 Sizes of various Stradivari cellos

Strings and bridge

As Leopold Mozart wrote „although some are larger, others smaller, they differ little from each other excepting in the strength of their tone, according to the fashion of their stringing.”¹⁷¹ The ability to produce metal strings became one of the focal points in the history of the cello, which significantly influenced its development and perception as a solo instrument. The development of the method of wrapping the strings with a thin wire (first described around 1665), made it possible to move the fingers faster on the string which resulted in a significant development in technique and consequently in instrumental virtuosity.

The strings and their quality continue to play a special role in the sound of an instrument to this day, as they mainly produce the sound and the sound box only serves to amplify the vibrations caused by the strings. Already in prehistoric times, plant fibres and animal sinews (intestines and horsehair) served as primitive strings. Many centuries later, both Leopold Mozart and Johann Joachim Quantz noticed the correlation between the purpose of an instrument and the strings used. Thicker strings were used for larger instruments, mainly

¹⁷¹ Mozart L., *Traite on the Fundamentals of Violin Playing*, Oxford University Press, 1951, p. 11-12

church basses, in order to achieve a greater sound and resonance. The disadvantage of using such strings was their hardness and higher position above the fingerboard. In contrast, thinner strings were used in solo instruments, whose sound, however, was much quieter. This was due to the fact that a light and both thin string:

„It vibrates harder and longer due to its lighter mass, but transmits less energy to the stand and the instrument. On the one hand, this leads to a good response and long decay, but on the other hand to a rather quiet sound. Stronger or thicker strings with higher string tension, on the other hand, produce a louder sound, but require more force to play.”¹⁷²

As Valerie Walden goes on to write, this divergence in the way the cello was strung persisted even after the discontinuation of church basses.¹⁷³ By contrast, in 1804 Jean-Baptiste Breval wrote:

„The Basse, which for us is the same instrument as the violoncello, is nonetheless treated with this difference: that by Basse is understood the section which accompanies, incorporating a limited register, and b violoncello, the same section, which incorporating a more extensive register, and by which is at the same time accompaniment and solo part.”¹⁷⁴

Dotzauer was one of the first to observe that, due to the use of thicker strings, their distance from the fingerboard is greater than in instruments designed for solo playing and with thinner fingerboards. Following this observation, he recommended choosing the thinnest strings possible, which would give a full sound. The book *Correspondance des Amateurs Musiciens* also recommended that a lower stand should be chosen for instruments with thinner strings than for instruments with thicker strings. The same book also addressed the use of different tunings by numerous musical centres and their effect on the properties of strings used mainly in orchestral performance. The differences in pitch at the turn of the 18th and 19th centuries were significant and could vary by up to half a tone. An excellent example of this is the pitch comparison described by Jean-Benjamin de La Borde (1734 -1794). He reports that at the end of the 18th century in France the pitch $a^1 = 396 \text{ Hz}$. During the same period, the tuning used by the Paris Theatre-italien was $a^1 = 435,2 \text{ Hz}$ and that used by the Paris Opera $a^1 = 434 \text{ Hz}$. As a result, the lower the orchestral tuning used, the greater the need for performers to use thicker strings.

In an attempt to catch up with virtuoso violinists, the stand also began to undergo modifications. At the same time, soft gut strings with low tension required more energy to

¹⁷² Walden V., *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840*, Cambridge University Press 2004, p. 52

¹⁷³ Based on: Ibidem., p. 52

¹⁷⁴ Ibidem., p. 52

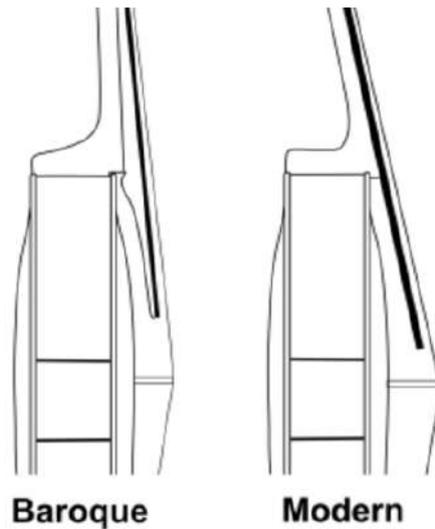
stimulate vibration and produce sound, and the strings themselves were also extremely sensitive to weather conditions and temperature changes. These strings remained, however, in widespread use until the 1920s.

Today, there are many strings available on the market with a wide variety of compositions, hardnesses or strengths, and the right choice of string wydaje się być decyzją zależną od indywidualnych upodobań i preferencji grającego.

Fingerboard and tailpiece

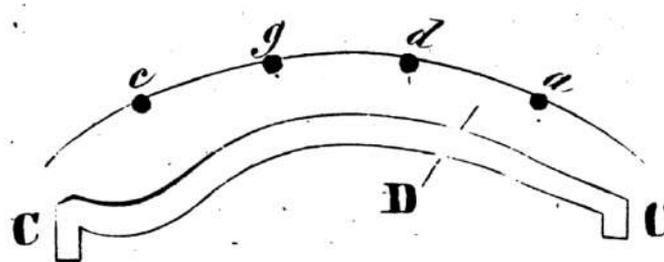
Towards the end of the 18th century, the further diminution of the instrument was discontinued in favour of applying new ideas to the fittings used in the cello. Violin makers recognised that by using a variety of materials and technical solutions, they could achieve more flexible and more responsive instruments and expand the technical possibilities of the cello to a significant extent. Among other things, the shape of the fingerboard and the degree of deviation of the cello's neck were changed.

One element that appeared to be relatively stable for the first three decades of the 18th century was the range of available tones. Initially, the fingerboard, which reached a few centimetres below the top edge of the instrument's body, was placed perpendicular to the body of the cello by means of nails or wooden pegs driven directly into the body of the cello. This length of fingerboard made it possible to produce sounds within an octave on a single string. At the turn of many decades, the length of the fingerboard was fixed at 33 cm, which meant that the spectrum of available tones seemed to remain constant. In order to achieve higher or lower tones, musicians created hybrid instruments with both lower and upper strings added. However, this solution proved to be less than ideal and further made playing significantly more difficult. As a result of the need to increase the range of available tones, the neck as well as the fingerboard itself was lengthened and tilted back. The development of wire-wrapped strings and the introduction of the thumb-playing technique to the general public led to the abandonment of the lightweight fruitwood or rosewood fingerboard in favour of the much more durable ebony wood. There was also a gradual narrowing of the neck in order to facilitate fingering or chordal grasps and, in order to increase string tension and to meet the increasing demands of, among other things, trying to introduce virtuoso elements into cello playing, it began to be gradually tilted backwards. (fig. 104)



Pic. 106 Comparison of modern and baroque cello construction

Prominent cellists also contributed to the evolution of cello techniques. Bernhard Romberg, inspired by the new shape of the Tourte bow, which allowed more pressure to be exerted on the string and the instrument, as well as the need to adapt the sound of the cello to the low musical tunings used in Paris in the early 19th century, developed a model of the fingerboard that was recessed below the C string (fig. 100). This shape of the lowest string allowed the virtuosic possibilities of the upper register of the C string to be exploited, and this change was necessary to accommodate the wider vibrations of the thicker, low-tensioned string that Romberg used when living in Paris.¹⁷⁵



Pic. 107 The shape of the fretboard proposed by Bernhard Romberg,
Source: <https://cellomuseum.org/7-ways-bernhard-romberg-influences-the-cello-world-today/>

Indirectly due to the deviation of the neck, there was also an increase in the angle of the fretboard relative to the body and an elongation of the baseplate. The effect of these

¹⁷⁵ „Although adopted by Romberg’s protégé, Dotzauer, the grooved fingerboard was disliked by numerous violoncellists. Romberg was aware of this: Many players find it inconvenient to play with grooves in the fingerboard, and yet without them the strings G, D, A cannot lie in the proper proportions. The C string should lie higher, otherwise it would jar when played in with a strong bow.”, Walden V., *Violoncello...*, p. 63

measures was to increase the tension of the strings and increase the carrying capacity of the sound. Initially, Baroque stands had a much softer curve and were wider than modern stands, which meant that the strings were further apart. The final form of the saucer, its shape and optimal positioning was not standardised until the late 18th century. The interference with the shape of the fretboard and the shape of the saucer also forced changes to the strings and their positioning. As with the fingerboard, the more durable and harder ebony wood began to be used instead of fruitwood. Microstrokes also came into common use.

Each intervention in the instrument brought the need for further design upgrades. Changes to the construction, length of the neck and fingerboard or the use of harder, less flexible strings and a higher stand resulted in the need for, among other things, a thicker bass bar as well as a higher soul to balance the force applied to the top plate. This also had the indirect effect of increasing the cello's sonic volume.

Bow

Nearly 600 artistic bowmakers were mentioned by Joseph Roda in his book *Bows for Musical Instruments of the Violin Family*. With the development of cello literature and the demands of an ever-increasing number of cello virtuosos, there was a need to construct a bow that would enable the performance of increasingly demanding articulatory, dynamic or phrasal elements. The first significant innovation came in the 16th century, when the movable bow frog, previously cut together with the rod from a single piece of wood, came into permanent use. From the moment the bow frog was separated from the rod, newer and newer mechanisms began to be added to its construction, including a tensioning screw, which made it possible to regulate the tension of the bow.

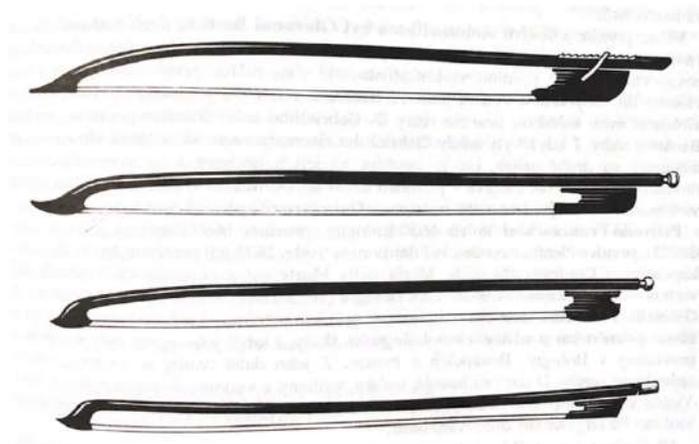
A comparison of numerous bows dating from the late 18th century shows that their construction, use and type of bow hair¹⁷⁶ varied greatly depending on the region in which they were used. Strings were also selected in terms of repertoire. Due to the lighter string of solo instruments, bows for solo playing were thinner than bows for orchestral instruments with a stronger string.

In order to achieve new articulatory and timbral solutions, the length of the bow began to increase and the highly flexible and durable fernambuck wood was chosen as the preferred material, replacing the previously hard snake wood. The shape of the bow was changed from

¹⁷⁶ Quantz recommended that solo strings should be scored with white bow hair, while orchestral strings with 'sharper' bow hair.

convex to *concave* to allow for sudden dynamic changes and a full sound at the pick. Following the change in bow shape, the shape of the headstock also had to be modified to increase the distance between the spar and the hair. However, the modification of the shape of the headstock led to an increase in the weight of the bow at the tip, so the frog had to be made heavier by lengthening it slightly and adding decorative elements.

At the end of the 18th century, the golden age of the French School of bowmaking began with the work of François Tourte (1747-1835). Tourte was probably the first luthier to shape the bow by heating the wood and bending it rather than by cutting a specific shape out of the wood. He also described the final shape, method of construction, length and weight of the cello bow, stating that the ideal length should be around 72 cm and the preferred weight should be between 72.5 and 85 g.



Pic. 108 *Violin bow types used by notable violinists over the years*
(from above: Corelli ca. 1700, Tartini ca. 1740, Cramer ca. 1770, Viotti ca. 1790)
source: Merka Ivan, Violoncello, Dejiny, Literatura, Osobnosti, Montanex 1995

Endpin

The subject of the development of the cello endpin seems to be of great interest. Up to the present day, very few sources have survived that document early endpins. The few that do only state that these pieces were made of wood, without giving more details about their construction. This may be due to the fact that the treatises were created with cellists-soloists in mind and not orchestral musicians, who were the first to use cello support to reduce the weight resting on the legs. The first complete method book on the cello, written by Michel Corrette, *Methode Theorique et Practique pour Apprendre en peu de temps Le Violoncelle dans sa Perfection* (1741) mentions the endpin using the term *baton*, which literally translated from French means „a wooden stick”. Ultimately, for aesthetic and technical reasons, Corrette does not recommend

its use. As he notes: „Note that the instrument does not touch the ground at all, since that makes it muted: sometimes one puts a stick at the end to support the cello, when one plays standing up: not only is this posture not the most attractive, but it is moreover the most contrary for difficult passages.”¹⁷⁷ At present, it appears that the posture requiring a significant lean forward and to the right in order to achieve adequate bow-to-string contact may have significantly prevented the precise performance of demanding virtuosic elements. At the same time, the significant forward lean could have caused tension as well as uneven shoulder alignment.

In order to facilitate control of the instrument, it was also initially proposed to use the thumb strength of the left hand, which had the effect of distorting the skeleton of the left hand so that it somewhat resembled the left hand of a violinist. The position of the thumb parallel to the neck and the shape of the left hand help to stabilise the instrument. The thumb has much more contact with the neck, allowing the left hand to more easily manipulate and tilt the instrument at any angle. This type of applied stabilisation definitely contributed to the reduced mobility of the left hand and its range in moving around the neck. Despite the aforementioned disadvantages, artists such as Jean-Louis Duport (1749-1819), Jean-Baptiste Breval (1753-1823), Bernhard Romberg (1767-1841), Friedrich August Kummer (1797-1879) or Olive-Charles Vaslin (1794-1889) stated in their numerous treatises that the cello should be held exclusively with the muscles of the legs. Numerous cellists also advocated the use of wooden podiums with the aim of increasing the volume of the instruments through better transmission of vibrations from the cello to the ground. The use of the endpin until the end of the first half of the 19th century had a “decidedly amateur or womanish overtones and professional musicians probably regarded it as an affront to their male pride.”¹⁷⁸ For a very long time, therefore, they did not have a standardised form and size, but were usually of a fixed length depending on the region they came from. On the other hand, they were not permanently attached to the body, which allowed artists to easily change between playing in the gamba style and performing works with the endpin.

Today, it is Adrien François Servais (1807-1866) who is credited with the invention of the endpin around 1845.¹⁷⁹ However, numerous evidences as well as iconographies prove that

¹⁷⁷ Kennaway G., *Playing the Cello*, Universtity of Leeds, Surrey 2014, p. 2, quote for: Michel Corrette, *Methode, Théorique et Pratique pour Apprendre en Peu de Temps Le Violoncelle dans sa Perfection* (Paris: Mlle. Castagnery, 1741), p. 7

¹⁷⁸ Ibidem., p. 31-32

¹⁷⁹ The story of Servais' use of the foot until today continues in at least three different versions saying that Servais 'invented the foot because he was overweight' and it made it easier for him to play, that it was 'the Stradivarius cello that Servais owned that was too big' and needed support, or 'that Servais started using the foot in his old age' when he could no longer support the weight of the cello with his leg muscles alone.”, Ibidem p. 41

the first feet appeared in use much earlier. Servais must therefore be credited not as an inventor but as a populariser of playing with the foot, particularly among his students at the Brussels Conservatoire.

In 1882, Jules de Swert, in his publication *The Violoncello*, submits the idea of using a footstool mainly for acoustic reasons. In his view, the use of the footstool in playing is of great importance because it "transfers sound vibrations through the instrument and out across the floor, enhancing tone quality and increasing volume."¹⁸⁰ The same aspects as well as the advantage of stabilising the instrument were cited by van der Straeten in his work *The Technics of Violoncello Playing* 1898 work.

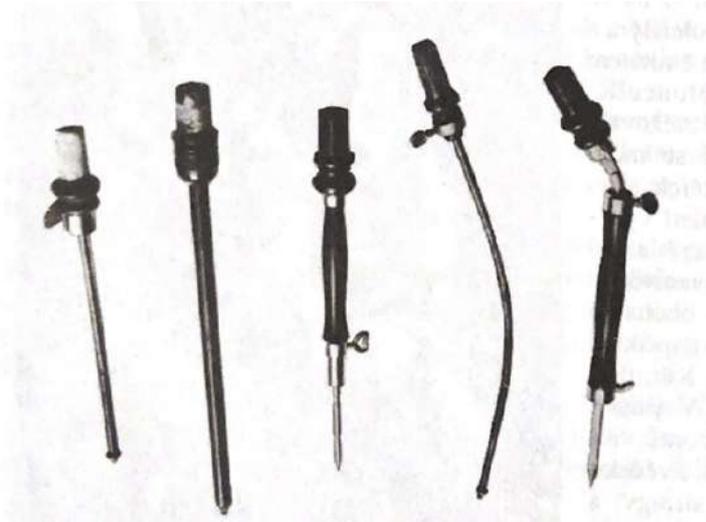
The beginning of the 20th century is the period in the history of cello development when the leg came into permanent use and a period of experimentation with its shape, length or construction began. Up to this point, the legs were shaped and arranged to bring the body layout as close as possible to the gambol position. The legs were therefore relatively short, about 20 cm, so that the instrument was close to the ground in an almost vertical position in relation to the ground. Initially, the use of the foot was advocated mainly for its increased acoustic qualities, but very soon the technical advantages of the increasingly longer foot were also recognised, above all the increased stability, greater freedom in handling the instrument and the comfort of the performer by removing the weight resting on the musician's body. Despite its growing popularity, Hans Dressel in 1902 denied the widespread use of the leg, advocating the absolute use of only the gamb position. As he wrote:

„The student should sit erectly on the chair, placing the right foot firmly down, and stretching out the left. The Cello should be placed in a slanting position, and tilted slightly to the right, leaning on the middle of the player's chest, and held by the legs.”¹⁸¹

Nowadays, most cellists use the footstool when performing repertoire from all eras. However, it is worth noting when performing, for example, Johann Sebastian Bach's *Suites for solo cello BWV 1007-1012*, that the altered, gambolic position can significantly affect performance and interpretation, as certain bowing, articulations, phrasing and fingering are more or less intuitive.

¹⁸⁰ Ibidem., p. 44

¹⁸¹ Dressel H., *Moderne Violoncell Schule*, Vol. 2, Bosworth & Co., Lepizig, 1902



Pic. 109 Various models of endpin