

RICE UNIVERSITY

**A Practical Guide to Guglielmo Quarenghi's *Six Caprices***

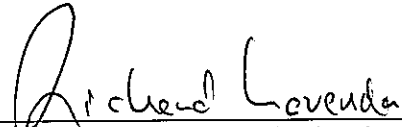
by

**Clara Yang**

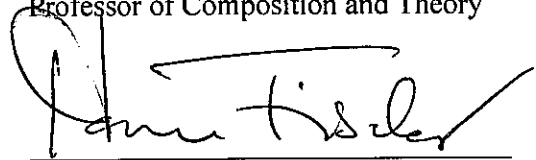
A THESIS SUBMITTED  
IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE

**Doctor of Musical Arts**

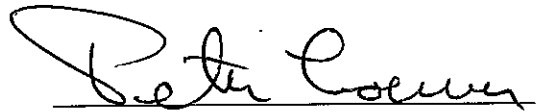
APPROVED, THESIS COMMITTEE:



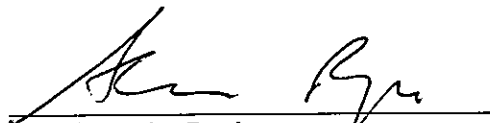
Dr. Richard Lavenda, Thesis Director  
Professor of Composition and Theory



Norman Fischer  
Herbert S. Autrey Professor of Cello



Dr. Peter Loewen  
Associate Professor of Musicology



Dr. Alexander Regier  
Associate Professor of English

HOUSTON, TEXAS  
DECEMBER 2014

## ABSTRACT

### A Practical Guide to Guglielmo Quarenghi's *Six Caprices*

by

Clara Yang

Nineteenth-century Italian cellist, Guglielmo Quarenghi (1826-1882), was a virtuoso performer, pedagogue, and composer active in Milan, Italy. Despite his successful career, Quarenghi's accomplishments as a cellist, as well as his contribution to the cello repertoire, are practically unknown today. Quarenghi's merits may not be readily apparent based on the rather scant biographical information available, but once his work is explored in detail, his brilliance and the status of his works as a valuable asset to cello playing is clearly evident. This paper explores Quarenghi's life and a selection of his works, and offers an in-depth pedagogical guide to his *Six Caprices*. Composed in 1863, Quarenghi's *Caprices* is one of the more obscure works of the cello repertory, but it has much to offer the contemporary cellist.

This paper consists of four parts: (1) a summary of historical and musical contexts surrounding Quarenghi's life, (2) a study of Quarenghi's selected concert works, (3) an exploration of Quarenghi's pedagogical approach as revealed through his method book, and (4) a practical guide to Quarenghi's *Six Caprices*. With a goal of promoting and defining the value of Quarenghi's *Caprices*, the following discussion of the *Caprices* offers musical analysis and editorial commentary, as well as preparatory exercises, performance suggestions, and excerpts from related standard repertoires for further study. The edited version of the *Six Caprices* is included in Appendix 2.

## **ACKNOWLEDGMENTS**

This study would not have been possible without the gracious support of my family, colleagues, and professors.

I would like to express my sincere gratitude to my thesis advisor, Dr. Richard Lavenda, for his supervision and guidance through every step of this project, and for his generosity of time and unlimited support.

From the bottom of my heart, thank you to my cello professor, Professor Norman Fischer, who gave me the idea and inspiration for this project, and also gave me constant encouragement and unyielding support and guidance throughout my doctoral years.

I would also like to thank the following people who have contributed to my thesis; to my friend and mentor Dr. Nicolai Jacobsen for the excellent work in preparing all the musical excerpts; to my colleagues in Professor Norman Fischer's graduate technique class – Wei Bing (MM '15), Tommy Carpenter (MM '15), Francesca McNeeley (MM '15), and Clare Monfredo (MM '15) – for their invaluable input and helping me with the process of learning and exploring Guglielmo Quarenghi's Six Caprices; to Mary Brower for your assistance with research and bibliography; to Suzanne Taylor for always being there for me through all the academic and administrative hurdles; and to my thesis committee members Dr. Peter Loewen and Dr. Alexander Regier for kindly serving on my thesis committee and for their insightful input.

Finally, I would like to thank my family. To my parents, for their love, endless sacrifice, and providing me the opportunities to pursue my dreams, my two sisters Grace and Soo, for their unwavering love and support, and my husband Tristen, for being the rock of my life and my biggest advocate.

## TABLE OF CONTENTS

ABSTRACT.....	ii
ACKNOWLEDGMENTS.....	iii
TABLE OF CONTENTS.....	iv
LIST OF MUSICAL EXAMPLES.....	vi
INTRODUCTION.....	1
CHAPTER ONE: QUARENGHI: CELLIST, COMPOSER, AND PEDAGOGUE.....	3
Influence of Nineteenth Century Italian Opera.....	3
Nineteenth Century Instrumental Virtuosos.....	6
Conservatory Training.....	9
School of Italian Cello Playing.....	11
La Scala Orchestra.....	14
CHAPTER TWO: CONCERT WORKS.....	17
General Stylistic Attributes.....	18
Examples of Quarenghi's Compositional Style.....	20
<i>Capriccio</i> for Cello and Piano (1859).....	20
<i>Fantasia</i> "Poliuto" for Cello and Piano (1858).....	25
CHAPTER THREE: PEDAGOGICAL WORK.....	33
General Overview.....	33
Introduction.....	36
Chapter One: Beginning to Intermediate Level.....	36
Chapter Two: Advanced Level.....	38
Chapter Three: Harmony and Counterpoint.....	44
Chapter Four: Twelve Pieces for Cello and Piano.....	45
Chapter Five: Cello Duets Nos.1-5.....	45

CHAPTER FOUR: A PRACTICAL GUIDE TO THE SIX CAPRICES.....	49
Introduction.....	49
<i>Caprice</i> No. 1: <i>Allegretto</i> .....	51
<i>Caprice</i> No. 2: <i>Allegro</i> .....	61
<i>Caprice</i> No. 3: <i>Allegro non troppo</i> .....	71
<i>Caprice</i> No. 4: <i>Grave-Mosso risoluto</i> .....	82
<i>Caprice</i> No. 5: <i>Andantino</i> .....	92
<i>Caprice</i> No.6: <i>Allegro</i> .....	101
CHAPTER FIVE: CONCLUSION.....	110
APPENDIX 1: Comprehensive List of Guglielmo Quarenghi's Works.....	114
APPENDIX 2: Edited Version of the <i>Six Caprices</i> .....	117
SELECTED BIBLIOGRAPHY.....	136

## LIST OF MUSICAL EXAMPLES

- Example 2-1: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 1-3
- Example 2-2: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 10-14
- Example 2-3: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 16-24
- Example 2-4: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 24-34
- Example 2-5: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 33-45
- Example 2-6: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 45-51
- Example 2-7: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 59-66
- Example 2-8: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 115-116
- Example 2-9: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 300-302
- Example 2-10: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 302-306)
- Example 2-11: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 1-3
- Example 2-12: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 10-13
- Example 2-13: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 14-22
- Example 2-14: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 47-55
- Example 2-15: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 63-79
- Example 2-16: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 79-87
- Example 2-17: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 95-111
- Example 2-18: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 156-159
- Example 2-19: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 282-290
- Example 2-20: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 330-339
- Example 3-1: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 35, mm. 1-7
- Example 3-2: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 138
- Example 3-3: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 144
- Example 3-4: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 152

Example 3-5: Guglielmo Quarenghi, *Metodo di Violoncello*, No.68, mm. 1-17

Example 3-6: Guglielmo Quarenghi, *Metodo di Violoncello*, No.72, mm. 1-16

Example 3-7: Guglielmo Quarenghi, *Metodo di Violoncello*, No.76, mm. 1-9

Example 3-8: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 183

Example 3-9: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 197

Example 3-10: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 208

Example 3-11: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 227

Example 3-12: Guglielmo Quarenghi, *Metodo di Violoncello*, pp. 232, 235

Example 3-13: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 237

Example 3-14: Guglielmo Quarenghi, *Metodo di Violoncello*, No.103, mm. 1-9

Example 3-15: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 106, mm. 1-9

Example 3-16: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 261

Example 3-17: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 332

Example 3-18: Guglielmo Quarenghi, *Metodo di Violoncello*, pp. 344, 347

Example 3-19: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 9, p. 378

Example 3-20: Guglielmo Quarenghi, *Metodo di Violoncello*, Duet No.6,

### III. *Allegro vivo* mm. 383-386

Example 3-21: Guglielmo Quarenghi, *Metodo di Violoncello*, Duet No. 5,

### I. *Moderato*, mm. 104-106

Example 4-1: Guglielmo Quarenghi, *Six Caprices*, No.1, mm.1-21

Example 4-2: Guglielmo Quarenghi, *Six Caprices*, No.1, mm. 21-29

Example 4-3: Right Hand Exercise

Example 4-4: Right Hand Exercise

Example 4-5: Right Hand Exercise

Example 4-6: Left Hand Exercise

Example 4-7: Left Hand Exercise

Example 4-8: Left Hand Exercise

Example 4-9: Left Hand Exercise

Example 4-10: Additional Bowings

Example 4-11: Alfredo Piatti, *12 Caprices*, Op.25, No.2, mm. 27-34

Example 4-12: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 60, mm. 1-9

Example 4-13: J.S. Bach, Six Suites for Solo Cello, BWV 1009, No.3, I. *Prelude*, mm. 45-53

Example 4-14: Max Reger, Three Suites for Solo Cello, No. 3, II. *Scherzo*, mm.12-18

Example 4-15: Antonín Dvořák, Cello Concerto in B minor, Op. 104,

I. *Allegro*, five measures after [4] to one measure before [5]

Example 4-16: Left Hand Exercise

Example 4-17: Left Hand Exercise

Example 4-18: Left Hand Exercise

Example 4-19: Left Hand Exercise

Example 4-20: Left Hand Exercise

Example 4-21: Right Hand Exercise

Example 4-22: Mark Yampolsky, *Violoncello Technique*, pp. 5, 10

Example 4-23: Bernhard Cossmann, *Studies for Developing Agility for Cello*, p. 5

Example 4-24: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 119

Example 4-25: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 138

Example 4-26: David Popper, *High School of Violoncello Playing*, Op. 73, No. 2, mm. 1-9

Example 4-27: Edward Elgar, Cello Concerto in E minor, Op. 85, IV. *Allegro*, [52] to [53]



Example 4-28: Joseph Haydn, Cello Concerto in D major, Op. 101, Hob. VIIb: 2,

I. *Allegro moderato*, mm. 169-174

Example 4-29: Camille Saint-Saëns, Cello Concerto in A minor, No.1, Op. 33,

I. *Allegro non troppo*, [B] and III. *Un peu moins vite*, [L]

Example 4-30: Sergei Prokofiev, *Sinfonia Concertante*, II. *Allegro giusto*, [29] to [30]

Example 4-31: Left Hand Exercise

Example 4-32: Left Hand Exercise

Example 4-33: Left Hand Exercise

Example 4-34: Right Hand Exercise

Example 4-35: Guglielmo Quarenghi, *Metodo di Violoncello*, pg. 149

Example 4-36: Guglielmo Quarenghi, *Metodo di Violoncello*, pp. 212, 215, 216

Example 4-37: Guglielmo Quarenghi, *Metodo di Violoncello*, pp. 216, 232

Example 4-38: Guglielmo Quarenghi, *Metodo di Violoncello*, p.232

Example 4-39: Mark Yampolsky, Violoncello Technique, pg. 25

Example 4-40: David Popper, High School of Cello Playing Op. 73, No. 9, mm. 1-9

Example 4-41: David Popper, High School of Cello Playing, Op. 73, No. 17, mm. 1-3, 11-13

Example 4-42: Antonín Dvořák, Concerto in B minor, Op. 104,

I. *Allegro*, mm. 260-268, 334-341

Example 4-43: Camille Saint-Saëns, Cello Concerto in A minor, No.1, Op. 33,

I. *Allegro non troppo*, [C] to [D]

Example 4-44: Samuel Barber, Cello Concerto in A minor, Op. 22,

I. *Allegro Moderato*, mm. 104-109

Example 4-45: Luigi Boccherini, Sonata in G major, G.5.,

II. *Allegro alla militare*, mm. 1-4, 17-21, 50-54

Example 4-46: Guglielmo Quarenghi, *Six Caprices*, No. 4, mm. 56-62

Example 4-47: Left Hand Exercise

Example 4-48: Left Hand Exercise

Example 4-49: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 70, mm. 1-16

Example 4-50: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 79, mm. 1-16

Example 4-51: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 105, *Andante*, mm. 1-11

Example 4-52: Bernhard Cossmann, Studies for Developing Agility for Cello, p.2

Example 4-53: David Popper, High School of Cello Playing, Op.73, No.13, mm. 33-43

Example 4-54: Benjamin Britten, Three Suites for Cello, Op. 72, No. 1,

III. *Serenata*, mm. 37-41

Example 4-55: Hans Werner Henze, *Serenade*, VI, mm. 1-10

Example 4-56: Zoltán Kodály, Sonata for Solo Cello, Op. 8,

II. *Adagio con gran espressione*, mm. 6-11

Example 4-57: J. S. Bach, Six Suites for Solo Cello, BWV 1010, No. 4, *Sarabande*, mm. 1-9

Example 4-58: Bright Sheng, *Seven Tunes Heard in China*, VI. Pastoral Ballade, mm. 1-6

Example 4-59: Guglielmo Quarenghi, *Six Caprices*, No. 5, mm. 1-7

Example 4-60: Left Hand Exercise

Example 4-61: Right Hand Exercise

Example 4-62: Additional Bowings

Example 4-63: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 93, mm. 1-9

Example 4-64: Guglielmo Quarenghi, *Metodo di Violoncello*, pg. 210

Example 4-65: Alfredo Piatti, *12 Caprice* No. 7, mm. 1-5

Example 4-66: Antonín Dvořák, Cello Concerto in B minor, Op. 104, I. *Allegro*, [6]

Example 4-67: Zoltán Kodály, Sonata for Solo Cello, Op. 8,

II. *Adagio con gran espressione* and III. *Allegro molto vivace*

Example 4-68: Giovanni Sollima, *La Tempesta* for Solo Cello, mm. 74-78

Example 4-69: Aaron Minsky, *Ten American Cello Etudes*,

II. Truckin' Though the South, mm. 51-55

Example 4-70: Left Hand Exercise

Example 4-71: Right Hand Exercise

Example 4-72: Guglielmo Quarenghi, *Metodo di Violoncello*, pg. 244

Example 4-73: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 103, mm. 1-9

Example 4-74: Quarenghi, *Metodo di Violoncello*, No. 108, mm. 1-5

Example 4-75: Quarenghi, *Metodo di Violoncello*, No. 109, mm. 1-5

Example 4-76: Alfredo Piatti, *12 Caprices*, No. 12, mm. 1-10

Example 4-77: David Popper, High School of Cello Playing, Op. 73, No. 32, mm. 9-15

Example 4-78: Pietro Antonio Locatelli, Sonata in D major, Op. 6, I. *Allegro*, mm. 1-5

Example 4-79: Peter Tchaikovsky, Variations on a Rococo Theme, Variation IV, [30]

Example 4-80: Bohuslav Martinů, Variations on a Theme of Rossini, Variation II, mm. 1-5

## INTRODUCTION

Italian cellist, pedagogue, and composer, Guglielmo Quarenghi (1826-1882), was an influential figure during his lifetime. His contributions to both the pedagogy and the repertory of the cello are significant, yet these remain unknown to most of today's musicians. Scant research has been done on Quarenghi, with only a few encyclopedia and dictionary sources including brief accounts of his life and works. The New Encyclopedia of Music and Musicians,<sup>1</sup> Baker's Biographical Dictionary of Musicians,<sup>2</sup> and Grove Music Online<sup>3</sup> are some of the sources that contain concise descriptions of Quarenghi.

A variety of factors seem to have contributed to Quarenghi's obscurity. First, unlike many of his peer musicians who travelled outside of Italy to pursue their careers, Quarenghi stayed loyal to his country and chose a career path that required him to stay in Italy throughout his life. Therefore, even though he was an accomplished musician, he was not well known outside of Italy. Secondly, his *Metodo di Violoncello*, one of the most comprehensive and practical cello method books ever written, was written primarily for the students of the Milan Conservatory and therefore remains available only in Italian. Lastly, during his lifetime Quarenghi was considered one of the most admirable cellists in Milan, but he was overshadowed by many other virtuosos who thrived in Italy and beyond. One in particular was his Italian contemporary cellist Alfredo Piatti (1822-1878), who left Milan soon after receiving his conservatory education and travelled extensively as a soloist.<sup>4</sup>

---

<sup>1</sup> Waldo Selden Pratt, ed., *The New Encyclopedia of Music and Musicians* (New York: The Macmillan Co., 1924), 667.

<sup>2</sup> Nicholas Slonimsky. *Baker's Biographical Dictionary of Music and Musicians*, 7th ed. (New York: Schirmer Books, 1984), 1835.

<sup>3</sup> Lynda MacGregor, "Guglielmo Quarenghi," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 3, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/22634>.

<sup>4</sup> Lynda MacGregor, "Alfredo Piatti," *Grove Music Online*, ed. Deane Root, Oxford University Press, accessed March 3, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/21652>. At age sixteen, he took on concert tours and performed in different countries such as Austria, Germany, Russia, France, and England. Some highlights of his concert career include his collaboration with Liszt, who was the most sought out nineteenth century virtuoso pianist, and a debut

Unlike Quarenghi, Piatti turned down a job offer from the Milan Conservatory and relocated instead to London, where he became one of the most distinguished artistic celebrity figures.<sup>5</sup>

Moreover, as a result of his international fame, Piatti's compositional works enjoyed considerable popularity during his lifetime. Guglielmo Quarenghi's selected works will be analyzed in this document to show that his compositional output is just as impressive as Piatti's, although his works are far less known and rarely performed these days. Among all of his works, the *Six Caprices* stand out as an example of why Quarenghi should justifiably be considered a worthy composer.

Quarenghi's biography in Chapter One is accompanied by summaries of the historical and musical contexts surrounding his life and works. Chapters Two and Three then expand on Quarenghi's rich background stated in Chapter One and explore his selected concert and pedagogical works. Chapters One through Three create a valuable context for understanding the compositional and pedagogical influences that shaped the *Six Caprices*, which is discussed in Chapter Four. It is my hope that this study can play a small role in bringing attention to a neglected musician whose works, especially his *Six Caprices*, deserve to be further studied and performed.

---

performance in Paris organized by Liszt to promote the rising star.

<sup>5</sup> Wilhelm Joseph von Wasielewski, *The Violoncello and its History*, trans. Isobella Stigand (New York: Da Capo Press, 1968), 110-111.

## CHAPTER ONE

### QUARENGHI: CELLIST, PEDAGOGUE, AND COMPOSER

#### Influence of Nineteenth Century Italian Opera

Guglielmo Quarenghi was born in Casalmaggiore,<sup>6</sup> Italy, on October 22, 1826. This was a time when opera was the mainstream music in Italy. Gaetano Donizetti's opera buffa,<sup>7</sup> *Don Gregorio*, and Vincenzo Bellini's opera, *Bianca e Gernando*, were premiered that same year in Naples. Many of Gioachino Rossini's operas were at the peak of their popularity among Italians. By the early nineteenth century, traces of the court opera that dominated earlier periods were becoming extinct, while state funded operatic public performances were becoming a popular form of entertainment throughout much of Europe.<sup>8</sup> As the power of monarchies declined and absolute rulers in Europe started to lose their influence, a rising middle class audience gradually replaced the patronage of the aristocracy and the church.<sup>9</sup> Opera in Italy, therefore, became not only the most popular form of entertainment, but an important place for social and political activity. According to Rodger Parker, opera as a genre became an international phenomenon with the influence of primarily Italian opera, starting with Rossini and then Verdi.<sup>10</sup> To this day, the influence of opera in Italy is reflected in the everyday lives of Italian culture. For instance, more than a dozen opera composers have appeared on the nation's postage stamps, including more than twenty-five different stamps of Rossini. The majority of Italian towns and cities have streets named after famous composers,

---

<sup>6</sup> Situated about 90 miles southeast from the city of Milan, Casalmaggiore was a commune in the province of Cremona, Lombardy, northern Italy. Italian composers Ignazio Donati (1570-1638) and Andrea Zani (1696-1757) were born from this province. After a period in which it was ruled by Austria, it became part of the newly unified Kingdom of Italy in 1861.

<sup>7</sup> A genre that rose to popularity in Italy during eighteenth century, opera buffa referred to operas that used comic subjects involving characters drawn from everyday lives.

<sup>8</sup> Howard Mayer Brown, et al, "Opera (i)," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 5, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40726pg5>.

<sup>9</sup> Pietro Weiss and Richard Taruskin, ed., *Music in the Western World: A History in Documents* (New York: Schirmer Books, 1984), 348.

<sup>10</sup> Brown, et al, "Opera (i)," <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40726pg5>. By 1870s, Verdi's popular opera works were being performed in many foreign countries such as North, Central, and South America, Australia, China, India, and South Africa.

conductors, and singers of major opera theatres. In 1846, the Italian correspondent of the *Allgemeine Musikalische Zeitung* reported that between 1838 and 1845, 342 new operas had been staged in Italy, and 130 new maestros had made their debut.<sup>11</sup> In 1897, there were 450 theaters listed in the *Annuario dell'arte lirica e coreografica italiana* including twelve in Florence, eleven in Milan, seven in Naples, six in each in Turin and Rome, and three in Venice.<sup>12</sup> According to Rossi, there are more than 36 opera houses in Italy today, in addition to over one thousand theaters where operas are presented, including 62 theaters in Milan alone.<sup>13</sup>

Milan, the city where Quarenghi spent the vast majority of his life, has been a central location for the development of opera since its first theater, the *Salone Margherita*, which was built in 1598, in honor of Margherita of Austria.<sup>14</sup> La Scala in Milan has been one of the most prestigious opera houses in Italy since it was built in 1776. Designed by architect Giuseppe Piermarini, La Scala was originally called *Teatro Grande*.<sup>15</sup> It seated nearly three thousand people, and attracted the greatest operatic composers and finest singers from around the world. La Scala was at first reserved only for opera seria performances.<sup>16</sup> Apparently, Christoph Willibald Gluck<sup>17</sup> was the first composer offered the commission to write an opera to inaugurate the house, but he refused. The commission went to Antonio Salieri,<sup>18</sup> who

---

<sup>11</sup> David Kimbell, *Italian Opera* (New York, Cambridge University Press, 1991), 432.

<sup>12</sup> Daniele Pistone, *Nineteenth-Century Italian Opera from Rossini to Puccini*, trans. E. Thomas Glasow (Portland, Or.: Amadeus Press, 1995), 81.

<sup>13</sup> Nick Rossi, *Opera in Italy Today: A Guide* (Portland, Or.: Amadeus Press, 1995), 15.

<sup>14</sup> Karyl Charna Lynn, *Italian Opera Houses and Festivals* (Lanham, MD: Scarecrow Press, 2005), 38. Margherita (1584-1611) was wife of King Phillip III of Spain, who reigned at the time.

<sup>15</sup> Lynn, *Italian Opera Houses and Festivals*, 39.

<sup>16</sup> Opera seria is a term used to signify Italian operas based on serious heroic subject matters that dominated in Europe from the late seventeenth to early nineteenth centuries.

<sup>17</sup> Bruce Alan Brown and Julian Rushton, "Christoph Willibald Gluck," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 5, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/11301>. Christoph Willibald Gluck (1714-1787) was a Bohemian composer who is known as the reformer of opera.

<sup>18</sup> Jane Schatkin Hettrick and John A. Rice, "Antonio Salieri," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 7, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/24378>. Antonio Salieri (1750-1825) was an Italian composer mainly resident in Vienna. He composed many operas in Italy and Paris.

composed a work entitled *Europa Riconosciuta*.<sup>19</sup> During the classical period, the Neapolitan school of opera buffa composers such as Paisiello and Cimarosa reigned until the nineteenth century.

Romantic composers made La Scala one of the most important opera houses in the world. Its reputation began to grow with the arrival of Gioachino Rossini (1792-1868) in 1812. Rossini's prime period at the opera house was between 1823 and 1825, where 32 of his 52 operas were performed.<sup>20</sup> Rossini's popularity is reflected in a quote by Leigh Hunt, a journalist who was a contemporary of Quarenghi, who wrote, "Mozart is nothing in Italy, but Rossini is so popular that his music is hummed and whistled by public day and night."<sup>21</sup> Soon after, Gaetano Donizetti (1797-1848) dominated the stage and more than 400 performances of sixteen of his operas, including five world premieres, took place at La Scala between 1830 and 1840.<sup>22</sup> Vincenzo Bellini (1801-1835) was another prominent Italian opera composer associated with La Scala. Three of his operas, including *Norma*, premiered at the opera house in 1831.<sup>23</sup> The influence of Donizetti and Bellini's music on Quarenghi is evident; in fact, Quarenghi was inspired to write several fantasias based on Donizetti's operas, *Lucrezia Borgia* and *Poliuto*, and Bellini's opera, *La Sonnambula*.<sup>24</sup>

Bartolomeo Merelli (1794-1879), an Italian impresario and the manager of La Scala between 1829 and 1850, played an important role in securing La Scala's international reputation by engaging Giuseppe Verdi (1813-1901) to write operas for the theatre.<sup>25</sup> Verdi was associated with the opera house from 1839 to 1893. He premiered his first opera *Oberto* (1839) as well as his last two operas, *Otello* (1887) and *Falstaff* (1893). His other

---

<sup>19</sup> Lynn, *Italian Opera Houses and Festivals*, 47.

<sup>20</sup> Ibid., 48.

<sup>21</sup> Weiss and Taruskin, ed., *Music in the Western World*, 336.

<sup>22</sup> Giorgio Bagnoli, *The La Scala Encyclopedia of the Opera*, trans. Graham Fawcett (NY: Simon & Schuster, 1993), 5.

<sup>23</sup> Lynn, *Italian Opera Houses and Festivals*, 48.

<sup>24</sup> All three Fantasias were published in 1858 by the Ricordi Publishers in Milan, Italy.

<sup>25</sup> Brown, et al, "Opera (i)," <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40726pg5>.



involvements at the theater included conducting his *Messa da Requiem* in the memory of Italian poet Alessandro Manzoni, in 1874.<sup>26</sup> Verdi's operatic influence and association with La Scala is also manifested in Quarenghi's works, since one of his major works for cello and piano, entitled *Serata Musicale*, is based on the themes of Verdi's operas *La Traviata*, *Il Trovatore*, and *Rigoletto*.<sup>27</sup>

### Nineteenth Century Instrumental Virtuosos

Another major musical phenomenon of the nineteenth century was the rise of virtuoso instrumentalists. Prior to the nineteenth century, the term "virtuoso" often referred to a highly accomplished musician, but the meaning later became more specified and restricted to vocal and instrumental performers who possessed brilliant technique and artistry.<sup>28</sup>

According to Pietro Weiss and Richard Taruskin in *Music in the Western World*, virtuoso vocalists had been the mainstay of Italian opera almost from its beginnings, but virtuoso instrumentalists really came into their own in the nineteenth century with the spread of public concerts.<sup>29</sup> One of the first of the great virtuoso instrumentalists was Italian native Niccolò Paganini (1782-1840), whose ascent to extraordinary fame coincided with the rise of public performances.<sup>30</sup> Paganini started performing at age twelve, and gave his first tour in Italy in 1810. While in Milan, he became acquainted with the major musical figure Alessandro Rolla,<sup>31</sup> who invited Paganini to play at La Scala in 1813.<sup>32</sup> He was perceived as both a musical and social phenomenon. Paganini's display of virtuosity and effects on his instrument

---

<sup>26</sup> Thomas Forrest Kelly, *First Nights at the Opera* (New Haven, CT: Yale U Press, 2004), 317.

<sup>27</sup> Henk Lambooji and Michael Feves, *A Cellist's Companion: A Comprehensive Catalogue of Cello Literature*. (Netherlands: Stitching The Cellist's Companion, 2007), 446.

<sup>28</sup> Weiss and Taruskin, ed., *Music in the Western World*, 340.

<sup>29</sup> Ibid.

<sup>30</sup> Mai Kawabata, *Paganini: The 'Demonic' Virtuoso* (Woodbridge, UK: Boydell Press, 2013), 7.

<sup>31</sup> Antonio Rostagno, "Alessandro Rolla," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 10, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/23709>. Alessandro Rolla (1757-1841) was an Italian composer, violinist, and violist. He was the director of La Scala orchestra and first professor of violin and viola at the Milan Conservatory.

<sup>32</sup> Edward Neill, "Niccolò Paganini," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 10, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40008>.

was so dazzling that it led to myths of all sorts. Audiences believed Paganini made a pact with the devil to perform supernatural displays of technique. Some patrons even claimed to see the devil helping him during his performances.<sup>33</sup> In 1832, Robert Schumann stated, “Paganini represents the turning-point of virtuosity.”<sup>34</sup> His triumphs and fame served as models for many of the future nineteenth century instrumentalists. A contemporary of Quarenghi, Franz Liszt (1811-1886) also embarked his career as a traveling virtuoso,<sup>35</sup> almost exactly ten years after Paganini emerged as an international sensation. Liszt had the honor, as did Paganini, of being an inspiration to many aspiring musicians. He was the most celebrated virtuoso pianist of the time and among the first to give public recitals in the modern sense.<sup>36</sup>

Throughout the nineteenth century, many of the Italian instrumentalists followed Paganini’s footsteps and travelled outside of Italy to pursue their solo careers. For instance, Antonio Bazzini, Giovanni Bottesini, Alfredo Piatti, Stefano Golinelli, Francesco Pollini, and Camillo Sivori were among those who received conservatory training in Italy, but built their reputation in musical capitals across the Alps where the concert activities allowed for higher earnings.<sup>37</sup> One of the reasons for this phenomenon is that nineteenth century Italy was not the most favorable place for soloists to perform, as public funds were absorbed entirely by opera houses and were not even minimally distributed to the concert industry. However, in Milan, there were occasionally concerts held at La Scala that brought the virtuosos to the Milanese public. For instance, Paganini had many engagements at the theater, starting with his debut in 1813.<sup>38</sup> Other musicians who presented concerts at La Scala included the singer

---

<sup>33</sup> Kawabata, *Paganini: The ‘Demonic’ Virtuoso*, 33.

<sup>34</sup> Weiss and Taruskin, ed., *Music in the Western World*, 341.

<sup>35</sup> Ibid., 363.

<sup>36</sup> Alan Walker, “Franz Liszt,” *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 12, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/48265>.

<sup>37</sup> Antonio Rostagno, “L’Italia non era un paese propizio ai concertisti: solisti e orchestre teatrali nell’Italia ottocentesca,” in *Alfredo Piatti: studi e documenti*, ed. Virgilio Bernardoni (Bergamo, Italy: Fondazione Donizetti, 2004), 1.

<sup>38</sup> Xavier Rey, *Niccolò Paganini: Le Romantique Italien* (Paris: L’Harmattan, 1999), 320. Paganini

Angelica Catalani; violinists Alessandro Rolla, Antonio Bazzini, and Eduard Reményi; and cellist Alfredo Piatti.<sup>39</sup> Although Quarenghi was a well known performer in Milan, there are no records of him travelling outside of Italy to pursue his solo career. However, what we know is that he was active in Milan as a principal cellist of La Scala and a noted chamber musician.<sup>40</sup> As the demand for public concerts grew in the mid-nineteenth century, Quarenghi performed local premieres of chamber works by Schumann, Mendelssohn, and Brahms for the *Societa del Quartetto of Milano* alongside peer violinists Eugenio Cavallini and Antonio Bazzini.<sup>41</sup>

Because opera was undoubtedly the most popular genre throughout Europe, its influence was also apparent among nineteenth-century instrumentalists. Like Quarenghi, many virtuosos were associated with opera companies and wrote compositions inspired by operas. Among Quarenghi's Italian contemporaries, Giovanni Bottesini (1821-1889) pursued an active career as principal bassist and conductor of several different opera houses throughout Europe. He wrote fourteen operas in addition to many fantasias and variations based on famous operatic tunes.<sup>42</sup> Alfredo Piatti was also associated with the opera. Remarkably, he was appointed to play in the orchestra of the opera theatre in Bergamo when he was only seven years old! Piatti eventually took over his teacher Gaetano Zanetti's principal cello position at the Opera at Bergamo and received a regular appointment.<sup>43</sup> He also wrote several opera-inspired cello works, notably the *Introduction and Variations on a Theme from Donizetti's Lucia di Lammermoor*.

---

performed the Kreutzer Concerto in October of 1813 as his debut at La Scala.

<sup>39</sup> Lorenzo Arruga, *La Scala* (New York: Praeger, 1975), 140.

<sup>40</sup> Rostagno, "L'Italia non era un paese propizio ai concertisti," 5.

<sup>41</sup> *Ibid.*, 4.

<sup>42</sup> Rodney Slatford, "Giovanni Bottesini," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 15, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/03691>. Bottesini worked as principal bassist at the Teatro S Benedetto in Venice, as well as at the Teatro de Tacon in Spain. Later in his career, Bottesini became the director and conductor of many other opera theatres including Lyceum Theater in London, and Real Teatro Bellini at Palermo, Italy.

<sup>43</sup> Morton Latham, "Alfredo Piatti" in *Alfredo Piatti: studi e documenti*, ed. Virgilio Bernardoni (Bergamo, Italy: Fondazione Donizetti, 2004), 92.

## Conservatory Training

The Milan Conservatory was a musical institution founded by a decree by Eugene Napoleon in 1807. Many major nineteenth century figures, such as Franco Faccio, Arrigo Boito, Giovanni Bottesini, Giacomo Puccini, and Pietro Mascagni, received their education there. Quarenghi entered the conservatory as a student at age thirteen in 1839, and remained a student until 1842.<sup>44</sup> During this time, the conservatory admitted full scholarship students who boarded throughout the whole year. In addition to receiving musical education, students also enrolled in general education courses. The music program was rigorous, as each professor was required to give two hours of instrumental instruction every day.<sup>45</sup>

In addition to the applied studies in performance, learning harmony and counterpoint was heavily emphasized in Italian music education. For instance, even before entering the conservatory, students typically studied up to seven years of primary and secondary courses in musical rudiments. At the conservatory, an essential part of the educational program requirements was to learn about *partimento* traditions and theories of fundamental bass and harmonic inversion derived ultimately from Jean-Philippe Rameau. With the practice of *partimento* writing – an unfigured bass line that provides a linear guide to the realization of a keyboard piece – basic compositional skills were practiced through repetitive exercises in writing cadences, scales, suspensions, bass motions, modulations, and imitative counterpoints.<sup>46</sup> The rigor and emphases of conservatory training on nineteenth-century Italian instrumentalists were reflected not only in their high level of playing, but also in their exceptional compositional skills, as demonstrated in their pedagogical and concert works. Paganini, for instance, studied harmony and counterpoint with Italian composer Francesco

---

<sup>44</sup> Lev Ginsburg, *History of the Violoncello*, ed. Herbert R. Axelrod, trans. Tanya Tchistyakova (Neptune City, NJ: Paganiniana Publications, 1983), 86.

<sup>45</sup> Latham, “Alfredo Piatti,” 96-97.

<sup>46</sup> Nicholas, Baragwanath, *The Italian Traditions & Puccini: Compositional Theory and Practice in Nineteenth-Century Opera* (Bloomington: Indiana University Press, 2011), 141.

Gnecco, and later composed and promoted his own solo violin works and concertos, in addition to writing chamber music.<sup>47</sup> Piatti studied composition with Bernhard Molique in England,<sup>48</sup> and wrote exclusively for the cello. Piatti's works included two cello concertos, six cello sonatas, many transcriptions and arrangements for cello and piano, and a method book.<sup>49</sup> He also published editions of many previously neglected eighteenth century works which now have become part of the standard cello repertory.<sup>50</sup> Bottesini studied with Nicola Vaccai and Francesco Basili at the Milan Conservatory. Besides writing music specifically for the double bass, his output in compositional works is impressive. He wrote fourteen operas and a number of chamber works.<sup>51</sup> Quarenghi's vast number of compositions in the areas of instrumental, vocal, and operatic works further serve as proof of the high caliber of musical training he received during his years at the Milan Conservatory.

The Milanese School of Playing was cultivated at the Milan Conservatory under the guidance of Alessandro Rolla (1757-1841) and Vincenzo Merighi (1795-1849).<sup>52</sup> Rolla, the founder of the Milanese School of Playing, is considered one of the most influential figures in the development of instrumental playing in nineteenth century Milan. Rolla directed La Scala orchestra from 1803 to 1833 and was appointed as the first professor of violin and viola at the Milan Conservatory from 1808 to 1835. As an accomplished musician, Rolla was the first to perform the chamber and symphonic works of Beethoven in Milan.<sup>53</sup> Quarenghi's cello teacher Merighi was also associated with La Scala, where Merighi served as principal cellist,

---

<sup>47</sup> Neill, "Niccolò Paganini,"

<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40008>.

<sup>48</sup> Morton Latham, *Alfredo Piatti: A Sketch* (London: W.E. Hill and Sons, 1901), 78.

<sup>49</sup> MacGregor, "Alfredo Piatti,"

<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/21652>.

<sup>50</sup> Wasielewski, *The Violoncello and its History*, 111.

<sup>51</sup> Slatford, "Giovanni Bottesini,"

<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/03691>.

<sup>52</sup> Rostagno, "L'Italia non era un paese propizio ai concertisti," 3.

<sup>53</sup> Ibid.

and was professor at the Milan Conservatory from 1823 to 1849.<sup>54</sup> Along with Rolla, Merighi trained future generations of Milanese musicians. Rolla's pupils, Eugenio Cavallini and Bernardo Ferrara, and Merighi's pupils, Guglielmo Quarenghi, Isidoro Truffi, and Alfredo Piatti, were among the well known musicians who were associated with the Milan Conservatory training.<sup>55</sup> The famous La Scala Opera also looked to the conservatory trained musicians when hiring orchestral employees. A letter from the inspector of La Scala orchestra in 1843 indicates that when it comes to hiring orchestra musicians, he preferred to hire conservatory educated musicians, and among those he recommended were Quarenghi, Bottesini, Ferrara, and Piatti.<sup>56</sup> Furthermore, the significant number of conservatory graduates working for La Scala, as listed in Antonio Rostagno's article, proves the existence of this close connection between the Milan Conservatory and La Scala.<sup>57</sup>

### **School of Italian Cello Playing**

Italy is considered to be the birthplace of the cello,<sup>58</sup> and the peak of Italian cello playing was reached during the career of Luigi Boccherini (1743-1805). Boccherini, one of the most famous virtuoso cellists of the century, spent the majority of his life outside of Italy.<sup>59</sup> In an early nineteenth century German musical journal, Boccherini was described as the most distinguished instrumental composer and cellist who played with an incomparable tone and an expressive musicality that gave his cello a magical charm.<sup>60</sup> Furthermore, according to Margaret Campbell, Boccherini was the first Italian cellist to give true expression to the solo and virtuoso aspects of cello playing. Boccherini's contribution to the cello technique was significant in that he introduced thumb position usage in the soprano

---

<sup>54</sup> Latham, "Alfredo Piatti," 95.

<sup>55</sup> Rostagno, "L'Italia non era un paese propizio ai concertisti," 4.

<sup>56</sup> Ibid., 8-9.

<sup>57</sup> Ibid., 4-5. Among the violinist and violists listed are Buccinelli, Rizzi, Carcano, Bussola, Bajetti, Moriggia, Rosa, and among the cellists are G. Storioni, Truffi, Fasanotti, and Quarenghi.

<sup>58</sup> Wasielewski, *History of the Violoncello*, 48. The first known solo unaccompanied work treating cello as a solo virtuoso instrument derives from Italy in late seventeenth century.

<sup>59</sup> Ibid., 109.

<sup>60</sup> Margaret Campbell, *The Great Cellists* (London: Victor Gollancz Ltd., 1988), 48.

range, developed double stop positions, and was known for playing fast passages with brilliant technique.<sup>61</sup> Unfortunately, while Italy's pre-eminence in cello playing declined after Boccherini, cello playing elsewhere in Europe was in its ascendancy due primarily to the influence of master cellists such as Bernhard Romberg<sup>62</sup> and Friedrich Dotzauer<sup>63</sup> in Germany, and Martin Berteau<sup>64</sup> and the Duport brothers<sup>65</sup> in France. Despite the fact that cello playing was at a generally higher level in Germany and France, several renowned Italian cellists continued to promote the Italian school of cello playing. These included Guglielmo Quarenghi, Giuseppe Rovelli, Vincenzo Merighi, and Alfredo Piatti.<sup>66</sup>

Among the Italian cello masters of the nineteenth century, Quarenghi's mentor, Vincenzo Merighi, was considered the founder of the Lombardian school of cello playing.<sup>67</sup> Merighi studied with Giuseppe Rovelli (1753-1806), from Bergamo. Rovelli was the most prominent cellist in Italy after Boccherini, and a distant relative of Alfredo Piatti.<sup>68</sup> Like the vast majority of musicians in nineteenth century Milan, Merighi received his musical training at the Milan Conservatory, where he studied with Giuseppe Storioni (1772-1823).<sup>69</sup> Besides pursuing his career as an influential cellist and teacher, Merighi was also an instrument expert and dealer. A descendant of a family of famous Parmesan luthiers, he was well acquainted

---

<sup>61</sup> Ibid., 54.

<sup>62</sup> Ibid., 61. Romberg (1767-1841) was known as the father of the German school of cello who revolutionized musicality and technical aspects of cello playing. In Campbell's view, Romberg is the main figure that linked the classical and romantic periods, and formed a bridge between Boccherini and Duport.

<sup>63</sup> Ibid., 66. As the founder of Dresden school of cello playing, Dotzauer (1783-1860) brought the study of cello to its peak. Until the beginning of the Twentieth Century, Dresden remained a most important center for cello playing.

<sup>64</sup> Ibid., 34. Martin Berteau (1700-1771) was a founder of the French school of cello playing. His pupils were to become some of the most famous cellists such as J.P. Duport and Jean Baptiste Cupis.

<sup>65</sup> Ibid., 40. Jean Louis (1749-1819) and Jean Pierre Duport (1741-1818) were the most famous and influential figures after Romberg. Duport's method book was by far the most important work of its kind.

<sup>66</sup> Margaret Campbell, "Nineteenth-Century Virtuosi" in *The Cambridge Companion to the Cello*, ed. Robin Stowell (New York: Cambridge Press, 1999), 71.

<sup>67</sup> Campbell, *The Great Cellists*, 110.

<sup>68</sup> Ibid.

<sup>69</sup> Charles Beare and Duane Rosengard, "Lorenzo Storioni," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 21, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/26870>. G. Storioni was the son of a famous violin maker, Lorenzo Storioni. He was a professor at the Milan Conservatory as well as principal cellist at La Scala.

with Niccolò Paganini through the instrument business. As one of Paganini's business correspondents, Merighi procured numerous valuable instruments, including one made by Giovanni Battista Guadagnini.<sup>70</sup> Merighi himself owned a 1707 "Stanlein" Stradivari cello, which was later passed down to Grümmer and Greenhouse.<sup>71</sup> Merighi's teaching was admired by his pupil, Piatti, who gave strong testimony to Merighi's merits as a teacher and praised his ability to teach a piece to perfection. Merighi was also a composer, mainly for the cello, and his compositional style was described as having been influenced by Rossini.<sup>72</sup> In addition to his concert works, Merighi revised etudes by Dotzauer and Duport.<sup>73</sup> His close contact with these studies serves as a reference that his pedagogy was somewhat influenced by the German and French school of cello playing.

Quarenghi's peer, Alfredo Piatti, was a master of his instrument and was considered to be one of the greatest nineteenth century cellists. According to Morton Latham, difficult passages were known to pose little or no challenge to Piatti and he apparently possessed a gift for *cantabile* playing with the power of making the softest note travel.<sup>74</sup> Piatti had an active career as a touring soloist, but eventually settled in London, teaching at the Royal Academy of Music. Robert Hausmann, Leo Stern, Hugo Becker, William Whitehouse, William Henry Squire, and Edward Howell were some of his many distinguished pupils.<sup>75</sup> Among them, Whitehouse<sup>76</sup> and Howell carried on Piatti's lineage and went on to teach the next generation of great cellists such as Felix Salmond and Herbert Walenn. It is worth noting that both Salmond and Walenn were hugely influential figures in the development of cello playing in

---

<sup>70</sup> Neill, "Niccolò Paganini," <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40008>.

<sup>71</sup> Kurt Stephenson and Tully Potter, "Paul Grümmer," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 21, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/11867>.

<sup>72</sup> Rostagno, "L'Italia non era un paese propizio ai concertisti," 13.

<sup>73</sup> Latham, "Alfredo Piatti," 95.

<sup>74</sup> *Ibid.*, 147.

<sup>75</sup> Ginsburg, *History of the Violoncello*, 86.

<sup>76</sup> Campbell, *The Great Cellists*, 126. Whitehouse was Piatti's favorite pupil. He was highly regarded both as a soloists and chamber musician.



America and England.<sup>77</sup> Piatti studied with Gaetano Zanetti<sup>78</sup> in the earlier years prior to studying with Merighi at the Milan Conservatory from 1832 to 1837. Similar to Merighi's pedagogical approach, Piatti shows the influence of German and French schools, as demonstrated in his method book entitled *Méthode de Violoncelle*. The book is essentially a compilation of the selected etudes by the late eighteenth to nineteenth century cello masters Dotzauer, Duport, Kummer, Lee, and Romberg.

As a pedagogue, Quarenghi wrote his extensive method book entitled *Metodo di Violoncello*. In terms of his teaching philosophy, Quarenghi took a different approach than that of his colleague Piatti and his teacher Merighi. According to the motto of his method book, Quarenghi wanted to promote and preserve music that reflected the current trends of Italian style and culture. He advocated the adoption of a purely Italian style of playing, and encouraged his students to learn and play from the Italian sources. His career choices clearly reflected his patriotism, as he remained in Italy and taught at the Milan Conservatory. While teaching at the Conservatory, Quarenghi published a method book that promoted his teaching and mentored future generation cellists such as Cristofori Merighi, Luigi Cerri, and Andrea Guarneri.<sup>79</sup> Among his students, Cristoforo Merighi, nephew of Vincenzo Merighi, went on to pursue his career as a respected performer and teacher working as a professor at Conservatory of Bergamo from 1877 to 1898.<sup>80</sup> Quarenghi's pedagogical approach will be further explored in detail throughout this paper.

## La Scala Orchestra

In 1850, Quarenghi became the principal cellist of the La Scala orchestra. He joined

---

<sup>77</sup> Ibid., 128, 153. Salmond taught at The Juilliard School in New York and the Curtis Institute in Philadelphia, where he taught many distinguished cellists such as Bernard Greenhouse, Leonard Rose, and Channing Robbins. Walenn became the founder and director of London Violoncello School in 1919, where he taught students such as Zara Nelsova.

<sup>78</sup> Latham, "Alfredo Piatti," 91. Gaetano Zanetti was Piatti's great uncle. He was the principal cellist in the orchestra of the city of Bergamo.

<sup>79</sup> Lambooji and Feves, *A Cellist's Companion*, 446.

<sup>80</sup> Vittorio Camplani, "Alfredo Piatti: cenni biografici" in *Alfredo Piatti: studi e documenti*, ed. Virgilio Bernardoni (Bergamo, Italy: Fondazione Donizetti, 2004), 155.

at a time when the role of the orchestra was undergoing radical changes in Italy.<sup>81</sup> Prior to the mid-nineteenth century, the orchestra was never the center of attention,<sup>82</sup> and the rehearsals for singers were entrusted to the composer himself. There was no prominent place for the conductor, as the harpsichordist and the concertmaster were most often expected to lead the entire ensemble.<sup>83</sup> It was not until 1860 that the term conductor (*direttori d'orchestra*) was applied,<sup>84</sup> and greater attention began to be focused on the orchestra as its role in opera increased.<sup>85</sup> Outside of the opera house, institutions such as *Nobile Societa* and *Societa Filharmonica* were launched. They promoted orchestral concerts that consisted of the classical symphonic repertoire. These concerts were performed by professors and students of the conservatory, as well as amateur musicians.<sup>86</sup> According to Lorenzo Arruga, Verdi described the normal size orchestra of mid-nineteenth century as an ensemble composed of 14 first violins, 14 second violins, 12 violas, 12 cellos, 12 basses,<sup>87</sup> one piccolo, two flutes, two oboes, two clarinets, two bassoons, two trumpets, four french horns, four trombones, two harps, and percussions that consisted of kettledrums, bass drum, and cymbals.<sup>88</sup> Toward the latter part of the nineteenth century, orchestras became more and more flexible, allowing even greater differentiation in timbres. The development of Verdi's orchestral writing seems particularly illustrative, as he shifted from solid tonal blocks in *Oberto* to the instrumental transparency in *Falstaff*.<sup>89</sup> As a principal cellist at La Scala from 1850, Quarenghi must have experienced first-hand these progressive changes that were taking place. The role of a principal cellist must have been especially demanding, since the principal players were

---

<sup>81</sup> Pistone, *Nineteenth-Century Italian Opera from Rossini to Puccini*, 59.

<sup>82</sup> Berlioz's *Treaties on Instrumentation* in 1844 was translated to Italian by Mazzucato, musical director and concert master at La Scala.

<sup>83</sup> Arruga, *La Scala*, 138.

<sup>84</sup> Pistone, *Nineteenth-Century Italian Opera from Rossini to Puccini*, 102.

<sup>85</sup> Rostagno, "L'Italia non era un paese propizio ai concertisti," 9.

<sup>86</sup> *Ibid.*, 3.

<sup>87</sup> Pistone, *Nineteenth-Century Italian Opera from Rossini to Puccini*, 101. Italian pit orchestras then were known for the richness of the double-bass section, which was equal to, if not larger than the cello section.

<sup>88</sup> Arruga, *La Scala*, 139.

<sup>89</sup> Pistone, *Nineteenth-Century Italian Opera from Rossini to Puccini*, 68.

expected to lead the entire section and to perform solos when required. Quarenghi's expertise as the leading cellist of the opera house is further demonstrated in his method book, as he gives tutorials on how to accompany various types of recitatives in operas.<sup>90</sup>

---

<sup>90</sup> Guglielmo Quarenghi, *Metodo di Violoncello* (Milan: Ricordi, 1877), 330-331.

## CHAPTER TWO

### CONCERT WORKS

Guglielmo Quarenghi wrote music in a wide variety of genres. His compositions include chamber music, symphonic music, vocal music, an opera, as well as works written for his own instrument. The latter are his most significant contributions since they include a number of credible works worthy of being added to the standard cello repertory. The majority of these were written in the 1860s, during his tenure at the Milan Conservatory. Many of them seem to have been written for teaching purposes, but they are highly entertaining and charming. There are twenty-two compositions written for cello and piano accompaniment, including two transcriptions and one arrangement, as well as one cello concerto and one unaccompanied work for solo cello (*Six Caprices*). Quarenghi's only opera, *Il di di San Michele*, was composed in 1863, the same year his *Six Caprices* were written. Having worked at La Scala as a principal cellist, Quarenghi's encounter with the many great operas must have served as an inspiration for writing his own. The libretto, based on the biblical subject Saint Michael, was written by Felice Romani (1788-1865), a successful Italian librettist active in Milan.<sup>91</sup> Quarenghi's chamber music is exclusively for string instruments, and includes three string quartets and two string sextets. Towards the end of his career, Quarenghi was appointed as the *Kapellmeister* of the Milan Cathedral, serving there from 1879 to 1881.<sup>92</sup> During this time, Quarenghi composed a number of vocal works, among which were *Madrigale* and *Magnificat*, as well as *Messa a tre voci*. His most notable accomplishment, however, is his 532-page method book, *Metodo di Violoncello*, published in Milan in 1877.

---

<sup>91</sup> Alessandro Roccatagliati, "Felice Romani," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 21, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/23733>. Romani wrote about 90 librettos for over 30 musicians, including composers such as Rossini (*La Cambiale di Matrimonio*, *La Scala di Seta*, *Semiramide*), Donizetti (*Lucrezia Borgia*, *L'elisir d'amore*), Bellini (*Bianca e Fernando*, *Il Pirate*, *Norma*), and Meyerbeer.

<sup>92</sup> McGregor, "Guglielmo Quarenghi," <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/22634>.

The contents of the method book will be further explored in Chapter Three of this paper.<sup>93</sup>

### General Stylistic Attributes

Quarenghi's musical style is greatly influenced by nineteenth century Italian operas. Similar to the effect that opera buffa had on early classical period instrumental music, the opera traditions of nineteenth century Italy were very much emulated by instrumentalists in their compositions. The operatic style during this period can be explored in terms of the conventions and stylistic features in relation to the music of Rossini, Bellini, Donizetti, and Verdi.<sup>94</sup> Rossini's style dominated Italian opera throughout the first half of the nineteenth century. His simple melodies and clear rhythms were designed to please the audience and made an undeniable mark on the Italian style. His music contains dramatic accompanied recitatives, many examples of the famous Rossini *crescendos* (a musical device used by Rossini at the end of overtures and finales, wherein the music became faster, louder, and more complex), and the flashy repeated cadential figures at the end of phrases,<sup>95</sup> all of which are evident in Quarenghi's cello works.

The "lyrical prototype," often described as the *bel canto* style, was the most common form of Italian operatic melody of the nineteenth century.<sup>96</sup> *Bel canto* is defined as singing with beautiful tone and *legato* phrasing, flawless technique displaying high level of virtuosity, and the use of light tone in the higher registers and is present in the operas of Rossini, Bellini, and Donizetti.<sup>97</sup> According to Daniele Pistone, the operas by these three composers contained so many memorable tunes that the audience members took the tunes with them as souvenirs upon leaving the opera house.<sup>98</sup> Lucca Ritorni in 1841 described the general style of an aria

---

<sup>93</sup> Please refer to the Appendix 1 to view the comprehensive list of Guglielmo Quarenghi's works.

<sup>94</sup> Baragwanath, *The Italian Traditions & Puccini*, 3.

<sup>95</sup> Pistone, *Nineteenth Century Italian Opera*, 39.

<sup>96</sup> Baragwanath, *The Italian Traditions & Puccini*, 4.

<sup>97</sup> Owen Jander and Ellen Harris, "Bel canto," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed March 30, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/02551>.

<sup>98</sup> Pistone, *Nineteenth-Century Italian Opera from Rossini to Puccini*, 44.

and recitative of an Italian opera by saying, “The arias are like gems joined together in a piece of jewelry, and the metal which joins them is the recitative. This can be considered as the path along which the action progresses; the *cantabile* is the place where it stops and dwells upon a peroration of the passions.”<sup>99</sup> Among the three masters, Bellini was most noted for his use of *bel canto* melody. Russian composer Igor Stravinsky once said, “Bellini inherited melody without having even so much as asked for it, as if Heaven had said to him, I shall give you the one thing Beethoven lacks.”<sup>100</sup> For these reasons, vocal music was at this time considered superior to other forms of music. Many of Quarenghi’s cello and piano works display the influence of the *bel canto* style with his melodies being lyrical, light, and tuneful.

The double aria form, a two-part song form containing two contrasting sections (*cantabile* and *cabaletta*), was widely used by Rossini and his contemporaries. The *cantabile* section tended to be slower, freer, and more flexible compared to the *cabaletta* form, which tended to be fast and brilliant, and often characterized by a pulsating rhythm similar to the sound of a galloping horse. Examples can be found in the arias, “Non più mesta” from Rossini’s *La Cenerentola*, (1817), “Vien diletto, è in ciel la luna” from Bellini’s *I Puritani* (1835), and “Di quella pira” from Verdi’s *Il Trovatore*.<sup>101</sup> Many of Quarenghi’s works utilize this concept of the double aria form, as his music often alternates slow and fast sections.

Understanding the poetic use of rhythm in Italian music is necessary in order to interpret and execute Quarenghi’s music effectively. The nineteenth century Italian term for rhythm had a broader range of meaning with the word, “ritmo,” referring to the fluid

---

<sup>99</sup> David Kimbell, *Italian Opera* (New York: Cambridge Press, 1991), 432.

<sup>100</sup> Pistone, *Nineteenth Century Italian Opera*, 72.

<sup>101</sup> Julien Budden, “Cabaletta,” *Grove Music Online*, *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed April 2, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/04499>.

movements of the individual mind in terms of emotions and feelings, synonymous with phrase.<sup>102</sup> A leading article in a Milanese journal, *L'Italia Musicale* (1853), described rhythm as a bond that unites music closely with poetry and emphasizes the distinction between regular measure and poetic-musical rhythm.<sup>103</sup> Similarly, the Italian opera composers practiced the concept of “accento musicale,” translated literally to mean “accent of music,” which alluded to the expressive nuances generated through a variety of devices that together determined the contours and fluctuations of the vocal phrase.<sup>104</sup>

## Examples of Quarenghi's Compositional Style

### *Capriccio* for Cello and Piano (1859)

Quarenghi wrote two *Capricci* for cello and piano accompaniment: *Capriccio* (Milan: Ricordi, 1859); and *Capriccio: Una Rimembranza di Donizetti* (Milan: Vismara, 1860s). The *Capriccio* discussed in this chapter is the one written in 1859 during his post as a professor at the Milan Conservatory. The piece was dedicated to Andrea Fezzi, who was an amateur musician and a dedicated music aficionado.

The piece starts out with a slow introduction in an *andante* tempo marking. The *pianissimo* dynamic marking in the key of d minor anticipates the solemn character of the first section that is to follow. The stately dotted rhythm followed by a long held note serves as a rhythmic motive that appears throughout the piece in different variations and *tempi* (see Example 2-1).

Example 2-1: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 1-3



The transition into the main theme resembles sounds of tremolos in the strings, while

<sup>102</sup> Baragwanath, *The Italian Traditions & Puccini*, 66.

<sup>103</sup> Ibid., 67.

<sup>104</sup> Ibid., 72.

the descending melody played in the piano right hand resembles a group of wind instruments softly winding down to the cadence (see Example 2-2).

Example 2-2: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 10-14

The musical score for measures 10-14 of Guglielmo Quarenghi's *Capriccio* for Cello and Piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The cello part (bass clef) plays a series of chords and single notes. The piano part (treble and bass clefs) features a descending melody in the right hand, starting with a forte (*f*) dynamic and ending with a pianissimo (*pp*) dynamic. A pizzicato (*pizz.*) marking is present above the final measure. The left hand of the piano provides a rhythmic accompaniment with eighth and sixteenth notes.

The main melody appears for the first time in m. 16, accompanied by a typical Italianate character of light, homophonic, and chordal figures in the softer range (see Example 2-3).

Example 2-3: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 16-24

The musical score for measures 16-24 of Guglielmo Quarenghi's *Capriccio* for Cello and Piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The cello part (bass clef) features a long, arched melody in the tenor range, marked *arco*. The piano part (treble and bass clefs) provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include piano (*p*) and forte (*f*), and an *espress.* (expressive) marking is present. The score includes various fingering numbers (2, 4, 3, 0) and a crescendo marking.

This beautifully arched tenor range melody resembles Bellini's *bel canto* singing as it spans out through eight measures in a sentence structure. The main melody repeats one more



time, but this time in a slightly more elaborated and extended form (see Example 2-4).

Example 2-4: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 24-34

The musical score for Example 2-4, Guglielmo Quarenghi's *Capriccio* for Cello and Piano, measures 24-34, is presented in three systems. The first system (measures 24-27) shows the cello melody in a single line and the piano accompaniment in grand staff. The piano part features dense chordal textures in the right hand and arpeggiated figures in the left hand. Dynamics include *pp* (pianissimo) in measure 24 and *f* (forte) in measure 27. The second system (measures 28-31) continues the melodic and accompanimental patterns, with a first ending bracket labeled '2a' in measure 31. The third system (measures 32-34) concludes the passage, with dynamics ranging from *ff* (fortissimo) to *pp*.

According to the nineteenth century perception of rhythm, much *rubato* should be applied when playing the melody, since it should be played in a fluid and poetic manner rather than a strict one. Examples of highly virtuosic and decorated figures can be seen from m. 34, as the piece progresses and music intensifies (see Example 2-5). The accompaniment figure also changes its layout from chordal to arpeggiated in order to support the more elaborate and dramatic setting of the melody. The last fourteen measures leading up to the second section utilizes natural harmonics to create a transparent texture (see Example 2-6).

Example 2-5: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 33-45

The musical score for Example 2-5 consists of six systems of music. Each system contains a cello part (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major), and the time signature is 3/4. The piano part features a consistent eighth-note accompaniment in the right hand. The cello part has various melodic lines with fingerings indicated by numbers 1-4. The tempo marking 'animando' is placed above the cello staff in the fourth system, measure 40.

Example 2-6: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 45-51

The musical score for Example 2-6 shows measures 45-51. The cello part (treble clef) features a series of natural harmonics, indicated by a dashed line and the word 'armonici' above the staff. The piano part (grand staff) has a very soft accompaniment, marked with 'ppp' below the staff. The key signature remains two flats (B-flat major) and the time signature is 3/4.

The second section creates a sharp contrast to the first. It is livelier and faster in

tempo (*moderato*), and is in the parallel key of D major. The moderately fast and marked rhythms give a cheerful and humorous character to the music. The melody presented in mm. 59-66 (see Example 2-7) repeats at least six times throughout, but in a slightly varied form each time.

Example 2-7: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 59-66

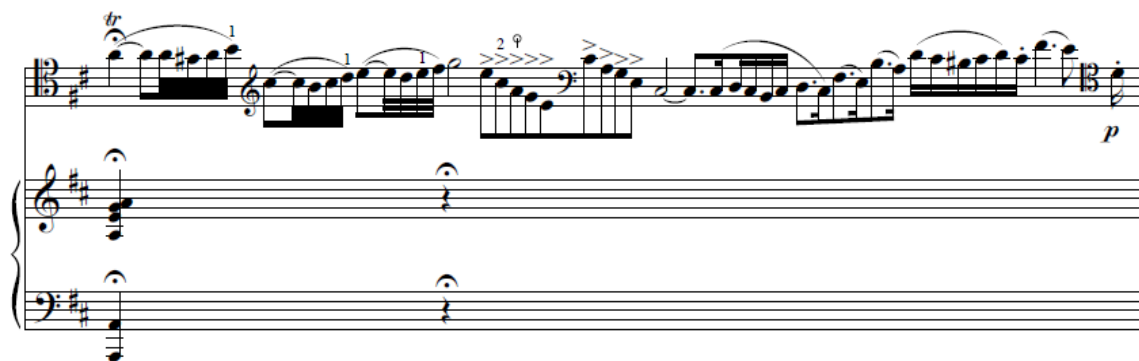


A variety of articulations and strokes such as *staccato*, *marcato*, *détaché*, turns, and trills are used to add brilliance to the sound. There are two instances when the melody pauses under a long fermata to display improvisatory-like passages, similar to the performance practice of cadenza that originated in opera to exhibit the virtuosity and techniques of soloists. Both excerpts are in the form of an *eingang* - a brief improvisatory passage falling under a dominant seventh chord and serving as a ‘lead-in’ to a new section. Both use a highly ornamented generic scalar patterns spanning over a wide range of register to display a high level of technique (see Examples 2-8 and 2-9).

Example 2-8: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm.115-116

The image shows a musical score for cello and piano. The cello part (top staff) features a long, ornate scalar passage under a fermata, with various articulations like trills and slurs. The piano part (bottom staves) provides harmonic support with chords and single notes. The notation includes a treble clef for the cello, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piano part is written on two staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 2/4 time signature.

Example 2-9: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm. 300-302



In the coda, the syncopated rhythm in the cello creates a sense of urgency that goes against the steady rhythm in the piano (see Example 2-10).

Example 2-10: Guglielmo Quarenghi, *Capriccio* for Cello and Piano, mm.302-306



Quarenghi applies Rossini's signature *crescendo*, as the dynamic grows gradually from *piano* (m.302) to *fortissimo* (m. 334). The overall structure of this *Capriccio* is in a double aria form (slow intro-A-B-coda) containing a *cantabile* (mm.14-59) and a *cabaletta* (mm. 59-302) preceded and followed by a slow introduction (mm.1-14) and a fast brilliant coda section (mm.302-340).

### ***Fantasia "Poliuto" for Cello and Piano (1858)***

Between the sixteenth to nineteenth centuries, *fantasia* was a term applied to formal and stylistic characteristics that are either improvisatory or strictly contrapuntal. During the nineteenth century, compared to the more formal and rigid scheme of the sonata form,

fantasias offered a greater freedom in terms of the use of the thematic material and virtuosic writing. Many Romantic composers such as Beethoven, Schubert, and Schumann utilized the form and expanded it to a larger scale.<sup>105</sup> In general, however, the genre became a potpourri of themes from operas compiled by virtuoso instrumentalists as display pieces. The form of a fantasia often resembled the theme and variation form with a freer introductory section and an extended finale.<sup>106</sup> Liszt's fantasias are among the most outstanding examples of the genre. Many additional Romantic period cello virtuosos, including Piatti, Servais, and Franchomme, wrote in this genre.

Quarenghi composed seven fantasias for cello and piano. Among them, the one based on Donizetti's famous opera, *Poliuto* (1858), was dedicated to Alfredo Piatti.<sup>107</sup> Donizetti's *Poliuto* (1838) was scheduled to premiere at the San Carlo Theatre in Naples, but the work was banned for political reasons and instead its first performance took place in Paris under the name *Les Martyrs*. It was not until 1848, the year of Donizetti's death, that the work was performed for the first time in Italy at the San Carlo Theatre in its original Italian version.<sup>108</sup> The stylistic features of Donizetti's opera are portrayed vividly throughout this *Fantasia*, such as dramatic characterization, highly ornate and virtuosic passages, and intense and expressive melodies. The overall layout of the piece is sectional with each section varying drastically from another in terms of mood, tempo, key, and meter. The following demonstrates the general scheme of the piece, displaying the tempo, key, and meter of each

---

<sup>105</sup> Christopher D.S. Field, et al, "Fantasia," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed April 8, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40048>. Beethoven's *Fantasia*, Op.77; Schubert's *Wandererfantasie* and *Fantasia* in C for violin and piano; Schumann's *Fantasiestücke*, Op. 12 and *Fantasia* in C, Op. 17 are some of the examples.

<sup>106</sup> Denis Arnold and Lalage Cochrane, "Fantasia," *Oxford Companion to Music*, Oxford University Press, accessed April 8, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/opr/t114/e2413>.

<sup>107</sup> "All' Amico Alfredo Piatti" is inscribed on the title page of Quarenghi's *Fantasia* based on Donizetti's opera "Poliuto."

<sup>108</sup> William Ashbrook. "Poliuto," *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed April 11, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/O903927>.

section:<sup>109</sup>

The diagram illustrates the structure of a musical piece, showing tempo markings and key signatures for various sections. The sections are represented by boxes with their respective tempo markings and measure ranges. Below each box, the key signature is indicated. The key signatures are: D Major, D minor, D Major, B minor, D Major, B Major, B Major, G#7, A7, D Major, and D Major.

Tempo Marking	Measure Range	Key Signature
Larghetto	(1-13)	D Major
Larghetto	(13-47)	D minor
Larghetto	(47-119)	D Major
Agitato	(119-169)	B minor, D Major
Andante	(169-215)	B Major
Allegro	(215-230)	B Major
Andante	(230-247)	G#7, A7
Allegro non troppo	(247-282)	D Major
Allegro non troppo	(282-360)	D Major

Here, we can observe that the piece centers around D major, and stays within the family of keys when modulating from one section to another. The time signatures alternate between duple and compound meter, and tempo markings fluctuate between *larghetto*, *andante*, and *allegro*. The tempo marking in the coda is unspecified. One can assume that either the tempo from the previous section (*allegro non troppo*) carries over or it accelerates to a faster tempo.

Generally speaking, the *Fantasia* is much more operatic and virtuosic compared to the *Capriccio* studied earlier. The piece requires quick shift of characterization from one section to another and many passages display highly demanding left and right hand techniques. The piece moves around freely between the bass, tenor, and soprano clefs, covering a wide range of registers. The tenor clef is utilized for the most part, perhaps to match the range of the main character, Poliuto, in Donizetti's opera.

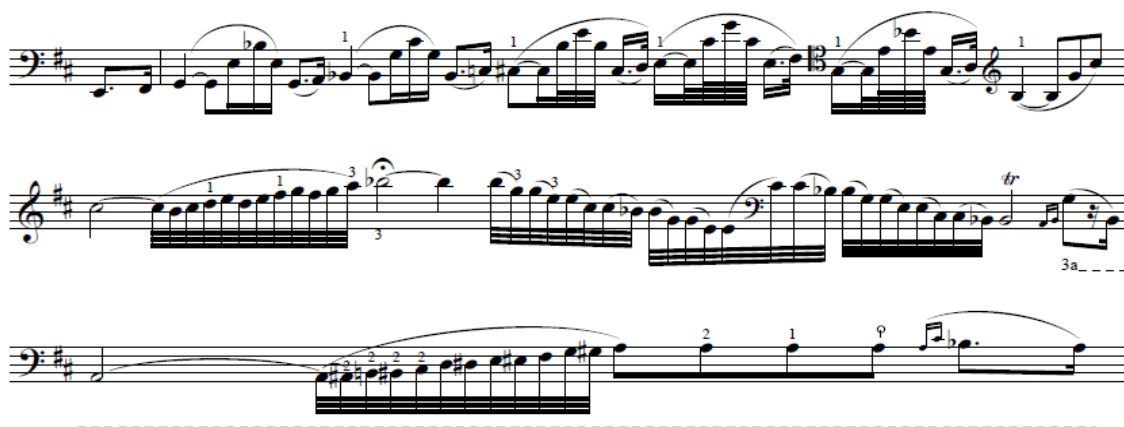
The piece opens with a loud tremolo, creating a trembling effect (see Example 2-11). The opening melodic fragments in the key of D major are short-lived as it quickly modulates to diminished chords. The highly virtuosic cadenza-like passage that stems out of the diminished chord links the introduction to the next. Generic figurations such as arpeggios, descending thirds, and chromatic scales are used here to display virtuosity (see Example 2-12).

<sup>109</sup> The whole notes are not meant to convey actual rhythmic durations, and the part-writing is there to make the tonalities evident, but does not present the actual pitches.

Example 2-11: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 1-3

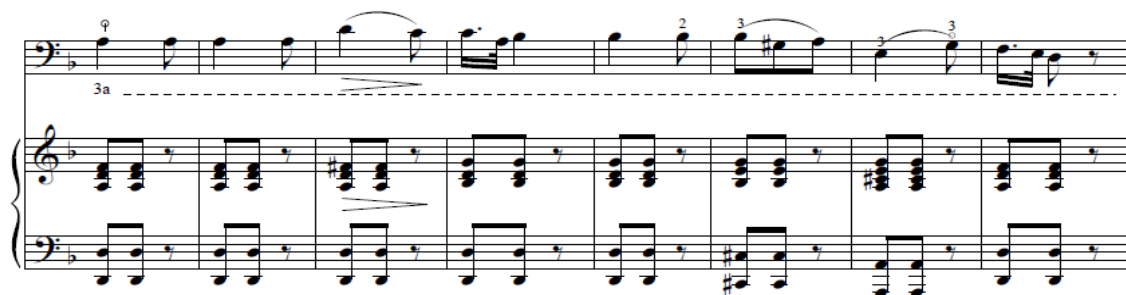


Example 2-12: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm.10-13



The solemn, *bel canto* inspired melody presented in the first section is carried out in an eight-measure period structure (see Example 2-13).

Example 2-13: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm.14-22



The second section contains two main melodies stated in the key of D major in an antecedent (see Example 2-14) and consequent (see Example 2-15) fashion.

Example 2-14: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm.47-55

Example 2-15: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm.63-79

These two melodies are reiterated once more, but this time in an elaborated form (see Examples 2-16 and 2-17).



Example 2-16: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm.79-87

ben marcato il canto

Example 2-17: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm.95-111

cresc. allarg.

ff

cresc. allarg.

ff

Also, throughout the course of the melodies, the accompaniment pattern changes frequently to support the melodic content; from a stately character of two sets of eighth notes (see Example 2-13) to the urgent feel of consecutive sixteenth notes (see Examples 2-14 and 2-15), to the dance-like feel of three eighth notes (see Example 2-16), and finally to more fluid arpeggiations (see Example 2-17).

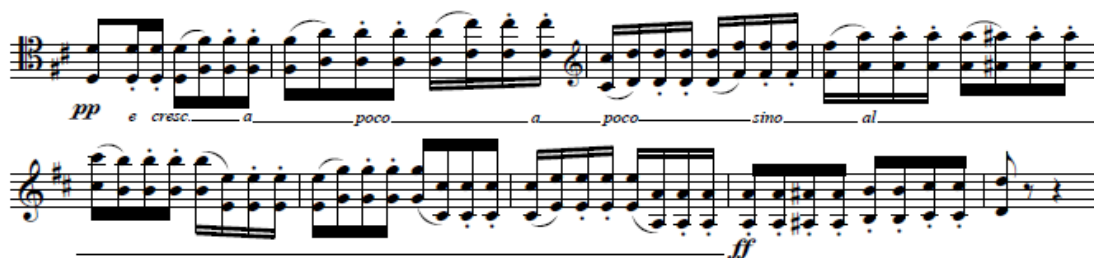
One of the prominent cello techniques displayed in the *Fantasia* is the use of octave double stops. The passage shown above (see Example 2-17) is one example, where the slurred and *staccato* strokes alternate within a gesture. The double stop passage in the third section is more dramatic and intense in character as it appears in chromatic patterns (see Example 2-18).

Example 2-18: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 156-159



In the coda, the octave double stops occur throughout the whole section. Various patterns are presented here, from linearly outlining major and minor thirds to chromatic phrases (see Examples 2-19 and 2-20).

Example 2-19: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 282-290



Example 2-20: Guglielmo Quarenghi, *Fantasia* “Poliuto” for Cello and Piano, mm. 330-339



Similar to the *Capriccio*, a finale technique often seen in the works of Rossini and his contemporaries is applied here. The passage starts with the *pianissimo* dynamic that gradually travels to *fortissimo* by the end of the piece.

## CHAPTER THREE

### PEDAGOGICAL WORK

#### General Overview

Quarenghi's *Metodo di Violoncello*, written in 1875 and published in 1877, is a unique and comprehensive Italian cello method book. The Milan Conservatory adopted it in 1875, after a commission of several professors (including Alfredo Piatti as the supervisor) reported on its merits. Furthermore, an Association of *Metodo di Violoncello* was formed in 1879, whose membership included over one hundred renowned musicians and professionals from all throughout Italy who supported the method book.<sup>110</sup> It is a significant contribution to Italian culture and history, particularly because it was written only a few years after Italy became a unified country. In the preface to the *Metodo*, Quarenghi states that he was making a conscious choice to include only musical examples and lessons that reflected the cultural and musical trends of nineteenth century Italy. The preservation of nationalistic traits and traditions that are part of the Milanese school of playing since the time of Rolla and Merighi are therefore further emphasized in Quarenghi's method book for cello. It is regrettable that this admirable work remains untranslated into other languages, as it undoubtedly could serve as a great pedagogical source for professors and students of the cello alike. Elizabeth Cowling, in *The Cello*, lists several significant Italian cello method books dating from the late eighteenth to nineteenth century, but unfortunately fails to include Quarenghi's.<sup>111</sup>

According to the editors, the goal of the method book is to promote new kinds of cello studies that have not been explored before.<sup>112</sup> The editors acknowledge the fact that the publication of a new cello method may seem useless since so many already have been written

---

<sup>110</sup> Quarenghi, *Metodo di Violoncello*, Appendix. Musicians and professionals even outside the music fields have listed their names here, and among them are Alfredo Piatti, Alberto Mazzucato, Cristoforo Merighi, and Lauro Rossi.

<sup>111</sup> Elizabeth Cowling, *The Cello*, revised ed., (London: Batsford Ltd., 1983), 76.

<sup>112</sup> Refer to the *Avvertimento degli editori* section listed prior to the preface of the book.

for the cello. However, they argue that no one prior to Quarenghi understood the requirements for the opera-influenced instruction that is the Italian style. For these reasons, they argue, foreign works are not adequate, because they do not conform to the traditional Italian style. The editors also recognize that the structure of this method book is unique, as theories and instructions are dated very clearly, and the studies are practical and easily comprehensible to college level students. Furthermore, they mention that the lectures on harmony, counterpoint, and fugue contained in the method book reveal how well acquainted Quarenghi was with those subjects as well. Lastly, they state that this culturally-infused study that is dedicated to the study of cello will influence musicians not only in Italy, but worldwide.

Quarenghi's statements in the preface of *Metodo di Violoncello* reveal much about his teaching methods and philosophy. Following are selected quotes from the preface:

I present to the school (Milan Conservatory) a practical and theoretical method of cello playing. The instructors can use this method book as a guide to teaching students from the rudimentary to the advanced level of cello playing. No one has approached a method book in this way before. My method book is outlined in an original way that explains my teaching method. My method is influenced by my cello professor's (Vincenzo Merighi) instructions. I paid particular attention to the ordering and the formatting of this method book...General principles are established by presenting the materials in a sequential and a progressive order. Only the necessary details explaining the principal methods are included, as the rest are up to the application of the students...I had expressed my deepest interest in studying the history and the development of the bowed instruments. Therefore, I have included a brief account on the evolution of

the bowed instruments as well as history of the cello luthiers dating back to 1449. Music theory is also fundamental in mastering the cello. The ability to compose and learn counterpoint and fugue is crucial, thus I provided related studies and examples in this method book. I leave it to the instructors to decide when their students are at an appropriate level to play the advanced-level melodic etudes and duets (contained in Chapters 4 and 5)...I hope to teach students to play the most difficult pieces possible before they perform in public.<sup>113</sup>

*Metodo di Violoncello* consists of five chapters, covering a diverse range of topics.

The topics include, in part, a discussion of the history of the earliest bowed instruments and their evolution, a treatise on harmony and counterpoint, lessons on figured bass, and numerous exercises and pieces in the forms of cello solo, cello and piano duets, and cello duets. The book is organized progressively, moving incrementally from a fundamental to an advanced level. Chapter One covers the beginning to intermediate level while Chapter Two covers the advanced level of cello technique. There are 113 total etudes (listed in the book as

---

<sup>113</sup> Quarenghi, *Metodo di Violoncello*, Prefazione. Italian text: *Dare alla scuola di violoncello un metodo teorico-pratico, dietro la scorta del quale possa l'istruttore prendere per mano lo scolaro, iniziarlo nei rudimenti dell'arte e per una via graduata ed analitica dalle minori condurlo alle maggiori difficoltà. Questa via da nessuno, parmi, fino ad ora delineata, volli tracciare usufruttando dei pregi sparsi nelle opere didattiche da me consultate, delle dottrine che l'insigne mio maestro m'apprese e dell'esperienza acquistata per tanti anni d'esercizio nel delicato compito d'istruire. Raccolta per tal modo la materia, pensai ad ordinarla e, maturata la forma...Col presente metodo pertanto, esponendo e spiegando in ordine progressivo le teorie musicali, in un colla tecnica dell'istrumento, stabilii i principi generali. Ammisi quei soli dettagli che credetti necessari cogli esercizi che precedono gli studi, per eseguire i quali, lascio alla cura dello scolaro l'applicazione di quelle massime che di mano in mano troverà avanti espresse. Mi venne tante volte espresso il desiderio di sapere come ebbero origine gli strumenti d'arco, e come procedettero all'attuale loro sviluppo, che mi feci un dovere di far precedere al metodo dei brevi cenni sugli strumenti d'arco, seguiti da un elenco di que'fabbricatori dei quali mi venne dato raccogliere memorie dall'1449 in sino a noi. Trovai inoltre necessario dare colle "nozioni d'armonia" quelle cognizioni che sono indispensabili per chi vuol professare coscienziosamente questa bell'arte; e desidero che queste semplici nozioni abbiano da eccitare che avesse dalla natura (in ciò avara) il dono di divenire compositore, a perfezionarsi nello studio dell'armonia, e per la via del contrappunto e fuga, di cui pure ho dato delle cognizioni e "piccoli esempi" pratici, entrare nel Sacratio della composizione. Vorrei ancora che l'istruzione portasse per motto: Istruire dilettando, perciò ammisi dello lezioni melodiche e duetti progressivi, che lascio al criterio dell'istruttore de presentare allo scolaro quando lo crederà opportune...Cereai d'ammaestrare lo scolaro nelle maggiori difficoltà possibili affine di condurlo a rendere con famigliare sicurezza, quando si presenterà al pubblico, il dieci per cento di quanto egli sa fare.*

“studio”) contained within the first two chapters, which serve as supplements to the new concepts studied. Chapter Three includes lessons on harmony and counterpoint. The last two chapters are comprised of intermediate to advanced pieces composed by Quarenghi to further the studies in ensemble form. Chapter Four contains twelve pieces for cello and piano accompaniment and Chapter Five contains five pieces written for two cellos. Quarenghi’s method book stands out as truly unique, because unlike the other method books of the time that focus mostly on the technical aspects of cello playing (i.e. Piatti’s method book consists only of technical exercises), *Metodo di Violoncello* contains a much wider breadth of topics and complete pieces that are indispensable in mastering the cello.

## **Introduction**

The introduction contains two parts. The first part is the history and evolution of bowed instruments and instrument makers. The first part contains an account of the instruments and their tuning systems preceding the cello, and information about the viola and its use since 1449. The second part is information regarding the history of Italian luthiers from the sixteenth to eighteenth century. Some of the most distinguished luthiers from thirty-four various regions in Italy are listed. Among them are the Cremonese Andrea Amati, Andrea Guarneri, and Antonio Stradivari; the Venetians Antonio Paganoni and Matthias and Francesco Gofriller; and the Milanese, Fratelli Granzini and Paolo Antonio Testori.<sup>114</sup>

## **Chapter One: Beginning to Intermediate Level**

The first section consists of three parts. The first part presents a detailed account of the construction of the cello and the bow. The topics include components and measurements of the instrument and suggestions about how to make a good bridge. The second part contains studies about left hand position and movement, cello position, the importance of chair height, methods of bow hold and bow movement, intonation, and tension and proportion in relation

---

<sup>114</sup> Quarenghi, *Metodo di Violoncello*, 3-19.

to the overtone series. In the section that discusses intonation, Quarenghi states, “the left hand is given the task of intonation. Grand master of this hand is the ear. It is very important to practice good intonation because of its affinity with the human voice.” The third part, which is really the main body of the chapter, contains rudiments of cello playing. The lessons begin with the most fundamental concepts such as learning to play in first position and learning to play diatonic scales. In addition to the written out explanation of the concepts and supporting exercises, Quarenghi inserts short comments (indicated as *avvertenza*, meaning “caution”), advising both the instructors and the students to address specific points that are relevant to each particular study. For example, in the *avvertenza* to Etude No. 35, Quarenghi emphasizes that every note in this particular exercise should be played with equal intensity, since otherwise it can result in the notes sounding uneven and inconsistent (see Example 3-1).<sup>115</sup>

Example 3-1: Guglielmo Quarenghi, *Metodo di Violoncello*, No.35, mm. 1-7



The second section introduces the reading of the tenor and treble clefs, and left hand positions spanning second to seventh positions. The etudes in this section combine an intermediate level of reading with a variety of rhythms, meters, articulations, and bow strokes. Chromatic patterns (see Example 3-2) and scales spanning two octaves (see Example 3-3), as well as double stops (see Example 3-4) are studied here.<sup>116</sup>

---

<sup>115</sup> Ibid., 5-89.

<sup>116</sup> Ibid., 96-156.



Example 3-2: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 138



Example 3-3: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 144



Example 3-4: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 152



## Chapter Two: Advanced Level

In Quarenghi's own words, studies in the first portion of this section are devoted to preparing the hand position to play all 24 scales, as the various combinations of scales will

teach mastery of the instrument.<sup>117</sup> Etudes 68 to 91 are essentially a linear form of double stops where one line is holding the longer notes in the stepwise scale pattern, while the other serves as the counterpoint to the long held notes. The exercises are explored in 26 combinations of different note values, meter, and rhythmic patterns. For example, No. 68 is essentially a C major ascending scale with counterpart above the scale pattern (see Example 3-5).

Example 3-5: Guglielmo Quarenghi, *Metodo di Violoncello*, No.68, mm. 1-17



No. 72 is a B-flat ascending scale with a disjunct counterpart that requires a non-*legato* articulation with extreme string crossing (see Example 3-6).

Example 3-6: Guglielmo Quarenghi, *Metodo di Violoncello*, No.72, mm. 1-16



No. 76 studies the ascending A-flat major scale played in the top line while the bottom line plays the rhythmic counterpart (see Example 3-7).

<sup>117</sup> Ibid., 159-216.

Example 3-7: Guglielmo Quarenghi, *Metodo di Violoncello*, No.76, mm. 1-9



Various arpeggiated patterns are also provided to make the student practice string crossings and to increase left hand agility. For example, the following exercise requires the first finger and the fourth to take the distance of two and a half tones, while the second and third stay in their place (see Example 3-8).

Example 3-8: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 183



The latter portion of the studies introduces reading of treble clef and thumb position. With all the basic elements of cello technique introduced by this point, four octave scales appear for the first time in both major and minor keys, using various fingering combinations (see Example 3-9).

Example 3-9: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 197



In addition to the treble clef, thumb position, and four octave scales, several new advanced concepts are explored. These are a study of shifting in the manner of vocal *portamento*, and a study of double stops in thirds and sixths. The lessons on shifting are particularly interesting since the exercises imitate the vocal techniques used in nineteenth century operas (see Example 3-10).

Example 3-10: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 208



The studies and new concepts covered in the second half of the chapter are highly challenging, and many of the exercises are comprised of materials found in advanced level cello repertoires.<sup>118</sup> In this section, Quarenghi especially emphasizes the importance of paying attention to the character of the music and tone production. He notes that good artists must not claim to bring out just their talents, but instead concentrate on communicating the

<sup>118</sup> Ibid., 219-298.



its origin in the *martellato* stroke (see Example 3-14).

Example 3-14: Guglielmo Quarenghi, *Metodo di Violoncello*, No.103, mm. 1-9



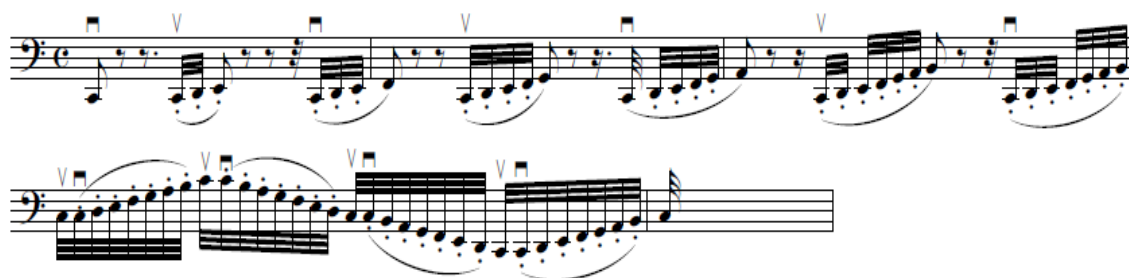
*Saltelatto* (also called *sautille*), refers to fast and almost automatic rebounding of the bow stick (see Example 3-15).

Example 3-15: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 106, mm. 1-9



*Gettata*, like *ricochet*, refers to throwing of the bow (see Example 3-16).

Example 3-16: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 261



Many of the technical elements introduced here appear in his *Six Caprices*. The details and connections to the *Caprices* will be discussed in Chapter Four of this paper.

### Chapter Three: Harmony and Counterpoint

The elements contained in this chapter reflect Quarenghi's interest and effort in covering subjects that are not customary in other cello method books. Chapter Three is divided into two parts. The first part contains lessons on harmony, the treatment of consonance and dissonance, and the practice of figured bass that help the cellist gain a solid foundation in music theory.<sup>126</sup> In particular, the tutorial on the performance practice of recitatives demonstrates Quarenghi's expertise as a principal cellist at La Scala (Example 3-17).

Example 3-17: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 332

The musical score for Example 3-17 is presented in two staves. The top staff is for the cello, written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with the word "FIGARO" above the first measure. The bottom staff is for a vocal line, also in bass clef with a key signature of one flat and 4/4 time. The lyrics are written below the vocal staff: "Ma bra vi! ma be - no - ne Ho inte - so tut - to Ev - viva il buon Dot to - re Po - ve - ro bab - bu - i - no! tua". The cello part provides harmonic support for the vocal line, with various chords and melodic fragments.

The second part consists mainly of studies of counterpoint.<sup>127</sup> Lessons in species counterpoint, imitation, canon, and fugue are presented in the form of cello duets (see Example 3-18).

Example 3-18: Guglielmo Quarenghi, *Metodo di Violoncello*, pp. 344, 347

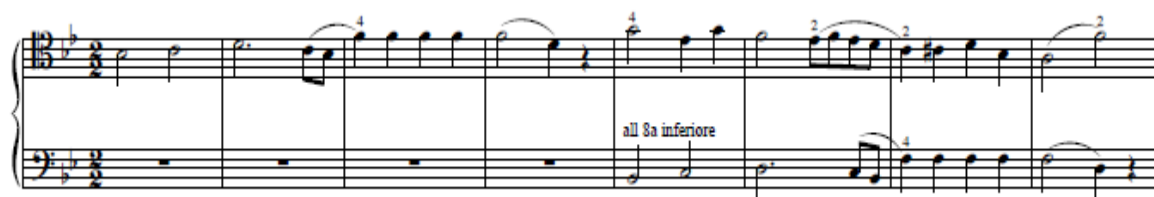
#### A. Imitation

The musical score for Example 3-18, A. Imitation, is presented in two staves, both in bass clef with a key signature of one flat and a 4/4 time signature. The top staff is labeled "Antecedente" and the bottom staff is labeled "consequente". The score shows a cello duet with various melodic lines and chords. The first measure of the top staff is labeled "all Sa inferiore". The second measure of the top staff is labeled "consequente". The score includes various musical notations such as slurs, ties, and fingerings.

<sup>126</sup> Ibid., 229-337.

<sup>127</sup> Ibid., 339-354.

## B. Canon



## Chapter Four: Twelve Pieces for Cello and Piano

This chapter contains mostly opera-inspired pieces written for solo cello and piano accompaniment.<sup>128</sup> Presented in the order of difficulty, the first eight pieces represent an intermediate level since they utilize only two clefs, bass and tenor. All of them, except for No.7, are slow, lyrical, and in a quadruple meter. Treble clef is then added to the last three pieces. Also included is an increased variety of articulation and bow strokes as well as virtuosic cadenza-like passages (see Example 3-19). No. 12 is an accumulation of all the elements introduced in the previous chapters, as techniques such as embellishments, double stops, chromatic scales are applied.

Example 3-19: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 9, p. 378



## Chapter Five: Cello Duets Nos. 1-5

The final chapter contains five cello duets in progressive order of difficulty. They are longer (each contains three contrasting movements) and technically more demanding compared to the pieces from the previous chapters.<sup>129</sup> Duets Nos. 2 through 5 employ three

<sup>128</sup> Ibid., 357-396.

<sup>129</sup> Ibid., 397-531.



clefs; Duet No.1 uses just two. The duets can be a great resource for a teacher to play with a student because both parts are equally demanding and fun to play. The main melodies alternate between the two voices, giving each player an opportunity to play as a soloist and as an accompanist. In addition to the pedagogical aspect of the pieces, they can also serve as showpieces in a concert setting. Much more variety of technical elements are applied in the duets compared to the cello and piano pieces in Chapter Four, such as octave double stop passages (see Example 3-20), and slurred *staccato* strokes. (see Example 3-21).

Example 3-20: Guglielmo Quarenghi, *Metodo di Violoncello*, Duet No.6, III. *Allegro vivo* mm. 383-386



Example 3-21: Guglielmo Quarenghi, *Metodo di Violoncello*, Duet No. 5, I. *Moderato*, mm. 104-106



The following provides a brief description of the technical and musical elements contained in each of the five duets:

## &lt;Duet No. 1&gt;

I. <i>Moderato</i>	II. <i>Sostentuo</i>	III. <i>Allegretto</i>
-C major -quadruple meter - <i>dolce</i> in character - <i>bel canto</i> style melodies -homophonic in texture	-F major -quadruple meter -ABA' form -A section is serious and stately in character -B section is light and soft spoken in character	-C major -duple meter -lively in character - <i>saltellato</i> and <i>staccato</i> bow strokes

## &lt;Duet No.2&gt;

I. <i>Moderato</i>	II. <i>Sostenuto</i>	III. <i>Allegretto</i>
-G major -triple meter -aria-like -chromatic scales -embellishments (such as turns, trills, and grace notes)	-D major -duple meter - <i>dolce</i> in character -double stops in thirds and sixths	-G major -compound meter -dance-like -virtuosic passages in scalar and arpeggiated patterns

## &lt;Duet No.3&gt;

I. <i>Moderato</i>	II. <i>Andante</i>	III. <i>Allegretto</i>
-D major -half time - <i>risoluto</i> (resolute) in character -marked dotted rhythms	-A minor to A major -quadruple meter - <i>flebile</i> (faintly) and song-like in character	-D major -half time -capricious and humorous in character -tremolos -double stops in thirds, sixths, octaves, and tenths

## &lt;Duet No.4&gt;

I. <i>Moderato</i>	II. <i>Andante</i>	III. <i>Allegretto</i>
-D major -quadruple meter -pastoral in character -fast virtuosic passages in a variety of scalar patterns -natural harmonics -highly embellished, cadenza-like passages	-G major -compound meter -dance-like -double stops in thirds and sixths	-D major -duple meter -highly challenging double stops in treble clefs -up bow <i>staccatos</i>

## &lt;Duet No.5&gt;

I. <i>Moderato</i>	II. <i>Andante sostenuto</i>	III. <i>Allegro vivo</i>
-e minor -quadruple meter -multiple string crossings - <i>gettata</i> bow strokes -variety of arpeggiated figures -chromatic passages in treble clef -double stops in thirds, sixths, and octaves	-C major -quadruple meter -right hand pizzicato -three cadenza-like passages displaying technical virtuosity	-e minor -duple meter -rhythmic and stately in character -most of the melodies played in thumb position -highly embellished melodies -up bow <i>staccatos</i> -double stops in thirds, sixths, octaves, and tenths

## CHAPTER 4

### A PEDAGOGICAL GUIDE TO THE *SIX CAPRICES*

#### Introduction

From the sixteenth century onwards, the Italian term *capriccio* (literally meaning “fancy,” “spirit,” or “capricious”) became a common designation for instrumental pieces that display virtuosic freedom.<sup>130</sup> In the seventeenth century, the term applied especially to the solo keyboard repertoire. In the eighteenth century, the term was used when describing virtuoso passages and composers often titled a cadenza in a concerto or a solo sonata as *capriccio*.<sup>131</sup> In the nineteenth century, the term morphed to refer to music that contained witty, humorous, or fanciful type of character rather than to a specific form. In 1834, Robert Schumann described the *capriccio* as, “music which is different from the ‘low-comedy’ burlesque in that it blends the sentimental with the witty, and often there is something etude-like about it.”<sup>132</sup> According to Thomas Schmidt-Beste, while caprices do have similar traits to those of etudes; caprices are generally more freely structured with virtuosity and tone-painting being more heavily emphasized than the mere technical aspects of etudes.<sup>133</sup>

The popularity of the caprice as a virtuosic nineteenth-century genre began with Paganini’s *24 Caprices for Unaccompanied Violin*, published in 1820 by Ricordi in Milan. His *Caprices* were dedicated “agli artisti” (“to the artists”). According to Edward Neil, Paganini’s *Caprices* were intended only as his personal showcase, and there is no record of him performing them publicly.<sup>134</sup> Although the *Caprices* were immediately judged unplayable at the time, they have now become so popular that they are often used as

---

<sup>130</sup> Thomas Schmidt-Beste, *The Sonata*, (New York: Cambridge University Press, 2011), 13.

<sup>131</sup> For example, Pietro Locatelli’s *L’arte del violin* (1733) contains *capricci* in the two outer movements of each of the twelve concertos.

<sup>132</sup> Erich Schwandt, “Capriccio,” *Grove Music Online*, ed. by Deane Root, Oxford University Press, accessed April 23, 2014, <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/04867>.

<sup>133</sup> Schmidt-Beste, *The Sonata*, 14.

<sup>134</sup> Neill, “Niccolò Paganini,” <http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40008>.

compulsory pieces in competitions or music schools and often programmed into a recital program.

Among the cellists who composed caprices for unaccompanied cello are Auguste Franchomme, Adrien-François Servais, Guglielmo Quarenghi, and Alfredo Piatti. Franchomme's *Twelve Caprices*, written in 1835, were one of the first set of caprices written after Paganini's *Caprices* in the 1820s. Servais' *Six Caprices* were written in 1851, about fifteen years after Franchomme's. In addition to their original versions, both Franchomme and Servais then published a second cello part for pedagogical reasons. Quarenghi wrote his *Six Caprices* in 1863, and lastly, Piatti wrote his *Six Caprices* two years after Quarenghi's. Piatti's *Twelve Caprices* are certainly the most famous among those of the four composers and have enjoyed constant and wide publication since the first edition was published in 1874. Based on the works by Franchomme, Servais, Quarenghi, and Piatti, the caprice as a genre can be summarized as pieces containing a high level of pedagogical value, but with much more showmanship, spirited character, and originality than etudes.

Quarenghi's *Six Caprices*, composed in 1863, was dedicated to his close friend Giovanni Bottesini,<sup>135</sup> an accomplished bassist, composer, and conductor. Quarenghi's *Six Caprices* is highly virtuosic and musical at the same time. Each *Caprice* focuses on a particular combination or combinations of advanced technical studies. They are not arranged in any order of difficulty, making the order in which they can be practiced more or less arbitrary. While they do present many technical challenges, they are enjoyable for both the performer and the listener, particularly because there are many stylistic attributes of Romantic Italian opera embedded within them. Unlike the convention so prevalent in most nineteenth century editions,<sup>136</sup> Quarenghi did not include extensively detailed markings in his *Caprices*,

---

<sup>135</sup> Indicated on the front page title cover is "All' Amico Giovanni Bottesini," translated as "To the friend Giovanni Bottesini."

<sup>136</sup> Campbell, *The Great Cellists*, 113.

and left much room for interpretation. For instance, dynamic markings are seldom indicated, and are only included at pivotal moments. This is consistent with Quarenghi's philosophy, as he stated in the preface of his method book, that he felt it is only necessary to include the principal methods without too much detail, and leave the rest to the scholars to decide.<sup>137</sup>

Following will be a discussion of the technical and musical contents of each *Caprice*, organized in the order: (1) practical goals, (2) form and harmony, (3) editorial commentary, and (4) application and performance. My complete edited version of the *Six Caprices* is included in Appendix 2. The decision making process on this edited version was substantially influenced by my cello professor Norman Fischer at Rice University and his graduate technique cello class pupils Wei Bing (MM '15), Tommy Carpenter (MM '15), Francesca McNeeley (MM '15), and Clare Monfredo (MM '15). Professor Fischer's class provided a forum to discuss variety of issues and benefits of dealing with the technical aspects of the *Six Caprices*. Much of this view was inspired by the process of exploring and studying the *Caprices* with the four colleagues in the class.

### **Caprice No. 1: *Allegretto***

#### **1. Practical Goals**

This *Caprice* combines broken double-stops in the left hand with smooth string crossings in the right hand. The repeated arpeggiated patterns utilized throughout serve as an elaboration on the main notes that occur on the first and fifth notes of every measure. Shown in Example 4-1 is the melodic outline contained in the first twenty measures.

---

<sup>137</sup> Quarenghi, *Metodo di Violoncello, Prefazione*.

Example 4-1: Guglielmo Quarenghi, *Six Caprices*, No.1, mm.1-21



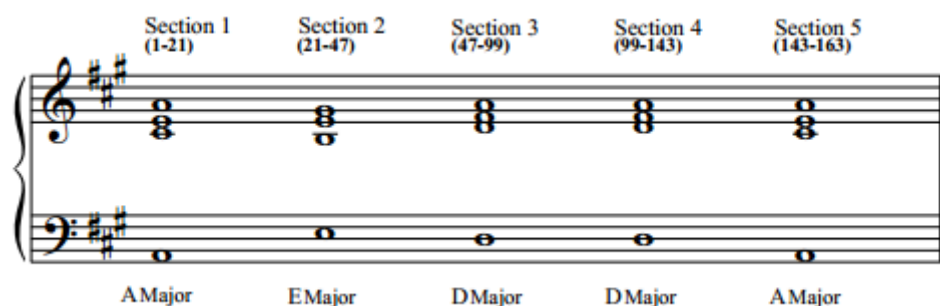
The melodic structure can also be viewed as a compound melody, as the arpeggiated figures function as an accompaniment to the foreground melodies, forming a hierarchical relationship between the two elements. The left hand mobility that *Caprice* No.1 demands is quite challenging because it requires frequent shifting and double stop positions that often hold more than two notes down simultaneously. When travelling from one position to another, it is necessary to release the fingers rather than pressing them down. In order to successfully transfer the weight and energy from one position to another, double stops should be played with balanced and springing fingers. A rotating movement of the left hand can also be useful as a way to avoid stiff and blocky finger motions. Maintaining the left hand vibrato is essential and serves two main purposes: one, it is a reference as to whether or not fingers are staying flexible and relaxed, and two, it provides a way to keep the sound resonating throughout each note.

The entire *Caprice* contains string crossings. When moving from one string to another, it is important to travel as smoothly and seamlessly as possible, without creating any accents. To make a smooth bow change, it is vital to maintain good posture by balancing on the hips and keeping the head balanced on the spine. Keeping the natural weight of the body

on the string, and keeping the shoulders and arms relaxed is also crucial in order to avoid forced sounds. When string crossing in this particular piece, the bow arm should be aligned to the D string where it can serve as a pivot point between the upper (A) and the lower two strings (G and C). Careful attention should be given to the sounding-point of the bow and the amount of bow used when string crossing, as it will vary depending on the speed of the tempo and dynamic fluctuations.

## 2. Form and Harmony

The form can be interpreted as a five-part sectional form. The sections and their main key areas are displayed as follows:



The first section establishes the home key of A major. The main melody indicated in Example 4-1 is in a structure similar to that of a compound period form, with an eight-measure antecedent phrase followed by an extended twelve-measure consequent phrase. The second section modulates to the dominant key, introducing a new melody that reappears several times in the subsequent sections (see Example 4-2).

Example 4-2: Guglielmo Quarenghi, *Six Caprices*, No.1, mm. 21-29



The third and fourth sections center around the key of D major, the subdominant of A



major. The opening melodic materials of these two sections are restatements of the melody presented in Example 4-2, but in different keys and registers (mm. 47-59 is in the key of D major and in a higher register, whereas mm. 99-101 is also stated in the key of D major but in a lower register). In the third section, harmonies move in mediant and submediant relationships (d minor in m. 65 → F major in m. 67, and F major → B-flat major in mm. 67-77) until they eventually arrive back in the key of D major in m. 83. Once the key of D major is re-established in the fourth section (m. 99), a series of sequences take over in mm. 107-119, and again in mm. 121-125. Both sequences push the music forward until it reaches the fifth and final section (m. 143). The main theme, initially presented in section one, returns here and circles us back to the home key of A major.

### 3. Editorial Commentary

The tempo marking of *allegretto* suggests a character that is lively, but not as quick as an *allegro*, and slower than that of a *moderato*. The metronome marking for *allegretto* averages to about 100 per beat, suggesting a rather leisurely tempo. Considering the lyrical quality of the piece, ♩ = 100 seems to be effective. However, when considering the particular mood that *allegretto* suggests, this feels rather slow. Since there are no records by Quarenghi indicating any specific metronome markings in his works, ultimately it is up to the player to decide on a tempo that suits his or her interpretation and characterization. With that in mind, a quicker tempo of ♩ = 132 is suggested in order to capture the flow and dance-like quality of the compound meter (3/8). In addition to Quarenghi's tempo indication, I have suggested a marking of *cantabile* to emphasize the lyrical, song-like quality of the piece. There are three particular instances where Quarenghi marks a moving forward of the *tempi* (indicated as *accelerando* or *affrettato*). All three of these passages (mm. 109, 137, and 158) occur in the latter half of the *Caprice* as the music intensifies and pushes towards the major cadential arrivals. The acceleration to the final cadence is especially characteristic of the Italian finales

often seen in operas.

Dynamic markings play a significant role in this *Caprice*, as they seem to suggest more than mere changes in volume. Other than the many fluctuating dynamic markings indicated throughout (i.e. *crescendos* and *decrescendos*), Quarenghi's markings stay within the softer range. Based on that, I suggest a *mezzo-piano* in the opening of the piece, and again in m. 21. Quarenghi's markings of *decrescendo* patterns indicated in the first five measures is unique, as the markings indicated on the first and fourth note of each measure create two triplet pulses. This emphasizing of two against three eighth notes resembles a pattern that is similar to that of a hemiola. My speculation about this particular use of dynamic markings is that it was to create a more linear phrasing by emphasizing less of every other note, which could end up sounding blocky. In fact, this may have been Quarenghi's indication of how he wanted the arpeggiated gestures to be shaped. However, the *decrescendo* pattern embedded in the first five measures is not consistently placed throughout the piece. The pattern only appears in mm. 1-5, 21-22, 34-37, 52-55, and 143-145. Therefore, it is up to the player to decide whether the repeated *decrescendos* were meant as *simile* throughout, or only when they were indicated. In order to contribute to the overall phrase and contour of the piece, I have added additional dynamic markings. Some of the examples are a four-measure *crescendo* followed by a four-measure *decrescendo* in mm. 9-17, a *crescendo* in m. 37, a *crescendo* in m. 59, and a series of three *crescendos* in mm. 108-109, 112-113, and 115-117.

As for fingerings, the position changes often occur on the downbeat of each measure, requiring a new set of fingerings, as indicated in the music. The second and third sections are comprised mostly of thumb positions, where different combinations of patterns and fingerings are explored. For instance, the passage in mm. 25-28 requires the thumb position to shift in half steps every measure, while the passage in mm. 63-84 requires the thumb to stay in one place while other fingers move across the strings. In some cases, the fingers

overlap in order to execute the interval of a fifth. An example would be m. 67, where the second and third fingers are parallel to one another. There are a few instances where alternative fingerings are suggested for practical and musical reasons: for example, mm. 121-125 requires the position to shift on the first and third beats (excluding the notes on the third beats of mm. 122 and 124). An alternative suggestion would be to change position less frequently by shifting only once on the second sixteenth notes of mm. 122 and 124. Another example is the passage at m. 130 that indicates an open A string. An alternative would be to play the note in second position to avoid the use of open string that could potentially disrupt the sound from blending. The passage in mm. 139-142 is a place that requires the fourth finger to shift rather abruptly, where another option would be to avoid shifting with the fourth finger by using the third finger instead. In terms of the articulations utilized in this *Caprice*, it is *legato* throughout, in keeping with the *bel canto* style of the melody.

The bowing in this *Caprice* is very straight-forward with six-note slurred bowings alternating every measure. The only exception is mm. 159-161, where the arrival of the tonic on the downbeat of m. 161 is preceded by an elongated slur that spans two measures.

#### 4. Application and Performance

The following preparatory exercises must be practiced with flexibility and *rubato* rather than in a mechanical and rigid manner. Examples 4-3 to 4-5 are useful as preparation for the string crossings, especially those with the two *decrescendo* patterns (mm. 1-6). Example 4-3 emphasizes the linear motion of the arpeggiated patterns in an open string form. The omission of the notes on the G string allows the bow arm to align and balance on the D string, facilitating a smoother string crossing. Example 4-4 explores the same concept, but includes the additional use of the left hand. In Example 4-5, all the notes are added in, but this time with a split bowing that produces groupings of two triplets. When practicing this particular exercise, the notes in the lower register (on the G string) should be emphasized less,

and played with a softer dynamic. It is important to maintain an unlocked wrist when crossing strings; it should be firm yet flexible enough to absorb and transfer the release of sound.

More horizontal and broad motion that uses the forearm is encouraged, since too much wrist movement will result in disconnected sounds.

Example 4-3: Right Hand Exercise<sup>138</sup>



Example 4-4: Right Hand Exercise



Example 4-5: Right Hand Exercise



For the left hand, an exercise that brings together the broken arpeggiated patterns into a double stop format is useful for coordinating position changes and intonation practice (see Example 4-6). Slow practice ( $\text{♩} = 60$ ) is recommended in order to establish a solid hand structure and accurate intonation.

Example 4-6: Left Hand Exercise



<sup>138</sup> All the examples labeled as “Right Hand Exercise” and “Left Hand Exercise” are composed by the author.

In addition, in order to practice having a flexible and mobile left hand, exercises elongating the first and third beat of each measure will not only allow the fingers to rotate and balance on the main notes, but also prevent fingers from pressing down (See Examples 4-7 to 4-9). Vibrato should be added to every note to ensure relaxed and springy fingers.

Example 4-9 can be especially helpful when practicing the thumb position passage in mm. 87-99, as it allows an opportunity to balance the hand between the thumb and third fingers.

Example 4-7: Left Hand Exercise



Example 4-8: Left Hand Exercise



Example 4-9: Left Hand Exercise



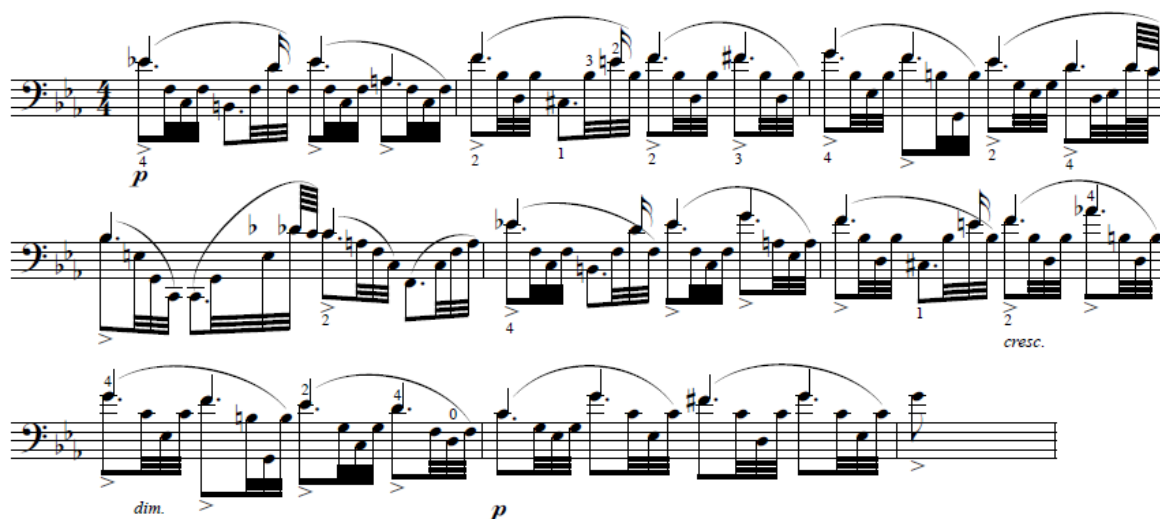
Various combinations of bowings can be applied to the *Caprice* No.1 as an additional study. Example 4-10 displays three distinct groupings of slurred bowings, and two discrete combinations of shorter bow articulations.

### Example 4-10: Additional Bowings



Among existing repertory, Piatti's *Caprice* No. 2 can be a useful supplement to Quarenghi's No. 1. Piatti's *Caprice* contains passages that employ similar techniques, such as use of arpeggiated double stops and complex string crossings (see Example 4-11).

### Example 4-11: Alfredo Piatti, *12 Caprices*, Op.25, No.2, mm. 27-34



Quarenghi's Etude No. 60, contained in his method book, can also serve as an additional supplement to the study of this *Caprice* (see Example 4-12).

Example 4-12: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 60, mm. 1-9



Quarenghi's *Caprice* No.1 can serve as useful preparation for the study of some of the music in the standard repertory, including works by J. S. Bach, Max Reger, and Antonín Dvořák. Example 4-13 is an excerpt from *Prelude* of J.S. Bach's No. 3 Suite, where a series of double stops are played in the form of arpeggiations. When slurred, string crossings have a similar concept to Quarenghi's, where the main melody, located in the higher register of the compound melody, is supported by the arpeggiated figures. Example 4-14 is an example from Reger's Solo Suite, displaying similar left hand techniques as used in the opening measures of Quarenghi's *Caprice* No. 1.

Example 4-13: J.S. Bach, Six Suites for Solo Cello, BWV 1009, No.3, I. *Prelude*, mm. 45-53

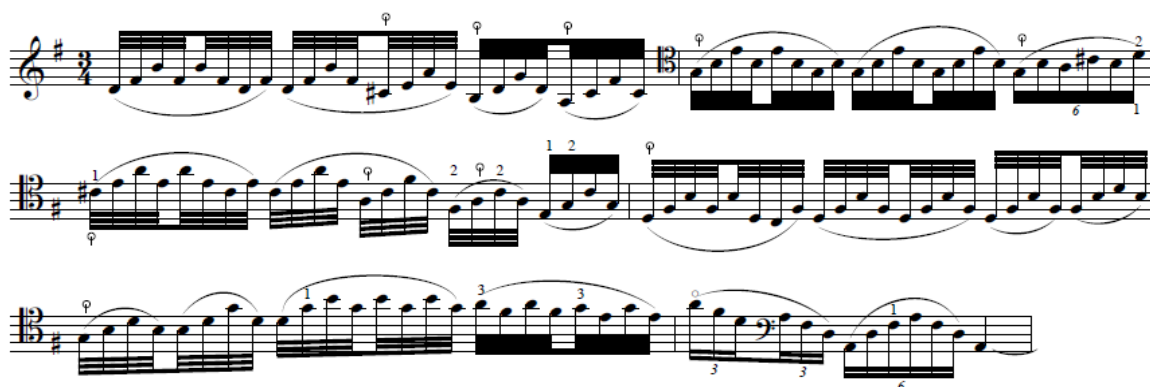


Example 4-14: Max Reger, Three Suites for Solo Cello, No. 3, II. *Scherzo*, mm.12-18



Furthermore, the rotating motion of the left hand and string crossings employed in the *Caprice* can also apply to the following excerpt by Dvořák (see Example 4-15).

Example 4-15: Antonín Dvořák, Cello Concerto in B minor, Op. 104, I. *Allegro*, five measures after [4] to one measure before [5]



## Caprice No.2: *Allegro*

### 1. Practical Goals

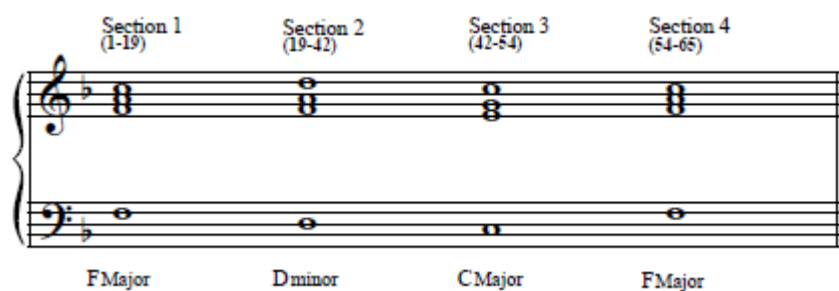
Built on various ascending and descending scalar patterns, this *Caprice* explores various combinations of slurred bowings and left hand velocities. The left hand mainly focuses on the vertical aspect of cello playing, as rapid successions and constant shifts make the fingers move up and down the fingerboard constantly. Similar to the first *Caprice*, the left hand should move in a fluid and rotating motion in order to accommodate the frequent position changes and smooth articulations in the bow hand. When playing fast and brilliant passages, the smallest amount of motion possible should be used, as efficiency is the key to playing well. Applying less compression in the fingers and using the top of the finger pad will enable quicker finger movements, and the fingers should stay close to the fingerboard since



lifting them too high will use excess energy. Having a strong and independent left hand fingers will help produce clearer articulation. This *Caprice* provides a way to develop this effect. Long slurs that are extended over many notes can be challenging. Using extra bow speed when shifting and crossing strings within a slur can be helpful, and repeated slow practice will help achieve the precise coordination of the two hands. A constant re-engaging of the right arm in a circular, springing motion will further allow the bow to stay in the contact point, and help bring out the musical layers and shapes.

## 2. Form and Harmony

Similar to the first *Caprice*, the overall structure of *Caprice* No. 2 can be viewed as a four-part sectional form (ABCA'). The layout of each section and their main keys are outlined here:



The harmonic progressions are conventional. The music moves from the tonic key of F major to its relative key of d minor, then to C major, the dominant, followed by a return to the home key of F major. On a foreground level, the harmonic rhythm changes every two measures (except at the sequential and cadential passages). The harmonic movements within each section are illustrated as follows:

## &lt;Section 1&gt;

(1-3) (3-5) (5-7) (7-9) (9-11) (11-13) (13-15) (15-16) (16-17) (17-19)

FMajor CMajor FMajor Aminor D#7 AMajor E7 AMajor EMajor AMajor EMajor AMajor

## &lt;Section 2&gt;

(19-21) (21-25) (25-28) (28-29) (29-30) (30-31) (31-32) (32-33) (33-34) (34-35) (35-36) (36-37) (37-38) (38-39) (39-40) (40-42)

Dminor A7 Dminor AMajor Dminor AMajor Dminor B7 EMajor C#7 F#Major D7 GMajor D7 GMajor G7

## &lt;Section 3&gt;

(42-43) (43-44) (44-45) (45-46) (46-54)

CMajor G7 CMajor G7 C7

## &lt;Section 4&gt;

(54-56) (56-58) (58-59) (59-60) (60-65)

FMajor CMajor FMajor CMajor FMajor CMajor FMajor

The first section uses borrowed and diminished chords to modulate from F major to its chromatic median of A major. The A major in m. 11 then functions as the dominant chord to the d minor chord in m. 19. Once the key of d minor is established in the second section, an exchange of dominant and tonic harmonies take place in mm. 19-32, which is then followed by a sequential pattern in mm. 32-39. The third section (mm. 42-54) consists mainly

of alternations between the G dominant 7 and the C major, eventually settling on the C dominant 7 chord to prolong and anticipate the return of the tonic key in F major.

### 3. Editorial Commentary

This virtuosic *Caprice* is in a fast quadruple meter of *allegro*. I suggest a metronome marking of ♩ = 120, which fits the lively and buoyant character of the piece. Two instances of *accelerando* are added to the last two sections (mm. 48 and 60) to push the momentum forward as the music propels towards the end.

This piece contains very few of Quarenghi's dynamic markings. There are only two instances: four sets of *decrescendos* in mm. 15-17, and a *pianissimo* in m. 42. I have suggested several additional dynamics in order to further support the musical phrases (mm. 1-3, 3-5, 17-20, 23, 25, 41, 46-49, and 54-58). Generally speaking, the volume and intensity of each phrase should follow its natural contour and shape.

This entire *Caprice* is comprised of different combinations of slurred bowings (the only exceptions are the passages in mm. 23-25 and 45-46, which contain separate bows). In most cases, a single slur extends over a full measure. For practical reasons, split bowings are suggested in mm. 48-54 to accommodate the unusually long descending phrase that extends over six measures. For additional articulations, *marcato* markings are suggested in mm. 28-39 to emphasize the beginning notes of each chromatic scale.

Many of the left hand fingerings derive from generic scalar patterns. The frequent shifts and position changes often occur on the beat, or on the penultimate notes. For instance, mm. 14-15 shifts on every downbeat, and mm. 17-19 shifts on the fourth note of each beat. Some of the passages that suggest alternative fingerings over Quarenghi's original fingerings are: mm. 20-21 (3-2-1 fingering is recommended over the 2-1 pattern), and mm. 58-60 (a smoother shifting using smaller interval pattern of 2-1-1-4 is suggested over the 4-3-4-1 pattern).

According to rules of modern notation, accidentals apply only to the octave in which they are written, but carry through the measure. Quarenghi's use of accidentals, however, conforms to the older rules of notation where accidentals are carried through the different octaves. Therefore, a few accidentals were added in to comply with the modern notational rules: #D3 and #D4 in m. 7; #D5 in m. 8; #D3 and #D4 in m.9; #F5 in m. 10; #B3 and #C4 in m. 11; #B4 and #C5 in m. 12; and #C5 in m.13.

#### 4. Application and Performance

Quarenghi's *Caprice* requires precise coordination of both the hands moving at a face pace; therefore, practicing slowly in smaller chunks and then gradually building up speed is highly recommended. For instance, start by dividing the long slurs into shorter lengths. Once these are mastered, increase the number of notes per bow. Practicing with different rhythmic variations will further improve the dexterity and coordination of both hands.

Practicing an F major scale organized as an interval of thirds (see Example 4-16) is a useful way to prepare the passages in mm. 1-2, 5-6, 54-55, and 60-62. This same exercise can be applied to the following passages stated in various keys: mm. 3-4 in C major; mm. 5-6 in F major; mm. 7-8 in a minor; mm. 9-10 in d-sharp diminished seventh; mm. 11-13 and 17-19 in A major; mm. 19-20 in d minor; and mm. 39-40 in G major. Example 4-17 contains further practice of Example 4-16 in two different rhythmic variations.

#### Example 4-16: Left Hand Exercise





illustrates the outlined form of the passage in mm. 40-54 (see Example 4-20). The rhythmic variations given in Example 4-17 can also apply to this exercise.

#### Example 4-20: Left Hand Exercise



Example 4-21 contains studies that target different bow combinations using a simple left hand scale.

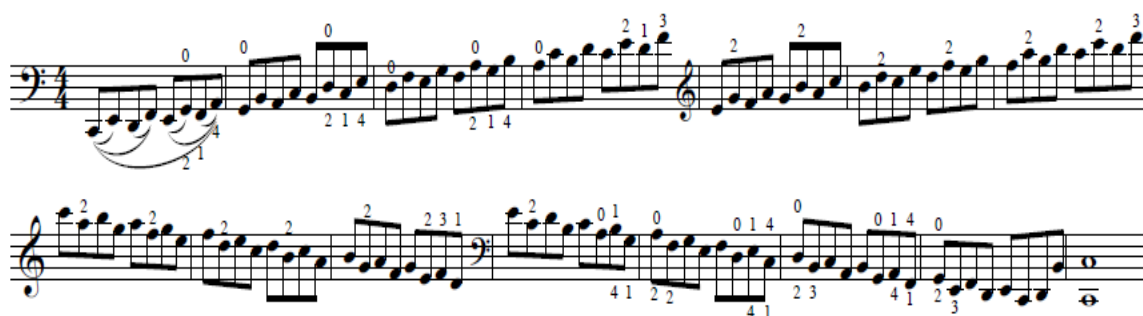
#### Example 4-21: Right Hand Exercise



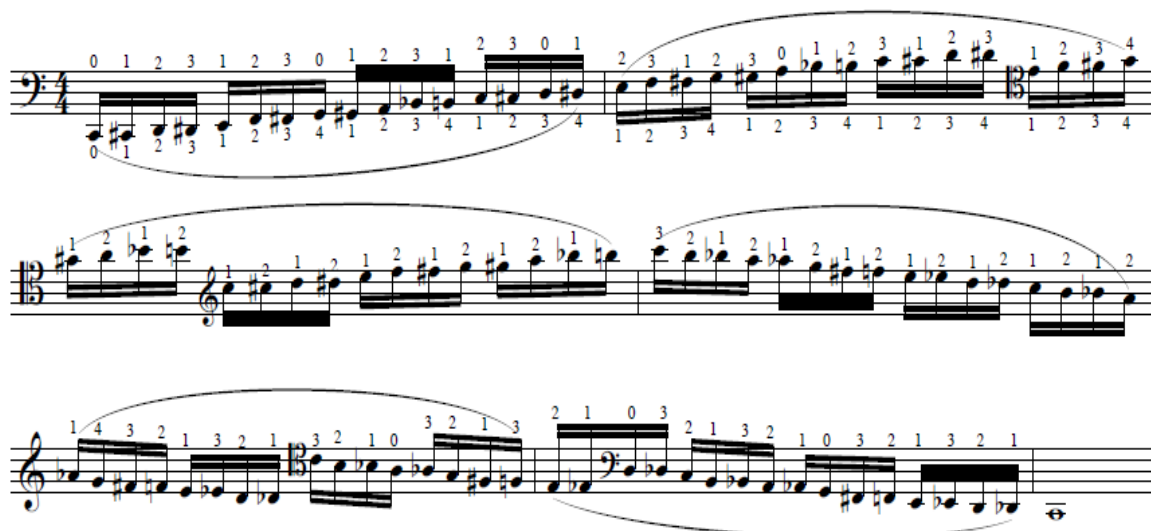
Yampolsky's studies in broken thirds and chromatic patterns can also serve as further supplementary practice to this *Caprice* (see Example 4-22).

Example 4-22: Mark Yampolsky, *Violoncello Technique*, pp. 5, 10

#### A. Broken Thirds in C major



#### B. Chromatic Scales in C major



Cossmann's left hand exercises can be another useful resource, as they are directed at building left hand agility and strength, which will help with the articulation and independence of left hand fingers (see Example 4-23).

Example 4-23: Bernhard Cossmann, *Studies for Developing Agility for Cello*, p. 5



Similar studies that train left hand strength and independence can also be found in Quarenghi's method book (see Examples 4-24 and 4-25)

Example 4-24: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 119



Example 4-25: Guglielmo Quarenghi, *Metodo di Violoncello*, p. 138



In addition, Popper's Etude No. 2 contains the same aspects of *legato* bowing and variety of left hand patterns and shifts similar to those of this *Caprice* (see Example 4-26).

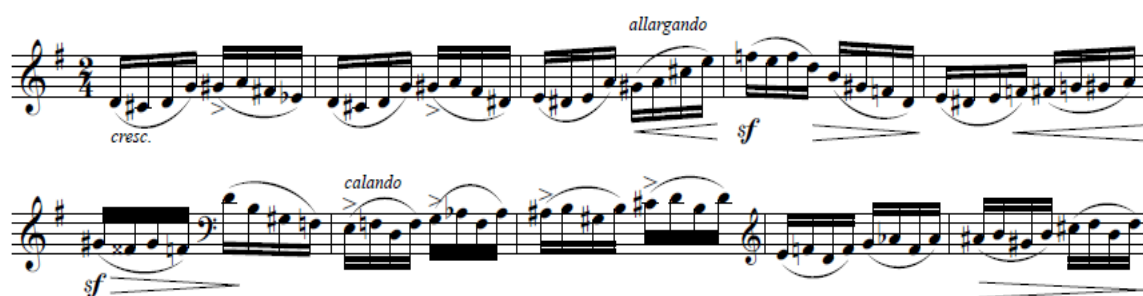


Example 4-26: David Popper, High School of Cello Playing, Op. 73, No. 2, mm. 1-9



In relation to standard cello literature, *Caprice* No. 2 serves as preparation for the following concerto passages by Edward Elgar, Joseph Haydn, Camille Saint-Saëns, and Sergei Prokofiev (see Examples 4-27 to 4-30). All four excerpts require velocity in left hand combined with precise coordination of the bow hand.

Example 4-27: Edward Elgar, Cello Concerto in E minor, Op. 85, IV. *Allegro*, [52] to [53]



Example 4-28: Joseph Haydn, Cello Concerto in D major, Op. 101, Hob. VIIb: 2, I. *Allegro moderato*, mm. 169-174



Example 4-29: Camille Saint-Saëns, Cello Concerto in A minor, No.1, Op. 33

A. I. *Allegro non troppo*, [B]



B. III. *Un peu moins vite*, [L]



Example 4-30: Sergei Prokofiev, *Sinfonia Concertante*, II. *Allegro giusto*, [29] to [30]



**Caprice No. 3: *Allegro non troppo***

1. Practical Goals

Quarenghi's *Caprice* No. 3 covers a wide range of double stops in thirds, sixths, and octaves. Double stops have long been a staple of cello pedagogy and a standard technique featured in many cello pieces. Quarenghi's emphasis on the study of double stops is reflected in his method book, as well as in this particular *Caprice*. In his method book, Quarenghi

states that learning double stops will help students become increasingly confident with intonation. He further notes that when learning double stops, special attention must be given to finding the perfect balance and strength between the two pitches. He recommends that players start practicing double stops at a soft dynamic, then increasing the volume as needed.<sup>139</sup> Generally speaking, the study of double stops can be used as a great tool for training finger strength and balance, intonation, intervals, and mapping out of the fingerboard. Balancing and monitoring the pressure of the fingers will help the intonation and the resonance of the notes. Despite the blocky construction of this *Caprice*, the left hand fingers should feel flexible and buoyant, and move in a gliding motion when changing positions. The strength and agility of the left hand thumb is especially important when playing octave double stops. The bow hand utilizes the *staccato* stroke, a short and detached articulation produced by an automatic rebounding of the stick. A large impulse given to the first note of each measure will enable the stick to bounce properly. Other specific technical challenges that the *Caprice* poses are coordination between the left hand shifts with the *staccato* bow strokes, and chromatic ascending and descending major and minor double stop patterns.

## 2. Form and Harmony

Based on the harmonic organization (rather than the thematic material), the form can be viewed as containing five sections with a coda at the end. The following indicates the divisions and the key areas of each section:

The diagram illustrates the harmonic structure of the *Caprice*, divided into six sections. Each section is represented by a musical staff with a key signature and a dynamic marking. The sections are:

- Section 1 (1-15): D Major
- Section 2 (15-23): D Major
- Section 3 (23-37): G Major
- Section 4 (37-63): E<sup>b</sup> Major
- Section 5 (63-82): D Major
- Coda (82-94): D Major

<sup>139</sup> Quarenghi, *Metodo di Violoncello*, 147-148.

The harmony mostly revolves around the major mode, which fits the boisterous and spirited character of the piece. There are a few instances where Quarenghi surprises us with unexpected turns of harmony. The application of bII (E-flat major) under the softest dynamic of *pianissimo* in m. 37 is one example. Others are the sequential passages contained in the fourth section where harmonies move in half steps and in mediant relationships:

The image displays two systems of musical notation, each representing a sequence of chords over five measures. The first system, labeled with measure numbers (47-49), (49-51), (51-53), (53-55), and (55-57) above the staves, shows the following chords below the staves: A<sup>b</sup>Major, A Major, B<sup>b</sup>Major, B Major, and C Major. The second system, labeled with measure numbers (57), (58), (59), (60), and (61) above the staves, shows the following chords below the staves: G Major, B Major, D Major, F<sup>#</sup>Major, and A Major. The notation includes treble and bass staves for each system, with chords indicated by whole notes on the bass staff and their constituent notes on the treble staff.

Additionally, the mode change right before the final cadence in m. 91 is quite striking (g minor instead of the expected G major). The general flow of the harmonic rhythm is every two to four measures. The coda section contains the most frequent changes in harmonies as the music pushes towards the final cadence. In terms of the use of thematic material, a six-note motive stated in the first measure is disbursed throughout the piece, reappearing in different keys and registers.

### 3. Editorial Commentary

The marking of *allegro non troppo* (fast but not too much) suggests a tempo that is lively, yet not hurried. Quarenghi may have indicated the marking of *non troppo* as a way to prevent the player from taking the tempo too fast, as the inherent character of the piece could easily result in rushed and, therefore, uncoordinated playing. A metronome marking of ♩ =

100 is suggested to fit the whimsical and buoyant character of this *Caprice*. With respect to tempo changes, there is one instance where the passage slows down to anticipate the return of the opening motivic material in the tonic key (mm. 62-63). The coda is reminiscent of the grand finales in Italian operas where the musical elements culminate into a climactic ending. I have added an *accelerando* at the beginning of the coda to push the momentum forward as the music drives to the end.

This *Caprice* uses wider dynamic ranges than the previous ones. The softest passage is the *pianissimo* in m. 37, marking the beginning of the third section and stated in the key of E-flat major. The first use of *fortissimo* occurs in m. 61, highlighting the A major chord in the form of octave double stops. *Sforzando* markings are used in some cases for accentuation. For instance, notes placed under every downbeat of mm. 19-23 are marked with *sforzando*, perhaps to emphasize the resonance of the open D string that functions as the drone of the chord. The *decrescendo* marking indicated in the second half of the first measure could be considered as a general phrase suggestion. In addition to Quarenghi's markings, I have made a few suggestions that contribute to the musical flow and character of the *Caprice*. For instance, *forte* is added to the opening phrase to support the outward character. A *crescendo* is added to the beginning of coda (m. 82) to push the dynamic up another notch. There are many passages where the dynamic fluctuates within a phrase (i.e. *crescendo* and *diminuendo*), but generally it varies within a softer tone until the music reaches the second half of the piece.

Generic double stop fingerings are applied for the most part, except for the passages that contain chromatic thirds and octaves. For example, a ♯-2 fingering pattern is used for both the double stop patterns in minor thirds (mm. 13-14) and major thirds (mm. 31-36). For chromatic double stops in octaves, the fingering pattern of ♯-3 is applied in a gliding motion (mm. 86-90). One place where I made a fingering suggestion is m. 90, where second position may serve as a better transition from the chromatic octave scale rather than shifting back to

the first position.

There are two changes in notes that I have suggested based on the musical content of this *Caprice*. It is unknown whether this was possibly either a technical error made by Quarenghi or a typo made by the publisher or printer. However, based on the notes in mm. 3-5 and mm. 18-19, it seems more consistent that the top note of the second beat should be spelled as note C instead of D in mm. 17-18. Additionally, based on the pattern of the notes in mm. 57-59 and 60-61, it seems more suitable that note B should be played as D in mm. 59-60.

#### 4. Application and Performance

Double stops should be practiced slowly and steadily with relaxed and springing fingers. The following exercises are recommended for practicing left hand intonation and balance. Example 4-31 displays three steps to the study: (1) top notes only, (2) bottom notes only, and (3) both notes combined. Actual fingerings should be used even when practicing the two lines separately. Slurred bowings are utilized to practice fluid and connected movements in the left hand fingers. Example 4-32 is an exercise containing alternative bowings to help fingers stay flexible and relaxed while keeping the frame of each position.

#### Example 4-31: Left Hand Exercise

##### A. Top line



##### B. Bottom line



## C. Both lines



Example 4-32: Left Hand Exercise



The chromatic octaves and major/minor thirds displayed in mm. 13-14, 31-32, 33-34, 35-36, 56-57, 61-62, 76-78, and 86-90 can be practiced in a similar manner to Example 4-31, where top and bottom notes are separated first and then combined in slurred bowings. When practicing chromatic scales, outlining only the first notes of each beat in a gliding motion (a glissando effect) is recommended (see Example 4-33).

Example 4-33: Left Hand Exercise



The bow hand plays constant *staccato* strokes from start to finish. The *staccato* strokes can be practiced in larger units of groupings (see Example 4-34).

### Example 4-34: Right Hand Exercise



Quarenghi's method book contains an in-depth study of double stops. Throughout the first and second chapters, double stops in thirds, sixths, octaves, and tenths are covered in the form of exercises and etudes. Example 4-35 presents the beginning stages of double stop studies in reference to the sustained drones. Example 4-36 introduces double stops in thirds and sixths, and Example 4-37 displays chromatic double stop patterns in thirds and sixths. Example 4-38 presents the study of octave double stops in scalar, thirds, and arpeggiated form. Quarenghi's Etudes 66, 67, and 101 can additionally serve as a great resource to the double stops studies applied in a musical context.

### Example 4-35: Guglielmo Quarenghi, *Metodo di Violoncello*, pg. 149



### Example 4-36: Guglielmo Quarenghi, *Metodo di Violoncello*, pp. 212, 215

#### A. Double stop scales in thirds





### B. Double stop scales in sixths



Example 4-37: Guglielmo Quarenghi, *Metodo di Violoncello*, pp. 216

### A. Chromatic scales in thirds



### B. Chromatic scales in sixths



Example 4-38: Guglielmo Quarenghi, *Metodo di Violoncello*, p.232



Additional supplemental studies can be explored through double stop scales in Yampolsky's Violoncello Technique, particularly for chromatic octave scales.

Example 4-39: Mark Yampolsky, *Violoncello Technique*, pg. 25



Popper's Etudes 9 and 17 can also serve as excellent supplements to this *Caprice*. No. 9 presents the study of double stops in the broken form (see Example 4-40), and No. 17 is concerned mainly with the pattern of double stops in sixths played at the neck and thumb positions (see Example 4-41). Both etudes contain passages that have the cellist practice smooth shifting from one double stop to another, and horizontal left hand movement from one string to a neighboring string while retaining the octave frame.

Example 4-40: David Popper, *High School of Cello Playing*, Op. 73, No. 9, mm. 1-9



Example 4-41: David Popper, *High School of Cello Playing*, Op. 73, No. 17

A. mm. 1-3



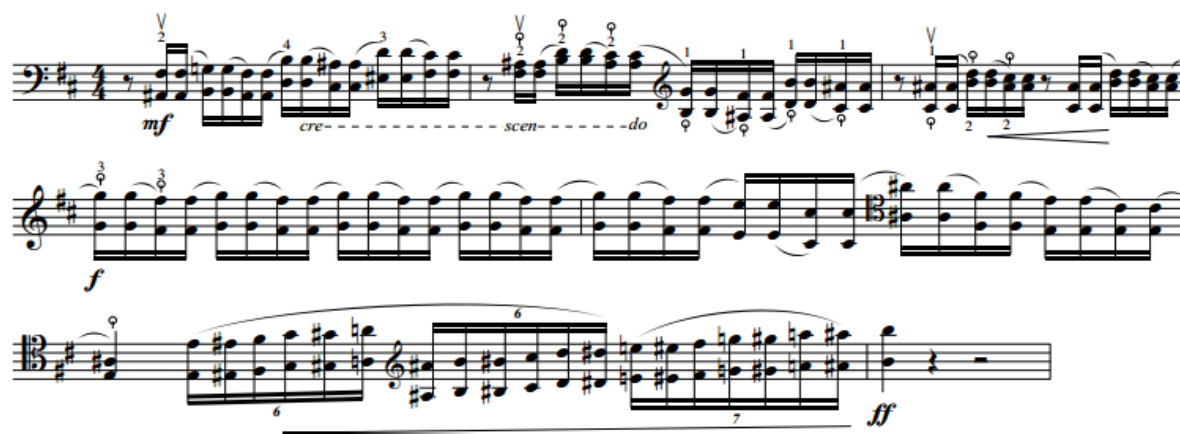
B. mm 11-13



Quarenghi's *Caprice* No. 3 serves as a preparation for the following double stop passages in works by the following composers: Antonín Dvořák, Camille Saint-Saëns, Samuel Barber, and Luigi Boccherini (see Examples 4-42 to 4-45). All excerpts are of passages of double stops that require constant position changes under a quick tempo.

Example 4-42: Antonín Dvořák, Concerto in B minor, Op. 104, I. *Allegro*

A. mm. 260-268



B. mm. 334-341



Example 4-43: Camille Saint-Saëns, Cello Concerto in A minor, No.1, Op. 33, I. *Allegro non troppo*, [C] to [D]



Example 4-44: Samuel Barber, Cello Concerto in A minor, Op. 22, I. *Allegro Moderato*, mm. 104-109

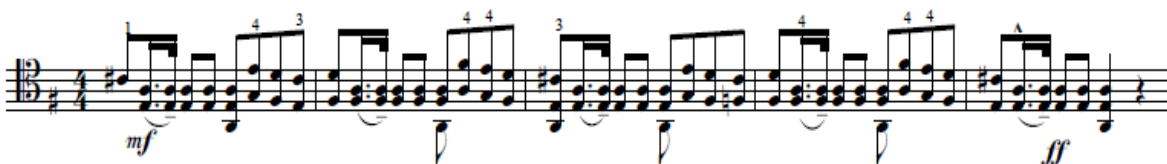


Example 4-45: Luigi Boccherini, Sonata in G major, G.5., II. *Allegro alla militare*

A. mm. 1-4



B. mm. 17-21



C. mm. 50-54



### Caprice No. 4: *Grave*

#### 1. Practical Goals

*Caprice* No. 4 is unique because of its much slower and more lyrical quality. It provides a nice contrast to the rest of the *Caprices*, all of which are rather fast paced. This aria-like *Caprice* is very Romantic and Italian in character and the beautiful dolce melodies resemble the *bel canto* style of singing of a nineteenth century Italian opera.

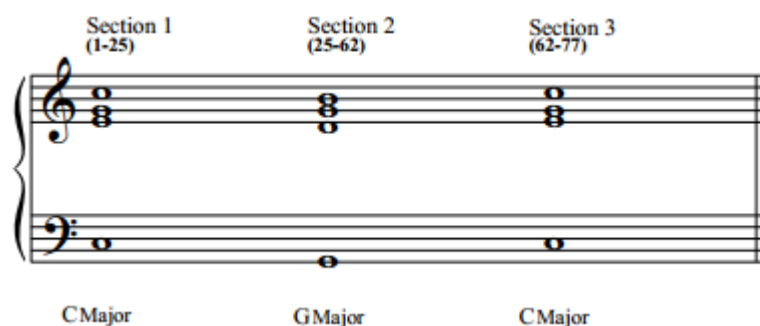
A variety of technical elements are presented in this *Caprice*, such as some of the vertical and lateral aspects of left hand playing, the development of the independent use of the left hand fingers, the expressive use of the thumb position, and various combinations of *legato* bowings. The balance required for slow and expressive left hand fingers in this *Caprice* poses a different set of challenges when compared to the first three *Caprices*. When playing such passages, the deeper part of the finger pad should be used with more compression, compared to when playing faster and brilliant passages. Vibrato is another expressive element that should be applied to every note, as it adds layers of complexity and nuance to the music. Along the same lines, vibrato should never be played the same way, but should be varied in terms of width and speed to match the tone color and musical content. There are many passages that require a high level of coordination and independence of the fingers, such as the opening passage that contains long sustained notes combined with left hand pizzicatos. When playing these passages, special care must be given to the balance and angling of the fingers to successfully carry out the compound structure of the melody.

The versatile use of thumb position is another major component of this piece. Great

strength and agility of the left thumb is necessary, since many passages revolve around a wide range of thumb movements. When shifting within a thumb position, a smooth gliding motion using the forearm is helpful as a position transfers from one to another. Bowings and articulations vary from one section to another, but they generally should be smooth and connected throughout. When playing the *fortissimo* passages contained in the second section, springing the bow at the balance point will help release the power and energy directly into the string. On the contrary, when playing passages in the softer range, such as mm. 56-62, *flautando* is suggested to create a tone that is light and whispery. A variety of tone color should be explored by constantly adjusting the speed and weight of the bow. The different chordal combinations displayed throughout the piece can be played in different styles (in blocks, rolled, or simultaneously) depending on the musical context. Smooth string crossings that are similar to *Caprice* No. 1 can be applied when playing the arpeggiated figures in the latter part of this *Caprice*.

## 2. Form and Harmony

The form resembles a *da capo aria*. Divided into three main sections, the overall harmonic progression displays the motion of I-V-I:



The first section (mm. 1-25) is in the tonic key of C major. The second section (mm. 25-62) is in the dominant key of G major, and the third section (mm. 62-77) returns to its tonic of C major. The way the melodic materials are used also fits within the general characterization of a *da capo aria*. The first statement of the melody (mm. 1-9) is an eight-

measure period, outlining a tonic to dominant prolongation. The melody is then reiterated once more, but with much more elaborations (mm. 9-17). The second section contrasts with the first in its key, texture, mood, and tempo. Based on the textural changes, the second section could be further divided into two smaller subsections within the same key– mm. 25-56 and 56-62. New themes and materials are introduced over a series of sequential progressions that travel to distant keys. Four sets of harmonic sequences are presented here:

<Sequence 1>

Sequence 1 shows a harmonic progression over six measures (25-30). The notation is in treble and bass clefs. The chords are: G Major (m. 25), D Major (m. 26), E minor (m. 27), B Major (m. 28), C Major (m. 29), and G Major (m. 30). The bass line consists of single notes: G, D, E, B, C, G.

Measure	Chord
(25)	GMajor
(26)	DMajor
(27)	Eminor
(28)	BMajor
(29)	CMajor
(30)	GMajor

<Sequence 2>

Sequence 2 shows a harmonic progression over six measures (41-46). The notation is in treble and bass clefs. The chords are: A<sup>b</sup> Major (m. 41), E<sup>b</sup> Major (m. 42), F Major (m. 43), C Major (m. 44), D<sup>b</sup> Major (m. 45), and A<sup>b</sup> Major (m. 46). The bass line consists of single notes: A<sup>b</sup>, E<sup>b</sup>, F, C, D<sup>b</sup>, A<sup>b</sup>.

Measure	Chord
(41)	A <sup>b</sup> Major
(42)	E <sup>b</sup> Major
(43)	FMajor
(44)	CMajor
(45)	D <sup>b</sup> Major
(46)	A <sup>b</sup> Major

<Sequence 3>

Sequence 3 shows a harmonic progression over four measures (46-49). The notation is in treble and bass clefs. The chords are: A<sup>b</sup> Major (m. 46), B<sup>b</sup> Major (m. 47), C Major (m. 48), and D Major (m. 49). The bass line consists of single notes: A<sup>b</sup>, B<sup>b</sup>, C, D.

Measure	Chord
(46)	A <sup>b</sup> Major
(47)	B <sup>b</sup> Major
(48)	CMajor
(49)	DMajor

## &lt;Sequence 4&gt;

GMajor C7 FMajor B<sup>b</sup>7 E<sup>b</sup>Major AMajor DMajor G7 CMajor

The borrowed chord of bVI in m. 41 is striking because it creates an unexpected color, one that is quite different than normally presumed diatonic submediant chord. Another interesting harmonic progression is the subtle use of mode changes in mm. 56-62 to help transition smoothly into the subsequent key areas, forming a gradual descending line of B → B-flat → A → A-flat → G → F-sharp → F → E → E-flat in the middle voice (see Example 4-46).

Example 4-46: Guglielmo Quarenghi, *Six Caprices*, No. 4, mm. 56-62

GM Gm C7 FM Fm B<sup>b</sup>7 E<sup>b</sup>M A7 DM Dm G7 CM Cm

The highly embellished third section resembles the return in the *da capo aria* form, where the performer is expected to improvise and to add in ornamentations. The last seven measures to the *Caprice* can be considered as a coda, as the arrival of C major chord in m. 70 is prolonged to the end of the piece.



### 3. Editorial Commentary

Different tempo and character markings reflect a variety of dramatic styles explored throughout the piece. The first section, marked *grave*, indicates a tempo and character that is very slow and solemn. The metronome marking for *grave* suggests 20-40 bpm, but I would recommend a more flowing tempo of ♩ = 50-60. In addition to Quarenghi's tempo marking, I have suggested *molto espressivo e legato* to emphasize the expressive and lyrical quality of the piece. Quarenghi's indication of *mosso risoluto* at the beginning of the second section suggests a firm and resolute character with more motion. For this particular section, a slightly faster metronome marking of ♩ = 66-70 is recommended. Quarenghi marks in a lengthy *rallentando* in mm. 60-62. Perhaps this is his way of gradually transitioning into the new section marked as *tempo primo*. For a similar purpose, I have indicated a *meno mosso* (less motion, slower) in m. 56, preceded by a *ritardando* in m. 55, to enable a smoother transition and to support the more subdued and tranquil quality of the section in mm. 56-62.

There are only four occasions where Quarenghi indicates dynamic markings in this *Caprice*. The *fortissimo* marked in mm. 25 and 35 supports the bold and resolute quality of the passage; whereas the softer dynamics marked in mm. 31 and 41 create a sweeter tone. A few more dynamic markings are recommended to support the musical context. For instance, *mezzo forte* is suggested in the opening passage to generate a healthy tone that resembles a tenor voice. A *crescendo* is added to the four measures preceding the final cadence of the first section to gradually build the tension up to the highest note placed on the downbeat of m. 24. As discussed above, one of the special moments of the piece is the use of the bVI chord played *pianissimo* (m. 41). I have indicated *dolce* under this passage to underline the soft and gentle character. The softer dynamic range is generally suggested in the latter part of the piece, as the music conveys a sentimental and almost dream-like atmosphere with its use of trills and arpeggiations.

As for fingerings, Quarenghi explores many positions that require moving up and down the fingerboard (i.e. mm. 16-17 and 32-33), as well as moving sideways (i.e. mm. 62-67). Use of second position is recommended for the opening note to allow hand rotation when reaching for the left hand pizzicatos. In some cases, alternate fingers are suggested to lessen the frequent shifts (i.e. mm. 64-65). Another instance of alternate fingerings to Quarenghi's original fingerings is given to mm. 24-25, where the five-note chord can be either played in thumb position (1-0-3-2-4), or in fourth position with a shift up to the high E (1-1-4-3-3). Quarenghi's fingering pattern of (1-0-3-2-4) could be more convenient since all fingers remain in the same position by moving the fingers laterally. However, in this case, producing an even tone color across the four strings may be a challenge. The alternate fingering of playing in the fourth position does involve a shift (1-1-4-3-3), but it may enable better sound quality, and the shift to the high E can be musically satisfying and effective if done tastefully. Lastly, Quarenghi suggests a shift to thumb position on the second beat of the last measure. Instead, playing a harmonic note in the first position of C string could be another option.

Based on the harmonic and musical content, note E instead of C as the bottom note of the downbeat of m. 27 is suggested, as it seems more appropriate for the e minor centered measure preceded by the D-sharp leading tone.

The passage in mm. 23-24 poses a challenge because the left hand pizzicato played on the D string and the thumb position overlap. The difficulty can be resolved in several ways: (1) play it as written, by plucking the D pizzicato first, then immediately use the bow to play the thumb position placed on the same string, (2) bow the left hand pizzicato instead of plucking, or (3) play the thumb position on the A string instead of the D string.

#### 4. Application and Performance

This *Caprice* should be played with a great deal of *rubato*, freedom, and flexibility. In general, an effective way to practice might be to divide the compound melody into three

independent lines, and to practice them separately. The process of separating the lines will help distinguish the primary and secondary functions of the melody, and will allow the player to learn how to shape the melodic line without other technical distractions.

The following exercises are designed to serve as preparation for specific challenging passages. Example 4-47 presents an outline of mm. 56-62. Within each measure, the thumb is kept in the same position while other fingers move in either half or whole steps. Stability and balance of the outer frame must be established before adding in the grace notes and the rest of the notes.

Example 4-47: Left Hand Exercise



The arpeggiated pattern in m. 73 can be practiced in the form of an octave scale to establish balance between the thumb and third finger (see Example 4-48).

Example 4-48: Left Hand Exercise



Quarenghi's method book contains many exercises that can additionally serve as a supplement to *Caprice* No. 4. Etudes 68-91, contained in the second chapter, present the study of double stops using drones over different rhythmic combinations. These studies train intonation and the independence of the left hand fingers under smooth and connected bows. Example 4-49 demonstrates the study of an F major ascending scale played in the bottom line, while the top line plays faster combinations of rhythmic patterns. Example 4-50 contains patterns alternating between the two strings under a sustained b-flat minor scale.

Example 4-49: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 70, mm. 1-16



Example 4-50: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 79, mm. 1-16



Etude No.105 can also serve as a useful supplement to this *Caprice* as it contains a study on left hand pizzicato (see Example 4-51).

Example 4-51: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 105, *Andante*, mm. 1-11



Cossmann's trill studies can be of further help as preparation for mm. 56-62 of the *Caprice* (see Example 4-52).

Example 4-52: Bernhard Cossmann, Studies for Developing Agility for Cello, p.2



Lastly, Popper's Etude No. 13 would be an excellent source to supplement this *Caprice*, since it contains a variety of thirds, sixths, and octave double stop combinations under a *legato* bow. The texture of the middle section resembles m. 56 of the *Caprice* in that it contains a similar compound melodic structure (see Example 4-53).

Example 4-53: David Popper, High School of Cello Playing, Op. 73, No.13, mm. 33-43



As for the standard repertory, various technical elements of this *Caprice* can serve as preparation for the following excerpts by Benjamin Britten, Hans Werner Henze, Zoltán Kodály, and J. S. Bach. Examples by Britten, Henze, and Kodály contain challenging left hand coordination that requires left hand pizzicatos (see Examples 4-54 to 4-56).

Example 4-54: Benjamin Britten, *Three Suites*, Op. 72, No. 1, III. *Serenata*, mm. 37-41



Example 4-55: Hans Werner Henze, *Serenade*, VI, mm. 1-10

Example 4-56: Zoltán Kodály, *Sonata for Solo Cello*, Op. 8, II. *Adagio con gran espressione*, mm. 6-11

Generally speaking, *Caprice* No. 4 can serve as preparation for any unaccompanied solo cello works that contains a compound melodic structure (such as pieces by Kodály, Hindemith, Britten, Crumb, Reger, and J. S. Bach). The following first excerpt is drawn from the *Sarabande* of J. S. Bach No. 4 Suite to demonstrate its similar melodic construction to

that of this *Caprice* (see Example 4-57), and the second example is extracted from a contemporary piece entitled *Seven Tunes Heard from China* by Bright Sheng (see Example 4-58), displaying a similar concept applied in a post-tonal setting.

Example 4-57: J. S. Bach, Six Suites for Solo Cello, BWV 1010, No. 4, *Sarabande*, mm. 1-9



Example 4-58: Bright Sheng, *Seven Tunes Heard in China*, VI. Pastoral Ballade, mm. 1-6



### Caprice No. 5: Andantino

#### 1. Practical Goals

*Caprice* No. 5 is the only piece that is in the minor mode. Centered around the key of g minor, the ambiance is rather melancholy. Its melodic construction is similar to that of *Caprice* No. 1 in that it contains a series of arpeggiated patterns that function as both an elaboration and an accompaniment to the main melody. Placed on the first and third beat of every measure, Example 4-59 demonstrates the melodic outline contained in the first six measures.

Example 4-59: Guglielmo Quarenghi, *Six Caprices*, No. 5, mm. 1-7



The technical elements explored in this *Caprice* also resemble those in the first *Caprice* since it contains constant string crossings in the bow hand and broken double stop patterns that require agility and resilience of the left hand. The type of arpeggiated bow patterns used appears frequently in all kinds of cello literature, consisting as it does of arpeggiated chords played from top to bottom, as well as from bottom to top. When playing this particular stroke, a slight *crescendo* in the down bow will help bring out the sonority and resonance of the lower notes. This is important since these low pitches are the harmonic base. The shoulders, forearm, and wrist must stay relaxed in order for the natural arm weight to transmit into the strings without producing any blockage. When changing strings, the arm should be aligned to each string level. The contact point of the bow should not be too close to the frog, but rather at the mid or upper half of the bow, since being too close to the frog will restrict larger arm movement. Depending on the tempo, the articulation can vary from smooth to a slightly off the string stroke triggered by the natural rebounding of the bow. The left hand phrase, which is essentially a linear form of double stops, can be practiced in blocks of chords. When traveling from one note to another, a rotating and springing motion of the left hand fingers will be useful. In addition, the fingers should be flexible and balanced in order to accommodate the frequent position changes.



## 2. Form and Harmony

This *Caprice* is in ternary form (ABA') with a coda:

Section 1 (1-20)    Section 2 (20-50)    Section 3 (50-58)    Coda (58-68)

Gminor    CMajor    Gminor    Gminor

The main theme extends over seven measures, which is then followed by a two-measure transition that leads into restatement of the theme in m. 9. The harmonic organization of the main theme outlines a tonic, subdominant, and dominant relationship with a shift of mode change on the third beat of m. 2:

(1)    (2)    (3)    (4)    (5)    (6)

Gminor    GMajor    Cminor    Gminor    D7    Gminor

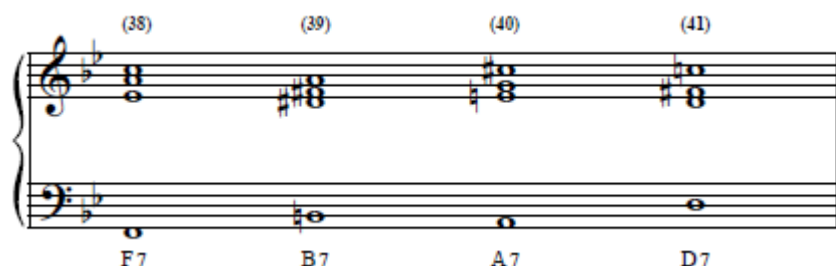
The reiteration of the main melody starting at m. 9 is followed by a prolonged five-measure transition (mm. 15-20) that leads into the next section. The harmonic progression in these transitional measures moves from VI  $\rightarrow$  V7/iv  $\rightarrow$  iv  $\rightarrow$  V7  $\rightarrow$  V7/V  $\rightarrow$  IV:

(15)    (16)    (17)    (18)    (19)    (20)

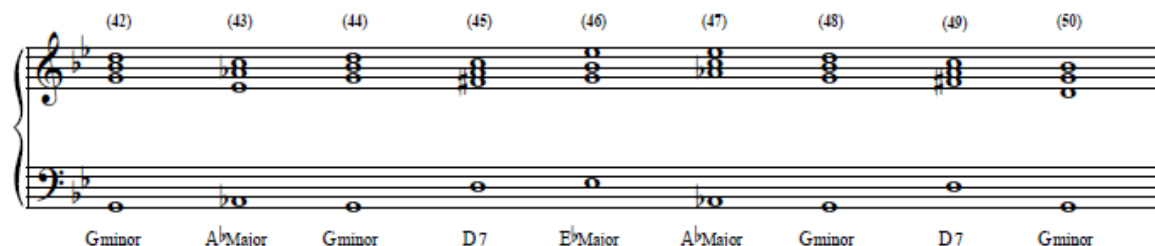
E♭Major    G7    Cminor    D7    G7    CMajor

The unexpected turn to the C major chord in m. 20 occurs as the G dominant 7 chord replaces the tonic chord of g minor, and then modulates to the borrowed chord of C major

instead of the c minor chord. Once C major is established, the harmony is prolonged for a lengthy period of time under a C drone (mm. 24-38). The harmonic rhythm shortens and pushes forward with a series of dominant seventh chords in mm. 38-42, temporarily arriving on the tonic chord of g minor in m. 42:



The subsequent passages (mm. 42-50) leading up to the decisive arrival of g minor in m. 50 contain a series of roving harmonies, moving from  $i \rightarrow N6 \rightarrow i \rightarrow V7 \rightarrow VI \rightarrow N6 \rightarrow i \rightarrow V7 \rightarrow i$ :



The harmonies, such as the lowered second degree of A-flat major and deceptive move from the D dominant 7 chord to the E-flat major, add pleasant surprises to the harmony. The same harmonic outline of the opening main theme is applied to the return of the melody in mm. 50-56. The coda section reiterates and prolongs the tonic arrival in the form of G arpeggios in mm. 58-68. Unlike most of the others, this *Caprice* contains relatively daring harmonic features as demonstrated above. Perhaps this is because elements of modal mixture and borrowed chords are used throughout, which lead to unusual harmonic progressions. This has the effect of producing a dramatic harmonic contrast to the general melancholic character of the piece.

### 3. Editorial Commentary

The tempo marking of *andantino* is variable, but it can be interpreted either as slightly faster or slightly slower than *andante* depending on musical context. A decision on how fast or slow to take the tempo should be based on the characterization of the main melody indicated under the *marcato il canto* designation (meaning marked melody). A metronome marking of ♩=80 is suggested for this piece, since it is a tempo that is fast enough to highlight the brilliance and perpetual motion of the arpeggiated bow stroke, yet slow enough to allow the left hand to be expressive and distinctly pronounced. Besides the *andantino* marking, the only other tempo indication by Quarenghi is a two-measure *rallentando* into the return of the main theme in m. 50. Additional markings are added, such as *accelerando* in m. 35 to push forward the sequential passage that consists of descending chromatic scales and *ritardando* to assist with smoother transitioning into the new key areas in mm. 19 and 45.

As for Quarenghi's articulations, there are only two instances of accent markings used in the entire piece. Both are marked under the main theme: a *marcato* under the third beat of the first measure and a *marcato* with a *sforzando* to the third beat of the second measure. The accent marking in the first measure brings out the dissonance by accentuating a non-chord tone. The second accent emphasizes the change of mode and the leap to a high G. The same set of articulations was added to mm. 50-52 to comply with Quarenghi's markings.

The dynamic is generally on the softer side to project the introverted, subdued mood of the *Caprice*. The softest dynamics appear under the C major chord in mm. 24 and 28, and under the E-flat major chord in m. 46. Others are mostly fluctuations in volume that increase and decrease according to the general contour of the phrase. For instance, mm. 26-28 is marked *crescendo* to assist the gradual ascending motion of the phrase and *molto diminuendo* is marked under a descending arpeggiation in mm. 64-66. Several additional dynamic



additional study (see Example 4-62).

Example 4-62: Additional Bowings



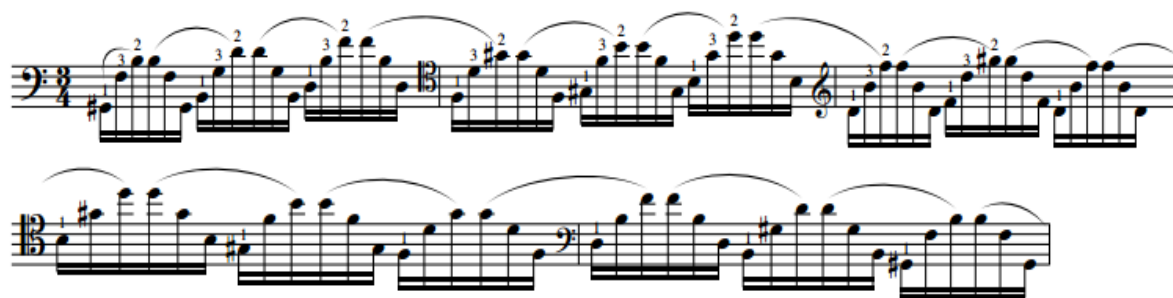
Two exercises in Quarenghi's method book can serve as supplement to the study of *Caprice* No. 5. Etude No. 93 explores arpeggiated patterns in the form of four-note groupings. The left hand changes position every measure according to the harmony, outlining a C major scale (see Example 4-63).

Example 4-63: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 93, mm. 1-9



Another excerpt in Quarenghi's method book additionally trains shifting in the left hand while playing smooth arpeggiated patterns in the bow hand. This exercise contains a series of diminished intervals (see Example 4-64).

Example 4-64: Guglielmo Quarenghi, *Metodo di Violoncello*, pg. 210



Piatti's *Caprice* No.7 can further serve as an additional study since it contains similar melodic structure and technical elements. It is comprised of repeated arpeggiations in three-note groupings with constant position changes in the left hand (see Example 4-65).

Example 4-65: Alfredo Piatti, *12 Caprices*, No. 7, mm. 1-5



*Caprice* No.5 serves as solid preparation for the following excerpts by Antonín Dvořák, Zoltán Kodály, Giovanni Sollima, and Aaron Minsky. Example 4-66 shows one of the passages in Dvořák's concerto that is comprised of repeated arpeggiations that function similarly to that of this *Caprice*, as the three-note arpeggiations serve as an elaboration to the melody marked under the downbeats.

Example 4-66: Antonín Dvořák, Cello Concerto in B minor, Op. 104, I. *Allegro*, [6]



Passages from Zoltán Kodály's unaccompanied works display similar usage of arpeggiated patterns, but in a much more dramatic and extraverted manner (see Example 4-67).

Ex. 4-67: Zoltán Kodály, Sonata for Solo Cello, Op. 8

A. II. *Adagio con gran espressione*, four measures after *con moto*



B. III. *Allegro molto vivace*, coda section



“La Tempesta” by modern Italian composer Giovanni Sollima’s *Viaggio in Italia* utilizes many elements found in this *Caprice*, including the sequence-like arpeggiations demonstrated in Example 4-68. The atmosphere and character of this work also resemble that of *Caprice* No. 5.

Example 4-68: Giovanni Sollima, *Viaggio in Italia*, “La Tempesta,” mm. 74-78



*Ten American Cello Etudes*, a collection of short etudes by American contemporary composer Aaron Minsky, contains series of arpeggiated bowings in a similar manner to that of the *Caprice* (see Example 4-69).

Example 4-69: Aaron Minsky, *Ten American Cello Etudes*, II. 'Truckin' Though the South, mm. 51-55



### Caprice No. 6: *Allegro*

#### 1. Practical Goals

No. 6, the final piece of Quarenghi's *Six Caprices*, is highly virtuosic. The main technical element explored in this *Caprice* is the use of slurred, springing bows. In his method book, Quarenghi mentions this particular *Caprice* and describes the kind of bow stroke used as the *balzante* stroke, which is an articulation that is between the *gettata* and the *picchettato* stroke.<sup>140</sup> *Gettata* is essentially a throwing of the bow generated by a sprung impulse in the beginning, similar to that of *ricochet*.<sup>141</sup> *Picchettato* has its origin in the *martellato* stroke, and it is sometimes called the slurred *staccato* because it is essentially a succession of up bow and down bow *staccatos*.<sup>142</sup> *Balzante* strokes display the virtuosity and brilliance of the bow hand, and appear in many instrumental showpieces. The stroke generates from a large single impulse followed by small bites and releases of each note. Both down bow and up bow strokes need a quick index finger articulation on each note in order to generate the attack. This type of stroking, however, has to be balanced by the instantaneous release of the thumb, which allows the wrist to rebound from the bite action. When playing up bow strokes (which is the case with this *Caprice*), the use of a higher wrist is required in

<sup>140</sup> Quarenghi, *Metodo di Violoncello*, 291.

<sup>141</sup> Ibid., 260.

<sup>142</sup> Ibid., 240.



order to catch the inside of the string which creates the proper amount of friction. The upper arm motion should lead the larger impulse rather than the fingers. Other challenges are the coordination between frequent string changes and abrupt shifts. When changing strings, the bow arm needs to be aligned with each string level. When shifting from one position to another, it is important to lead with the arm and keep the constant springing motion in the fingers.

## 2. Form and Harmony

Based on the major key areas and textural changes, No. 6 can be considered a five-part sectional form (ABCD A') with coda at the end. The main sections and their key areas are demonstrated as follows:

The diagram illustrates the harmonic structure of Caprice No. 6 across seven measures. Each measure contains a piano (p) dynamic marking and a key signature change. The sections and their corresponding key areas are as follows:

Section	Measure Range	Key Area
Section 1	(1-37)	DMajor
Section 2	(37-49)	FMajor
Section 3	(49-68)	Dminor
Section 4	(68-83)	A <sup>b</sup> Major
	(83-107)	CMajor
Section 5	(107-134)	DMajor
Coda	(134-153)	DMajor

As observed above, *Caprice* No. 6 contains the most adventurous form of harmonic progressions of all the *Caprices*. The keys modulate to areas outside of the family of D major using mediant relationships, borrowed chords, and mode mixture. Another notable feature is the use of the A major dominant chord at transitional passages. This intensifies and prolongs the move back into either a tonic or a new key area. The A major chord that spans over five measures in mm. 7-13 contains a series of A arpeggios and a descending scale pattern that leads us back to the tonic key of D major on the downbeat of m. 13. A similar approach is applied in m. 35, although this time the dominant chord transitions into an unexpected key of F major (bIII). Another example of a passage sitting on the dominant and thus causing it to modulate in an unconventional way is mm. 55-67. Spanning twelve measures, the prolonged

A major arpeggios take a sudden turn in m. 67 by using enharmonic notes (A=Bbb) to modulate to the A-flat major (bV). The most extreme form of dominant prolongation appears in the fourth section (mm. 98-107), right before transitioning back into the return of D major in m. 107. Here, an A pedal sustains throughout the octave passage that moves in a chromatic motion, creating a clash of harmony against the ascending chromatic scale. This climactic section is further intensified by a sequential passage (mm. 93-98) that pushes the harmonies forward in a series of dominant seventh chords:

The image displays a musical score for measures 93 through 98. The notation is written on a grand staff (treble and bass clefs). Above the staff, measures 93, 94, 95, and 96 are indicated. The chords are represented by block letters with accidentals and a '7' for dominant seventh. Below the staff, the chord sequence is listed: G7, C7, F7, Bb7, Eb7, Ab7, Db7, and Gb7. The notation shows a chromatic descent in the bass line and a corresponding shift in the treble line, creating a sense of forward motion.

### 3. Editorial Commentary

The lively tempo marking of *allegro*, the playful and dancelike feel of the compound meter, and the key of D major, all contribute to the bright and cheerful character of this *Caprice*. A metronome marking of ♩ = 66 is suggested to go in line with the upbeat character, and to enable the springing impulse of the bow. Generally, a steady pulse should be applied, as a rushed tempo may result in poor coordination in both hands. I have added an *accelerando* marking to the last seven measures of the piece to highlight the final reiteration of the D major passage that climaxes into the final cadence.

The most contrasting moments of dynamic markings occur in the fourth section, as the harmonies intensify and rove around to unfamiliar key areas. Quarenghi did not indicate any dynamic markings in the first section (mm. 1-37); but based on musical context, I have suggested a *forte* in the opening of the piece. A *crescendo* is added to the scalar patterns in m. 10 to help the forward motion descending into m. 12. In general, softer dynamics are utilized

to project subtle changes in the harmonies. Quarenghi applies the *piano* and *pianissimo* markings to the following passages that mark a new key area: beginning of second section (F major), beginning of fourth section (A-flat major), m. 83 of the same section (C major), and m. 119 of the last section (B-flat major). For similar reasons, a *piano* dynamic is suggested under the mode change in m 16.

Quarenghi's markings for fingerings in this *Caprice* are not as detailed in comparison to his other *Caprices*. Since many of the left hand changes are conventional and predictable, this renders the detailed inclusion of fingerings unnecessary. Among Quarenghi's original fingerings, the two descending scale patterns in mm. 10-13 and 131-134 uses fourth finger for the first passage, and third finger for the second. In fact, both passages are identical to one another with the only difference being that the second one contains an extra measure. To keep this consistent, I have suggested the use of fourth finger for the second passage as well.

In addition to Quarenghi's *balzante* articulations, slightly detached *tenuto* markings (*mezzo-staccato*) are suggested as a general articulation to the longer-valued notes placed on the downbeats. The *mezzo-staccato* markings give time and emphasis to the notes, and can be used as an expressive and directional vehicle. In the fourth section, Quarenghi marks in a series of *marcatos* in mm. 93-97, albeit sporadically. I have suggested additional markings to keep the consistency of the phrase. The mordents in passages mm.38-39, 40-41, and 120-121 ornament the melodies contained in the second and fifth sections. I have added another mordent in m. 122 to keep the phrase consistent with the others.

As for bowings, a series of four-note slurred *staccatos* always occur on the up bow preceded by the eighth notes placed on the down bow. Exceptions to this pattern are the lengthy up bow *staccatos* displayed in mm. 10-12 and 131-134 and series of triple down bow strokes disbursed throughout mm. 99-104. For practical reasons, the extended up bow slurred *staccato* passage in mm. 131-134 can be split into several separate bowings.

#### 4. Application and Performance

This *Caprice* should avoid sounding like an etude of *balzante* strokes. In general, each chordal gesture should be shaped differently each time according to its direction and harmony. For instance, the D major and A major chords placed on the downbeat of mm.1 and 3 should be emphasized more than the other downbeats since both mark the harmonic changes.

The following series of exercises (see Example 4-70) will be useful in practicing left hand formation, intonation, and position changes in the corresponding passages.

##### Example 4-70: Left Hand Exercise

##### A. Preparation for mm. 1-5



##### B. Preparation for mm. 49-53



##### C. Preparation for mm. 55-58



##### D. Preparation for mm. 98-102



Example 4-71 prepares the bow hand to reengage and anticipate the next group of notes.

Example 4-71: Right Hand Exercise



Quarenghi's method book also contains a series of studies that can serve as a supplement to *Caprice* No. 6. Example 4-72 presents lessons on four different variations of slurred *staccatos*.

Example 4-72: Guglielmo Quarenghi, *Metodo di Violoncello*, pg. 244

A.



B.



C.



D.



Quarenghi's No. 103 in the method book additionally contains many similarities to this *Caprice*; for example, the three-note up bow groupings followed by a large impulse (see Example 4-73).

Example 4-73: Guglielmo Quarenghi, *Metodo di Violoncello*, No. 103, mm. 1-9



Furthermore, Quarenghi's Etudes 108 and 109 from his method book resemble *Caprice* No. 5 in the form of *gettata* strokes spanning three and four strings (see Examples 4-74 to 4-75).

Example 4-74: Quarenghi, *Metodo di Violoncello*, No. 108, mm. 1-5



Example 4-75: Quarenghi, *Metodo di Violoncello*, No. 109, mm. 1-5



It is also notable that Piatti's No. 12 has a striking resemblance to Quarenghi's No. 6. Both contain a series of slurred up bow *staccatos* in a similar joyful and lighthearted character (see Example 4-76).

Example 4-76: Alfredo Piatti, *12 Caprices*, No. 12, mm. 1-10



Popper's No. 32 can also serve as an extended study of *balzante* strokes (see Example 4-77).

Example 4-77: David Popper, *High School of Cello Playing*, Op. 73, No. 32, mm. 9-15



*Caprice* No. 6 serves as excellent preparation for passages that contain the use of *balzante*, *picchettato*, or *gettata* strokes in the pieces by Pietro Antonio Locatelli, Peter Tchaikovsky, and Bohuslav Martinů (see Examples 4-78 to 4-80).

Example 4-78: Pietro Antonio Locatelli, *Sonata in D major*, Op. 6, I. *Allegro*, mm. 1-5



Example 4-79: Peter Tchaikovsky, Variations on a Rococo Theme, Variation IV, [30]



Example 4-80: Bohuslav Martinů, Variations on a Theme of Rossini, Variation II, mm. 1-5





## CHAPTER FIVE

### CONCLUSION

This study provided both the historical and musical contexts surrounding Quarenghi's life, highlighting Quarenghi's influential teaching methods and compositional style in an attempt to show that he was a prominent instrumental figure in the nineteenth century Italian musical scene.

Quarenghi's *Metodo di Violoncello*, explored in Chapter Three, was revolutionary in that it recognized the importance of teaching materials that extended beyond the technical aspects of cello playing. Quarenghi's method included a substantial amount of supplementary features that were not so common to the standard form of cello methods. Also, Quarenghi's *Metodo* served a greater purpose for Quarenghi and his supporters at the Milan Conservatory, who saw the magnitude of creating a method book that would preserve the nineteenth-century Italian school of cello playing in the hopes of conserving their musical heritage and spreading the method worldwide.

The method book's failure to achieve international recognition could have stemmed from several reasons: First, it was never translated into any other languages and still remains untranslated. Secondly, Quarenghi wrote his method book towards the end of his life (1875), and therefore, the sustaining and promoting of his method book would have been left to the hands of Quarenghi's direct line of disciples and to the educators at the Milan Conservatory. Unlike Piatti's line of disciples who can be traced to this day,<sup>143</sup> there is a large gap in Quarenghi's line of disciples after his pupils Luigi Cerri and Andrea Guarneri of the late nineteenth century. It is apparent that more research needs to be done in this area, but

---

<sup>143</sup> Piatti's list of disciples include nineteenth-century cellist Robert Haussmann (1852-1909), Leo Stern (1862-1904), Hugo Becker (1863-1941), William Whitehouse (1859-1935), Felix Salmond (1888-1952), Herbert Walenn (1870-1953), Bernard Greenhouse (1916-2011), Leonard Rose (1918-1984), Channing Robbins (1922-1992), Zara Nelsova (1918-2002), Lynn Harrell (b. 1944), and Yo-Yo Ma (b. 1955).

meanwhile, one can speculate that the gap in Quarenghi's line of followers could have been a possible contributor to the obscurity of his method book. Lastly, aside from the library of Milan Conservatory, only a few locations carry hard copies of the method book (i.e. UCLA in North America, Library of Trento in Italy, and National Library of France). It was only in 2012 that Quarenghi's method book became available in through the online music score library (IMSLP), making it accessible for everyone.

With the goal of promoting and defining the value of Quarenghi's *Six Caprices*, Chapter Four delved into each of the *Caprices* in great detail. A musical analysis of the *Caprices* was done to serve as an essential supplement to learning and understanding the works. Preparatory exercises, performance suggestions, and excerpts from related repertoires were also provided for pedagogical purposes. Furthermore, editorial fingerings, bowings, and other musical annotations were added to make the music more accessible. All the excerpts that accompany the discussion of the *Caprices* were carefully chosen in relation to the specific technical goals of each *Caprice*, and the examples from the selected cello literatures include music from a wide range of periods, ranging from baroque to modern.

The following table presents a summary of the *Six Caprices*, presenting the main key area, tempo, form, and technical elements of each *Caprice*:

#	Key	Tempo	Form	Technical Elements
No. 1	A major	<i>Allegretto</i>	abcd <sup>a</sup>	flexible, rotating left hand/multiple string crossings
No. 2	F major	<i>Allegro</i>	abca <sup>a</sup>	left hand velocity/long extended slurs over many notes
No. 3	D major	<i>Allegro non troppo</i>	abcd <sup>a</sup> + coda	double stops/ <i>staccato</i> bow stroke
No. 4	C major	<i>Grave-Mosso risoluto</i>	aba <sup>a</sup>	independent left hand fingers/slow lyrical bow
No. 5	g minor	<i>Andantino</i>	aba <sup>a</sup> + coda	left hand agility/arpeggiated bow stroke
No. 6	D major	<i>Allegro</i>	abcd <sup>a</sup> + coda	double stops/ <i>balzante</i> stroke

Beyond the pedagogical content of the *Caprices*, Quarenghi's choice of melody,

harmony, tempo, and form masterfully displays his artistic intent. The influence of Italian opera is reflected in the *bel canto* style melodies contained particularly in *Caprices* Nos. 1, 4, and 5. Generally speaking, the variety of characters and stylistic elements incorporated in the melodies make them much more enjoyable for a cellist to learn and play. In addition, the challenging technical elements contained in the *Caprices* can be viewed as devices supporting musical components, rather than solely serving a technical purpose. Quarenghi's choices for harmonies are mostly conventional in the *Six Caprices*; however, there are moments, especially in the Nos. 5 and 6 *Caprices*, that he uses daring harmonies and modulations including mediant relationships, borrowed chords, and mode mixture. As for the tempo indications, most are fast to moderate paced with the exception of No. 4, which is slow and lyrical. The overall structure of the *Caprices* is in a loose rounded form in which the main melodic and motivic materials presented in the opening are reiterated at the end in the tonic key.

The high degree of technical and musical contents presented in Quarenghi's *Six Caprices* provides evidence of his great mastery as a performer, composer, and pedagogue. It is also significant to note that Quarenghi wrote his *Six Caprices* first, two years before Piatti wrote his *Twelve Caprices*. There are in fact many musical and technical similarities between the two works, and given the fact that Quarenghi and Piatti were close friends and supportive of one another, it would not be too far off to speculate that Quarenghi's *Caprices* could have influenced Piatti's *Caprices*. However, one cannot help but wonder why Quarenghi's *Caprices* were lesser known compared to Piatti's. There are several possible reasons to consider. First, although the musical and technical contents in Quarenghi's *Caprices* are as impressive as Piatti's, the final product appears to be less polished. Secondly, Piatti's *Caprices* have garnered much more attention for publications. There are at least five different editions, whereas this edited version is the first one to Quarenghi's *Caprices*. Thirdly, Piatti's

international fame and continuous line of disciples may have had significant impact on the uninterrupted popularity and availability of his *Caprices*.

I consider this research towards Guglielmo Quarenghi as the first stepping stone towards unfolding his legacy and music. Further research on more specific sources and details associated directly to Quarenghi still needs to be done. His compositions also need to be more accessible and available to the cellists who are interested in learning virtuosic cello repertoire that reflects nineteenth-century Italian opera styles and idioms.

Despite Quarenghi's humble reputation and the relative obscurity of his works, his *Caprices* alone can serve as sufficient testimony to his worthiness as a composer whose works deserve to be both further studied and more widely performed. Studying the *Six Caprices* will help acquire a deep understanding of the pedagogical skills necessary to teach and master advanced level cello literature. Unlike the other *Caprices* of his time, Quarenghi's *Six Caprices* are unique in that they can be considered a useful pedagogical aid for the modern cellist who is seeking to gain a firm grasp of the challenges that arise in the highest levels of cello playing. As with the previous acceptance of Paganini's and Piatti's *Caprices* into concert repertoire, Quarenghi's *Six Caprices* fully warrant the chance to one day become lauded and programmed into the performance setting for the enjoyment and appreciation of all.

## APPENDIX 1

### Comprehensive List of Guglielmo Quarenghi's Works<sup>144</sup>

#### Published Works<sup>145</sup>

- *Fantasia* for Cello and Piano (Milan: Ricordi, 1857)
- *Fantasia sopra i motivi dell'opera Lucrezia Borgia di Donizetti* for Cello and Piano (Milan: Ricordi, 1858)
- *Fantasia: La Sonnambula di Bellini* for Cello and Piano (Milan: Ricordi, 1858)
- *Fantasia: Poliuto di Donizetti* for Cello and Piano (Milan: Ricordi, 1858)
- *Capriccio* for Cello and Piano (Milan: Ricordi, 1859)
- *Serata musicale* for Cello and Piano Nos.1-3: *La Traviata di Verdi; Il Trovatore di Verdi; Rigoletto di Verdi* (Milan: Ricordi, 1860)
- *Romanza* in B-flat major for Cello and Piano (Milan: Ricordi, 1861)
- *Romanza: Un Pensiero al lago* in D major for Cello and Piano (Milan: Ricordi, 1861)
- *Canto elegiaco: Sulla tomba di mio padre* for Cello and Piano (Milan: Ricordi, 1863)
- *Il dì di San Michele* (Milan: Coi Tipi di Luigi Brambilla, 1863)
- *Messa all'unisono per tenori e bassi* (Milan: Ricordi, 1863)
- *Scherzo* for Cello and Piano (Milan: Ricordi, 1863)
- *Six Caprices* for Solo Cello (Milan: Ricordi, 1863)
- *Un Saluto alla Venezia* for Cello and Piano (Milan: Gio. Canti, 1867)
- *Capriccio: Una Rimembranza di Donizetti* for Cello and Piano (Milan: Vismara, 186\_)
- *Il Lamento: Canto di Alessandro Stradella* (Milan: Gio. Canti, 186\_)
- *Sonata alla Boccherini* for Cello and Piano, arr. Guglielmo Quarenghi (Milan: Gio. Canti,

---

<sup>144</sup> The sources were gathered from Lambooji and Feves *A Cellist's Companion*, International Music Score Library Project ([http://imslp.org/wiki/List\\_of\\_works\\_by\\_Guglielmo\\_Quarenghi](http://imslp.org/wiki/List_of_works_by_Guglielmo_Quarenghi)), and The Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information (ICCU). Works are organized in the chronological order.

<sup>145</sup> All published editions are available at the Milan Conservatory.

186\_)

- *Una Preghiera* for Cello and Piano (Milan: Ricordi, 186\_)
- *Tre pezzi* for Voice and Piano (music by Guglielmo Quarenghi; text by F. Dall'Ongaro): *La Madonna di Rimini Scherzo; Garibaldi: stornello; La Suora di carità: stornello* (Milan: Gio. Canti, 1872)
- *Tre Romanze senza parole* for Cello and Piano (Milan: Gio. Canti 1872)
- *Un Salute alla Venezia* for Cello and Piano (Milan: Gio. Canti, 1872)
- *Metodo di Violoncello* (Milan: Editoria Musicale, 1877)
- *Madrigale: "O Padre Nostro" a quattro voci* (Milan: Editoria Musicale, 1879)
- *Magnificat* (publisher unknown, 1879)
- *Messa a tre voci* (Milan: F. Lucca, 1879)
- *Fantasia: Un Pensiero di Beethoven* for Cello and Piano (Milan: Vismara, 187\_)
- *Tre Meditazioni* for Cello and Piano: *Nel viale dei cipressi; Accanto al ruscello; L'Ora dell'addio* (Milan: Gio. Canti, 187\_)

### Unpublished Works

- *Fantasia Caratteristica* for Two Violins, Two Violas, Cello and Bass
- *Fantasia: La Sonnambula* for Cello and Piano<sup>146</sup>
- *Fantasia sopra i motivi dell'opera Preziosa del Maestro Manna* for Cello and Piano
- *Gran fantasia di concerto (a soggetto) per violoncello con accompagnamento di orchestra*<sup>147</sup>
- *Piccola raccolta di studi*
- *Quartetto No.2* for Two Violins, Viola, and Cello<sup>148</sup>
- *Quartetto No.3* for Two Violins, Viola, and Cello<sup>149</sup>

---

<sup>146</sup> Written in 1854. Manuscript available at the Milan Conservatory.

<sup>147</sup> Manuscript available at the "Luca Marenzio" Conservatory in Brescia.

<sup>148</sup> Manuscript available at the "Luca Marenzio" Conservatory in Brescia.

- *Sestetto* for Two Violins, Two Violas, Cello, and Bass<sup>150</sup>
- *Sinfonia* in D major<sup>151</sup>
- *Sinfonia* in C minor<sup>152</sup>
- *Sinfonia* in B-flat major<sup>153</sup>
- *Sinfonia* in G major<sup>154</sup>

---

<sup>149</sup> Indicated as autograph uncertain. Manuscript available at the Milan Conservatory.

<sup>150</sup> Manuscript available at the Milan Conservatory.

<sup>151</sup> Manuscript available at the “Luca Marenzio” Conservatory in Brescia.

<sup>152</sup> Manuscript available at the “Luca Marenzio” Conservatory in Brescia.

<sup>153</sup> Manuscript available at the “Luca Marenzio” Conservatory in Brescia.

<sup>154</sup> Manuscript available at the “Luca Marenzio” Conservatory in Brescia.

## APPENDIX 2

Edited Version of the *Six Caprices*<sup>155</sup>

## Six Caprices

## I.

G. Quarenghi  
Ed. Clara Yang

Allegretto [♩] = 132

[mp] [cantabile]

[cresc.] [decresc.]

[p] [mp] [p]

cresc. p

cresc. p [cresc.]

[mf]

[p] cresc. p

[cresc.] p

pp

Copyright 2014 © by Clara Yang

<sup>155</sup> All edited markings are in larger bolded font and parentheses.



2

73 *cresc.*

81 *dim.*

89

97 *p*

105 *accel.* *[p]*

113

121 *dim.* *[p]*

129

137 *affrett.* *dim.* *[a tempo]* *p*

145 3

152 [p]

158 *affrett.* [v]

158 [v]



2

25

[f]

28

31

33

35

37

39

42

*pp*

46

[cresc.]

[f]

50

3

Detailed description of the musical score: The score consists of ten staves of music. Measures 25-38 are in bass clef and feature dense, rapid sixteenth-note passages with various slurs and ties. Measures 39-41 transition to a treble clef. Measures 42-45 return to bass clef with a change in texture, featuring more sustained notes and slurs. Measures 46-49 continue in bass clef with rapid sixteenth-note runs. Measure 50 is the final measure, ending with a triplet of eighth notes. Dynamic markings include *pp* (pianissimo) at measure 42, *[cresc.]* (crescendo) at measure 46, *[f]* (forte) at measure 48, and *[accel]* (accelerando) at measure 47. Fingerings are indicated by numbers 1-4 throughout the piece.

The image shows a musical score for the song "The Rose Tree". It consists of three staves of music. The first staff is in bass clef, 4/4 time, and begins with the tempo marking "[a tempo]". It contains measures 54 and 57. The second staff is in bass clef, 4/4 time, and contains measures 58 and 61. The third staff is in bass clef, 4/4 time, and begins with the tempo marking "[accel]". It contains measures 62 and 65. The music is written in a key with one flat (B-flat) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings such as "4a." and "4b.".

## III.

Allegro non troppo,  $\text{♩} = 100$

Measure 1:  $[f]$

Measure 5:  $[cresc.]$

Measure 9:  $>$

Measure 13:  $[p]$

Measure 17:  $sf$

Measure 21:  $sf$

Measure 25:  $sf$

Measure 29:  $sf$

2

33

36 *pp*

40

44

48 *f* *p* *f*

52 *f* *p* *f*

56 *p cresc.*

60 *ff* *ritenuto.* *p*

64

68



[illegible]



## IV.

Grave [♩ = 50-60]  
2<sup>a</sup> Corda

[*mf*]  
[molto espressivo e legato]

5

9

13

17

21

[*cresc.*]

Mosso risoluto. [♩ = 66-72]  
ff

2

29  *p* 2a-----

33  2a----- *ff*

37 

41  *pp[dolce]*

45  [cresc.]

49  [decresc.]

53  [rit.] [M] [M] 2a-----

56  [meno mosso] [pp] [flautando]

58 

60  *rall.*-----

1 tempo

This musical score is for guitar, spanning measures 62 to 74. It is written in a key with one flat (B-flat) and a 12/8 time signature. The tempo is marked '1 tempo'. The notation includes various guitar-specific symbols: a 'p' (piano) dynamic marking at measure 62, a '2' in a square box at measure 70, and a '3' in a circle at measure 74. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes to indicate fingerings. Slurs are used to group notes across measures. Measure numbers 62, 64, 66, 68, 70, 72, and 74 are printed at the beginning of their respective lines. The piece concludes with a double bar line and a repeat sign at the end of measure 74.

## V.

Andantino. [ $\text{♩} = 80$ ]

[*marcato il canto.*]

[*p*]

*f*

3

6

9

[*p*]

12

[1a]

[2a]

15

18

[rit.]

[decresc.]

[*p*]

21

[2a]

2

24

*pp*

26

*cresc.*

28

*pp*  
[2a]

31

[*accel.*]

34

*dim.*

[*a tempo*]

37

[*p*]

40

The musical score consists of seven systems of two staves each. The first system (measures 24-25) begins with a piano (*pp*) dynamic. The second system (measures 26-27) includes a crescendo (*cresc.*) marking. The third system (measures 28-29) returns to piano (*pp*) and includes a section marked [2a]. The fourth system (measures 30-31) continues the melodic and harmonic development. The fifth system (measures 32-33) features an acceleration (*accel.*) marking. The sixth system (measures 34-35) includes a decrescendo (*dim.*) marking. The seventh system (measures 36-37) returns to the original tempo (*a tempo*) and includes a piano (*p*) dynamic. The final system (measures 38-40) concludes the piece with a final cadence.

43 *p* *sempre più p* [rit.] 3

46 *pp* *rall. e rif.*

49 *A tempo.* *p* *p* *sf*

52

55

58

61 *[cresc.]*

64 *dimin. molto.* [rit.]



## VI.

Allegro [♩. = 66]

[f]

[simile]

[p]

[cresc.]

[f]

2

35 *[rit.]* *istessa posizione.* *p*

39 *[cresc.]*

43

47 *[mf']*

51

55 *[cresc.]*

60 *[f]* *[la]*

64 *[rit.]* *p*

69 *cresc.*

73



3

77 *f* *dim.*

82 *pp*

87 *cresc.*

91 *f*

95 *cresc.*

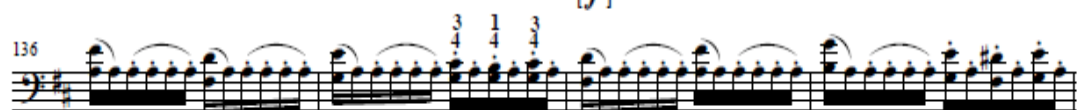
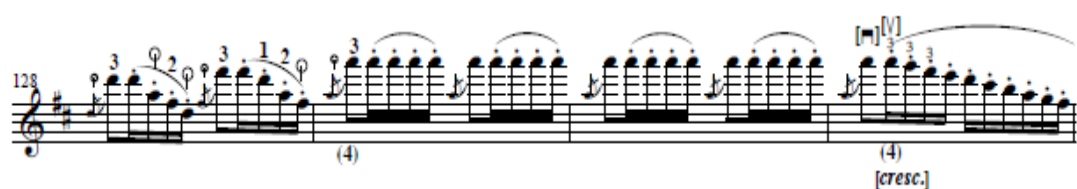
99

103

107

112

4



## SELECTED BIBLIOGRAPHY

### Books

- Arruga, Lorenzo. *La Scala*. New York: Praeger, 1975.
- Bagnoli, Giorgio. *The La Scala Encyclopedia of the Opera*. Translated by Graham Fawcett. New York: Simon & Schuster, 1993.
- Baragwanath, Nicholas. *The Italian Traditions & Puccini: Compositional Theory and Practice in Nineteenth-century Opera*. Bloomington: Indiana University Press, 2011.
- Campbell, Margaret. *The Great Cellists*. London: Victor Gollancz Ltd., 1988.
- . “Nineteenth-century virtuosi.” In *The Cambridge Companion to the Cello*, edited by Robin Stowell, 61-72. New York: Cambridge Press, 1999.
- Camplani, Vittorio. “Alfredo Piatti: cenni biografici.” In *Alfredo Piatti: Studi e Documenti*, edited by Virgilio Bernardoni, 149-200. Bergamo, Italy: Fondazione Donizetti, 2004.
- Cowling, Elizabeth. *The Cello*. Revised edition. London: Batsford Ltd., 1983.
- Ginsburg, Lev. *History of the Violoncello*, edited by Herbert R. Axelrod. Translated by Tanya Tchistyakova. Neptune City, NJ: Paganiniana Publications, 1983.
- Kawabata, Maiko. *Paganini: The 'Demonic' Virtuoso*. Woodbridge, UK: Boydell Press, 2013.
- Kelly, Thomas Forrest. *First Nights at the Opera*. New Haven: Yale University Press, 2004.
- Kimbell, David. *Italian Opera*. New York: Cambridge Press, 1991.
- Lambooij, Henk, and Michael Feves. *A Cellist's Companion: A Comprehensive Catalogue of Cello Literature*. Netherlands: Stichting The Cellist's Companion, 2007.
- Latham, Morton. “Alfredo Piatti.” In *Alfredo Piatti: studi e documenti*, edited by Virgilio Bernardoni, 89-148. Bergamo, Italy: Fondazione Donizetti, 2004.
- . *Alfredo Piatti: A Sketch*. London: W.E. Hill and Sons, 1901.
- Lynn, Karyl Charna. *Italian Opera Houses and Festivals*. Lanham, MD: Scarecrow, 2005.
- Pistone, Daniele. *Nineteenth-Century Italian Opera from Rossini to Puccini*. Translated by E. Thomas Glasow. Portland, Oregon: Amadeus Press, 1995.
- Pratt, Waldo Selden, ed. *The New Encyclopedia of Music and Musicians*. New York: The Macmillan Co., 1924.
- Rey, Xavier. *Niccolò Paganini: Le romantique Italien*. Paris: L'Harmattan, 1999.
- Rossi, Nick. *Opera in Italy Today: A Guide*. Portland, Oregon: Amadeus, 1995.

Rostagno, Antonio. "L'Italia non era un paese propizio ai concertisti: solisti e orchestre teatrali nell'Italia ottocentesca." In *Alfredo Piatti: studi e documenti*, edited by Virgilio Bernardoni, 1-28. Bergamo, Italy: Fondazione Donizetti, 2004.

Schmidt-Beste, Thomas. *The Sonata*. New York: Cambridge University Press, 2011.

Slonimsky, Nicholas. *Baker's Biographical Dictionary of Music and Musicians*. 7th ed. New York: Schirmer Books, 1984.

Strimble, Nick. *Choral Music in the Nineteenth Century*. New York: Amadeus Press, 2008.

Wasielewski, Wilhelm Joseph von. *The Violoncello and its History*. Translated by Isobella S.E. Stigand. New York: Da Capo Press, 1968.

Weiss, Pietro and Richard Taruskin, eds. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984.

### Online Sources

Arnold, Denis and Lalage Cochrane. "Fantasia." In *Oxford Companion to Music*. Oxford University Press. Accessed April 8, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/opr/t114/e2413>.

Ashbrook, William. "Poliuto." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed April 11, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/O903927>.

Beare, Charles and Duane Rosengard. "Storioni, Lorenzo." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 21, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/26870>.

Brown, Bruce Alan and Julian Rushton. "Gluck, Christoph Willibald." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 5, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/1301>.

Brown, Howard Mayer, et al. "Opera (i)." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 5, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40726pg5>.

Budden, Julien. "Cabaletta." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed April 2, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/04499>.

- Edward, Neill. "Paganini, Niccolò." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 10, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40008>.
- Field, Christopher D.S., et al. "Fantasia." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed April 8, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/40048>.
- Hettrick, Jane Schatkin and John A. Rice. "Salieri, Antonio." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 7, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/24378>.
- Jander, Owen and Ellen Harris. "Bel canto." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 30, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/02551>.
- MacGregor, Lynda. "Quarenghi, Guglielmo." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 3, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/22634>.
- . "Piatti, Alfredo." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 3, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/21652>.
- Roccatagliati, Alessandro. "Romani, Felice." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 21, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/23733>.
- Rostagno, Antonio. "Rolla, Alessandro." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 10, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/23709>.
- Schwandt, Erich. "Capriccio." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed April 23, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/04867>.
- Slatford, Rodney. "Bottesini, Giovanni." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 15, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/03691>.

Stephenson, Kurt and Tully Potter. "Grümmer, Paul." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 21, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/1867>.

Walker, Alan. "Lizst, Franz." In *Grove Music Online*. Edited by Deane Root. Oxford University Press. Accessed March 12, 2014.  
<http://www.oxfordmusiconline.com.ezproxy.rice.edu/subscriber/article/grove/music/48265>.

### **Published Music Scores**

Bach, Johann Sebastian. *Six Suites for Violoncello Solo, BWV 1007-1012*. Edited by August Wenzinger. Kassel: Barenreiter-Verlag, 1950.

Barber, Samuel. *Concerto for Violoncello and Orchestra in A minor, Op. 22*. Edited by Raya Garbousova. New York: G. Schirmer, Inc., 1950.

Boccherini, Luigi. *Sonata in G major, G.5*. London: F. Bland, n.d.

Bohuslav, Martinů. *Variations on a Theme of Rossini*. New York : Boosey & Hawkes, 1949.

Britten, Benjamin. *Three Suites for Cello, Op. 72*. Edited by Mstislav Rostropovich. London: Faber, 1986.

Cossmann, Bernard. *Studies for Developing Agility, Strength of Fingers and Purity of Intonation*. New York: International Music Company, 1948.

Dvořák, Antonín. *Concerto for Violoncello and Orchestra in B minor, Op. 104, B.191*. Edited by Ewel Stegmann. Wiesbaden: Breitkopf & Härtel, 1984.

Elgar, Edward. *Concerto for Violoncello and Orchestra in E minor, Op. 85*. London: Novello & Company, 1921.

Haydn, Franz Joseph. *Concerto for Violoncello and Orchestra in D major, Op. 101, Hob. VIIb: 2*. Edited by Maurice Gendron. London: Schott & Company, 1954.

Henze, Hans Werner. *Serenade for Solo Cello*. New York: Schott & Company, 1955.

Kodály, Zoltán. *Sonata for Solo Cello, Op. 8*. Boca Raton, Florida: Masters Music Publications, 2003.

Locatelli, Pietro Antonio. *Sonata in D major, Op.6*. Arranged by Alfredo Piatti. New York: International Music, 1943.

Minsky, Aaron. *Ten American Cello Etudes*. New York: Oxford University Press, 1988.

Piatti, Alfredo. *12 Caprices, Op. 25*. Edited by William Edward Whitehouse. London: Boosey & Hawkes, 2000.

Popper, David. *High School of Violoncello Playing, Op. 73*. Edited by Martin Rummel. New York: Bärenreiter-Verlag, 2004.

Prokofiev, Serge. *Symphonie Concertante for Violoncello and Orchestra, Op. 125*. Edited by Mstislav Rostropovich. London: Boosey & Hawkes, 1951.

Quarenghi, Guglielmo. *Capriccio*. Milan: Ricordi, 1859.

———. *Fantasia* “Poliuto di Donizetti.” Milan: Ricordi, 1858.

———. *Metodo di Violoncello*. Milan: Editoria Musicale, 1877.

———. *Six Caprices*. Milan: Ricordi, 1863.

Reger, Max. *Three Suites for Solo Cello*. Berlin: N. Simrock, 1915.

Saint-Saëns, Camille. *Concerto for Violoncello and Orchestra in A minor, No.1, Op. 33*. Edited by Leonard Rose. New York: International Music, 1952.

Sheng, Bright. *Seven Tunes Heard in China*. Edited by Yo-Yo Ma. New York: Schirmer, 2001.

Sollima, Giovanni. *Viaggio in Italia*. Milan: Sonzogno, 2000.

Tchaikovsky, Piotr Ilyich. *Variations on a Rococo Theme, Op. 33*. Edited by Paul Grümmer. New York: C. F. Peters, n.d.

Yampolsky, Mark. *Violoncello Technique*. Edited by Gordon Epperson. New York: MCA Music, 1971.