

THE TEN CELLO CONCERTOS BY BERNHARD HEINRICH ROMBERG

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CONCERTO No.2 in D major, Op.3 for Cello and Piano
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THE TEN CELLO CONCERTOS BY BERNHARD HEINRICH ROMBERG

The cellist Bernard Heinrich Romberg (1767–1841) was known as an outstanding string instrumentalist, and considered to be on a par with such figures as Viotti, Spohr, and Paganini because of Romberg's remarkable parallel talent as a composer. Also, he is notable for making several innovations in cello design and performance. As a composer and a great cellist, he left abundant cello repertoire, including ten Concertos, six Concertinos, Sonatas, Duets, Fantasias, Divertissements, Capriccios, Polonaises, Variations & other pieces between the late eighteenth century and mid nineteenth century. Among his works, his ten cello concertos are significantly showing cello techniques which have been developed from earlier composers such as Corrette and Berteau. Unfortunately, Romberg's concertos have not received deserved attention by cellists. In this dissertation, I will feature the value of the ten concertos by presenting stylistic and technical analysis of those pieces.

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CHAPTER 1. INTRODUCTION

Romberg considered the Concerto "the most perfect work of music"¹ and this genre is the most important in his Cello legacy. Today, Romberg's Cello Concertos are only of academic value: they have a fitting place in music school curricula because of the instrumental techniques required and their effectiveness as teaching tools.

When I was young, I played some of Romberg's sonatas and concertos, which I remember as technically hard and musically beautiful. However, his pieces are not performed often these days, except as teaching pieces, and no recordings seem to be available. Whenever I see his name in a book or on the Internet, I find several questions coming to mind: Why have his compositions been neglected by performers? Is it perhaps because of lack of promotion, or that the style did not have universal appeal?

To answer these questions, I propose studying the ten cello concertos composed by Romberg; the pieces demonstrate the cello techniques of the Classical period and the beginning of the Romantic period. I will analyze them stylistically to present their special qualities as concertos written between the Classical period and the Romantic period and look at the technical requirements they ask of the cello, and comment on any performance questions that arise.

There are four cello concertinos composed by Romberg, one of them for two cellos. They are smaller-size pieces and technically less demanding compared with the concertos. As a result, this thesis excludes the concertinos.

This dissertation requires working the score of the ten concertos. I found scores free online, except for nos. 2, which I have obtained by purchasing it. For studying the

¹ Lev Ginsburg, *History of the Violoncello*. (Neptune City, NJ.: Tfh Pubns Inc, 1983), 23.

background of these pieces and composers, I would also need biographies and life-and-works studies.

From what I have seen of Romberg's concertos so far, they have innovative features that are fashioned from the Classical period concerto format. In the chapter 3, I want to address those special features and will make my own style analyses based on the principles I learned in school. In the chapter 4, I hope to bring better understanding of Romberg's cello techniques through the concertos and provide guidance to would-be performers of all the pieces.

CHAPTER 2. THE BIOGRAPHY OF BERNHARD HEINRICH ROMBERG

Born: 13 November 1767, Dinklage, Germany

Died: 13 August 1841, Hamburg, Germany

Born on 11th November in 1767, Bernhard Heinrich Romberg started his music education with his father, Anton Romberg. His father was a bassoonist and also a cellist and gave cello lessons to his son. Romberg grew up in the musical family and this family environment contributed to his musical growth. At the age of seven, Romberg showed his musical talent at the first public appearance with his cousin, Andreas Romberg, who later became a violin virtuoso. Johann Conrad Schlick (1759 - 1825) in Münster, a cello virtuoso who was highly respected in his time, also taught Romberg for a time.² According to other sources, he studied with the Viennese violoncellist Franz Marteau, who later became famous.³ “It is also quite possible that Romberg had his advanced cello lessons under the guidance of a violinist, as the violin character of his technique indicates.”⁴

Romberg made tours to Holland and Germany with his cousin Andreas and gave six performances at the Concert Spirituel in Paris in 1785. French musician Francois Philidor had a great impression of Bernhard and Andreas’ performance, and introduced them to Jean Battist Viotti, an outstanding violinist. In addition to Viotti’s performance, they heard Gluck's operas, Haydn's oratorios and other great French music. This musical

² Margaret Campbell, *The Great Cellists*, 1st ed. (Victor Gollancz Ltd. London, 1988), 61.

³ Ginsberg, *History of the Violoncello*, 16.

⁴ Ibid.

experience of the art of cellist Duport and other French virtuosi influenced Romberg's creative work.

Romberg became a member of the orchestra in Münster and in 1790 was engaged in the chapel of the Elector Maximilian Franz in Bonn, where he met and befriended Beethoven. Andreas Romberg, Ludwig van Beethoven and Bernhard Romberg formed a quartet.⁵ Romberg played with his cousin in the electoral orchestra in Bonn during 1790 and 1792. From 1793, Romberg played at Schröder's Ackermannsches Komödienhaus (later renamed the Deutsches Theater in 1797) in Hamburg. When he visited Vienna with Andreas in 1796, Bernhard gave the first performance of Beethoven's two op.5 cello sonatas with the composer.⁶ Beethoven, who had great respect for Romberg, asked if he can write a cello concerto for Romberg but Romberg turned it down for the reason of playing only pieces composed by himself.⁷

Romberg stayed in Hamburg for two years (1797 - 1798) and he toured England, Portugal, and Spain in 1799, parting with Andreas for the first time.⁸ Since Romberg cherished rich memories of his visits to Madrid, Spanish, influences are often felt in his works.⁹ "Fandango" in the finale of the Second Concerto is a good example. Romberg arrived in Paris in 1799 and was active as a cellist and composer and from 1801 to 1803 when he taught at the Conservatoire. Romberg's first four Concertos Op. 2, 3, 6, and 7 were published in Paris. On the title pages of the final three, he was cited as a "Membre

⁵ Campbell, *The Great Cellists*, 62.

⁶ Kurt Stephenson/Valerie Walden: ' Bernhard Heinrich Romberg ', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 12 July 2011), <http://www.grovemusic.com>

⁷ Anderson, Robert. "Cello." *The Musical Times* 107 (1966), www.jstor.org/stable/951979 (accessed November 3, 2012).

⁸ Ginsberg, *History of the Violoncello*, 18.

⁹ Ibid.

du Conservatoire de musique. (Member of Music Conservatory)”¹⁰ He returned to Hamburg after teaching a few years in Paris. In 1805, he played in the royal court orchestra in Berlin as Jean-Louis Duport's stand partner, but left soon after the French invasion of 1806. In constant demand as a soloist, he toured Russia, London and other countries continually between 1806 and 1815.¹¹ He successfully held concerto performances in many other European cities. “Many reviews of his Berlin concerts in 1813-1815 confirm that Romberg was at the peak of his artistic mastery at the time.”¹² In Vienna, he again met Beethoven who was already very ill. Beethoven’s letter dated February 12, 1822 shows their close friendship.¹³

“My dear Romberg, this night I had terrible pains in my ears, as often happens at this time of the year, Even the sounds of your music would have caused me only suffering. That is why you will not see me today. ...Good-bye, great artist, Truly yours, Beethoven.”¹⁴

In the late years of life, Romberg began compiling a cello method, “The Theoretical and Practical School for Violoncello”, which was completed in 1839 and the following year accepted as a manual for the Paris Conservatoire. It was first published in Paris, then in Germany, Austria and England. Bernhard Romberg died in Hamburg on August 13, 1841.¹⁵ His famous pupils were J.J.F. Dotzauer, J.G. Arnold and Count

¹⁰ Ibid, 18.

¹¹ Kurt Stephenson/Valerie Walden: ' Bernhard Heinrich Romberg ', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 12 July 2011), <http://www.grovemusic.com>

¹² Ginsberg, *History of the Violoncello*,19.

¹³ Ibid, 19

¹⁴ Ibid 20

¹⁵ Ibid, 20.

Mateusz Wielhorski; his influence and personal interest extended to many other cellists and composers.¹⁶

¹⁶ Kurt Stephenson/Valerie Walden: 'Bernhard Heinrich Romberg ', *The New Grove Dictionary of Music Online* ed. L. Macy (Accessed 14 July 2011), <http://www.grovemusic.com>

CHAPTER 3. THE STYLE OF THE TEN CONCERTOS

The ten cello concertos by Romberg were composed in the period between 1791 and 1830s, which could be defined as the late Classical or early Romantic period. Naturally, those concertos have many irregular aspects if they are considered to be classical music. This chapter will demonstrate the unique features of Romberg's concertos, focusing on the special features that differentiate these ten concertos from concertos in the Classical period. The methods used towards this goal will include musical style analysis of the forms, key schemes, and characterizing Romberg's ten concertos.

1. Romberg's modifications of Classical concerto form

All ten concertos have a similar form. The first movements are in Classical concerto-sonata form, but there are some unexpected characteristics that will be explained below. The second movements are generally in A-B-A form, while all of the third movements are in a rondo form.

Concertos written during the transition between the late Classical and early Romantic periods tend to include forms that are irregular in comparison with the music of the early or middle Classical periods. For example, Beethoven's fifth piano concerto (composed between 1809 and 1811) begins with a short solo cadenza, followed by a three-theme sonata structure. Likewise, Romberg's ten concertos demonstrate some differences from the general formal scheme of Classical concertos. However, they do still adhere to the basic structures of the Classical form, unlike later Romantic concertos, such

as the Schumann or Saint-Saens cello concertos. In section 1.1, we will study the form of Romberg's ten concertos, determining the ways in which the qualities of Classical form are still present and the ways in which the concertos' form strays from those formal patterns.

1.1. The first movement in Romberg's concertos

“Classical concerto form shared the clear tonal plan of symphony and sonata movements.”¹⁷ “During the Classical period, solo sonatas were often rearranged as concertos by adding an orchestral introduction to the sonata's exposition.”¹⁸ Therefore, the form of the first movement of the Classical concerto evolved to include a double exposition (The themes are stated once by the orchestra and once by the soloist in the concerto in the exposition.) with two contrasting themes, development and recapitulation. However, in the first movements of Romberg's ten concertos, there are three unexpected formal characteristics:

- A. The first theme does not appear in the recapitulation.
- B. The orchestral introduction does not contain the thematic material and serves only as accompaniment.
- C. The development introduces new material right before the recapitulation.

Before an explanation of these three characteristics, however, it is first necessary to examine the typical form used in Romberg's first movements, which I present in Table 1

¹⁷ Arthur Hutchings, et al. "Concerto." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737> (accessed April 2, 2011).

¹⁸ Ibid.

below. This is followed in Table 2 by an example of this formal scheme's realization in the first movement of a specific concerto, Romberg's ninth.

Table 1. Typical first-movement form in Romberg's concertos

<p>Exposition</p>	<ul style="list-style-type: none"> • Short orchestral introduction • Cello's first theme • Technically difficult passage • Cello's second theme • Technically difficult passage
<p>Development</p> <p>(Normally characterized by 2 sections with a short bridge of orchestral tutti between the sections)</p>	<ul style="list-style-type: none"> • Orchestral interlude • Modified first theme or fragments of material from the first theme • Technically difficult passage • New material
<p>Recapitulation</p>	<ul style="list-style-type: none"> • Idiomatic passage (usually from the exposition) • Second theme • Conclusion, with a coda passage of great technical difficulty

Table 2. First-movement form in Romberg's ninth concerto [A full score has been provided in appendix 1]

EXPOSITION	B minor	Mm1-19	Orchestral Introduction	B minor			
		Mm20-38	First thematic area	B minor	Mm20-23	A four-bar phrase	
					Mm24-27	A four-bar phrase	
					Mm 28-38	An eleven-bar phrase	
		Mm 39-63	Transition	B minor to D major	Mm39-45	A seven-bar phrase	
					Mm 46-62	Idiomatic passage	
	D major	Mm 63-114	Second thematic area	D major	Mm 64-71	Two four-bar phrases	
					Mm 72-80	An eight-bar phrase	
					Mm 81-89	Two four-bar phrases	
					Mm 90-96	Bridge to the idiomatic passage	
					Mm 97-124	Idiomatic passage	
	DEVELOPMENT		Mm 124-199	Bridge to G major	Mm 124-133	Orchestral interlude	
Mm 134-137					Two 2-bar phrases		
G major				Mm 138-145	Two four-bar phrases		
G major to D major				Mm 145-153	Two four-bar phrases		
New thematic material				G minor	Mm 154-162	Two four-bar phrases	

			Bridge to the idiomatic passage	Bridge to Bb minor	Mm 163–168	A six-bar phrase	
				Bb minor to F# minor	Mm 169–194	Idiomatic passage	
			The new thematic material, modified in a different key	F# minor to B minor	Mm 195–209		
RECAPITULATION	B major	Mm 209–291	Orchestral interlude	Transition to B major	Mm 209–217		
			Second thematic area	B major	Mm 218–250		The first theme does not return
			Idiomatic passage		Mm 251–258		
	B minor		Concluding idiomatic passage	B minor	Mm 259–291		Technical Show-off coda passage with orchestral ending

1.1.1 The failure of the first theme to return in the recapitulation

The fact that the first theme does not reappear in Romberg's recapitulations is intriguing. There are exceptions; the first concerto does bring the first theme back in the recapitulation, and the fourth includes materials from the first theme in the recapitulation, but in an unusual key. The unusual key areas in Romberg's fourth concerto will be discussed further in section 3 of this chapter.

As in the ninth concerto, the first movements of the seventh and eighth concertos are good examples of Romberg's choice not to bring the first theme back in the recapitulation. In the seventh concerto, the first theme is in C major, and the second theme is in G minor orchestra's five measures of a march-style theme in mm 225-229, the second theme comes back in m 230 in C major. The first theme of cello solo does not appear in the recapitulation. The examples below show the first theme and the second theme in the exposition and then the second theme in the recapitulation.

Example 1. Romberg's seventh concerto, first movement, beginnings of the exposition and of the recapitulation

First movement, exposition, first theme:

The image displays a musical score for the first movement of Romberg's seventh concerto. It consists of two staves: a bass staff (cello) and a treble staff (orchestra). The bass staff begins with a first theme marked *f* (forte), followed by a section marked *poco dim.* (poco diminuendo). The first theme is then repeated in the recapitulation, marked *f con grandezza* (forte with grandeur), and includes a *Solo* section. The treble staff shows the second theme, marked *Sp.* (Spirito), which is repeated in the recapitulation. The score includes various musical notations such as dynamics, articulation, and fingerings.

First movement, exposition, second theme:

First movement, transition from the development into the recapitulation:

In Romberg's eighth concerto, the first theme is in A major and the second theme is E minor, which is a distantly-related key (the minor V). It is the same relationship as that between the C major and G minor themes from the seventh concerto. In Classical concertos, second themes usually appear in the key of the dominant, so it is unusual to have the second theme in the key of the minor V. This characteristic lends the concertos a bit of Romantic flavor, as Romantic concertos tend to use unexpected key relationships. Just as in the seventh concerto, the recapitulation in the eighth concerto's first movement presents the second theme in A major, but the first theme is missing.

Example 2. Romberg's eighth concerto, first movement, beginnings of the exposition and of the recapitulation

First movement, exposition, first theme:

VIOLONCELLE.

**Bernhard Romberg,
Op. 48.**

Allegro.
Tutti.

Solo.



First movement, exposition, second theme:



First movement, transition from the development into the recapitulation:



In the example above, the development finishes with a high E and the orchestra's interlude begins in A major. The recapitulation starts from the orchestra's interlude after the cello's high E. Interestingly, before the cello solo starts, there is a cadenza-like introduction, which suggests that Romberg valued the virtuosity of the cello.

1.1.2 The role of the orchestra

In Classical concertos, orchestra tutti parts tend to share thematic material with cello solo parts. However, in all of Romberg's concertos, the orchestra has a very limited role. Compared with other popular concertos by composers such as Haydn and Beethoven, the orchestra parts of Romberg Concertos only play the role of accompaniment, while the cello solo part holds all of the thematic materials. The orchestral introduction, interlude and postlude are made up of simple rhythmic motives played as a chordal accompaniment.

In the example 3, the first four measures of the orchestral part (here shown in piano reduction) at the beginning of the fourth concerto contain simple rhythmic fragments of the thematic material, but soon, from the fifth measure, one can see that the orchestra plays only a chordal accompaniment.

Example 3. Romberg's fourth concerto, first movement, opening

CONCERTO 4.

Bernhard Romberg, Op. 7.

Allegro.

VIOLONCELLE.

Allegro.

PIANO.

dolce

p

mf

p

Example 4 also shows that the orchestral part serves only as chordal accompaniment.

Example 4. Romberg's fourth concerto, first movement, recapitulation

One reason for the limited role played by the orchestra might have been its limited makeup, consisting of strings, flutes, oboes, bassoons, trumpets, and French horns. Such a limited orchestra was typical for most early nineteenth-century concertos, such as the Mendelssohn and Beethoven violin concertos.

Also, one can guess a few additional things from this small orchestra set. First of all, Romberg wanted to focus on the virtuosic cello. Second, as he traveled often for concert tours, he wanted to have a smaller orchestra, making rehearsing more practical.

Because of the orchestra's limited role in Romberg's concertos, the orchestral part does not add much interest to the music. The standard repertoire cello concertos, such as those by Haydn, Schumann and even the Beethoven Triple concerto, typically have orchestra parts which participate in presenting the thematic materials. Orchestral tuttis can lend variety to the sound and texture of the melodic themes, making the music more interesting. Also, by giving the thematic material to the orchestra, the composer can lead

the audience to expect the soloist's melody. In Romberg's concertos, however, the orchestra only has the role of accompaniment, and the cello solo therefore becomes the center of the music. This creates an imbalance between the parts, in which the cello becomes the only musical line of any interest. I would argue that this could be one of the reasons that Romberg's concertos lost popularity so soon.

1.2. The second movement in Romberg's concertos

Many of the second movements of Romberg's concertos have a relatively simple A-B-A' form. However, the second movements of the first, third, fourth, and fifth concertos have different forms. Before discussing these exceptions, I will present the typical form for Romberg's second movement.

1.2.1. Second-movement form in Romberg's concertos

Table 3 represents the formal scheme for Romberg's ninth concerto, which serves as an example of his typical second-movement form.

Table 3. Second-movement form in Romberg's ninth concerto

A		G major	Mm 1-21	Mm 1-5	Orchestral Introduction	G major
				Mm 6-7	Two-bar theme	
				Mm 8-13	Three two-bar phrases	D major
				Mm 14-21	Two four-bar phrases	G major
B	B part 1	D major	Mm 22-36	Mm 22-25	Two two-bar phrases	D major
				Mm 26-27	Two one-bar sequences	
				Mm 28-35	Idiomatic	

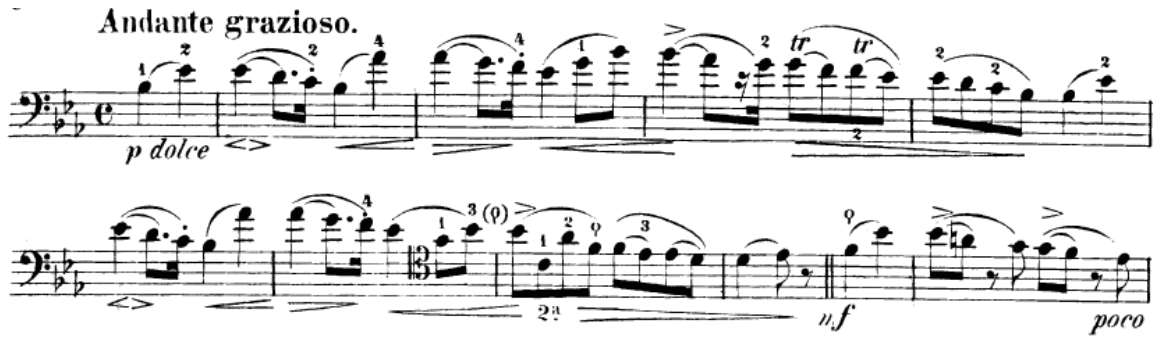
					passage	
	B part 2	G minor	Mm 36–52	Mm 36–39	Four-bar phrase	G minor
				Mm 40–52	Idiomatic passage	D minor
A		G major	Mm 53–82	Mm 53–68	An exact repetition of A	G major
				Mm 68–75	Idiomatic passage with harmonics	D major
				Mm 76–82	Coda	G major

1.2.2. The second movement of Romberg's first concerto

It is very interesting that the second movement of Romberg's first concerto has the form of a theme and four variations. There are a few works that have second movements in a theme and variation form, including Haydn's symphony, op. 94, Haydn's quartet, op.76, no.3, and also Beethoven's fifth symphony. However, in genre of concerto, the strophic variation form is rarely used. One of the only examples in the cello repertoire is the third movement of the Walton concerto, written in the mid-twentieth century; it is an extremely rare occurrence in the cello literature of the Classical period.

Romberg's theme in Eb major consists of simple four-measure phrase melodies.

Example 5. Romberg's first concerto, second movement, theme



It is intriguing that Romberg changes register for each variation. The first variation is played in the middle register with the tenor clef, while the second variation is played in the lower register with the bass clef. Also, each variation features a different rhythmic figure. For example, the first variation has continuous triplets, while the second variation has continuous quadruplets. In Classical-era variations forms, each variation was supposed to get progressively faster. A good example is the set of variations in the second movement of Beethoven's piano sonata, op. 57.

Example 6. Ludwig van Beethoven, Piano sonata, op. 57, second movement, first and second variations



In the second movement of Romberg's first concerto, the first two variations follow this rule. Such changes add variety, which improves musicality and challenges students to practice with the different registers of the cello. The examples below demonstrate the contrast between the first and second variations.

Example 7. Romberg's first concerto, second movement, first and second variations

The first variation:

The second variation:

The third variation is in Eb minor, and the melody progresses mostly by two-measure sequences. This third variation is written in the middle register again, while the fourth variation, in Eb major, is in the lower register with the bass clef. The theme comes back after the fourth variation and ends with a long, written-out cadenza.

Example 8. Romberg's first concerto, second movement, third and fourth variations

The third variation:

10 *Solo tranquillo*

p con espress.
2ª rotte più p sempre
restez
cresc.
p
cresc.

The fourth variation:

restez
f pesante
mf
dimin.
p leggiero
V

1.2.3. The second movement of Romberg's third concerto

The second movement of Romberg's third concerto has an A-A' form with a long cadenza that was written out by Romberg. (This cadenza can be found in example 39 in section 5.2).

Example 9. Romberg's third concerto, second movement, A and A' sections

Second movement, A section:

The musical score for the A section is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked "Adagio (non troppo.)". The section begins with a "Solo" instruction and a dynamic of "p". The first measure is marked with a "1" below it. The music features a series of chords and arpeggiated figures, with some notes marked with fingerings (1, 2, 3, 4). The dynamic changes to "con espress" and "p" in the second measure. The section concludes with a dynamic of "mf".

Second movement, A' section:

The musical score for the A' section is written in bass clef with a key signature of two flats and a common time signature. It begins with a "Solo" instruction and a dynamic of "mf". The first measure is marked with a "2" below it. The music features a series of chords and arpeggiated figures, with some notes marked with fingerings (1, 2, 3, 4). The dynamic changes to "f" in the second measure. The section concludes with a dynamic of "mf".

1.2.4. The second movement of Romberg's fourth concerto

This movement has an odd form of A-B-B'. The A section is in G major, concluding with a tonic chord, and the B section is in D minor.

Example 10. Romberg's fourth concerto, second movement, opening

Example 11. Romberg's fourth concerto, second movement, transition from the close of the A section into the B section

The B section ends with a D major chord. The B' section is interesting because it starts in C major, but it changes to E minor in the middle. The movement concludes with a trill on the V of E minor, moving *attaca* into the third movement. This second movement therefore serves as a kind of introduction into the third movement.

This section also includes passages of sudden register changes, highlighting the singing quality and creating dramatic expression in the music. The four measures following rehearsal letter Q include three of these register changes. The melody drops by one octave in the second measure after Q and then ascends by one octave in the third measure.

Example 12. Romberg's fourth concerto, second movement, conclusion

1.2.5. The second movement of Romberg's fifth concerto

The form of this movement is more difficult to determine, because the theme, which starts the movement, does not reappear later. One might say that this movement is through-composed and has no specific form, except for the fact that the idiomatic passage following the theme does return at the end.

Sequential progressions are used frequently in this movement. In the example below, the figure in the fifth and sixth measures are followed by a two-measure sequence and then a four-measure sequence in the tonic key. The interval and figure are not exactly repeated, making this a modified sequential progression.

Example 13. Romberg's fifth concerto, second movement, opening

The musical score is written for a cello. It begins with a bass clef and a treble clef. The key signature is one sharp (F#). The tempo is 'Andante grazioso' with a metronome marking of quarter note = 96. The first section is marked 'Tutti' and 'p pizz.'. The second section is marked 'Solo.' and 'p'. The third section is marked 'mf' and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings.

1.3. The third movement in Romberg's concertos

All of the third movements in Romberg's concertos are in Rondo form, A-B-A-C-A. The third movement of the third concerto has a slightly longer recapitulation than the others and has an A-B-A-C-A-B-A form, but this can also be considered to be an A-B-A-C-A form in a larger sense. All of the third movements include passages that are very idiomatic and very demanding technically. The example below includes double stops and octaves, which are considered to be difficult techniques for the cello.

Example 14. Romberg's fifth concerto, third movement

The table below shows the common form (Rondo) for the third movements of Romberg's concertos. In comparison with the Classical concerto model, Romberg's third movements include an unusual characteristic, the splitting of the C section into two sections.

Table 4. Typical third-movement form in Romberg's concertos

A section	<ul style="list-style-type: none"> • A theme contrasted with a rivaling rhythm • An idiomatic passage with thumb position
-----------	---

B section	<ul style="list-style-type: none"> • Legato melody • Technically demanding passage
A section	<ul style="list-style-type: none"> • The theme returns without the technically demanding passage
C section	<ul style="list-style-type: none"> • Songlike thematic material • Technically demanding passage
	<ul style="list-style-type: none"> • Different songlike thematic material • Technically demanding passage or a repetition of the thematic material in a different key
A section	<ul style="list-style-type: none"> • The return of the first theme • Technically demanding passage

Table 5, below, demonstrates the way in which this general form is realized in a specific concerto.

Table 5. Third-movement form in Romberg's first concerto

A		Mm 1-35	Bb major	Mm1-16		Four four-bar phrases
				Mm17-33	Transition to C major	Technically demanding passage
				Mm34-35	C major	Short orchestral interlude
B		Mm 37-78	F major	Mm 37-43	F major	Two four-bar phrases
				Mm45-51		Four two-bar phrases
				Mm52-69		Technically demanding passages with double stops
				Mm69-77	Transition to Bb major	Transition to A section
A		Mm 78-94	Bb major	Mm 78-86	Bb major	
				Mm 87-85	Transition to Bb minor	Orchestral interlude
C	C1	Mm 95-149		Mm 86-109	Bb minor	Two eight-bar phrases
				Mm 110-117	Db major	
				Mm 118-125	Bb minor	
				Mm 126-134	Db major	
				Mm 135-139	Ab major	
				Mm 140-145	Transition to G major	
				Mm 146-148	G major	
	C2	Mm 149-211		Mm 149-156	G major	
				Mm 157-166	Transition to Bb minor	
				Mm 166-193	Bb minor to Bb major	Technically demanding passage

				Mm 194-211		Different material (Transition to A)
A	Mm 212-256	Bb major	Mm 212-219	Bb major	A theme	
			Mm 220-226		Orchestral interlude	
			Mm 227-251		Technically demanding passage	
			Mm 253-256		Orchestral postlude	

2. Programmatic elements in Romberg's concertos

“Program music is instrumental music which tells a story, illustrates literary ideas, or evokes pictorial scenes.”¹⁹ “Programme music, which has been contrasted with absolute music, is distinguished by its attempt to depict objects and events.”²⁰

Instrumental music from the Baroque and Classical eras tend towards the absolute, suggested by titles that often consist simply of the type of composition, a numerical indication of the work's position within the composer's oeuvre, and the key. Some of Romberg's concertos have programmatic titles, which is not typical of Classical concertos.

2.1. Romberg's sixth concerto, Concerto Militaire

¹⁹ Roger Scruton. "Programme music." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22394> (accessed December 10, 2011).

²⁰ Ibid

Romberg's sixth concerto bears the title Concerto Militaire. "The march-like episodes are prevalent in the two fast movements because of using the march rhythm and the horn third chord progression; the slow movement has a funeral March character."²¹

Also, this concerto incorporates the simple rhythmic elements of the military march style, which is generally characterized by strong and steady percussive beats. Strong quarters and dotted rhythms characterize military march music, as the music is for marching. The below example is from Tchaikovsky's Military March.

Example 15. Piotr Ilyich Tchaikovsky, Military March in B-flat major



In example 8, taken from Romberg's sixth concerto, the three intervals starting on the third beat of E are horn fifths, which are supposed to imitate the call of military or hunting horns. This is because, in their extreme high registers, these brass instruments are limited to the notes of the major triad. This figure expresses even more clearly the military character of the movement.

²¹ Lev Ginsburg, History of the Violoncello. (Neptune City, NJ.: Tfh Pubns Inc, 1983), 24.

Example 16. Romberg's sixth concerto, first movement, second theme

The second movement of Romberg's sixth concerto bears the tempo marking of "Tempo di Marcia funebre". It is characterized by slow march-style rhythms.

Example 17. Romberg's sixth concerto, second movement, opening

The cello solo starts with the marking of *lugubre*, which means mournful in Italian. Measure five has dynamic marking of *p* and a crescendo to *sforzando* on the third beat and decrescendo back to *p* on the down beat of the next bar. This represents the dramatic nature of funeral music in the concerto.

The *Marcia funebre* is not very common in the Classical period, except for the third movement of Beethoven's piano sonata no. 12, and the second movement of

Beethoven's symphony no.3. In the example below, the dotted rhythm is the main characteristic of the slow funeral march.

Example 18. Ludwig van Beethoven, Piano sonata no. 12, third movement



Interestingly, the second movement of Romberg's sixth concerto is the only one in the entire cello concerto repertoire, to my knowledge, that uses the Marcia Funebre.

2.2. Romberg's seventh concerto, Swiss

Romberg's seventh concerto in C major, which is dedicated to Matvey Wialgohorsky (one of his pupils in Russia), bears the title "Swiss." This piece creates a Swiss atmosphere in two ways, through sound images and the imitation of traditional instruments.

First, Romberg evokes the sonic image of the Swiss by using harmonics and double stops. In the example below, Romberg's use of echoic harmonics in mm 425–426 and mm 430–431 creates the pastoral coloring of the alpine region, evoking the signal, the call from mountain top to mountain top.

Example 19. Romberg's seventh concerto, third movement, mm 425-431

The image shows two systems of musical notation for a bass clef instrument. The first system is marked "Andante." and begins with a dynamic of *mf*. It contains a main line with triplets and a bracketed "Ossia." section. The *Ossia.* section includes dynamics *mf*, *pp*, and *mf*, and is labeled "(Echo...)". Handwritten annotations "4^a", "3^a", and "4^a" are present below the notes. The second system continues the main line and includes another bracketed "Ossia." section with dynamics *mf*, *pp*, and *lungo*. Handwritten annotations "4^a", "3^a", and "4^a" are also present here.

The use of double stops and natural harmonics in mm 28-36 of the first movement, shown in the example below, adds the grand sonic style of the alpine region to this movement.

Example 20. Romberg's seventh concerto, third movement, mm. 28-36

The image shows three systems of musical notation. The first system is marked "dol." and "p". The second system is marked "cresc. poco" and "a". The third system is marked "poco", "f", and "f". It features a main line with double stops and a bracketed "Ossia." section. Handwritten annotations include "M B.", "4^a", "3^a", and "4^a".

Also, this concerto includes the sonic imitation of traditional Swiss instruments, such as the alphorn and the Schwyzerörgeli (a type of accordion).

Illustration 1. Schwyzerörgeli and Alphorn (downloaded from Google images)



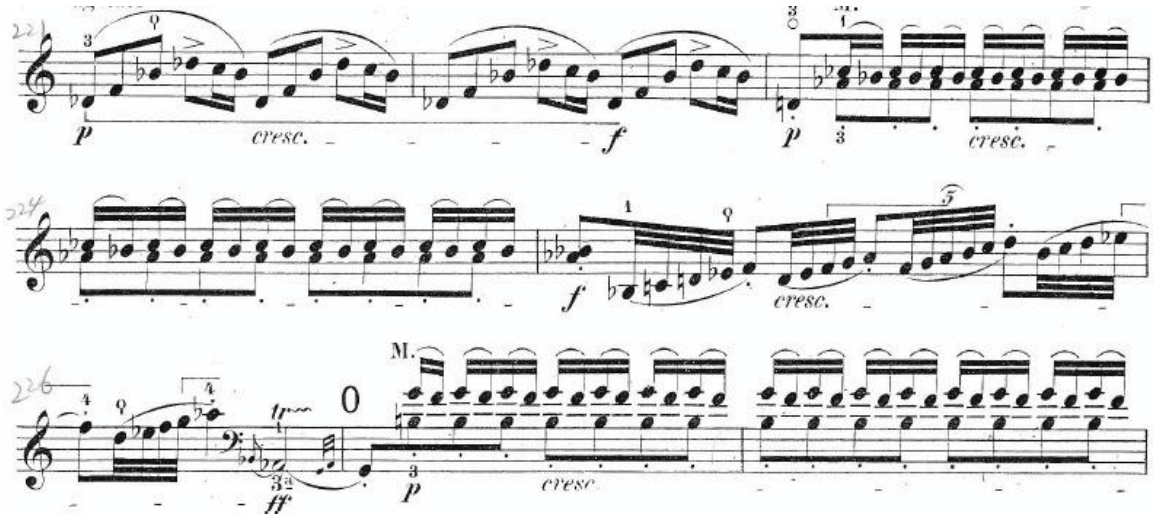
The first theme of the first movement includes horn-like music with characteristic falling intervals and rhythms.

Example 21. Romberg's seventh concerto, first movement, first theme



He may want to create an imitation of the accordion, with which it is possible to produce chordal sound using the double stops in m223–224 and mm227–228.

Example 22. Romberg's seventh concerto, first movement, mm. 221-228



One very unique characteristic of the third movement of Romberg's seventh concerto is its pizzicato opening. This is only the place where Romberg used pizzicato technique in his concertos. This also adds an atmosphere of the peasantry, because it imitates the sound of a fiddle. This is the only place Romberg used the pizzicato technique in his concertos.

Example 23. Romberg's seventh concerto, third movement, opening



3. Unexpected key schemes

The standard concerto sonata form utilizes a key scheme with close key relationship between the two themes, and then presents these themes in the original key in the recapitulation. Some of Romberg's concertos exhibit key schemes that would have

seemed unusual in comparison to this Classical concerto model. For example, in his fourth concerto, the thematic materials appear in distantly-related keys or come back in different keys in the recapitulation.

The first movement of Romberg's fourth concerto is in E minor. The second theme, which begins in m40, although beginning in the expected G major, turns almost immediately to hints of d minor and g minor; which is distantly related to the original key, and then modulates to D major in m48 and to G major in m56.

Example 24. Romberg's fourth concerto, first movement, opening of the recapitulation

First movement, opening:

VIOLONCELLE.

Allegro. Tutti. ▢ Abstrich – Tirez – Down bow. **Bernhard Romberg, Op. 7.**
 ▽ Aufstrich – Poussez – Up bow.

The image shows the opening of the first movement of Romberg's fourth concerto. It consists of two staves. The top staff is for the Cello (VIOLONCELLE) and is marked 'Allegro. Tutti.' It begins with a series of sixteenth-note patterns. The bottom staff is for the Violin (Solo.) and features more complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). Bowing directions are indicated by 'Abstrich – Tirez – Down bow' and 'Aufstrich – Poussez – Up bow'.

First movement, second theme from m 40:

The image shows the second theme of the first movement, starting at measure 40. It features three staves. The top staff is for the Violin (Solo.) and the middle and bottom staves are for the Cello (Tutti.). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include 'f' (forte), 'p' (piano), and 'cresc.' (crescendo). Bowing directions are indicated by 'V' (Violin) and 'V' (Viola/Cello).

Also, as in Romberg's other concertos, he used new material in the development section before the recapitulation.

Example 25. Romberg's fourth concerto, first movement, mm 135–146

The image shows a musical score for Example 25, Romberg's fourth concerto, first movement, measures 135-146. The score is in 3/4 time and E minor. It features a solo section for the cello (marked 'Solo.' and 'H') and piano. The piano part starts with a forte (f) dynamic and includes a crescendo (cresc.) section. The cello part features a trill (tr) and various fingerings (1, 2, 3, 4). The piano part includes a piano (p) section and a four-measure preparation on the V chord of E minor.

Another interesting passage is the four-measure preparation on the V chord of E minor leading into the recapitulation in example 26. In the example below, the passage before the orchestra interlude is in A minor and finishes with an A tonic chord. With the orchestra's interlude, the key changes to E minor. This six-measure passage (2 measures of orchestra with 4 measures of cello) before the recapitulation acts as a preparation for the recapitulation. It is interesting that the first theme in the recapitulation is in E major instead of E minor. This would be an odd feature for a Classical concerto and, instead, is more characteristic of a Romantic concerto. Also, the movement's second theme does not return in the recapitulation. After the twelve-measure repeat of the first theme, idiomatic passages continue to the end.

Example 26. Romberg's fourth concerto, first movement, recapitulation

4. Romberg's use of exotic rhythms in the third movements of his concertos

4.1. Fandango

The third movement of Romberg's second concerto includes characteristics of the fandango. "Fandango is a couple-dance in triple meter and lively tempo, accompanied by a guitar and castanets or palmas (hand-clapping). It is considered the most widespread of Spain's traditional dances."²² The use of exotic dance rhythms in nineteenth-century, late Classical cello repertoire is rare. During Romberg's tours in Europe, he tried to collect folk songs, which he later used in his compositions. He said that Spanish, Russian and

²² Israel J. Katz. "Fandango." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09282> (accessed January 20, 2011).

Italian melodies provide the richest materials for a composer. The fandango of the second concerto is inspired by the Spanish influences.²³ To evoke the fandango, the composer uses technical variety, such as *alla gamba* (which is synonymous with *sul ponticello*)²⁴, and rhythmic elements with accents and harmonics. To designate the playing manner of *sul ponticello*, Romberg preferred the expression “*alla gamba*” in mm 163-166.²⁵

Example 27. Romberg’s second concerto, third movement, mm 159–166

The image shows a musical score for two staves. The top staff is in bass clef with a key signature of one sharp (F#). It begins with the instruction "Tutti" and "poco cresc." leading to "mf". The music consists of eighth-note patterns with triplets. The bottom staff is also in bass clef with the same key signature. It starts with "pp" and "f". The music features similar eighth-note patterns with triplets and accents. The top staff includes the instruction "Solo alla gamba" and "p non staccato".

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Example 28. Romberg’s second concerto, third movement, mm 32–38

The image shows a musical score for two staves. The top staff is in bass clef with a key signature of one sharp (F#). It is marked "Fandango Solo" and "pp scherz. e ben stacc.". The music features complex rhythmic patterns with triplets and accents. The bottom staff is also in bass clef with the same key signature. It is marked "sempre pp". The music features similar rhythmic patterns with triplets and accents.

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²³ Ginsberg, *History of the Violoncello*, 25.

²⁴ Robin Stowell, *The Cambridge Companion to the Cello*, (New York: Cambridge University Press, 1999) 229.

²⁵ Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (London: Cambridge University Press, 2004), 209.

Example 29. Romberg's second concerto, third movement, mm 189–194

The image shows a musical score for Example 29, Romberg's second concerto, third movement, mm 189–194. The score is in bass clef and 3/4 time. It features a Flageolet part on the right and a string part on the left. The Flageolet part is marked 'sempre f' and 'Flageolet'. The string part is marked 'dimin. poco' and 'cresc.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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4.2. Rondo Pastorale

The third movement of Romberg's third concerto is designated as a Rondo Pastorale. Pastorale refers to something of a pastoral nature in music, whether in form or in mood. Pastoral music refers to portraying a country nature in the mood of the music, often using folk songs or folk dance rhythms. In this piece, to create the atmosphere of the folk music, the bow technique of Batteries and Bariolage are used. Batteries are patterns in which notes are alternated between neighboring strings, and Bariolage is the bow skill of alternating between reiterated pitch and moving notes in the different strings. Rapid string-crossings can also be found in music that intends to create a programmatic image of folk instruments. The excerpts below of Beethoven's symphony No.6 and Joseph Haydn, Trio in G major, Hob XV:25, third movement demonstrate this quality very well. The third movement, Lustiges Zusammensein der Landleute (Happy gathering of country folk), of Beethoven's symphony no.6, Pastoral, includes string crossings in the

violin and viola sections to create the pastoral image. Haydn's piano trio no. 39 in G major, Hob. XV/25 has been nicknamed the Gypsy trio. The third movement of this piano trio, which is marked Rondo a l'Ongarese: Presto, includes string-crossings to create a similar folk image. "Old violin, fiddle is name for the medieval ancestor of the violin."²⁶ "Some of the early dances can take drone accompaniment to good advantage, and could therefore be played on a fiddle with a flat bridge."²⁷ Because of the flat bridge, the drone accompaniment would be easily expressed by string-crossings and playing chords.

Example 30. Ludwig van Beethoven, Symphony no. 6, third movement



Example 31. Joseph Haydn, Trio in G major, Hob XV:25, third movement

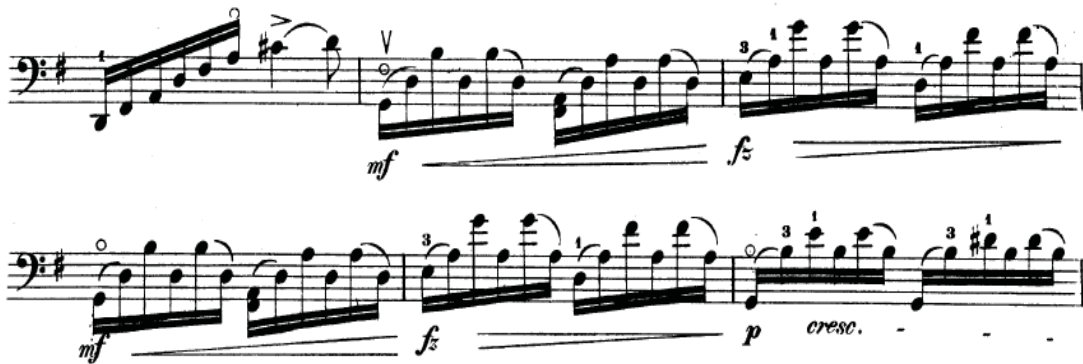


²⁶ "Fiddle." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e3714> (accessed April 3, 2012).

²⁷ Mary Remnant. "Fiddle." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09596> (accessed April 3, 2012).

The following examples demonstrate Romberg's use of Bariolage in m36-40 and Batteries in mm 59-62 in the third movement of his third concerto.

Example 32. Romberg's third concerto, third movement, m 35-40



Example 33. Romberg's third concerto, third movement, mm 59-62



The short graced notes and the variety of rhythms, such as dotted rhythms and alternations between long and short notes, help Romberg to create the cheerful atmosphere of the pastorale in music. The “Pastoral Symphony” from the Händel’s oratorio “Messiah” also shares very similar rhythmic elements of dotted eighths and sixteenths in compound time signature.

Example 34. The Pastoral Symphony from Händel’s oratorio “Messiah” and Romberg’s third concerto, third movement, opening

The Pastoral Symphony from Händel’s oratorio “Messiah”

1.14B Pifa

Larghetto e mezzo piano

Violino I, e
Violino III all’
Sva bassa

Violino II, e
Viola all’ Sva
bassa

Bassi

Romberg’s third concerto, third movement, opening

Rondo pastorale.
Allegretto molto moderato.

4.3. Rondo a la Polacca

The third movement of Romberg’s fourth concerto is designated as a Rondo a la Polacca. Polacca is the Italian term for the polonaise, which is a slow dance of Polish

origin in 3/4 time. Certain rhythms are characteristic, such as the frequent division of the first beat of the measure with accentuation of its second half and the ending of phrases on the third beat of the measure.²⁸ The example below shows the typical rhythm of the polonaise.

Example 35. The polonaise rhythm



In fact, the polonaise can be found in many the works of many Classical composers, such as Mozart, Haydn and Beethoven. In particular, the third movement of Beethoven's Triple concerto is written at about the same dates with this fourth concerto is Rondo alla polacca.

Example 36. Romberg's fourth concerto, third movement, opening



5. Romberg's compositional devices

5.1. The sequences

“In music, a sequence is the immediate restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch in the same voice. It is one of the most common and simple methods of elaborating a melody in eighteenth and nineteenth-

²⁸ Stephen Downes. "Polonaise." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22035> (accessed April 3, 2012).

century classical music.”²⁹ “Romberg’s favorite device- sequence-like progressions- provided extensive training material for shifts in thumb positions and mastery of the fingerboard.”³⁰ Romberg used sequential progressions in many idiomatic places in combination with the changing thumb position. For example, we can see the sequential stepwise progression and changing thumb positions in mm 59–66 in the first movement of Romberg’s third concerto. The sequences occur on D, B, G, E, descending by thirds (The relationships are different; there is a minor third between D and B and a major third between B and G).

Example 37. Romberg’s third concerto, first movement, mm 59–66

The image shows a musical score for Example 37, which is a sequence of chords from the first movement of Romberg's third concerto, measures 59-66. The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melodic line consists of a series of eighth-note chords: D major, B major, G major, and E major, descending by thirds. The piano accompaniment provides a harmonic foundation with chords that move in parallel motion with the melodic line. The score includes dynamic markings such as 'p cresc. poco' and 'a' (accrescendo), and a fermata over the final chord.

In Romberg’s fourth concerto, mm 155–158 in the first movement include a very interesting technique: the thumb must zigzag on A, F, G, E, F, D, E, and C. Those sequences proceed around the circle of fifth by two beats. (A, D, G, C, F, B, E) That is, the first two beats of measure 155 has an A major chord, while the last two beats has D major. In the same way, measure 167 has G and C major chords, and F major and B major chords are in m168. This circle of fifths ends in measure 169 with an E major chord.

²⁹ Bruce Benward and Marilyn Saker, *Music: In Theory and Practice 7th ed., Vol. I* (New York: McGraw-Hill Companies, 2008), 111-12.

³⁰ Ginsberg, *History of the Violoncello*, 25.

Example 38. Romberg's fourth concerto, first movement, mm 154–159

Musical score for Example 38, showing two staves of music. The top staff is in bass clef and the bottom staff is in treble clef. The music features a descending scale with various ornaments and techniques. Annotations include a forte 'f' dynamic at the beginning, a piano 'p' dynamic later, and '2da' and '3da' markings indicating double and triple ornaments. There are also several downward-pointing arrows above the notes, likely indicating fingerings or bowing directions.

Romberg's eighth concerto includes a good example of sequential progression in mm 374–378 of the third movement. The chord progression moves through a descending scale, A, G, F, E, D in each measure.

Example 39. Romberg's eighth concerto, third movement, mm 367–381

Musical score for Example 39, showing two staves of music. The top staff is in bass clef and the bottom staff is in treble clef. The music features a descending scale with various ornaments and techniques. Annotations include 'meno mosso' at the beginning, a piano 'p' dynamic, and 'dim.' (diminuendo) markings. There are also several downward-pointing arrows above the notes, likely indicating fingerings or bowing directions.

5.2. Written-out cadenzas

Romberg's cadenzas are written-out by the composer. This is different from Duport or Boccherini's concertos, as they did not write out all of the details in their music.

The second movement of Romberg's first concerto includes a good example of a written-out cadenza. From the downwards scale, which uses the thumb, Romberg requires performers to use various techniques, such as string crossings, slur staccatos, trills and double stops.

Example 40. Romberg's first concerto, second movement, cadenza

The musical score is divided into five systems, each with a treble or bass clef. The first system (treble clef) starts with a *p* dynamic and a *non presto* tempo, followed by *accelerand.* and *poco rall.* markings. The second system (treble clef) includes a *p* dynamic, *acceler.*, *f*, *acceler.*, and *presto* markings, with a *M.* (Mordent) symbol above the staff. The third system (bass clef) features a *f* dynamic, *lento* tempo, *cresc. e acceler.*, *a piacere*, *rallent.*, and *moderato* markings. The fourth system (bass clef) includes *accel. e cresc.*, *riten.*, and *f* markings. The fifth system (bass clef) contains *espress.*, *acceler.*, *tranquill.*, *acceler.*, *ritard. e dimin.*, *tr.* (trill), *lento a tempo*, *Tutti*, and *morendo* markings, with dynamics ranging from *p* to *pp*.

The second movement cadenza of Romberg's third concerto is also written-out. It is long and technically difficult. Those cadenzas are demanding, but actually, it is acceptable in current cello technique.

Example 41. Romberg's third concerto, second movement, cadenza

The image displays three systems of musical notation for a cadenza. The first system is in treble clef and includes the instruction "Cadenza." above the staff. It begins with a trill and glissando, followed by a series of ascending sixteenth notes. Performance markings include *f*, *sfp*, *non presto*, *cresc. e acceler.*, and *f*. The second system is in bass clef, starting with a *p* dynamic and *moderato* tempo. It features a series of ascending sixteenth notes with *acceler.* and *brillante* markings. The system concludes with *dimin. e poco rall.*. The third system is in treble clef, beginning with *non presto* and *p*. It includes a first ending bracket labeled "1^a" and ends with *a tempo*, *ritard.*, *pp*, and *attacca*.

CHAPTER 4. A TECHNICAL ANALYSIS OF ROMBERG'S CONCERTOS

Romberg was known as a virtuosic cellist and had an active performing career, but he was simultaneously a productive composer. He developed existing cello techniques in his time much further and applied those techniques in his concertos. Some cello techniques in his concertos are not often used, in current cello repertoire. This chapter will show how these developed techniques are used in his ten concertos. In the previous chapter, I provided analyses of Romberg's musical form and style; in this chapter, I turn my focus to technique.

1. Left hand technique

1.1. Thumb position

The use of the thumb on the fingerboard in the cello's high register is an advanced cello technique. Placing the thumb flat on the two strings allows for very efficient movement of the other fingers. Thumb position had been utilized by other cellists before Romberg. "It was known already in the eighteenth century and greatly broadened the cello's expressive and technical resources. Initially, the thumb technique was used sparingly, but it was only in the time of Luigi Boccherini (1743–1805), Jean-Louis Duport (1749–1819) and Romberg that it grew to perfection."³¹ However, compared to previous concertos, Romberg's use of the thumb position is much more complex. The example below presents mm 150-166 from the first movement of Jean-Louis Duport's concerto No.4. These measures represent the hardest passage in this movement, but, in

³¹ Lev Ginsburg, *History of the Violoncello*. (Neptune City, NJ.: Tfh Pubns Inc, 1983), 25.

comparison with the hardest passages from Romberg's concertos, it is less demanding and shorter.

Example 1. Duport's fourth concerto, first movement, mm 150–166

f con bravura
p
f
p *cresc.* *f*
dim. *e poco calmand.* *p* *espress.*

Example 2. Romberg's fifth concerto, third movement, mm 244–259

M *p* *f* *f*

Usually, as the register moves upward, and the performer nears the bridge, it becomes more difficult to play, as it is more difficult to play in the high register than in the lower ones. Additionally, when string-crossings are added with the thumb position in the extremely high register, it becomes a challenge for cellists. If the left hand must move far away from the body, the performer's degree of control and energy to press down upon the strings becomes weaker. Actually, for advanced performers, the use of the thumb on the fingerboard (the thumb position) makes performance of the piece smoother. This may be why the great performers, such as Duport and Boccherini in the eighteenth century, used the thumb position often in their pieces. Some use of the thumb position is evident in example 1 above, mm 152–160.

1.1.1. Positional Parallelism

“The use of the thumb as a support in the high registers on neighboring strings gradually led to the so-called "positional parallelism" principle.”³² Often, cellists are required to keep the thumb on the same notes to avoid unnecessary position changes in Romberg's concertos. In other words, the thumb stays in the same place while the other fingers are moving across the strings and trying to reach higher notes by extension. This use of position parallelism is one of the most notable features of Romberg's compositions. “Romberg's ingeniousness was to exploit the intrinsic possibilities of fingerings within stationary, block hand positions to the boundaries of their inherent limitation.”³³ “One frequently encounters the "restez" device in his works, which is a directive to the performer of a stringed instrument to perform the indicated passage of a composition

³² Ibid, 25.

³³ Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice*, 65.

while remaining on the same note, on the same string or in the same finger position. It consists in moving all fingers on different intervals off from the thumb, which remains in place—thus broadening the volume of the position.”³⁴ In his treatise, “Theoretical and Practical School for Violoncello”, Romberg wrote of Boccherini’s use of Position Parallelism.³⁵ Duport also addresses this technique in his studies.³⁶ However, as one can see in his compositions, Romberg brought this technique of Position Parallelism much further.

Naturally, to reach higher notes, which are located further from thumb, Romberg frequently asks cellists to use the fourth finger. I will discuss this in section 1.1.2.

The example below is mm 12–24 from the second movement of Concerto Op.44 (the seventh concerto). In this passage, Position Parallelism is used so that the thumb is placed on Ab on the A string, and it remains in that position though mm12–17. After position change with the note Ab in m17, performer is required to remain the thumb again on Eb on A string and on Ab on D string though mm 17–24.

³⁴ Ginsberg, *History of the Violoncello*, 25.

³⁵ Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740-1840* (London: Cambridge University Press, 2004), 134.

³⁶ *Ibid*, 136.

Example 3. Romberg's seventh concerto, second movement, mm 12-24³⁷

Also, the beginning of cello solo in the first movement of Romberg's third concerto, shown in the example below, also contains a very good example of position parallelism. The thumb is located on G on the A string and on C on the D string. According to today's cello technique, a shift between intervals (such as between B and G in m 15 or between E and D in m 16) would probably be employed. However, Romberg does not make use of such shifting in the passage below.

³⁷ Ibid, 141

Example 4. Romberg's third concerto, first movement, introduction of the solo cello

Romberg avoided unnecessary position shifts in his earlier concertos, but in the later concertos, it seems that position parallelisms are used in balance with shifts. The position changes used depends on the flow of the melodic lines. The melody line is dramatic in mm 43–46 and mm 51–57 so that cellists are required to change positions.

Example 5. Romberg's sixth concerto, first movement, mm43–62

Unfortunately, the using of this stationary Position Parallelism is less used by later cellists because shifting became necessary for expressing sentimental phrasings. Eighteenth-century cellists and composers were no longer content to settle in one hand position and to limit their melodies to the encompassed notes.³⁸ However, while such thumb-position fingerings remain familiar, players continued to devise different methods of fingerings upper-register passages.³⁹

1.1.2. The use of the fourth finger

Because Romberg used the position parallelism technique to avoid unnecessary position changes, the fourth finger is often required in his concertos to reach high notes without changing position in his concertos. While Duport limited the use of fourth finger in the thumb position to notes in arpeggio patterns on the A string, Romberg suggests to use the fourth finger in the basic scale using thumb position.⁴⁰ In his treatise, “Theoretical and Practical School of Violoncello”, Romberg says “This scale (below) must be practiced till the pupil can play it with fluency.”⁴¹

Example 6. Thumb Position Scale from Romberg’s “Theoretical and Practical School of Violoncello”



³⁸ Valerie Walden, *One Hundred Years of Violoncello*, 144.

³⁹ Robin Stowell, *The Cambridge Companion to the Cello*, (New York: Cambridge University Press, 1999) 188.

⁴⁰ *Ibid*, 136.

⁴¹ Bernhard Romberg, *Theoretical and Practical School of Violoncello* (London:Boosey & Sons, 1832), 49.

Many later violoncellists such as Dotzauer and Wielhorski followed Romberg's lead in using the fourth finger in thumb position.⁴² This is why we can see frequent use of the fourth finger in the thumb position in old music publications. It is common that in modern cello technique, the fourth finger is substituted by the third finger in the thumb position.

The use of the fourth finger in the high register is indicated in many places throughout mm 109–111 of the third movement of Romberg's ninth concerto, shown in the examples below.

Example 7. Romberg's ninth concerto, third movement, mm 108–113

The image displays a musical score for two staves, likely representing the first and second violoncellos. The music is in 3/4 time and G major. The first staff begins with a *mf* dynamic and a triplet of eighth notes. It features several measures with accents and fingering numbers 3 and 4. A *p* dynamic is marked, followed by a *cresc. poco* marking. The second staff continues with similar rhythmic patterns, including a *poco* marking and a *f* dynamic. The piece concludes with a *fz* dynamic. Various fingering techniques are indicated, including 'M.' (thumb), 'S.' (second finger), and specific fingerings like 1, 2, 1, 3.

Romberg even extended the performer's reach to the tenth, using the thumb and the fourth finger, shown in the example below in mm 115–116.

⁴² Walden, *One Hundred Years of Violoncello*, 143.

Example 8. Romberg's fifth concerto, third movement, mm 115-119



1.2. Same-finger shifts

Compared to other cello works from Romberg's period, Romberg's compositions use many same-finger shifts. Unlike Duport and Boccherini, Romberg allowed for shifting by means of the same finger. "In the lower positions, Romberg made frequent use of the same-finger shift to ascend to and descend from the upper positions of the violoncello."⁴³ The below example is from Romberg's "Theoretical and Practical School for Violoncello". One can see that Romberg uses the first finger for the shifts in the first three measures. This same-finger shifting became the most common way to change positions for later cellists.⁴⁴

Example 9. Excerpt from "Theoretical and Practical School for Violoncello"



The advantage of using same-finger shifting lies in the increased possibility for agility in fast passages. The use of the same finger for shifting helps to minimize the

⁴³ Walden, *One Hundred Years of Violoncello*, 141.

⁴⁴ Stowell, *The Cambridge Companion to the Cello*, 187.

motions of the performer's hand and arm, allowing the hand to move more quickly. For the same reasons, Romberg employed oblique hand positions, which will be discussed later in this chapter. The use of such techniques shows that Romberg was a very virtuosic cellist, very focused on matters of technique.

In mm 229–233 of the third movement of Romberg's first concerto, the second finger is required to shift continually.

Example 10. Romberg's first concerto, third movement, mm 226–233

The image shows a musical score for a cello, consisting of two staves. The top staff begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of sixteenth-note runs with slurs and fingering numbers (1, 2, 3). The bottom staff is also in bass clef with the same key signature and time signature, featuring similar sixteenth-note runs with slurs and fingering numbers (2, 3, 2, 3, 2). The score includes dynamic markings 'cresc.' and 'ff', and the instruction 'Listesso tempo.'.

1.3. Oblique left-hand position

Romberg is known as the last master of the oblique left-hand position. For clarification, please see the illustration below, which depicts Romberg with his cello. In the illustration, the performer's left wrist is low and is turned up toward the head of the cello. "This oblique hand-setting brought the thumb around to the C string side of the neck, with the finger falling at a slant upon the fingerboard. Romberg stated that this oblique hand position created more reliable strength in their neck position fingerings and

it was convenient for an instrument with a thick neck joint and held low to the floor”.⁴⁵ From the perspective of current technique, this posture is unnatural; this oblique posture leads easily to tension problems. However, due to the cello’s straightened position, without the endpin, in the eighteenth and nineteenth centuries, we can assume this posture with the low left wrist might have been natural at that time.

Illustration 1. Romberg’s cello playing⁴⁶



There are two major advantages to the oblique left-hand position. First, with this left hand posture, positions can change and fingers can move more quickly, because the

⁴⁵ “Technique, Style and Performing practice to c.1900,” in *The Cambridge Companion to the Cello*, Valerie Walden (Cambridge: Cambridge University Press, 1999), 181.

⁴⁶ Ginsberg, *History of the Violoncello*, 17.

left hand turns more naturally in a clockwise motion than in a counter-clockwise one when there are upward shifts. The second advantage of this position is that it allows wider extension of the left hand. In twisting the left wrist, performers gain more space between their fingers and more pressure on the fingerboard.

For the purposes of comparison, the illustration below presents the other hand position. The perpendicular hand position, shown in the illustration by De Swert, placed the thumb in the center of the neck, with the rounded fingers lying perpendicular to the fingerboard.⁴⁷ “This was the positioning taught by the majority of cellists’ tutors, John Gunn and Jean-Louis Duport being especially vociferous on the subject.”⁴⁸

Illustration 2. The manner of holding the cello and bow as illustrated by the tutor of De Swert⁴⁹



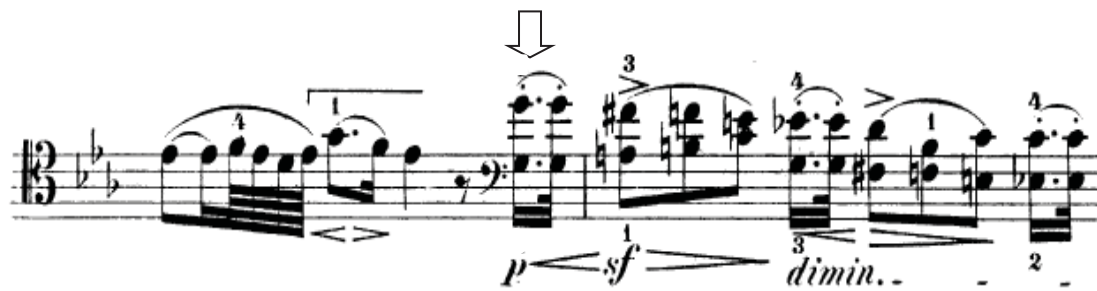
⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid, 182.

In the example below, taken from the second movement of Romberg's sixth concerto, cellists are required to play the octave between two Gs in m12 without using thumb. Cellists must extend finger to reach the higher notes but must simultaneously keep the thumb on the fingerboard, which limits the further extension of fingers in this passage. With perpendicular left hand position, this passage would be more difficult since the position allows less space between fingers. The oblique hand position allows more space between fingers for extension, and is thus more suited for the performance of this passage.

Example 11. Romberg's sixth concerto, second movement, mm 12-13



Also, in m 130 in the first movement of Romberg's second concerto, shown in the example below, the first sixteenth-note grouping includes an extension of a G on the D string and an F on the A string. This passage might be another place where Romberg would have used the oblique hand position.

Example 12. Romberg's second concerto, first movement, mm 130-132



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1.4. The use of natural harmonics to create a singing quality

Romberg used natural and artificial harmonics more than other composers from the time period; he used these special effects for a musical reason: the creation of a singing quality. In his treatise “Theoretical and Practical School for the Violoncello”, he says “It certainly cannot be denied that they possess a peculiar charm where tastefully manages, but they should be considered as musical Bonbons”. He used the technique especially at the end of passages in the high register to create a virtuosic sound effect. Below example is from his treatise, “Theoretical and Practical School for Violoncello”.

Example 13. An excerpt from “Theoretical and Practical School for Violoncello”



The second movement of Romberg's second concerto uses natural harmonics as a means to project a singing line; this occurs in m 6, m 14, m 85 and the last measure of the movement. The same effect is evident in the third movement of the same concerto.

Duport and Boccherini also used this technique in their compositions, but it is clear that

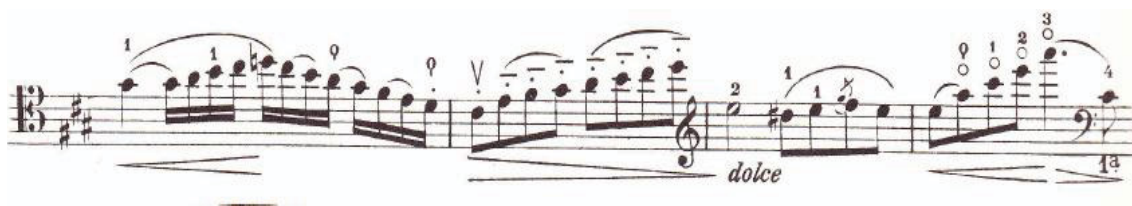
Romberg developed the technique further in his work. In the example below, taken from the Duport concerto, harmonics are present in mm 20–21, but the singing effect is not strong as in Romberg’s concerto, because the use of harmonics is more limited. Also, Duport only rarely used harmonics in his concertos.

Example 14. Duport’s fourth concerto, first movement, mm 16–21



“Romberg exploited natural harmonics, and wrote numerous passages displaying vertical fingerings that require speed and dexterity.”⁵⁰ For instance, m 14 in Example 23 and m 81 in Example 24, in the example below from Romberg’s second concerto, expresses the special sound effect of harmonics and an upwards singing quality.

Example 15. Romberg’s second concerto, second movement, mm 11–14



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⁵⁰ Walden, *One Hundred Years of Violoncello*, 141.

Example 16. Romberg's second concerto, third movement, mm 80–82



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In the example below, mm 191–196 of the third movement from Romberg's second concerto, the composer used both natural and artificial harmonics. “The passage of artificial harmonics placed on the D string is of particular interest owing to the rarity of such passages in stringed-instrument literature from this decade.”⁵¹

Example 17. Romberg's second concerto, second movement, mm 188–196



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⁵¹ Ibid, 200.

In his seventh concerto, the “Swiss,” Romberg used harmonics to create an alpine image. It is very intriguing to observe the manner in which he used this harmonic effect in the coda of the third movement. Mm 425–426 and mm 430–431 include echoic harmonics, and this evokes the atmosphere of an echo in the mountains of Switzerland.

Example 18. Romberg’s seventh concerto, third movement, mm 422–431

1.5. Romberg’s use of the G and C strings

In Romberg’s compositions, he uses the G and C strings in many passages. Romberg designated specific strings for the performers’ use in order to express different sound qualities. “Romberg’s trademark became use of the G and C strings for bravura passage work.”⁵² The C and G strings each have their own sound quality. The C string produces a thick bass sound and the G string makes a warm and dark sound color. Especially, Romberg expanded the use of the C string in the upper registers.⁵³ The example below, which includes mm 194–199 from the third movement of Romberg’s first

⁵² Ibid, 141.

⁵³ Stowell, *The Cambridge Companion to the Cello*, 188.

concerto, demonstrates the use of the C string. According to considerations of cello technique, playing on the same string throughout a fast passage can make the motion of the left hand faster and can also provide a special, dark sound effect.

Example 19. Romberg’s first concerto, third movement, mm 191–204

The passage below, mm 201–217 from the third movement of Romberg’s second concerto, includes the marking “sopra la 4ta corda”. This C-string writing utilizes the thumb and fourth finger in its note patterns; the passage demonstrates shifting with the thumb. From the point of view of current cello technique, the use of the same string during position changes helps to keep the sound quality more even.

Example 20. Romberg's second concerto, third movement, mm 201–207

14 Solo
4^a
L *giocoso*
mf *fz* *fz* *fz*
Position d. 9

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Romberg exploited C string in the high register. The expansion of the hand-setting on C string influenced French cellists to incorporate the C strings into their own solo literature.⁵⁴

2. Romberg's right-hand technique

2.1. Longer slurs

In Romberg's concertos, he uses longer and broader bowings in comparison with those used by cellist composers of the previous generation. As with the development of more diverse bowing patterns, the use of longer slurs is directly related to the development of the “Tourte Bow.” “The length of Romberg's slurs demonstrates the change in bowing

⁵⁴ Walden, *One Hundred Years of Violoncello*, 188

style with occurring over the twenty-five-year span.”⁵⁵ The example below from his treatise shows his relatively longer bow patterns.

Example 21. An excerpt from Theoretical and Practical School for Violoncello



The example below illustrates expanded the number of notes within slur groupings. “The advent of the Tourte bow allowed for lengthy and consistent slurring.”⁵⁶

Example 22. Romberg’s sixth concerto, first movement, mm 193–197



The numbers of the notes included within one slur allow us to assume that Romberg used a flourish left hand technique, assisted by the evolution of the bow. The Example 3 in this chapter is another good example of Romberg’s used of long slurs.

⁵⁵ Ibid, 179.

⁵⁶ Ibid, 153.

CHAPTER 5. CONCLUSION

Chapter two has presented a study of Romberg's ten concertos, which were composed in the late -Classical period, but which also demonstrate elements of Romantic music from the viewpoint of stylistic analysis. Romberg's concertos evidence interesting characteristics of both Classical and Romantic concertos.

The forms of his concertos were altered from Classical concerto form. The thematic materials do not always return in the first movement. Also, the orchestral introduction does not contain thematic material and serves only as accompaniment and the development introduces new material right before the recapitulation. The second movement has generally A-B-A form but some have different forms. The first concerto's second movement has a strophic variation form and the second movement of the fourth one has an A-B-B' form. In comparison with the Classical concerto model, Romberg's third movements include an unusual characteristic, the splitting of the C section into two sections. Some of Romberg's concertos exhibit key schemes that would have seemed unusual in comparison to this Classical concerto model. For example, in his fourth concerto, the thematic materials appear in distantly-related keys or come back in different keys in the recapitulation. Some of Romberg's concertos have programmatic titles, which is not typical of Classical concertos such as the sixth concerto (*Militaire*) and the seventh concerto (*Swiss*). Exotic rhythms from dances such as the *Fandango*, the *Rondo Pastorale* and *Rondo a la Polacca* are used in the thirds movements of the second, third and fourth concertos.

There are many special characteristics in Romberg's concertos. Therefore, one might ask: what could be the reasons that his concertos lost popularity in comparison

with other concertos by other composers, such as Haydn and Mozart in the Classical period? Many of the techniques employed by Romberg's are not used often. Romberg developed the left hand techniques of Positional Parallelism, using the fourth finger in the high register, the same finger shifts, and the oblique left hand position. However, using Position Parallelism in the long passages, the fourth finger in the high register and the oblique left hand position are not used often currently. The later generations considered Position Parallelism to be too confining, especially for the development of singing phrasing.⁵⁷ Romberg's position parallelism would be a brilliant concept on a cello since cellists would not need to change positions by using the technique. However, performers from the later generation started to move in and out of thumb position because frequent shifts became customary within melodic episode.⁵⁸ The fourth finger is used in some places but in many cases the fourth finger could be substituted by the third finger.

Nonetheless, I believe Romberg's concertos should be played often. Those concertos have great value for the exploration and development of cello techniques. The position parallelism helps the understanding all the notes in the high register with the thumb position. Also, by playing all the numerous kinds of bowings patterns and long slurs, cellists can improve their bow skills.

Romberg's concertos not only are useful to improve technique for advanced cellists but also fill the large gap in the cello repertoire between Haydn and Beethoven. I especially believe that the beautiful and dramatic melodies of the later concertos (No.7-10) would be quite musically appealing for current audiences with surprising harmonic

⁵⁷ Walden, *One Hundred Years of Violoncello*, 184

⁵⁸ *Ibid*, 144.

variety and strong thematic materials. These works are full of power, virtuosity and elegance of melodies. The examples below are the first theme and the second theme from the eighth concerto. Each of these phrases (mm6-9 and mm10-13) dramatically covers the wide range of the instrument's register. The first theme also has a virtuosic element with turns and arpeggios in mm 11-12. The second theme (Example 2) also shows from cello's rich and dark lower sound and bright higher sound with wide range of register from B in m50 to two octaves higher B in the first beat of m52. Also, turns m51 add classical elegance in music. Due to using various register, cellists naturally need to use more shifts so that technically the piece does not use position parallelism.

Example 1. The eighth concerto, the first movement, the beginning (mm 1-27)

The musical score for the beginning of the first movement of the eighth concerto, Op. 48, is presented in four staves. The tempo is marked **Allegro. Tutti.** and the performance instruction is **Solo.** The score includes various musical notations such as dynamics (*f*, *p*), articulation (accents), and fingerings. The first staff (cello bass) starts with a 3/4 triplet and a 4/4 note. The second staff (cello treble) has a 2da (second octave) marking. The third staff (violin treble) has a 3/4 triplet and a 3/4 note. The fourth staff (violin treble) has a 3/4 triplet and a 3/4 note. The score ends with a 4/2 note.

Example 2. The eighth concerto, the first movement, the second theme, mm 49–57

The image displays a musical score for the second theme of the first movement of the eighth concerto. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is G major (one sharp). The music is marked *p dolce* at the beginning and *mf* later. The score includes various ornaments such as triplets, sixteenth-note runs, and slurs. The notation is clear and professional, typical of a printed musical score.

The ninth concerto is also operatic and musically appealing. The first movement of the ninth concerto is in the appendix I. Mm 20–21 has the big leaps and arpeggios which add operatic element imitating singing voices.

The examples below are from Haydn Cello Concerto in C major. The manuscript of this music concerto was found in Prague in 1962 by a librarian in the national museum. In fifty years since, this Haydn Concerto has become part of the standard repertoire and beloved by audiences who hear it. I would argue that the reason that the Haydn concerto became a favorite repertoire is due to the wonderful balance between lyrical writing and the virtuosic passage work. The Example 3 shows that the sunny quality from the opening theme imparts a bright color to this splendid idiomatic section in the development part.

Example 3. The opening of Haydn Cello Concerto in C major

Example 4. The development from Haydn Cello Concerto in C major

In comparison to Concerto by Haydn, Romberg's cello concertos No.7-10 also have well-balanced lyricism with strong themes and virtuosic passages. Romberg's ten concertos have great value not only for educational purposes but also their value as musical resources. I believe that their re-introduction to the modern cello repertoire will

be a great addition to the concerto literature of cello and benefit both players and audiences.

43 *cresc.* *mf* *dimin.*

46 *tranquillo e grazioso*
p *idiomatic passage*

49 *dimin.* *pp* *cresc. poco*

52 *a* *poco* *M.*

54 *f* *21*

56 *sempre f*

59 *dimin.* *p* *ma ev.*

64 *press.*

The second theme area (D Major)

69 *pp* *cresc.*

73 *pp* *cresc.* *G.B.*

77 *mf* *p*

4

81 *p ma espress.*

85 *pp*

89 *p* *f* *pp*

93 *cresc.* *mf*

97 *p dolce* *Idiomatie passage* *poco*

100 *p* *cresc.*

102 *f*

104 *f meno* *p ma Basso marc.*

106 *cresc.*

108

110

112

114

116

G.B.

118

120

G.B.

123

Tutti.

129

Development

6

Solo.

134 *f* *energ.* (F, 15 Cords) *cresc.* *p* *dolce*

139 *f* *cresc.* *p* *G Major*

144 *dimin.* *p* *G Major to D Major*

148 *cresc.*

152 *f* *p ma espr.*

157 *The new thematic material (Gamma)*

161 *cresc.* *of* *tranquillo* *p dolciss.*

164 *dimin.* *pp* *Bridge to B^b minor*

168 *poco animand.* *tempo I.* *p* *Idiomatic passage* *f*

171 *p* *f* *p*

174 *f* *p* *f*

6726

177 *p* *meno f*

179 *p* *meno* *sf* *pp leggiero* *M.*

182

185 *dec. poco*

188 *poco* *f* *S.* *il Basso marc.*

191 *più cresc.* *regno* *f* *sempre f*

195 *con passione* *f* *S.*

199 *dimin.* *f* *dimin.*

203 *p* *f* *dimin.* *M.*

207 *poco* *smorzand.* *pp* *a tempo.* *Tutti.*

211 *cresc.* *Transition to B Major* *sempre più cresc.* *f* *ff* *Recapitulation*

Solo.

217 *p* *P ma espress.* *20* *20* *10*

The second theme area (the first theme does not come back)

222 *10*

226 *F.* *S.* *M.* *G.B.*
pp *cresc.*

231 *a(9)* *S.* *V.* *p*

molto sonoro
235 *mf espress.* *pp*

240 *V.* *10* *p*

244 *F.* *S.* *M.* *G.B.*
f = pp *cresc.*

249 *M.* *Idiomatic passage*
p dolce

252 *poco*

255 *p* *cresc.* *f*

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