



Maria Kliegel

CELLO MASTER CLASS

Using Technique and Imagination
to achieve Artistic Expression

Bow Technique
Left-hand Technique



How to play the Masterworks

Haydn: Cello Concerto (D)
Tchaikovsky: Rococo Variations
Schumann: Cello Concerto

198-Page Book with 2 DVDs



Well-used technical exercises enable cellists to master great cello works. Yet many pieces still contain their own peculiar stumbling blocks and there are many obstacles that can only be overcome with a certain expertise. In her book and DVD project "Using Technique and Imagination to achieve Artistic Expression", «Quintessence» in 3 parts, the famous cellist Maria Kliegel opens up a new avenue that is intended to help advanced cellists overcome these obstacles. Through her concert performances as well as in the recording studio and as a teacher, she has gathered considerable experience of specific aspects and pitfalls of the cello technique. Using numerous examples from the cello repertoire, the book is a distillation of her experience, while the 2 DVDs provide a demonstration of the cello techniques described in the book. She also plays and analyzes the "infamous" passages from the Cello Concertos by Haydn (D) and Schumann and from Tchaikovsky's Roco Variations. Frequent sources of errors are exposed, tricks shown, and various tips on how to get more out of practicing are given along with helpful interpretative suggestions.

The Book, «Quintessence» 1	Description of the cello techniques demonstrated on the DVDs (198 pages)
DVD 1, «Quintessence» 2	Bow Technique (43:53)
«Quintessence» 3	Left-hand Technique (1:21:55)
DVD 2, «Quintessence» 3	Infamous Excerpts: Haydn, Concerto in D major (2:08:54)
	Infamous Excerpts: Schumann, Concerto in A minor (1:54:49)
	Tchaikovsky, Roco Variations in A major (2:06:28)

Voice-over by Maria Kliegel, texts for download / print

For her German original "Mit Technik und Fantasie zum künstlerischen Ausdruck" Maria Kliegel has received two prestigious awards within the shortest time: the special "Digita Award" (best German educational software) and the European Media Award "Comenius EduMedia-Siegel".

... I strongly recommend her book and demonstration DVDs to all.
Janos Starker

... She is talented not only in interpreting but also in analysis of the technical cello elements ...
Mstislav Rostropovich

... Having read and studied Maria Kliegel's treatise on the cello I have only words of gratitude ...
Bernard Greenhouse, Beaux Arts Trio

Welcome to my masterclass, dear cello friends!

If you read carefully, listen attentively, watch closely, I promise you will get loads of great ideas how to become a more complete master of cello playing and music making!

Dive with me into the adventure of exploring new playgrounds while enjoying to the full extent every minute.

How did I create this masterclass-project pulling together two different media, written text and video demonstrations? Who or what kept me inspired and motivated throughout the process of finding a unique conception for it? A conception with the goal neither to cause boredom nor misunderstandings or confusion but instead clarify things and foster curiosity?

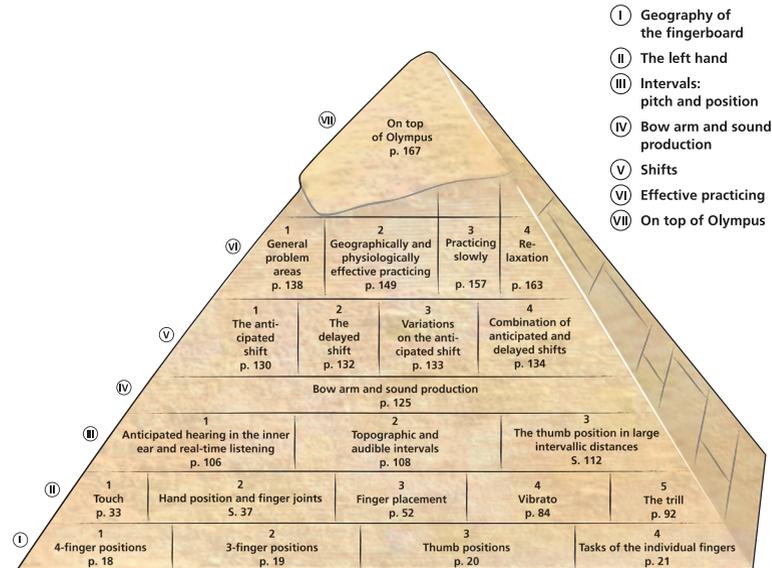
While on a vacation to Egypt in 2005, I visited the pyramids of Giza. These grandiose structures held an unbelievable fascination for me; they gave wings to my imagination, and before I knew it my reverie swept me all the way from Egypt to the mythological Greek world of gods and goddesses. At the time, I was first developing the basic concepts of my «Quintessence» and I fell upon the idea of modelling its part 1 after the imposingly glorious form of a pyramid. The pyramid is scaled level by level, chapter by chapter with close examination of the subjects at each step until the peak of the pyramid is reached. **At every level I have strewn glittering gemstones to be collected as rewards: gems of knowledge – basic rules of cello playing.**

Recurring questions and comments concerning the same musical phrases over and over helped me to group specific aspects of cello technique and use their facets as building blocks, as the numerous bricks of a pyramid. “Why doesn’t this passage ever come out clean? Why can’t I play it the first time, but only after the third or fourth try? This spot is OK out of context, but when I play the piece through it doesn’t work. Why does it sound harsh here and without character there? Why am I tense in this spot? Why am I rushing? Surely I have practiced this enough already! I have no control – what am I doing wrong?”

As a youngster, I too asked these questions, and I hear them again and again from every successive generation. János Starker, my eminent teacher, mentor and later friend, had many answers that kept me on my journey, but he also sent me away with a tome of questions – a veritable “book with seven seals”! I had the desire to climb Mount Everest – but how was I going to reach the peak? Setting out to explore the great unknown never felt threatening. It was a challenge.

Full of curiosity and courage, I embarked on my adventure, chasing down countless rabbit trails, stumbling, falling, and scrambling up again, holding back and marveling, pondering, seeking and winning invaluable insights. One gem of knowledge was not enough for me – I was always greedy for more. Along the way Mstislav Rostropovich, another of my idols, who later became my mentor and friend, blessed me. He opened another glittering, still-more-colorful kaleidoscope, showing me how to walk through life as an inspired musician.

After decades of performance and teaching experience, I have realized that some aspects of cello playing are essential. In the three-part «Quintessence», Book – DVD Cello Technique – Infamous Excerpts, I would like to pull together and pass along these gems of knowledge. Analysis and imagination are the twin stars that have entranced me with their spell and continue to this day to light my way. May they also light your way.

Refer to the The Book – «Quintessence», Part 1, page 17.

...around the globe

Cellists looking for detailed and concentrated work in the fundamentals of technique and who aim artistry will find a **wealth of material** to examine in Maria Kliegel's new book and accompanying DVDs. This is a cellist's resource to keep by the music stand.

Dr. Selma Gokcen
London Cello Society

Maria Kliegel proves with this unique DVD and book project that she is one of the best cello performers ever, and also one of the best cello teachers ever. She is at her **inspirational best**, teaching and demonstrating difficult concepts and techniques in such a manner that it becomes natural and simple to play.

It was a special privilege to have Maria as a teacher, and to have her still as an inspiration for myself and my students, and their students. Thank you, Maria.

Anmari van der Westhuizen
Senior Lecturer and Cellist of the Odeion String Quartet, Quartet-in-Residence of the University of the Free State, Bloemfontein, South Africa

La '**grande dame du violoncelle**' of our time – a most recorded cello virtuosa and an insightful artist who is sharing her **secret recipes** resulting in many feasts from Haydn to Tchaikovsky! This DVD and book project is a must for any cellist's study.

Dr. Hekun Wu
Soloist-conductor; professor of cello, Willamette University, USA
Guest Prof. Shanghai Conservatory and Guangzhou Xinghai Conservatory



Maria Kliegel with Bernard Greenhouse and Frans Helmerson
Foto: Uta Süße-Krause

Having read and studied Maria Kliegel's treatise on the cello I have only **words of gratitude**. The enormous work which she has produced will help the younger generation in their search for beautiful cello playing. It is instructive to all cellists and is a work which will remain enormously important for young and old in their love and playing possibilities.

Bernard Greenhouse
Beaux Arts Trio

I am immersed in this book with great fascination and interest. I believe we as colleagues are in debt of gratitude for the **mammoth work** that went into this. Author's decision to take the experience of playing and teaching a step further and share it with us is admirable. She talks to us with openness, honesty and passion which are meant to make our own work even more addictive. The ideas are precise, brilliant and highly effective. Maria manages to speak to all of us very personally regardless of our differences and current standing within the profession. The completeness and depth of this research are remarkable and **quite unique**. A must for all of us cellists, and not only!

Leonid Gorokhov
Prof. Musikhochschule Hannover, Guildhall School of Music and Drama, London



Maria Kliegel and Mstislav Rostropovich

I had a chance to meet a young cellist Maria Kliegel many times. First time I got to know her during a master-class that I gave in Basel. By that time this young cellist impressed me not only by her talent but also her desire and ambition to understand the **music in its depth**.

Then I met her several times in Germany where I had concerts and of course at my International Competition of Cellists in Paris where she got the grand prix in 1981. She is talented not only in interpreting but also in analysis of the technical cello elements. I need to mention that her pedagogical activity gives already many good results.

Mstislav Rostropovich
March 2006

Ms. Maria Kliegel is among the leading cellists of her generation. As an effective and devoted teacher she is **highly qualified** to offer assistance to cellists everywhere, who seek guidance toward more efficient ways to improve their music making. I strongly recommend her book and demonstration DVDs to all.

Janos Starker
May 2006



János Starker, Maria Kliegel and Mstislav Rostropovich at János Starker's 75th birthday party in Bloomington, USA, 1999.

The CELLO MASTER CLASS – a new adventure

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	Tchaikovsky, Rococo Variations in A major (2:06:28)

You may read and understand The Book, part 1 of «Quintessence» without watching the DVDs and vice versa, but they were originally conceived to supplement one another. For the best results I recommend to use the two media together.

Part 2 of «Quintessence», Bow Technique and Left-hand Technique, on DVD 1, explains and demonstrates the special expressions marked in italics throughout the book. In the DVDs, these can be clicked on ↗ or found by using the skip function ⏮ (DVD 1 only).

Part 3 of «Quintessence», Infamous Excerpts on DVDs 1 and 2, can be watched independently from the other parts, however, a familiarity with parts 1 and 2 of «Quintessence» will allow an understanding of the terminology.

The collection of the gemstones is growing ... reward No. 7 is found



Garnet
Symbol of the life pulse

"The playing finger often needs an extra impulse from the air onto the fingerboard and back again into the air."

(7th basic rule of cello playing, Book, pyramid level II, page 177)



The DVDs – «Quintessence», Part 2 and 3

User instructions

The DVDs are divided into five main menus, each of which can be viewed by choosing the option "Play all."

The main menus, Bow Technique, Left-hand Technique and Infamous Excerpts, have sub-menus labeled by keywords. These can be clicked on ↗ in both of the DVDs or may be accessed via the skip function ⏮ (DVD 1 only).

Voice-over texts

To read, download and/or print the voice-over texts as a PDF file from the DVD-ROM parts open from your PC or Mac, not from a DVD player.

Example from DVD 2, Schumann Concerto, 2nd mvt. mm 1-5 ↗
[...] represents the demonstrations on the cello

So my suggestion: keep the thumb as close as possible, ... then try for a sound ... relaxed, refined, ... peaceful and content, ... because you have to emerge from this feeling into a shift ... that also has to delicately, kindly and tenderly stroke the strings, not slip or stumble around. ... You see, coming down here, the vibrato ... shouldn't get lost during the shift, it has to continue **seamlessly** [DVD 1, left-hand technique ⏮ 39]. ... When you're arriving down here, as soon as you start feeling the string pressure, you should begin the **proactive impulse movement of the vibrato unit** [DVD 1, left-hand technique ⏮ 37]. ... Don't first test the note out and later start vibrating. In the very moment the finger touches on the note, ... you have to ... start the impulse motion. ... The next finger that's waiting to drop down ... also has to enter ... the proactive impulse/reactive reflex cycle as described in the *Second Quintessence*, linking together the vertical and horizontal movements. ... Here are the horizontal movements, impulse/reflex. ... As you emerge from the reflex motion, the next finger is placed vertically and immediately enters into the next horizontal impulse motion. Otherwise you'll have this ... with accents or stops, breaking up ... a continuous line.
The bow has nothing to do with this, it's just there to ... create the right tone color.

Sardonyx

Symbol of the sharpening of the senses and the balance of the emotions

"A seamless vibrato requires heightened concentration before and after a shift. Make sure the left arm provides the necessary drive for larger shifts."

(reward and basic rule No. 9, page 177)



Content of the DVDs

DVD 1 – «Quintessence», Part 2

Bow Technique

The right arm ↗ 1

Shoulder 2

Elbow and wrist 3

Finger joints 4

Holding the bow ↗ 5

Thumb: flexible opponent 6

Center of the hand: middle finger and ring finger as the center point of rotation 7

The outer fingers: index finger and little finger as double levers 8

Wrist: turnstile of all movements 9

Drawing the bow ↗ 10

Angle to the string 11

Down-bow 12

Up-bow 13

Pressure at the tip 14

Weight at the frog 15

Bow changes – Horizontal figure eight 16

Pendulum 17

Weight, pressure and contact point in relationship to speed 18

Bow distribution and control of bow speed 19

Bow distribution with the help of the legs 20

String crossings 21

Arpeggiated chords 22

Bow strokes ↗ 23

Legato 24

Detaché 25

Spiccato 26

Martellato 27

Sautillé 28

Staccato 29

Relaxation when playing the cello ↗ 30



Jade

Symbol of inner harmony

"In the delayed shift, the new finger slides on the new bow."

(reward and basic rule No. 18, page 179)

Left-hand Technique

Geography of the fingerboard ↗ 1

4-finger positions 2

3-finger positions 3

Thumb positions 4

Tasks of the individual fingers ↗ 5

On the mainland 5

Playing finger and goal finger 6

On the open sea 7

At home 8

The thumb as anchor 9

Anchorage 10

Travel finger 11



Aquamarine

Symbol of keen perception, the joy of life and optimism

"Every trill ends with the trilling finger making its last lifting movement."

(reward and basic rule No. 11, page 177)

Touch ↗ 12

Strong coil spring 13

Iron nails 14

Tiny elephant feet 15

Soft velvet paws 16

Drumming raindrops 17

Strong, firm massage 18

Kind, tender caresses 19

Lightly falling snowflakes 20

Popcorn 21

Sticky as honey 22

Slippery banana peel 23

Hand position and finger joints ↗ 24

The especially flexible index finger knuckle 25

The hand in the form of an arching bridge 26

The stability and flexibility of all finger joints 27

Curved first joints and flattened first joints 28

The corset and in traction 29

Finger placement ↗ 30

Numerous finger combinations 31

Giving impulses 32

Pressure distribution 33

Vibrato ↗ ▶▶ 34

Rotation vibrato ▶▶ 35

Vibrato resulting from the unit of forearm and hand, Exercise 1 ▶▶ 36

Vibrato units composed of impulse and reflex, Exercise 2 ▶▶ 37

Various vibrato speeds, Exercise 3 ▶▶ 38

Seamless vibrato ▶▶ 39

Thumb vibrato ▶▶ 40

Vibrating during a bow change ▶▶ 41

Trills ↗ ▶▶ 42

Coordination of static and dynamic movements ▶▶ 43

Falling and lifting movement ▶▶ 44

Trill endings ▶▶ 45

Vibrato trills ▶▶ 46

Intervals ↗ ▶▶ 47

Changing position sizes ▶▶ 47

Anticipated hearing in the inner ear ▶▶ 48

Topographic intervals ▶▶ 49

Audible intervals ▶▶ 50

Topographic intervals ▶▶ 51

Shifts ↗ ▶▶ 52

The anticipated shift ▶▶ 53

The delayed shift ▶▶ 54

Variations on the anticipated shift ▶▶ 55

Combinations of the anticipated and delayed shifts ▶▶ 56

Geographically and physiologically effective practicing ↗ ▶▶ 57, 58**Relaxation** ↗ ▶▶ 59

Moments of relaxation ▶▶ 60

Kinds of relaxation ▶▶ 61

Moments of relaxation ▶▶ 62

**Tourmaline***Symbol of the colors of the rainbow and bliss**"The music and style dictates how much vibrato to use and not spur-of-the-moment decisions based on fluctuating feelings, or physical conditions, which might be caused by fatigue, weakness or hyperactivity."**(reward and basic rule No. 10, page 177)***DVD 1 – «Quintessence», Part 3****Infamous Excerpts**

Joseph Haydn, Concerto in D major, Hob. VIIb:2

1) First movement, mm. 29-34 ↗

2) First movement, mm. 35-40 ↗

3) First movement, mm. 58-64 ↗

4) First movement, mm. 67-70 ↗

5) First movement, mm. 92-97 ↗

6) First movement, mm. 107-112 ↗

7) First movement, mm. 117-128 ↗

8) First movement, mm. 168-179 ↗

9) Third movement, mm. 48-57 ↗

10) Third movement, mm. 66-83 ↗

11) Third movement, mm. 118-126 ↗

12) Third movement, mm. 126-134 ↗

**Topaz***Symbol of consciousness and willpower**"The intervallic relationships between the thumb, the travel and the playing finger are not necessarily diatonic to the current key; instead they are chosen based on the comfort of the hand. To incorporate these into a dependable tactile memory you must predetermine and consistently practice the same specific intervallic distances."**(reward and basic rule No. 13, page 178)*

The photos in the slideshow

1. First sporting exercise with twin sister Elisabeth (right), 3 years of age
2. With humming top, 5 years of age
3. A little serenade for Santa Claus on a cardboard doublebass, 5 years of age
4. Receiving her first cello as a Christmas present, 10 years of age
5. With twin Elisabeth, 10 years of age
6. Early chamber music in a school quartet, 14 years of age
7. On the way to Interlochen Summer Camp, USA, "Jugend musiziert" first prize, 15 years old
8. Concert as European prize winner of the "Jugend musiziert" competition in Brussels, playing the Haydn C major concerto, also shown on the German television network ZDF, 18 years old
9. First year of studies at the Frankfurt Musikhochschule, 19 years old
10. Artist Diploma studies at Indiana University-Bloomington, USA, 20 years old
11. With Mstislav Rostropovich after a concert in Recklinghausen, Germany, 1978
12. Comparing hands: smaller hand, Maria Kliegel; larger hand, Mstislav Rostropovich
13. Ephesus Amphitheater, concert tour with the Aix en Provence Orchestra, 1982 playing the Haydn C major on the "stage" in Ephesus in blustering wind, with the endpin sinking into the sand!
14. With twin Elisabeth, violist in the SWR Sinfonie-Orchestra in Baden-Baden/Freiburg, Germany, 1982
15. With her children Jens and Nadja in Paris, 1989



16. In front of the Théâtre du Châtelet, Paris, concert with the Orchestre de Paris, conductor Martin Fischer-Dieskau, 1989 (16a and b).
17. On the slopes of St. Moritz, 1992
18. At the tennis training camp Sportschloss Velen, tournament preparation, 1996
19. Tennis Tournament "Medenspiele", Verbandsliga, 2004
20. Golfing while on vacation in Hawaii, 1995
21. On tour through Australia (Cairns) with the National Symphony of Ukraine, conductor Theodore Kuchar, 1995
22. Masterclass in the Sportschloss Velen, dress rehearsal for the final concert, 1992
23. A "thank you" from the students after the masterclass
24. In the home of her eminent teacher János Starker in Bloomington, 1988
25. After the concert for South African president Nelson Mandela in his residence in Genadendal, Capetown, November 11, 1997
26. With Slava Rostropovich in Berlin, the 10th anniversary concert of the fall of the Berlin wall, 1999
27. After a soiree in Berlin's Schloss Bellevue at the invitation of president Johannes Rau, March 10, 2004
28. In conversation with the composer Sir John Tavener after the performance of his work *The Protecting Veil* for Cello and Orchestra in Poole, Bournemouth Symphony Orchestra, conductor Marin Alsop, broadcast live on the BBC



Music by David Popper, Phantasy on Little Russian Songs. Maria Kliegel, cello and Raymund Havenith, piano; Naxos CD 8.557943. Edition Schott CB 194, edited by Maria Kliegel

DVD 2 – «Quintessence», Part 3

Infamous Excerpts

Robert Schumann, Concerto in A minor, Op. 129

- 1) First movement, mm. 1-21 ↗
- 2) First movement, mm. 29-34 ↗
- 3) First movement, mm. 49-74 ↗
- 4) First movement, mm. 92-96 ↗
- 5) First movement, mm. 132-148 ↗

- 6) Second movement, mm. 1-15 ↗
- 7) Second movement, mm. 17-26 ↗

- 8) Third movement, mm. 1-15 ↗
- 9) Third movement, mm. 19-40 ↗
- 10) Third movement, mm. 66-78 ↗
- 11) Third movement, mm. 104-121 ↗
- 12) Third movement, mm. 144-176 ↗
- 13) Third movement, mm. 192-205 ↗
- 14) Third movement, mm. 344-376 ↗
- 15) Third movement, mm. 400-410 ↗

Pyotr Ilyich Tchaikovsky, Rococo Variations in A major, Op. 33

- 1) Theme until m. 12 ↗

- 2) First variation, mm. 1-8 ↗

- 3) Second variation, mm. 1-8 ↗
- 4) Second variation, mm. 17-20 ↗

- 5) Third variation, m. 64 through the end ↗

- 6) Fourth variation, mm. 10-21 ↗
- 7) Fourth variation, mm. 40-47 ↗

- 8) Fifth variation, mm. 1-10 ↗
- 9) Fifth variation, mm. 21-25 ↗

- 10) Seventh variation, mm. 1-27 ↗
- 11) Seventh variation, mm. 56-65 ↗



Amber

*Symbol of trust in yourself
in contrast to your
surroundings*

*"In the anticipated shift
the old finger slides on
the old bow."*

*(reward and basic
rule No. 16, page 178)*

DVD Imprint

Maria Kliegel – Cello

Cello "Ex Gendron" made by Antonio Stradivari, 1693

On loan from the NRW Düsseldorf Foundation for the Arts

Bow made by Roy G. Quade, Calgary

Lynn Kao – Piano

Production: Kultur.Medien.Konzepte

Stage direction and production: Wolf Seesemann

Camera: Dr. Daniel Chaskel, Daniel Janik

Audio: Eckhard Glauche

Assistance: Andreas Incze, Anne-Kristin Kollwitz

Editing and DVD Authoring: Dr. Daniel Chaskel

Slideshow: Andreas Incze

Voice-over recording: Martin Freitag, Küssmich Studio, Berlin

Translation from German: Maria Kliegel assisted by Gratia Stryker

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Voice-over: Maria Kliegel

www.maria-kliegel.com

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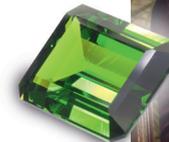
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Emerald

*Symbol of supernatural inspiration
and ascent above earthly things*

*"The bow arm carries the main
responsibility for sound production,
allowing the player to bring to life
all the facets of creativity, imagination
and expressivity to spotlight the
bright, creative sparks of a
charismatic personality."*

*(reward and basic rule No. 14,
page 178)*





Maria Kliegel – Biography

“She has at her disposal all the necessary attributes: a fantastically light, yet not perfectionistically moribund technique, entrancing intensity, glamorous and nonetheless endearing charisma.” – Der Tagesspiegel / Berlin

After studying with János Starker at Indiana University, USA, in 1981 Maria Kliegel won the Grand Prix of the Concours Rostropovich Paris. Mstislav Rostropovich subsequently engaged Kliegel as a soloist with the Orchestre National de France for several tours throughout France and invited her to perform with his orchestra in Washington DC. He became one of her most important mentors.

Maria Kliegel – La Cellissima – who has since been in demand throughout the world, started a successful recording career on the Naxos label in 1991. Her recording of the Dvořák and Elgar Cello Concertos with the Royal Philharmonic Orchestra, London, has been a bestseller for many years. The composer Alfred Schnittke described her recording of his first Cello Concerto as the definitive performance.

Maria Kliegel has received frequent honours including two Grammy nominations and has sold over one million CDs throughout the world. For her multimedia book and DVD project, Schott Master Class – Cello: Mit Technik und Fantasie zum künstlerischen Ausdruck, published in 2006, she has also received two prestigious awards: the special “Digita Award” (best German educational software) and the European Media Award “Comenius EduMedia–Siegel”.

This was the starting point for the production of the English version Masterclass – Cello “Using Technique and Imagination to achieve Artistic Expression”.



*Performance of “Hommage à Nelson M.”
3rd Cello Festival in Kronberg 1997, Stephan Frolejks, percussion*

At her request, W. Kaiser-Lindemann composed *Hommage à Nelson M.* for Cello and Percussion. After the première in Capetown in 1997, President Mandela invited the artist to a private concert in his residence. For her commitment to the Nelson Mandela Children’s Fund, and her untiring efforts for other relief projects, in 1999 La Cellissima received the Order of Merit of the State of North-Rhine Westphalia from the First Minister at that time, Wolfgang Clement.

Since 1986 she has been professor at the Cologne Academy of Music and in 2001 established, with Ida Bieler (violin) and Nina Tichman (piano), the Xyrion Trio, which undertook the artistic supervision of the Andernach Music Festival at Namedy Castle in 2007.

Maria Kliegel plays a cello made by Carlo Tononi, Venice, in ca. 1730

Discography

CD releases by Maria Kliegel on the NAXOS label

- Bach:** Cello Solo Suites, CD 1 Nos. 1,2,6, CD 2 Nos. 3,4,5 – 8.557280-81 or 8.557280-81D
- Banter:** Cello Concerto "Phaedra" and other works. Nordwestdeutsche Philharmonie, Michael Jurowski (conductor), MARCO POLO – 8.223860
- Beethoven:** Works for Cello and Piano, I-III. Nina Tichman (piano), Tabea Zimmermann (viola), Vol. I, Op. 5/1-2, Op.17, Var. E-flat major – 8.555785, Vol. II, Op.64, Op.69, Var. F major – 8.555786, Vol. III, Op. 102/1-2, Var. G major, Duet for Viola and Cello "with Two Obligato Eyeglasses" – 8.555787 Or 3 CDs in a box – 8.503084
- Beethoven:** Piano Trios I-V. Ida Bieler (violin), Nina Tichman (piano), Ib Hausmann (clarinet) Vol. I, Op. 70/1-2, Var. Op. 44 – 8.557723, Vol. II, Op. 1/1-2, Allegretto B-flat major – 8.557724, Vol. III, Op. 1/3, Symphony No.2, arr. for Piano Trio Op.36, Allegretto E-flat major – 8.570255 Vol. IV, "Gassenhauer" Trio Op. 11 with clarinet, Septett Op. 38, in the Clarinet Trio version – 8.570943, Vol. V, Op.97, "Kakadu" Variations Op. 121 a, Trio No. 11 WoO 38 – 8.572343
- Beethoven:** Triple Concerto. Dong-Suk Kang (violin), Jenő Jandó (piano), Nicolaus Esterházy Sinfonia Budapest, Béla Drahos (conductor) – 8.554288
- Brahms/ Schumann:** Brahms: Double Concerto. Ilya Kaler (violin); Schumann: Cello Concerto. National Symphony Orchestra of Ireland, Andrew Constantine (conductor) – 8.550938
- Brahms:** Cello Sonatas Op.38, Op.99, Op.78. Kristin Merscher (piano) – 8.550656



Malachite
Symbol of friendship

"Most of the time, audible and topographic intervals are not identical. The topographic intervals are serving as silent aids for orientation on which the audible interval is built. To a high degree the quality of the audible interval is dependent on the precision of the topographic intervals."

(reward and basic rule No. 12, page 178)

- Chopin:** Cello Sonata, Polonaise brillante, Grand Duo, and 4 small pieces. Bernd Glemser (piano) – 8.553159
- Demus:** Works for Cello and Piano. Jörg Demus (piano), on MARCO POLO – 8.225036
- Dohnányi:** Concertpiece for Cello and Orchestra, Cello Sonata, Rurialia Hungarica. Jenő Jandó (piano), Nicolaus Esterházy Sinfonia Budapest, Michael Halász (conductor) – 8.554468
- Dvořák/Elgar:** Dvořák: Cello Concerto Op.104; Elgar: Cello Concerto. Royal Philharmonic Orchestra, Michael Halász (conductor) – 8.550503
- Fauré:** Cello Sonatas Nos.1 and 2, and 7 small pieces. Nina Tichman (piano) – 8.557889
- Gubaidulina:** Seven Words, In Croce, Silenzio. Elsbeth Moser, (bayan), Kathrin Rabus (violin), Camerata Transsylvanica, György Selmeczi (conductor) – 8.553557
- Haydn:** 3 Cello Concertos. Kölner Kammerorchester, Helmut Müller-Brühl (conductor) – 8.551059
- Kaiser-Lindemann:** Hommage à Nelson Mandela. Stephan Froleyks (percussion) – 8.554485

- Kodály:** Music for Cello I, Sonatas Opp. 4 and 8, Three Chorale Preludes. Jenő Jandó (piano) – 8.553160
- Kodály:** Music for Cello II, Duo for Violin and Cello, Hungarian Rondo, Sonatina, Capriccio for Solo Cello, and other works. Jenő Jandó (piano), William Preucil (violin) – 8.554039
- La Cellissima:** Personal sampler – 8.551094
- Lalo:** Cello Concerto, Cello Sonata, Chants russes. Bernd Glemser (piano), Nicolaus Esterházy Sinfonia Budapest, Michael Halász (conductor) – 8.554469
- Le Grand Tango:** Piazzolla (Le Grand Tango), and other dances for Cello and Piano, Cassadó (Solo Sonata), de Falla, Rachmaninov, Popper, y Tagell (Flamenco), Tchaikovsky. Bernd Glemser (piano) – 8.550785
- Linde:** Cello Concerto, Violin Concerto. Karen Gomyo (violin), Gävle Symphony Orchestra, Petter Sundkvist (conductor) – 8.557855
- Mendelssohn Bartholdy:** Cello Sonatas Nos.1 and 2, Variations concertantes. Kristin Merscher (piano) – 8.550655
- Popper:** Romantic Cello Showpieces, Suite for Cello and Orchestra, Hungarian Rhapsody, Requiem for 3 Cellos and Orchestra, Spinning Song, Papillon, Vito, Lullaby, Spanish Dance, Gavotte No. 2, Once upon in fairer days. Nicolaus Esterházy Sinfonia Budapest, Gerhard Markson (conductor) – 8.554657 or 8.554657D
- Saint-Saëns:** Cello Concertos Nos. 1 and 2, Suite Op.16, Allegro appassionato, The Swan. Bournemouth Sinfonietta, Jean-François Monnard (conductor) – 8.553039
- Saint-Saëns:** Cello Sonatas Nos.1 and 2, Suite Op. 16. François-Joël Thiollier (piano) – 8.557880
- Schnittke:** Cello Concerto No.1 (1986), Silent Music for Violin and Cello, Sonata No.1. Raimund Havenith (piano), Burkhard Godhoff (violin), Radio-Sinfonieorchester Saarbrücken, Gerhard Markson (conductor) – 8.554465
- Shostakovich:** Cello Concertos Nos. 1 and 2. Polish Radio Symphony Orchestra Katowice, Antoni Wit (conductor) – 8.550813
- Schubert/ Schumann:** Schubert: Arpeggione Sonata; Schumann: 3 Fantasiestücke, 5 Stücke im Volkston, Adagio and Allegro. Kristin Merscher (piano) – 8.550654
- C. Schumann:** Sonatas Nos.1 and 2, Two Concertpieces, Romance, Mazurka. Francesco Piemontesi (piano) – 8.572314 (release in February 2011)
- Tavener:** The Protecting Veil. Ulster Orchestra, Takuo Yuasa (conductor) – 8.554388
- Tchaikovsky/ Bruch/ Bloch:** Tchaikovsky: Rococo Variations, Pezzo capriccioso, Nocturne; Bruch: Kol Nidrei; Bloch: Schelomo. National Symphony Orchestra of Ireland, Gerhard Markson (conductor) – 8.550519



Amethyst

Symbol of clarity of spirit and inner harmony

"In the inaudible anticipated shift, the bow fades out as the left hand departs and returns to play the arrival note. Ergo: The bow is the first to go away and comes back last at the end. If you want to hear the anticipated shift the bow does not completely fade out as the left hand departs, but either diminishes or increases its pressure during the shift according to the desired effect."

(reward and basic rule No. 15, page 178)

Virtuoso Cello Encores: Works by Bach, Schubert, Popper, Debussy, Ravel, Offenbach, Rachmaninov, Shostakovich, Cassadó, Gershwin, Vieuxtemps, Senaillé, Granados, Barchet. Raimund Havenith (piano) – 8.557943

Virtuoso Cello Showpieces: Works by Orr: A Carmen Fantasy; Castelnuovo-Tedesco: Figaro Variations; Danzi: Don Giovanni Variations; Dvořák: Sonatina Op.100 and other works. Nina Tichman (piano) – 8.557613

Also: "Cellicatessen", Duets for Two Cellos. Werner Thomas-Mifune (cello), Christophorus Entrée-Serie, CHE 0123-3

In preparation: Onslow, Cello Sonatas Op.16, No.1, 2, 3. Nina Tichman (piano), on the Naxos label. Release scheduled for 2013



Sapphire

Symbol of the unearthly, the celestial, the heavenly expanse, and the human spirit

"Which shift should be applied in which proportion is personal, yet the resulting quality is dependent on musical understanding, good taste and instrumental ability."

(reward and basic rule No. 19, page 179)

The Book – «Quintessence», Part 1

... and again: welcome to read through the book in which you will recognize all of the elements demonstrated on the DVDs.

With the third finger, the thumb builds
a) an octave or b) a second;

with the second finger it builds
a) a seventh or b) a third;

and with the first finger, it build
a) a sixth or b) a fourth.

(page 22)

Intervallic distance between two 4-finger positions

minor sixth

minor third

fourth

The first finger travels to a, where the finger change takes place. The distance between the two changing fingers is a minor third which builds the topographic "upon arrival" interval. The "travel" interval is shorter than the audible interval, the journey feels easy.

Intervallic distance between a 4-finger position and a 3-finger position

perfect fifth

augmented unison

Here again the audible interval is larger than the topographic "travel" interval. The topographic "upon arrival" interval that follows the "travel" interval is an

(page 111)

Exercise 1 [36]: place your second finger on the G on the A string, momentarily using this point as a geographical center. Allow your finger to glide up the string slowly for about 8 inches without applying any pressure, then bring it back over and past the G in the same tempo, sliding down the same distance from the G towards the scroll. Do not worry about the "smeary" quality of tone – in this exercise it should sound that way – just have fun. Slide the finger up again, this time stopping just a little bit lower in pitch, then follow the same path down again toward the scroll, stopping just a bit short of the previous spot. If this exercise is performed correctly, it will result in a pendulum-like motion that becomes increasingly narrower with an accelerated movement of the unified forearm and hand. The right arm should accompany this exercise with calm and absolutely regular bow changes. If you cannot keep the right and left hands independent, despite their different velocities this exercise will become hectic, counterproductive nonsense.

* = ca. 8 inches

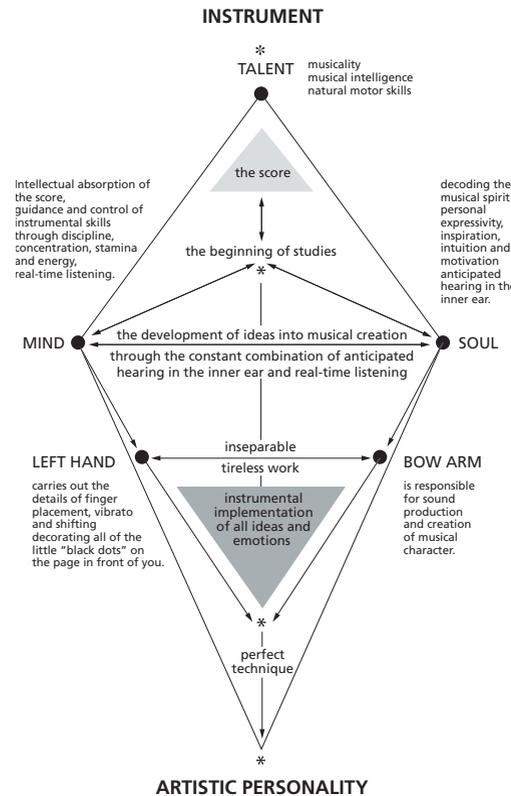
(page 85)



Diamond - Lord of the precious stones
Symbol of freedom, might and the soaring flights of intellect

"With knowledge and insight you can let technical "know-how" recede into your subconscious and rely on reflexes. Expression and communication through your instrument are the backbone of your performances and should remain the focal point. The "infamous excerpts" in the repertoire are no longer the boogieman, instead they have become close friends, though every now and then when errors creep in, it will be necessary to have a heart-to-heart talk!"

(reward and basic rule No. 14, page 180)



... At a certain point, however, you will have to make a "temporarily permanent" decision in order to begin training your reflexes and then practice the same movements with your fingers until they function without conscious forethought ...

... Now, to put a little icing on the cake: if you hear something during practice that sounds especially good, even though you hadn't thought of any rule or "no-no's", stop for a moment and allow yourself give into the delight of discovery. But then immediately repeat the phrase and try to figure out how you did it, looking for what exactly was so good and why it was so terrific. Realizing and analyzing the good, as can be proved, will help you advance as much as constantly criticizing yourself, which at times can be rather frustrating ...

Your treasure chest is full
"With all of the gems collected on the six levels of our pyramid you are rich. With the gems of knowledge you have found the guarantee on quality and stability in cello playing."

