

The German Cello School: An Anthology and Recording
of Student Pieces from the 18th and 19th Centuries

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Abstract

I am applying for a Scholarship of Teaching and Learning Grant to create an anthology and recording of six German pieces that were written in the eighteenth and nineteenth centuries specifically for developing cellists. Although these works are widely considered to be important to the musical and technical development of student cellists, several of them are out of print, there is no published collection that groups them together, and few of them have been professionally recorded. My anthology and recording should dramatically improve my ability to teach Applied Cello (MUPF 1051 and MUPF 1251) at UNC Charlotte because my students will have access to sheet music and a professional recording of works that are ideal for undergraduates. An anonymous survey to cello students and teachers will allow me to ascertain the effectiveness of my project. In order to disseminate my work beyond my cello studio at UNC Charlotte, I will give a pedagogy clinic on my materials to local school orchestra teachers and to UNC Charlotte music students. State and national conference presentations will help me reach cello students and teachers on a national level and eventual publication of my anthology and recording will lead to international exposure.

Budget Request for SOTL Grant Year 2011-2012

Joint Proposal? Yes No

Title of Project The German Cello School: An Anthology and Recording of Student Pieces

Duration of Project January, 15 - May 30, 2012 (portion that needs funding)

Primary Investigator(s) Mira Frisch

Email Address(es) MiraFrisch@uncc.edu

UNC Charlotte SOTL Grants Previously Received (please names of project, PIs, and dates) _____

Allocate operating budget to Department of Music

Account #	Award	Year One January to June
Faculty Stipend	Transferred directly from Academic Affairs to Grantee on May 15	\$3,850
911250	Graduate Student Salaries	
911300	Special Pay (Faculty on UNCC payroll other than Grantee)	
915000	Student Temporary Wages	\$600
915900	Non-student Temporary Wages	
920000	Honorarium (Individual(s) not with UNCC)	\$1,500
921150	Participant Stipends	
925000	Travel - Domestic	
926000	Travel - Foreign	
928000	Communication and/or Printing	
930000	Supplies	
942000	Computing Equipment	
944000	Educational Equipment	
951000	Other Current Services (RECORDING FEES)	\$3,240
GRAND TOTAL		\$ 9,190

Attachments:

1. Budget Narrative:

- I am requesting a faculty stipend of \$3,850 for myself as I will be working extensively on this project during the summer of 2012. I am on a nine month contract and do not teach summer school so I have ample time to dedicate to this project during the summer months.
- It is necessary for me to pay a student worker \$600 ($\$10/\text{hour} \times 60 \text{ hours} = \600) to assist me with the secretarial work involved in this project. Though this is a higher rate than typical for a student worker, I need someone with expertise in music notation and students with this knowledge are worth more than \$6 per hour.
- I will need to hire a professional pianist to perform and record the works with me. \$1,500 is a reasonable rate to pay someone with a doctoral degree in piano performance to rehearse, record, and perform the piano accompaniment to my pieces.
- I will need to pay a professional recording engineer at Acoustic Barn Studio in Charlotte \$90 per hour to record, edit, and master my recording. Each piece will take 6 hours of studio time to complete. Therefore, the entire CD will cost \$3,240 ($6 \text{ pieces} \times 6 \text{ hours} \times \$90/\text{hr} = \$3240$)

2. Has funding for the project been requested from other sources? Yes No.
If yes, list sources.

(Please note: Although I have not yet applied for funding to support this specific project, it is related in content to my recent Faculty Research Grant application).



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October 26, 2011

Scholarship of Teaching and Learning Grants Committee
Center of Teaching & Learning
Atkins 149 C
UNC Charlotte
9201 University City Blvd.
Charlotte, NC 28223-0001

Dear Sir or Madam,

I am delighted to offer my support and endorsement for the SOTL Grant proposal developed by professor Mira Frisch. This proposal effectively relates to and derives from her established research agenda and I am confident in her ability to pursue and successfully complete this investigation and to effectively integrate the results into her teaching.

All the best,

Dr. Lee E. Gray
Associate Dean
College of Arts + Architecture



Project Narrative

A. Specific Aims

As an Assistant Professor of Cello, one of my greatest challenges is to find appropriate literature for my students to perform. I am applying for a SOTL Grant to create an anthology and recording of six cello pieces written specifically for students by German cellists Bernhard Romberg (1767-1841) and Georg Goltermann (1824-1898). Although these pieces are works of art that were composed for the concert hall, they are also pedagogical tools constructed in such a way that a student masters a particular technical skill by learning each one.

Since cello professionals throughout the world consider these older German works to be important to the development of young cellists, it is common to find a work by Romberg or Goltermann in a collection of student works that contain pieces by many composers, or included on a recording that features many student pieces. In spite of this, there exists an unfortunate gap in the printed and recorded pedagogical resources that are available to cello teachers and students. Several of these works are out of print, there is no collection grouping them together, and few of them have been professionally recorded. In providing students with a printed anthology and a professional recording of six German works I hope to encourage their return to primacy in the student repertoire and improve the state of cello pedagogy.

My anthology and recording should dramatically enhance my ability to teach cello students at UNC Charlotte. Music majors and minors are required to listen on a regular basis to professional recordings of the pieces they are learning to play. This is a serious problem for my cello students because too often the most appropriate pedagogical repertoire for cello has not yet

been professionally recorded. My students are at a disadvantage because I am forced to either assign them a piece to which they cannot listen, or give them one that is not ideal simply because it is recorded. Additionally, it is difficult for my students to obtain professional modern editions of their sheet music (with notes to the student about how to practice each work) since many student pieces are now out of print. I hope to correct such problems through this project.

Once I have completed my recording and anthology, I will use them in my teaching. I plan to evaluate the use of my materials through an anonymous survey that will be administered to 10 UNC Charlotte cello students and 10 collegiate cello professors through the use of an online tool (Survey Monkey). Please see section D of this document for more information on my evaluation.

At UNC Charlotte, my project will serve 20 cello students and 80 additional music students (who either play another stringed instrument or study music education) through an on-campus string pedagogy clinic. I will also perform a public recital of the works for the Charlotte community and participate in Teaching Week. I will present my materials to hundreds of other string teachers both locally and throughout the United States at conferences. Finally, I plan to publish both my anthology and recording so that my work may reach many cello teachers and students on an international level for many years to come. Please see section E for more details.

B. Literature Review

Through an extensive world-wide library search using WorldCat, it is clear that no anthology of German cello pieces exists. Many cello works by Romberg and Goltermann have been out of print and/or difficult to find for the past twenty years. Recently, some pieces by these composers have been published, indicating perhaps a renewed interest in their music.

Recent Publications and Recordings of Goltermann's work:

Varner, a German publisher released modern editions of four of Goltermann's works (each published separately) in 2006 and American companies International Music Co. and Hal Leonard published several of his cello concertos, also separately. Three pedagogical anthologies for cello that contain one work by Goltermann were released within the last 10 years: the *Suzuki Cello School*, the *Australian Music Examination Board*, and Árpád Pejtsik's *Cello and Piano*. Regarding recordings of Goltermann's works, in recent years, the *Suzuki Cello School* has re-released a recording of an excerpt of his *Cello Concerto No. 4*, and living British cello virtuoso Steven Isserlis recorded Goltermann's *La Foi* on a recording called *Children's Cello* in 2006.

Recent Publications and Recordings of Romberg's Pieces:

Romberg's sheet music for cello is available today from publishers such as C.F. Peters and Hal Leonard, though no one has released an anthology of his works. Not all of Romberg's works are recorded and only one recording of a work for solo cello by Romberg has been released in the last 20 years. Renowned Dutch cellist Anner Bylsma recorded Romberg's *Sonata in Eb Major* on the Sony Records label in 1998.

Pieces by Golterman and Romberg as Teaching Tools:

Through the recent publications mentioned above, it is clear that contemporary cellists see the pedagogical importance of pieces by Goltermann and Romberg. It is

interesting to note that cellists have been discussing the teaching effectiveness of these composers' works for generations. For example, Edmund S.J. Van der Straeten, a cello expert who wrote in the early 20th century, said the following about Goltermann's works:

The great advantage of his compositions lies in the fact that they are written with an intimate knowledge of the resources of the violoncello, producing the greatest possible effect with a comparatively small demand upon the executive powers. This, combined with melodious flow, will maintain their popularity, especially among amateurs, for a long time to come.¹

Although Straeten refers to the amateur, pieces that are appropriate for a non-professional are ideal for both amateurs and students.

According to cello historian Valerie Walden, Romberg's pieces are helpful in teaching students to play in the higher register of the instrument.² Finally, William Pleeth, a world-renowned cello pedagogue who worked in the second half of the twentieth century writes "the study concerto has become a very neglected area of learning in recent years and because it is, in its way, an ideal link between the study book and the real artistic repertoire, I feel that it is important that cello students once again become aware of it."³

C. Methods or Steps

- 1) My student worker will compile and type each composer's public domain work (notes/rhythms).
- 2) I will edit each piece, adding extra markings that students need to learn the music. I will also write several paragraphs offering suggestions about how students should practice each piece.

¹ Edmund S.J. Van der Straeten, *History of the Violoncello, the Viola da Gamba, Their Precursors and Collateral Instruments* (London: William Reves, 1915) 424.

² Valerie Walden, "Technique, Style, and Performing Practice to c. 1990," in *The Cambridge Companion to the Cello*, ed. R. Stowell (Cambridge: Cambridge University Press, 1977). 188.

³ William Pleeth, *Cello* (London: Kahn and Averill, 1992) 20.

- 3) I will record the works in a professional recording studio.
- 4) I will give a faculty recital of the works at UNC Charlotte.
- 5) I will assign 10 of my cello majors and minors (who will be selected randomly from all my cello students) one work to learn and perform from the anthology.
- 6) I will ask my students who had been assigned a work from the anthology to volunteer to complete an anonymous survey (using Survey Monkey) that will show how useful (or not) they find my materials to be. See Appendix A for survey questions.
- 7) I will randomly select cello professors at accredited universities via email and request that they volunteer to review my anthology and recording to provide feedback to me in the form of an anonymous survey. I will ask the first 10 people who respond to complete the same survey as my students (using Survey Monkey).
- 8) I will present my work at the North Carolina Music Educators State Conference and at the American String Teachers Association National Conference.
- 9) I will submit my recording and anthology for publication to Albany Records and Hal Leonard, respectively.

D. Evaluation

Since my materials will be designed specifically to help cello students learn German pieces, the best way to test the effectiveness of my anthology and recording is by anonymously surveying ten cello students and ten cello teachers. I have designed an evaluative survey, using a 5-point Likert scale, so that the respondent can indicate the degree to which my materials were helpful/unhelpful according to different variables related to learning and playing a German student piece (see Appendix A). Since the numbers of students and professors I will survey is small, I will evaluate responses with descriptive statistics and calculate the mean/median of each item and the total score on the survey tool. Lastly, I will be able to evaluate if the students and professors had similar or different reactions to the tools as the data will permit *t*-test comparison.

During 2012-2013, I will assign ten of my cello students at UNC Charlotte (who will be selected randomly from all my students) one piece from my anthology/recording to learn and perform as a part of their Applied Cello: MUPF 1251 or MUPF 1051 course for which I am the instructor. In May of 2013, after their performances, I will ask my students to volunteer to complete an anonymous survey (via Survey Monkey) that contains ten questions related to how helpful (or not) they found my materials to be in learning their assigned piece.

Also during the spring of 2013, I will recruit ten cello professors from accredited universities in the United States to review my anthology and recording. I will select the professors at random using the membership of the American String Teachers Association and I will send my materials to the first 10 people who volunteer to review my work. I will ask them to volunteer to fill out an anonymous survey (via Survey Monkey) that contains ten questions related to how helpful (or not) they think my materials would be in teaching these pieces to their average student.

These surveys will allow me to evaluate the extent to which other cello professors and students find my materials to be valuable from a pedagogical standpoint.

E. Knowledge Dissemination

At UNC Charlotte, my project will directly serve 20 cello students. I will also offer a clinic to 80 other music students at UNC Charlotte as well as to Charlotte public school string teachers in order to acquaint both future music teachers and local string pedagogues with these pieces and my materials. In order to include the entire University community, I will give a faculty cello recital of the works that is well-publicized and open to the public. I am also happy

to participate in Teaching Week and to have my project application and/or findings published on the SOTL website.

Beyond UNC Charlotte, I will apply to present my work at the North Carolina Music Educators Association Conference and at the American String Teachers Association National Conference to reach string teachers at the regional and national level. Finally, I will aim to publish my recording on a reputable classical music label, such as Albany Records, and my anthology with a music publishing company, such as Hal Leonard, so that cello students and teachers throughout the world will have access to these important tools. As I have already presented multiple times at both the state and national levels and have had numerous recording projects accepted by a major record label, I am confident that I will have similar success with this project.

Finally, I will apply to external granting agencies for this project so that I can expand my work to include more student pieces from Germany.

F. Human Subjects

Concurrent with this SOTL grant application, because of the survey portion of my project, I am submitting the proper paperwork to the Institutional Review Board at UNC Charlotte.

G. Extramural Funding

I will apply for external funding for this project. If I were to receive an external grant, I would be able to expand my project by creating a larger anthology and set of recordings of German

works for student cellists. There are enough pieces in this repertoire that I could likely continue this line of research for my entire career.

I will apply for matching funds from the following organizations:

The Charlotte Arts and Sciences Council
The North Carolina Arts Council
The National Endowment for the Arts
The American String Teachers Association

H. Timeline

January 15, 2012 – February 15, 2012

My student worker will compile the composers' public domain work (notes/rhythms) into one file, using music notation software.

February 15, 2012 – March 15, 2012

I will edit the music, adding markings that students need in order to learn the music, such as fingerings (notes that tell the students which fingers to use to play certain notes), and bowings (notes that tell the students exactly how to use their bow on each note). For each piece, I will also write a few paragraphs for the students with some suggestions for how to go about learning the work. I will do this during the spring of 2012.

March 15, 2012 – April 15, 2012

I will practice the pieces in preparation for recording them.

April 15, 2012 – May 15, 2012

I will prepare my anthology and print the final copy.

May 15, 2012 – May 30, 2012

I will record the works in a professional recording studio in Charlotte, NC. Each piece will take one day in the studio to record and edit.

November, 2012

I will give a faculty recital of the works in the fall 2012 semester.

September, 2012 - May, 2013

I will assign ten of my cello majors and minors (selected randomly) one work from the anthology/recording during the semester. They will use my anthology and recording as tools to learn the music.

May, 2013

I will ask my UNC Charlotte cello students (who are assigned a work from the anthology/recording) to volunteer fill out an anonymous online survey that will show how useful (or not) they found my materials to be.

May, 2013

I will ask 10 collegiate cello teachers from accredited US universities (selected randomly) to review my anthology and recording and complete an anonymous online survey that will show how useful (or not) they feel my materials would be in teaching German student pieces.

November, 2013

I will present my anthology and recording as well as the results of my surveys at the North Carolina Music Educators Conference in November, 2013.

December, 2013

I will submit my recording to a reputable classical music label such as Albany Records for publication (production and international distribution).

December, 2013

I will submit my anthology to a reputable pedagogical music publishing company such as Hal Leonard.

March, 2014

I will present my anthology and recording as well as the results of my surveys at the American String Teachers Association National Conference in March of 2014.

Appendix A -- Survey Questions for Cello Students and Teachers

Students, please answer the following questions by circling the number that best fits your answer.

Teachers, please use your expertise to answer based on how helpful you think the materials would be for your average cello student.

(1=not helpful at all, 2=somewhat helpful, 3=neutral, 4=helpful, 5=very helpful)

1) How helpful was the recording/anthology in terms of helping you to learn the piece quickly?

1 2 3 4 5

2) How helpful was the recording/anthology in terms of helping you play in tune?

1 2 3 4 5

3) How helpful was the recording/anthology in terms of helping you to play in rhythm?

1 2 3 4 5

4) How helpful was the recording/anthology in terms of helping you to play expressively?

1 2 3 4 5

5) How helpful was the recording/anthology in terms of helping you to play with a good tone?

1 2 3 4 5

6) How helpful was the recording/anthology in terms of helping you to understand the formal structure of the music?

1 2 3 4 5

7) How helpful was the recording/anthology in terms of helping you to memorize the work?

1 2 3 4 5

8) How helpful was the recording/anthology in terms of helping you to play with a variety of bow strokes and articulations?

1 2 3 4 5

9) How helpful was the recording/anthology in terms of helping you to play with wide dynamic contrast?

1 2 3 4 5

10) How helpful was the recording/anthology in helping you to improve your cello playing overall?

1 2 3 4 5