

Spring 5-11-2023

FRIEDRICH WARNECKE: TOWARD A NEW EDITION OF AD INFINITUM

Elton Machado

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Music Pedagogy Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Machado, Elton, "FRIEDRICH WARNECKE: TOWARD A NEW EDITION OF AD INFINITUM" (2023).
Dissertations. 2123.
<https://aquila.usm.edu/dissertations/2123>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact aquilastaff@usm.edu.

FRIEDRICH WARNECKE:
TOWARD A NEW EDITION OF AD INFINITUM

by

Elton Leandro Machado

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved by:

Dr. Marcos Machado, Committee Chair
Dr. Alexander Russakovsky
Dr. Christopher Goertzen
Dr. Joseph Brumbeloe
Dr. Nicholas Ciraldo

May 2023

COPYRIGHT BY

Elton Leandro Machado

2023

Published by the Graduate School



ABSTRACT

The dissertation collects and organizes information on German double bassist, pedagogue, and author Friedrich Warnecke and investigates the significance of his life and work to the double bass history. The ever-changing European musical environment throughout Warnecke's life, the challenges double bassists faced during that time, and the rapid developments of the double bass at the turn of the twentieth century provide a rich historical background. The study addresses Warnecke's life, pioneering writings on the history of double bass, pedagogical contribution and influence as a teacher and author, and work as a performing double bassist. Finally, it discusses Warnecke's substantial pedagogical-technical contributions to thumb position, harmonics, and the four-finger technique. The author intends that this research may serve as a framework for future investigations and provide the basis for a long-needed new edition of *Ad Infinitum* translated into English.

ACKNOWLEDGMENTS

I want to thank my advisor Dr. Marcos Machado for entrusting me with this exciting project and supporting me during the process. It has been a pleasure to research such an important chapter in the double bass history with his guidance as well as the advice from the committee members, Dr. Alexander Russakovsky, Dr. Christopher Goertzen, Dr. Nicholas Ciraldo, and Dr. Joseph Brumbeloe. I am grateful to Dr. Kimberly Davis for consistently going beyond her duty to guide me. I am much obliged to the support and knowledge of Dr. Richard Perry, Dr. Edward Hafer, Dr. Galit Kaunitz, and Kayla Schreiber, who assisted me with the formatting guidelines and contributed to improved research and writing.

My sincere gratitude for the untiring assistance of Nadine Phillips, USM interlibrary loan librarian, without whom this project would be an impossible task. I acknowledge her professionalism and reliability, which, combined with the collaborative support system of libraries worldwide, made the present research attainable. I extend my earnest appreciation to Dr. Jürgen Neubacher (Head of Historical Holdings) of the *Staats- und Universitätsbibliothek Hamburg*; Britta Leibold (Reading Room) and Meike Borgert (Paper and digitization business area) of the *Bibliothek des Staatsarchivs Hamburg*; Steffi Steffens (Inventory Management) of the *Deutsche Nationalbibliothek* (Leipzig); Birgit Suranyi (Music collection), Eike Zimmer and Hans-Peter Zimmer (Image archive and graphic collection) of the *Österreichische Nationalbibliothek* (Vienna); Karin Sidow (Librarian) of the Library of *Universität der Künste Berlin*; Katja Weingartshofer (Librarian) of the *Deutsches Theatermuseum* (Munich); Sigrid Droßel (Reproduction

office) of the *Landesbibliothek Mecklenburg-Vorpommern* (Schwerin, Germany); Dave McMullin (Music Division) and Nailah Holmes (Research Access Services) of the New York Public Library for the Performing Arts; Sylvie Merian (Reader Services Librarian) of the Morgan Library & Museum (New York); Sarah Donovan (Associate Archivist for Digital Assets) of the Boston Symphony Orchestra; Maike Arnemann (Librarian) of the *Hochschule für Musik und Theater Hamburg* (Germany); Adrienne Storey (Associate Director of Archives & Records Management) of the San Francisco Symphony; the Music Division and Performing Arts Reading Room staff of the Library of Congress (Washington, DC); and the staff of the University of Houston Music Library and Rice University's Fondren Library.

I express gratitude to the music and double bass community worldwide as a whole. Thank you, Ellen Magaieski Graepp (Brazil/Germany), David Heyes (United Kingdom), Gaelen McCormick (USA), Alexandre Ari Piazza (Brazil/Germany), Eef Weenink (Netherlands), Andreas Wiebecke-Gottstein (Germany), and Donat Zamiara (Poland), for your willingness and generosity in sharing knowledge.

Finally, and just as importantly, I would like to thank my wife, Aline, for being a source of constant encouragement and support. I am grateful to my parents, Nancy and Edson Machado, for their unconditional care and reassurance and to my brothers, Edson and Evandro, for always believing in me throughout my musical journey. Above all, I am thankful to God for the gift of life, beauty, and the pursuit of knowledge.

*The technique makes the artist free! It enables the interpreter to reveal his whole soul. However, finger technique in itself is only a means to an end and never, as is unfortunately almost universally assumed, the sole and main result of the study, because when dexterity is the end goal of the study then a reprehensible musical virtuosity sets in.
We want the soul and not the craft!*

—Friedrich Warnecke

TABLE OF CONTENTS

ABSTRACT.....	ii
ACKNOWLEDGMENTS	iii
LIST OF TABLES	ix
LIST OF ILLUSTRATIONS	x
LIST OF MUSICAL EXAMPLES.....	xii
INTRODUCTION	1
CHAPTER I – LIFE AND WRITTEN LEGACY	8
Friedrich Warnecke’s Biography	8
Early life and education (1856–1873).....	10
Mannheim and beyond (1874–1885).....	18
Occupational ailment (1885–1888).....	19
Hamburg: a place to call home (1889–1924).....	22
Retirement and final years (1924–1931).....	33
Warnecke’s Writings	39
Neue Schule des Kontrabaßspiels.....	39
Das Studium des Contrabassspiels.....	42
Ad Infinitum: Der Kontrabass	47
Der Kontrabass.....	52

CHAPTER II – PEDAGOGY AND INFLUENCE.....	56
Overcoming Barriers.....	56
Warnecke’s Influence on His Students.....	61
Paul Rahmig (1872–?)	62
Max Oscar Kunze (1874–1939).....	63
Adam Bronisław Ciechański (1882–1957).....	65
Waldemar Paul Giese (1887–1946).....	70
August Ferdinand Buenger (1890–1970).....	76
Karl Philip Auer (1890–1953)	78
Heinrich Johannes August Fischer (1890–?)	80
Fredrik Nijenhuis (1895–?).....	80
Fritz Müller (1899–?).....	81
Warnecke’s Influence on Other Great Double Bassists.....	81
Ludwig Manoly, Anton Torello, Max Kunze, and the American School.....	83
CHAPTER III – VIRTUOSO DOUBLE BASSIST.....	90
Warnecke as a Virtuoso Double Bassist.....	90
Works Dedicated to Friedrich Warnecke.....	99
Theodor Albin Findeisen: Double Bass Concerto No. 1, Op. 15 (1921).....	101
Antonio Scontrino: Double Bass Concerto (1908).....	112
Italo Caimmi: Souvenir D’Amour: Melodia (ca. 1900).....	125

CHAPTER IV – IMPORTANCE OF A NEW EDITION OF <i>AD INFINITUM</i>	133
Warnecke’s Approach.....	134
Thumb position	139
Harmonics	150
Four-finger technique.....	152
Toward a New Edition	160
CONCLUSION.....	163
APPENDIX A – Hamburg Philharmonic Society: Sample of Concert Programs	165
APPENDIX B – Obituary for Friedrich Warnecke (1931).....	173
APPENDIX C – Warnecke’s Letter to Joseph Bennett (1907).....	176
APPENDIX D – Joseph Bennett’s Article “A Famous Contrabassist” (1907)	184
APPENDIX E – Warnecke’s Article for the Journal <i>Der Kontrabass</i> (1929).....	188
APPENDIX F – Selected Sections from the Manuscript <i>Der Kontrabass</i> (1931)	198
BIBLIOGRAPHY	215

LIST OF TABLES

Table 1 Directors of the Hamburg Conservatory.....	27
Table 2 Conductors of the Hamburg Philharmonic Society from 1828 to 1933	30
Table 3 Solo pieces performed in exam-concerts of the Hamburg Conservatory	97

LIST OF ILLUSTRATIONS

Figure 1. Popular Symphony Concert of the New Hamburg Concert Orchestra.....	4
Figure 2. Faculty list of the Hamburg Conservatory in 1897.	26
Figure 3. Program of the Hamburg Philharmonic Society concert on June 4, 1908.	32
Figure 4. Concert for the centenary of the Philharmonic Society in the Musikhalle.....	34
Figure 5. Cover page of the first issue of Der Kontrabass.....	36
Figure 6. Fingerings from Warnecke’s “first version” method.	41
Figure 7. Friedrich Warnecke on the double bass.....	46
Figure 8. Warnecke’s signature.	52
Figure 9. Principal string players of the Boston Symphony Orchestra.....	64
Figure 10. Kunze gazes into the distance.....	64
Figure 11. Warnecke’s recommendation letter to Ciechański.	67
Figure 12. Adam Bronisław Ciechański.	70
Figure 13. Third exam-concert of the Hamburg Conservatory in 1909.	71
Figure 14. Second exam-concert of the Hamburg Conservatory in 1910.....	72
Figure 15. Fifth exam-concert of the Hamburg Conservatory in 1911.....	72
Figure 16. Waldemar Giese.	76
Figure 17. August Buenger.	77
Figure 18. Karl Auer’s photo as a faculty member of the St. Louis Institute of Music....	79
Figure 19. New England Conservatory outline of the contrabass course in 1936–1937..	87
Figure 20. Chamber concert with musicians of the Hamburg Philharmonic in 1913.....	92
Figure 21. Warnecke demonstrates the thumb position.....	141

Figure 22. Warnecke’s six thumb position configurations.	142
Figure 23. Warnecke’s position system for the thumb position.	145
Figure 24. Chromatic examples with a fixed thumb in thumb position.....	147
Figure 25. Low thumb demonstration.....	148
Figure 26. Low thumb examples.	149
Figure 27. Position scheme from the “Sketch of a New Method.”	153
Figure 28. Use of the third finger in the 9th position.....	157
Figure 29. Warnecke demonstrates the 9th position.	158

LIST OF MUSICAL EXAMPLES

Musical Example 1.	Findeisen, Double Bass Concerto No. 1, I, 1–37.....	104
Musical Example 2.	Findeisen, Double Bass Concerto No. 1, I, 54–61.....	105
Musical Example 3.	Findeisen, Double Bass Concerto No. 1, I, 68–85.....	105
Musical Example 4.	Findeisen, Double Bass Concerto No. 1, I, 86–103.....	106
Musical Example 5.	Findeisen, Double Bass Concerto No. 1, I, 230–231.....	107
Musical Example 6.	Findeisen, Double Bass Concerto No. 1, I, 239–248.....	108
Musical Example 7.	Findeisen, Double Bass Concerto No. 1, I, 258–261.....	108
Musical Example 8.	Findeisen, Double Bass Concerto No. 1, I, 268–273.....	109
Musical Example 9.	Findeisen, Double Bass Concerto No. 1, II, 1–20.....	110
Musical Example 10.	Findeisen, Double Bass Concerto No. 1, II, 31–38.....	110
Musical Example 11.	Findeisen, Double Bass Concerto No. 1, III, 1–21.....	111
Musical Example 12.	Findeisen, Double Bass Concerto No. 1, III, 226–244.....	112
Musical Example 13.	Scontrino, Double Bass Concerto, I, 1–47.....	117
Musical Example 14.	Scontrino, Double Bass Concerto, I, 50–55.....	118
Musical Example 15.	Scontrino, Double Bass Concerto, I, 80–92.....	119
Musical Example 16.	Scontrino, Double Bass Concerto, I, 132–140.....	119
Musical Example 17.	Scontrino, Double Bass Concerto, I, <i>Cadenza</i>	120
Musical Example 18.	Scontrino, Double Bass Concerto, II, 1–16.....	121

Musical Example 19.	Scontrino, Double Bass Concerto, II, 76–94.....	122
Musical Example 20.	Scontrino, Double Bass Concerto, III, 1–13.	123
Musical Example 21.	Scontrino, Double Bass Concerto, III, 22–26.	123
Musical Example 22.	Scontrino, Double Bass Concerto, III, 50–55.	124
Musical Example 23.	Scontrino, Double Bass Concerto, III, 87–90.	124
Musical Example 24.	Scontrino, Double Bass Concerto, III, 243–259.	125
Musical Example 25.	Caimmi, <i>Souvenir D’Amour: Melodia</i> , 1–16.....	128
Musical Example 26.	Caimmi, <i>Souvenir D’Amour: Melodia</i> , 31–42.....	130
Musical Example 27.	Caimmi, <i>Souvenir D’Amour: Melodia</i> , 43–50.....	130
Musical Example 28.	Caimmi, <i>Souvenir D’Amour: Melodia</i> , 72–79.....	131
Musical Example 29.	Caimmi, <i>Souvenir D’Amour: Melodia</i> , 98–104.....	132

INTRODUCTION

The present work aims to focus on Friedrich Warnecke, one of the masters of the double bass of the late 19th and early 20th centuries, who represent a relevant chapter in the development of the double bass playing, its pedagogy, and its history. Even though his name has not become as famous as other pedagogues, his significance remains strong. During his time, he was a renowned musician highly regarded by his contemporaries as a double bassist virtuoso, accomplished instructor, innovative pedagogue, and historical researcher.

Friedrich Warnecke dedicated his life to uplifting the reputation of the double bass and became an important and influential figure in its history. Warnecke has been considered the first author to publish a book dedicated to the history of the double bass.¹ In that respect, he is the first of a lineage of double bassists such as Billè, Planyavsky, Stanton, Elgar, Brun, and others that, to a greater or lesser extent, have devoted their efforts to the research of the history of the instrument.²

1. Alfred Planyavsky, *Geschichte des Kontrabasses* (Tutzing, Germany: Hans Schneider, 1984), 574; Klaus Stoll, "'Ad Infinitum' The Double Bass—Its Past and Future. Problems and Solutions to Improve Double Bass Playing," *Double Bassist*, no. 36 (2006): 79; John Romey, "Double Bass," *Oxford Bibliographies in Music* (New York: Oxford University Press), last modified May 27, 2020, <https://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0262.xml>.

2. Isaia Billè, *Gli Strumenti ad Arco e i Loro Cultori* (Rome: Ausonia, 1928); Planyavsky, *Geschichte des Kontrabasses*; David H. Stanton, *The String (Double) Bass* (Evanston, IL: Instrumentalist Company, 1982); Raymond Elgar, *More About the Double Bass* (Princeton, NJ: Stephen W. Fillo, 1987); Raymond Elgar, *Looking at the Double Bass* (Princeton, NJ: Stephen W. Fillo, 1986); Raymond Elgar, *Introduction to the Double Bass* (Princeton, NJ: Basso continuum, 1987); Paul Brun, *A New History of the Double Bass* (Villeneuve d'Ascq, France: Paul Brun Productions, 2000).

Ad Infinitum: Der Kontrabass,³ his pioneering work on the double bass history and development, is probably Warnecke's most well-known publication today. Now a historical document itself, the book is a gateway to the conditions of the double bass in the early 20th century. Since its publication in 1909 until now, *Ad Infinitum* has been consulted by musicians and widely cited in academic studies. The book prevails as an essential source for the research of double bass history. Before its release, Warnecke envisioned translations from German to English and other languages, but it unfortunately never happened. The fact that the book became rapidly out of print and the lack of translated editions hindered an even more extensive dissemination of the writing.

More than a pioneering work on the double bass history, *Ad Infinitum* also contains many innovative technical and pedagogical views ahead of its time. The book exhibits an organized, original, and substantial coursework for the development of soloistic techniques that remains surprisingly current even compared to contemporary approaches. The present research also highlights the relevance of these concepts. An investigation of Warnecke's life, work, and influence is the preliminary work necessary for developing an informed new edition of *Ad Infinitum*.

Warnecke produced a definite mark in the double bass community during his time and left a legacy that extends to this day. However, there is a lack of research about this subject in general. Warnecke is often described as a German virtuoso double bassist, pedagogue, and researcher of the history and literature of the double bass who was born on November 19, 1856, in Bodenteich, Province of Hanover, and lived most of his life in

3. Friedrich Warnecke, *Ad Infinitum: Der Kontrabass* (Hamburg: Published by the author, 1909). Henceforth, *Ad Infinitum*.

Hamburg.⁴ Warnecke taught at the Music Conservatory of Hamburg and was a member of the Hamburg Philharmonic Orchestra from 1893 until his retirement in 1924, and he died on March 1, 1931.⁵

This basic information comprises the general agreement among the different sources. Apart from the short entries in dictionaries and encyclopedias, some sources clarify other aspects of Warnecke's life and work. Still, those clarifications are sometimes superficial, unsupported by evidence, or even conflict with other documents. This study attempts to deal with these issues and address this research gap. To accomplish that, the present author compared multiple sources to compile an account as comprehensive and accurate as possible, given the available sources about Friedrich Warnecke.

Among the bibliography, entries in dictionaries and encyclopedias provide the basic framework. In that respect, the six Friedrich Warnecke entries included in Mann's article "Virtuosi of the Double Bass: A Bibliography"⁶ were expanded by the present author for a more comprehensive representation of this type of publication.⁷ Citations in books, articles, and dissertations were also closely considered. Warnecke's own publications are significant sources for an in-depth outlook on his ideas and concepts. Finally, historical documents and primary sources provide a closer geographical and chronological perspective and thus represent an essential component of the references.

4. Warnecke, *Ad Infinitum*, Part 1, 92.

5. *Jahrbuch der Musikbibliothek Peters für 1931* (Leipzig: C. F. Peters, 1932), 89.

6. Adrian O. Mann, "Virtuosi of the Double Bass: A Bibliography," *Bass World* 1, no. 4 (1975): 80–81. The article contains a useful index of great double bass player entries in dictionaries and encyclopedias.

7. See "Dictionaries and Encyclopedias" in the bibliography section.

“Friedrich Warnecke” was a name not uncommon in 19th-century Germany, and it might be appropriate to address here some of the confusion caused by this fact. Catalogs from databases and libraries may group works from homonyms under the same authorship, which can be a pitfall for the researcher. Apart from the heraldist Friedrich Warnecke (1837–1894), the Nazi general Friedrich “Fritz” Warnecke (1898–1968), and many less eminent others, another musician’s activity in Hamburg can be mistakenly attributed to the double bassist.

**Grosser Saal des Viktoria-Gartens,
Barmbeck, Hamburgerstr. 168.**

Populäres Sinfonie-Konzert
des Neuen Hamburger Konzert-Orchesters
am Mittwoch, 18. Oktober, abends 8 Uhr präz.
unter Leitung des Herrn Musikdirektors **Friedrich Warnecke.**

**Eintrittskarten an der Kasse à 75 ¢
und im Vorverkauf à 60 ¢**

Dutzendkarten **à 6** bei **Amand. Erw. Werbeck**, Hamburgerstr. 128,
Wilh. Dietrich, Hamburgerstr. 1b, **Herm. Kampen**, Hamburgerstr. 113,
H. Piepgras, Hamburgerstr. 161, **Herm. Kuust**, Bramfelderstr. 28,
Heinr. Narjes, Bachstr. 48, **C. Dänecke**, Viktoria-Garten, **O. H. Schmidt**,
Hambgstr. 125, **O. Pirscheck**, Elsastr. 6, **G. F. Schmidt**, Hambgstr. 49.

Die Direktion.

Figure 1. Popular Symphony Concert of the New Hamburg Concert Orchestra.

Hamburger Anzeiger, October 18, 1905, 13; emphasis added. The concert was conducted by a certain Friedrich Warnecke, not the double bassist.

Some publications of 1905, such as the local newspaper *Hamburger Anzeiger*, announced a recently formed orchestra ensemble “under the management of music director Mr. Friedrich Warnecke” called the “New Hamburg Concert Orchestra” (fig. 1). The Leipzig periodical *Signale für die Musikalische Welt* also reported that this new

concert ensemble was formed in Hamburg with forty-nine members under the direction of “Mr. Fr. Warnecke.”⁸ Another publication in the same year reads, “An enterprise worthy of the demand of all music lovers, and not lacking in means, has come into being with the beginning of this winter: the *Neue Hamburger Konzert-Orchester* [New Hamburg Concert Orchestra] under the direction of Friedrich Warnecke.”⁹

Schultze’s dictionary of Hamburg musicians provides an important disambiguation.¹⁰ Two different “Warnecks” are included in his dictionary: the first is the orchestra founder (*Orchestergründer*) Friedrich Warnecke, who had “the idea of founding the New Hamburg Concert Orchestra” and died around 1905, and the second is the double bassist and teacher Friedrich Warnecke who died in 1931. This particular problem with namesakes may have caused some confusion in a few sources that combine information from both the orchestra director and the double bassist. Rudolf Lewy’s account, for instance, which mistakenly associates double bassist Friedrich Warnecke as a conductor of his own orchestra, seems to be in this category.¹¹

The acknowledgment of multiple equivalent names that refer to Warnecke has proven helpful in expanding the bibliographic horizons during the research process. A considerable number of music dictionaries display the full name “Johann Heinrich

8. *Signale für die Musikalische Welt* 49, September 6, 1905, 886.

9. Bernhard Schuster, *Die Musik: Illustrierte Halbmonatsschrift* (Berlin: Schuster & Loeffler, 1905–1906), vol. 17, 367. This and all subsequent translations in the present paper were made by the present author unless otherwise noted.

10. Karl-Egbert Schultze and Harald Richert, *Hamburger Tonkünstler-Lexikon* (Hamburg: Staatsarchiv, 1983), vol. 5 [unpublished], s.v. “Warnecke, Friedrich, Prof.” and “Warnecke, Friedrich.”

11. Rudolf Lewy, “Johann Warnecke (1856–1931),” *International Society of Bassists* 2, no. 2 (1976): 135.

Friedrich Warnecke” in their entries, while other sources present it as Friedrich Warnecke. More importantly, the sum of sources refers to Friedrich Warnecke using various alternative terms, transliterations, and abbreviations often attached to a particular language or geographic area.

Concisely, the possible names ascribed to him and their most common languages include: Friedrich Warnecke, Friedr. Warnecke, Fr. Warnecke (German); Frederick Warnecke¹² (English); Federico Warnecke,¹³ Giovanni Enrico Federico Warnecke¹⁴ (Italian); Juan Enrique Warnecke¹⁵ (Spanish); Fryderika Warnecke (Czech); Friedricha Warnecke (Polish); and Фридриха Варнеке, Ф. Варнеке (Russian). There are yet other cases,¹⁶ such as the apparent misspelling instances as in *Franz Warnecke*,¹⁷ *Fridrich*

12. “Waldemar Giese with Music School,” *The [Philadelphia] Jewish Exponent*, January 23, 1931, 11; “Waldemar Giese Will Play Bass Viol at April Assembly,” *Beaver News*, March 21, 1941, 4.

13. Roberto Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” Doctoral Diss. (The University of Southern Mississippi, 2019), 25.

14. Carlo Schmidl, *Dizionario Universale dei Musicisti* (Milan: Sonzogno, 1937–1938), vol. 2, s.v. “Warnecke Giovanni Enrico Federico.”

15. *Enciclopedia Universal Ilustrada Europeo-Americana* (Madrid: Espasa-Calpe, 1968), lxxix, 1609, s.v. “Warnecke (Juan Enrique).”

16. The name “Erik Warnecke” is also indicated as a possible alternative. Still, the present author found no such instance referring to Friedrich Warnecke during this research. See “Category: Warnecke, Friedrich,” IMSLP Petrucci Music Library, accessed March 6, 2023, https://imslp.org/wiki/Category:Warnecke,_Friedrich/; “Erik Warnecke,” WorldCat Entities, accessed March 6, 2023, <http://worldcat.org/identities/viaf-162383420/>.

17. Philip H. Albright, “Original Solo Concertos for the Double Bass,” Doctoral Diss. (The University of Rochester, 1969), 36.

Warneke,¹⁸ *Fredricke Warnecke*,¹⁹ *Friedrick Warnecke*,²⁰ *Wanecke*,²¹ *Varnicke*,²² as well as the use of the honorific prefix “Prof.”²³ and “Dr.”²⁴ accompanying his name. In and of itself, the various languages and countries the sources represent demonstrate Warnecke’s wide-reaching influence.

18. V. G. Tuganov, “Звуковые Возможности Контрабаса: История И Современность [Sound Possibilities of the Double Bass: History and Modernity],” *Bulletin of the Chelyabinsk State University* 50, no. 3 (2011): 161.

19. Bertram Turetsky, “Some Problems in Teaching Double Bass,” *Music Educators Journal* 47, no. 1 (1960): 106.

20. Italo Caimmi, “*Souvenir d'Amour: Melodia per Contrabasso con Accompagnamento di Pianoforte*” (Milan: R. Fantuzzi, ca. 1900), piano accompaniment, 1.

21. “Waldemar Giese Gives Bass Violin Recital,” *The Philadelphia Inquirer*, March 24, 1940, 12.

22. Samuel Applebaum and Henry Roth, *The Way They Play: Illustrated Discussions with Famous Artists and Teachers*, vol. 6 (Neptune City, NJ: Paganiniana Publications, 1978), 71.

23. Warnecke included such a prefix in his personal correspondences, as in “Prof. Fr. Warnecke” (letter to Joseph Bennett) or “Prof. Warnecke” (recommendation letter to Ciechański).

24. “Waldemar Giese Will Play Bass Viol at April Assembly,” *Beaver News*, March 21, 1941, 4.

CHAPTER I – LIFE AND WRITTEN LEGACY

Only he who finds full satisfaction in his profession fills his place completely.

—Friedrich Warnecke

Friedrich Warnecke's Biography

Friedrich Warnecke is described with adjectives such as proficient,²⁵ eminent,²⁶ notable,²⁷ famous,²⁸ excellent,²⁹ and virtuoso,³⁰ and also as a concert player.³¹ His other

25. Hermann Abert, *Illustriertes Musik-Lexikon* (Stuttgart: Engelhorn, 1927), 508, s.v. "Warnecke, Friedrich." Ger., *tüchtiger*.

26. *Baker's Biographical Dictionary of Musicians*, ed. Theodore Baker, 3rd ed. (New York: G. Schirmer, 1919), 1012, s.v. "Warnecke, (Johann Heinrich) Friedrich."

27. *Enciclopedia Universal Ilustrada Europeo-Americana*, s.v. "Warnecke (Juan Enrique)." Spa., *notable*.

28. Albright, "Original Solo Concertos for the Double Bass," 36.

29. *The New Encyclopedia of Music and Musicians*, ed. Waldo Selden Pratt (New York: The Macmillan Company, 1924), 837, s.v. "Warnecke, Johann Heinrich Friedrich"; *The New Encyclopedia of Music and Musicians*, ed. Waldo Selden Pratt, rev ed. (New York: The Macmillan Company, 1931), 837, s.v. "Warnecke, Johann Heinrich Friedrich"; Paul Frank and Wilhelm Altmann, *Kurzgefaßtes Tonkünstler-Lexikon für Musiker und Freunde der Musik*, 14th ed. (Regensburg, Germany: G. Bosse, 1936), 670, s.v. "Warnecke, Friedr."; Rudolf Dettling, *Kurzbiografie hamburgischer Musiker* (Hamburg: Staatsarchiv, 1966), 79, s.v. "Warnecke, Friedrich."

30. César Saerchinger, *International who's who in music and musical gazetteer: A contemporary biographical dictionary and a record of the world's musical activity* (New York: Current Literature Publishing Company, 1918), 672, s.v. "Warnecke [Johann Heinrich] Friedrich"; Albert E. Wier, *The Macmillan encyclopedia of music and musicians* (New York: The Macmillan Company, 1938), 1975, s.v. "Warnecke, Johann Heinrich Friedrich"; *The International cyclopedia of music and musicians*, Oscar Thompson, ed. (New York: Dodd, Mead & Company, 1939), 2020, s.v. "Warnecke, Johann Heinrich Friedrich"; *Baker's Biographical Dictionary of Musicians*, ed. Theodore Baker, 4th ed. (New York: G. Schirmer, 1940), 1164, s.v. "Warnecke (Johann Heinrich) Friedrich"; *The International cyclopedia of music and musicians*, Oscar Thompson, ed., 5th ed. (New York: Dodd, Mead & Company, 1949), 2020, s.v. "Warnecke, Johann Heinrich Friedrich"; *The International cyclopedia of music and musicians*, Oscar Thompson, ed., 10th ed. (New York: Dodd, Mead & Company, 1975), 2420, s.v. "Warnecke, Johann Heinrich Friedrich"; *The International cyclopedia of music and musicians*, Oscar Thompson, ed., 11th ed. (New York: Dodd, Mead & Company, 1985), 2420, s.v. "Warnecke, Johann Heinrich Friedrich."

31. Domenico Tampieri, *La Leggerezza Dell'elefante: Guido Gallignani (1880–1974)*, (Faenza, Italy: Edit Faenza, 2004), 81. It., *concertista*.

activities are documented with qualifiers such as music teacher³² and pedagogue.³³ Because of his advances in historical research, he is reported as a musicologist,³⁴ historian of the double bass,³⁵ writer on music,³⁶ and theorist.³⁷ In addition, Warnecke is cited as a composer.³⁸

While Warnecke often attempted to be very detailed when writing about other double bassists, when addressing himself, he tended to be brief and modest, limiting his own descriptions to a minimum. The present biography is an attempt to portray a picture of Warnecke's life as thoroughly as possible and also an opportunity to provide solutions

32. Saerchinger, *International who's who in music*, s.v. "Warnecke [Johann Heinrich] Friedrich"; Guido M. Gatti and Alberto Basso, *La Musica: Dizionario* (Torino, Italy: Unione tipografico-editrice torinese, 1971), II, 1470, s.v. "Warnecke, Johann Heinrich Friedrich." It., *insegnante; Enciclopedia della musica*, Claudio Sartori, ed. (Milan: Rizzoli Ricordi, 1972), VI, 398, s.v. "Warnecke, Johann Heinrich Friedrich." It., *didatta*; Schultze and Richert, *Hamburger Tonkünstler-Lexikon* [unpublished], s.v. "Warnecke, Friedrich." Ger. *Lehrer* and *Lehrer seines instrumentes*; Paul Frank and Wilhelm Altmann, *Kurzgefasstes Tonkünstler-Lexikon für Musiker und Freunde der Musik*, 14th ed. (Regensburg, Germany: G. Bosse, 1936), 670, s.v. "Warnecke, Friedr." Ger., *L. [Lehrer] seines Instrum. [Instrumentes]*; Rudolf Dettling, *Kurzbiografie hamburgischer Musiker*, s.v. "Warnecke, Friedrich." Ger., *L. [Lehrer] s. [seines] Instrumentes*.

33. *Baker's Biographical Dictionary of Musicians*, ed. Theodore Baker, 5th ed. (New York: G. Schirmer, 1958), 1755, s.v. "Warnecke (Johann Heinrich) Friedrich"; J. Robijns and Miep Zijlstra, *Algemene muziek encyclopedie* (Haarlem, Netherlands: De Haan, 1984), vol. 10, 223, s.v. "Warnecke, Johann Heinrich Friedrich." Dutch, *pedagoog*.

34. Leland Tolo, "The Double Bass vs. The String Bass," *The Bass Soundpost* 6, no. 2 (1967): 18.

35. Wilhelm Altmann, "Der Kontrabaßmeister Lebrecht Goedecke [The double bass master Lebrecht Goedecke]," *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 4 (March 1930): 40.

36. Wier, *The Macmillan encyclopedia of music and musicians*, s.v. "Warnecke, Johann Heinrich Friedrich"; Thompson, ed., *The International cyclopedia of music and musicians*, 1939, 1949, 1975, 1985, s.v. "Warnecke, Johann Heinrich Friedrich."

37. Sartori, ed., *Enciclopedia della musica*, s.v. "Warnecke, Johann Heinrich Friedrich."

38. Emil Krause, *Das Conservatorium der Musik in Hamburg: Eine Studie verfasst zur Feier des fünfundzwanzigjährigen Jubiläums des am 1. Oktober 1873 in Leben getretenen Institutes* (Hamburg: C. Boysen, 1898), 22; Freia Hoffmann, "Das Konservatorium der Musik in Hamburg (1873)," in *Handbuch Konservatorien: Institutionelle Musikausbildung im deutschsprachigen Raum des 19. Jahrhunderts*, ed. Freia Hoffmann, vol. 2 (Lilienthal, Germany: Laaber-Verlag, 2021), 302; Wier, *The Macmillan encyclopedia of music and musicians*, s.v. "Warnecke, Johann Heinrich Friedrich."

to some of the contradictions present in some sources. Warnecke's life is divided chronologically into five periods, as follows below.

Early life and education (1856–1873)

Johann Heinrich Friedrich Warnecke was born on November 19, 1856, in Bodenteich,³⁹ a town in the Hanover province.⁴⁰ There are no available accounts regarding Warnecke's parents and their occupations or whether he had siblings. We are also mainly in the dark concerning his early music training and the beginnings of his career as a double bassist. When did Warnecke start his music education, and what subjects did he study? What instrument did he start on, and did he also learn other instruments? When did he begin to play the double bass? There are no straightforward answers, but there are some hints.

Warnecke believed that the student could not start studying the double bass in early childhood. In addition to the great dimensions of the instrument, he considered that the demanding process of acquiring strength in the left hand combined with the complex system of positions would require "a physically and mentally developed person."⁴¹

39. Currently Bad Bodenteich, located in the district of Uelzen, Germany.

40. Warnecke himself confirms the date and location (see *Ad Infinitum*, Part 1, 92). Most entries in dictionaries and encyclopedias document the city he was born and where he lived most of his life. Therefore, it is probably erroneous the claim that he was a "Viennese double-bass player" (see Turetsky, "Some Problems in Teaching Double Bass," 106).

41. Friedrich Warnecke, *Das Studium des Contrabass-Spiels* (Hamburg: Ludwig Hoffmann, 1901), 8.

Warnecke's perceptions that the double bass could not be seriously studied very early on were aligned with other prominent double bassists of the time.⁴²

According to Warnecke, the future double bassist could only really flourish during his studies, which would preferably occur later during adolescence, if he had previously received an education on other string instruments, such as the violin or the cello. Warnecke considered that those instruments had a more suitable size and more accessible technique.

The possibility to train an acceptable technician on the double bass in four to five years is based not only on the natural disposition of the student, but also on the musical education he has already received on the violin or the cello. Very seldom has a good result been achieved if such previous training on another string instrument did not precede the study of the double bass. [...] While high achievements on these two instruments are not uncommon as early as the age of 14, the study of the double bass can hardly be seriously undertaken before the age of 15. Not only the technique of the left hand, but also that of bowing is the greatest difficulty here and cannot be remotely compared with the much more comfortable technique on the violin and the cello.⁴³

42. Bottesini suggests that the most appropriate age to start double bass studies is around 14 years. "Also, knowing the many obstacles and the great difficulties that the student must overcome before reaching the goal, *one must commit to begin the study of this instrument from childhood, at the age of fourteen* for example. It is the age most favorable to the development of the physical and intellectual faculties." Giovanni Bottesini, *Grande Méthode Complète de Contrebasse* (Paris: Leon Escudier, 1869), 2; emphasis added. Decades later, Billè suggests that the student should start at some point between 12 to 18 years of age. "It is difficult to fix upon an age for beginning this study, as it depends on the more or less rapid development of the youth in question. *Observation, however, has brought me to the conclusion that the best age ranges from 12 to 18 years.*" Isaia Billè, *Nuovo Metodo Per Contrabasso*, vol. 1, part 1 (Milano: Ricordi, 1922), III; emphasis added. Warnecke also recounts that Lebrecht Goedecke, for example, started his double bass studies at 14 (see *Ad Infinitum*, Part 1, 46).

The approach of starting the double bass studies at an earlier age with instruments suitable to children began to develop and gain popularity only later. "The realization that the double bass deserved the same early training by players as the other strings led Pierre Delescluse in the 1950s to use full-sized cellos tuned to the bass strings which he called cellobasses. *He encouraged students to take up the bass from the age of eight*; one of them, Gabin Lauridon, has now become principal bassist with the Orchestre National de France." Brun, *A New History of the Double Bass*, 93; emphasis added. For more on early training, see also "Training Programs for the Young" in Brun, *A New History of the Double Bass*, 93–95; Inge Kjemtrup, "Mini Bases: A Mini Miracle," *Double Bassist* 42 (2007): 20–27.

43. Warnecke, *Ad Infinitum*, Part 1, 68. The same ideas are already present in his previous method:

Warnecke also repeatedly emphasized the importance of an early and continuous study of music theory and piano, along with the main instrument. He stated, for example, that “the study of the instrument goes hand in hand with the study of music theory, for only in this way will the student learn to fully comprehend the inner context of the musical art,”⁴⁴ and that “one should never neglect to pursue serious study of theoretical disciplines and piano playing in addition to one's main instrument.”⁴⁵ Moreover, he declared that every orchestral double bass player “should also devote himself as early as possible to the study of music theory,”⁴⁶ and that future opportunities “are open to the young double bass player who, in addition to his special training, has not neglected the study of theoretical subjects, especially the piano!”⁴⁷ Those words express Warnecke’s pedagogical ideals held in his adult life towards his students, but may also suggest his own path during his early years as a student.

“The possibility of training a pupil to become in about 4–5 years a good technical executant, depends—apart from his qualification—to a great extent on his preparatory study of the violin or ‘cello. Never, or rarely, can such result be attained without any preparatory practice on another string-instrument. Artistic accomplishments at the age of 10 are by no means rare among violinists or ‘celloists; however, the study of double-bass can hardly be commenced before the 14th year. The average double-bass player commences his studies between the 14th and 18th year; viz. when the body possesses still but little muscular strength and endurance.” Friedrich Warnecke, *Das Studium des Kontrabass-Spiels*, 2nd ed. (Hanover: Louis Oertel, 1905), 9.

“The best guarantee for a successful study of the double-bass is, und will at all times be, an appropriate preliminary study of the violin or ‘cello. It is not only the technique of the left hand, that requires such preliminary work, but even more so the technique of the bow. This is the greatest difficulty in the study of the double-bass and cannot at all be compared with the much easier bowing on the violin or ‘cello.” Warnecke, *Das Studium*, 1905, 18.

44. Warnecke, *Ad Infinitum*, Part 1, 79.

45. *Ibid.*, 65.

46. Warnecke, *Das Studium*, 1905, 18.

47. Warnecke, *Ad Infinitum*, Part 1, 68.

At some point in his childhood or early teenage years, Warnecke had to seek instruction away from his small hometown, as the options for music training there seemed limited. A conservatory training could have seemed a plausible choice for young Warnecke since this kind of institution was becoming increasingly popular at the time. In fact, Warnecke later observed that even though some conservatories offered a less than desirable quality music education, there were others “in which the highest confidence” could be placed, and also advocated that successfully studying at these institutes “opens up the best chances for the future to everyone, since most court ensembles and other large theater and symphony orchestras only consider musicians with a conservatory education when vacancies occur.”⁴⁸

However, while some European conservatories provided double bass classes early on,⁴⁹ it is also true that others did not offer double bass instruction for much longer.⁵⁰ In Germany during the 1860s and early 1870s, conservatory options were somewhat limited. Hamburg, the northern metropolis about 68 miles from Bodenteich, and Sondershausen,⁵¹ located approximately 140 miles away, still did not have established conservatories at

48. Warnecke, *Ad Infinitum*, Part 1, 68.

49. Such as the influential Prague Conservatory, which offered classes since its foundation in 1811 with Wenzel Hause as the double bass professor (see Warnecke, *Ad Infinitum*, Part 1, 80).

50. For instance, a French publication in the early 1930s states: “Although indispensable, the double bass is, along with the bassoon, the instrument which enjoys the least favor. High [level] bass players are difficult and precarious to recruit. Also, we only find separate double bass classes in schools of a certain importance. Elsewhere, it is the cello teacher who has the obligation to teach this instrument to the few students who present themselves.” Albert Lavignac, *Encyclopédie de la musique et dictionnaire du Conservatoire*, vol. 6, part 2 (Paris: C. Delagrave, 1931), 3062.

51. The Princely Conservatory for Music in Sondershausen was established in 1883 and had the chamber musician Ad. Pröschold, from 1883 to 1903, as the first double bass teacher (see Warnecke, *Ad Infinitum*, Part 1, 90).

that time. Leipzig⁵² had already established a conservatory but would offer double bass lessons only in 1881, while Berlin⁵³ and Weimer⁵⁴ only offered double bass lessons in 1872 when Warnecke would be in the later years of his education period. His closest option, which exceeded a 200 miles radius range from his hometown, was the conservatory in Dresden⁵⁵ that had Bruno Keyl as its double bass instructor.

Warnecke comments later about the shortage of conservatory training for double bassists and compares it with opportunities available for other instruments. In 1909, he writes, “While violinists and violoncellists often went to a conservatory for a shorter or longer period of time after their apprenticeship, or, as is generally the case today, entered such an institute from the beginning, the double bassists and wind players had to be behind them in this respect.”⁵⁶ He concludes that “only in recent times that these instruments were included in the curriculum of the conservatories.”⁵⁷

52. The Royal Conservatory of Music in Leipzig was founded in 1843 and Oswald Schwabe, first double bass player of the Gewandhaus Orchestra, was appointed as the first double bass teacher in October 1881 (see Warnecke, *Ad Infinitum*, Part 1, 86).

53. The Royal Academy of Music in Berlin introduced double bass lessons “in 1872 and the royal chamber musician Wilhelm Sturm (1872–1896) was hired as the first teacher for this instrument.” Sturm “was followed by his student, the royal chamber musician M. Skibicki (since 1898).” Warnecke, *Ad Infinitum*, Part 1, 83.

54. “The Grand Ducal School of Music in Weimar was founded in 1872 under the direction of Geh. Hofrat Prof. Müllerhartung opened and at the same time double bass lessons were introduced. The first teacher of double bass was the grand ducal chamber musician Ahrends from 1872–1881, born January 6, 1818 in Droßrot, died March 21, 1881 in Weimar.” Warnecke, *Ad Infinitum*, Part 1, 89.

55. The Royal Conservatory for Music in Dresden was established in 1856. “Double bass lessons were introduced at this institute in 1859 under the direction of the royal court music director Gortlieb Reißiger, and the royal chamber musician Gustav Kunze was engaged as the first teacher of this instrument, but he died in 1860. He was followed by: Bruno Keyl (from 1860–1891), his nephew Hugo Keyl (1891–1906) and Albin Starke (since 1907).” Warnecke, *Ad Infinitum*, Part 1, 87.

56. Warnecke, *Ad Infinitum*, Part 1, 61.

57. *Ibid.*

Hence, Warnecke sought instruction in somewhat more structured towns that, at the same time, were not so distant as the few large cities that offered double bass training in conservatories at the time. It is well documented that he was a student⁵⁸ of G. Bontemps⁵⁹ in Uelzen⁶⁰ and that later, Warnecke went to Hanover⁶¹ to study with K. Walther.⁶² Neither of these instructors is included in music dictionaries or encyclopedias, and Warnecke does not mention them in any of his writings, indicating that they were not renowned musicians and probably not very influential outside their regions.

Bontemps is described as a town musician (*Stadtmusikus*), while Walther as a chamber musician (*Kammermusik*).⁶³ Unfortunately, there are no descriptions of the instrument they played and what discipline they taught young Warnecke. However, Warnecke's strong viewpoint towards self-taught learning suggests that at least one of his instructors was likely a double bassist. Warnecke stated that he was "of opinion that a

58. Frequently the word "pupil" is employed in dictionary and encyclopedia entries. Not as often, the term "disciple" describes Warnecke's relationship with his mentors (see Pena and Anglès, *Diccionario de la Música Labor*, s.v. "Warnecke, Johann Heinrich Friedrich").

59. The board of directors of the *Deutsche Musiker-Zeitung* wrote the following note in his passing: "Music director Gustav Bontemps, Ulzen, passed away. Bontemps was co-founder of the A.D.M.-V. [Official Journal of the German Musicians' Association] and belonged to it until the merger. A restless life as a musician has come to an end. Honor his memory!" *Deutsche Musiker-Zeitung* 50, no. 41 (October 11, 1919): 709. The Yearbook of the Peters Music Library of 1919 also lists Bontemps in the obituary section (see Schwartz, *Jahrbuch der Musikbibliothek Peters für 1919*, 74).

60. Also spelled, Ülzen. The city is located only about twelve miles north of Warnecke's hometown.

61. Some sources limit themselves to the inform that Warnecke studied in Hanover, omitting his education in Uelzen and the name of the instructors (see Robijns and Zijlstra, *Algemene muziek encyclopedie*, s.v. "Warnecke, Johann Heinrich Friedrich"; Planavsky, *Geschichte des Kontrabasses*, 574). Hanover is located about sixty-two miles southwest of Bodenteich.

62. Only Sartori includes Walther's first name initial (see Sartori, ed., *Enciclopedia della musica*, s.v. "Warnecke, Johann Heinrich Friedrich").

63. Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1916, 1919, 1922, 1929, s.v. "Warnecke, Johann Heinrich Friedrich."

beginner ought not at all to practise without the assistance of the teacher” and that “the study of a beginner without the assistance of a teacher, or even with instruction from somebody who is not himself a double-bass-player, is not only inadvisable, but is even to be considered a crime on the art.”⁶⁴ Furthermore, it has been suggested that Warnecke also taught violin at some point in his life.⁶⁵ If that is correct, Bontemps presumably instructed Warnecke in the violin before he was old enough to start double bass lessons with Walther.⁶⁶ However, here we are fenced in the realm of speculation, as there is no concluding evidence on this issue.

Warnecke did not receive his music education from a conservatory because Uelzen and Hanover did not maintain that type of educational institution at the time. Regarding the general double bass education in Germany up to 1909, Warnecke reported that, roughly speaking, three percent of all German double bassists were trained at a conservatory, two percent got their education from private lessons, twenty percent from town ensembles, and seventy-five percent were self-taught.⁶⁷ Based on his studies with Bontemps, Warnecke would probably fit into the third category, with those trained in town ensembles. He expands on that particular type of education, presumably including himself among the musicians trained in this manner, reinforcing this notion.

64. Warnecke, *Das Studium*, 1905, 9.

65. Lewy, “Johann Warnecke (1856–1931),” 135.

66. Gustav Bontemps is also listed as the father of Hermann Bontemps, who became a violin student at the Sondershausen Conservatory in 1883 (see “*Ersteinschreibungen Konservatorium Sondershausen bis 1900* [First enrollments at the Sondershausen Conservatory until 1900],” Sophie Drinker Institut, accessed December 12, 2022, [https://www.sophie-drinker-institut.de/files/Sammel-Ordner/Listen der Sch%C3%BClerInnen/Sondershausen Konservatorium.pdf](https://www.sophie-drinker-institut.de/files/Sammel-Ordner/Listen%20der%20Sch%C3%BClerInnen/Sondershausen%20Konservatorium.pdf)).

67. Warnecke, *Ad Infinitum*, Part 1, 60.

In Germany in earlier years, the training of orchestra musicians was solely in the hands of town music directors, who were active with their ensembles in cities of 10 to 50 thousand inhabitants and were partly employed by the city or subsidized by the city. Although these older schools were not able to offer what today's large conservatories can offer, especially in terms of teaching staff and diversity of musical training, they nevertheless ensured in a way that should not be underestimated that there was a good and healthy next generation of musicians, who later continued to train themselves in the field from level to level. Quite a few of our most capable musicians of today, especially the woodwind and brass players and double bassists, still emerged from such educational institutions.⁶⁸

Here, it may be necessary to briefly address the suggestion that Warnecke was a student of the double bass virtuoso Lebrecht Goedecke⁶⁹ (1872–1947).⁷⁰ Sixteen years his senior, Warnecke wrote very favorably and enthusiastically about Goedecke as one of the three representatives of the highest achievements in double bass mastery over the centuries, along with Dragonetti and Bottesini.⁷¹ Warnecke admired Goedecke and heard him performing for the first time in the winter of 1893 in Hamburg when he convinced

68. Warnecke, *Ad Infinitum*, Part 1, 60. Warnecke further comments on the decline of such institutions: “At present, however, the teaching conditions have changed to the disadvantage of the town ensembles. For some decades now, they have been engaged in an almost hopeless competition with the military bands, and many such town ensembles, which used to enjoy a good reputation, are now on the verge of extinction or have already disappeared altogether.”

69. Russian double bassist Boris Dobrokhotov, in his valuable publication on the history and methodology of the double bass, seems to suggest this idea: “Among the German double bass players of the first half of the twentieth century, it is necessary to mention the name of *Friedrich Warnecke (1856–1931)*, a student of *L. Goedecke* and teacher of *A. Ciechanski*, a talented and broad-minded person. Warnecke's book ‘Double bass. Its history and development’ published in 1909 included a variety of historical, biographical and methodological information.” Boris Dobrokhotov, *Kontrabas: Istoriya i Metodika* [Double Bass: History and Methodology] (Moscow: Muzyka, 1974), 139; emphasis added.

70. Brun, *A New History of the Double Bass*, 313.

71. See *Ad Infinitum*, Part 1, 45–48, for Warnecke's captivating account on Lebrecht Goedecke. Other influential double bassists of the time also highly regarded Goedecke, such as Eduard Madenski, who “considered him the best Bottesini player of his time” (Planyavsky, *Geschichte des Kontrabasses*, 611). For more on Goedecke, see Lev Rakov, *Istoriia Kontrabasovogo Iskusstva* (Moscow: Kompozitor, 2004), 260–261; Altmann, “Der Kontrabaßmeister Lebrecht Goedecke,” 39–42.

himself of Goedecke's "highly developed artistry."⁷² Warnecke writes about Goedecke as someone he knew well and includes vivid details about his life and career. In an article for the journal *Der Kontrabass*, Altmann confirms that "Goedecke had played his entire large repertoire for him [Warnecke] many times over the course of a long period of time." He also mentions some of Goedecke's most prominent students, among whom Warnecke is not to be found.⁷³ Therefore, even though it is conceivable that Warnecke seized the frequent encounters as an opportunity to absorb the artistic wisdom Goedecke shared, there is no concluding evidence that Warnecke ever had formal lessons with him.

Mannheim and beyond (1874–1885)

Right after his initial musical education, when Warnecke was about 17 and 18, he moved to Mannheim. At the time, the city had opera as its repertoire focus and, during the 1870s, had become a first-class venue for Wagnerian operas and music dramas.⁷⁴ From 1874 until 1878, Warnecke worked as a military musician and engaged in military bands in the city. Military bands could often include strings and engage in repertory that was not military in the 19th century.⁷⁵ In this sense, it seems reasonable that Warnecke may have taken part in this type of ensemble as a double bassist.

72. Warnecke, *Ad Infinitum*, Part 1, 47.

73. Altmann, "Der Kontrabaßmeister Lebrecht Goedecke," 40.

74. Eduard Schmitt and Josef Tröller, "Mannheim," *Musik in Geschichte und Gegenwart*, vol. 8 (Kassel, Germany: Bärenreiter, 1960), 1599.

75. Achim Hofer, "Militärmusik," *Musik in Geschichte und Gegenwart*, vol. 6 (Kassel, Germany: Bärenreiter, 1997), 269.

Life in Mannheim, with its lively music and operatic scene, likely provided a favorable environment for musical growth and brought Warnecke many professional opportunities. Around 1879, Warnecke left the city of Mannheim and the military service to perform in several orchestras in Germany and other countries. This period was a season of exploration and achievements as a musician and double bassist, which extended until 1885. Unfortunately, the orchestras Warnecke performed and the exact cities and countries are unknown due to a lack of detailed information on this period.

An essential part of Warnecke's professional activities also started around the early 1880s. Warnecke likely started teaching the double bass to some capacity in addition to his work as an itinerant orchestral musician. This is suggested by the fact that, by 1929, Warnecke had almost fifty years of teaching experience.⁷⁶

Occupational ailment (1885–1888)

Warnecke's ascending artistic career as a national and international orchestral player was unexpectedly interrupted. Presumably due to intense practicing or some unhealthy technical habit, he suffered from a nervous arm ailment that prevented him from playing. Some sources state that he "had to give up his profession due to a nervous arm ailment"⁷⁷ and that he was forced to abandon his artistic practice, "devoting himself

76. Friedrich Warnecke, *Der Kontrabass: Seine Geschichte, Alte und Neue Wege im Aufbau der Applikatur* [unpublished manuscript], 1931, III.

77. Abert, *Illustriertes Musik-Lexikon*, s.v. "Warnecke, Friedrich."

entirely since then (1888) to the teaching of that instrument.”⁷⁸ These quotes tend to give the impression that Warnecke ended his performing career entirely at that point.

However, these accounts match neither most of the other sources nor his career in the following years. In reality, during this period of unemployment,⁷⁹ Warnecke was indeed forced to stop playing the double bass altogether, but he “suspended the activities”⁸⁰ only temporarily. The occupational illness affected his left arm,⁸¹ and it took him four years⁸² to recover fully. Several sources point out that, during this period, Warnecke became concerned with the “hygienic shortcomings of the previous method”⁸³ and studied the “physical problems”⁸⁴ of double bass playing.

Warnecke later warned double bass students about the dangers of practicing without an experienced teacher that could guide their studies. He advised that even the

78. *Enciclopedia Universal Ilustrada Europeo-Americana*, s.v. “Warnecke (Juan Enrique).”

79. Philip Kruseman, G. Keller, and Henri Zagwijn (eds.), *Geïllustreerd Muzieklexicon* (The Hague, Netherlands: J. Philips Kruseman, 1932), s.v. “Warnecke, Johann Heinrich Friedrich.”

80. Alberto Basso, *Dizionario Enciclopedico Universale della Musica e dei Musicisti: Le Biografie*, vol. 8, (Torino: UTET, 1988), s.v. “Warnecke, Johann Heinrich Friedrich.”

81. Most dictionary entries indicate that Warnecke suffered from an illness of the left arm, although several do not specify which arm was affected (Abert, *Illustriertes Musik-Lexikon*; Pena and Anglès, *Diccionario de la Música Labor*; Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1916; Gatti and Basso, *La Musica: Dizionario*; Basso, *Dizionario Enciclopedico*). A specific entry is unique in registering that he “was forced in the middle of his artistic career, due to a *paralysis of his right arm*, to abandon the practice of it...” (*Enciclopedia Universal Ilustrada Europeo-Americana*, emphasis added). No document specifies the exact nature of the illness, but Warnecke presumably suffered one of the common health conditions that plague bassists. For the most frequent disorders, see Linda Gilbert, “Definitions of Diagnosed Conditions of Bassists,” *Bass World* 33, no .3 (2010), 43.

82. Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1916, s.v. “Warnecke, Johann Heinrich Friedrich.”

83. Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1916, 1919, 1922, 1929, s.v. “Warnecke, Johann Heinrich Friedrich.”

84. Thompson, ed., *The International cyclopedia of music and musicians*, 1949, 1975, 1985, s.v. “Warnecke, Johann Heinrich Friedrich.”

best method requires verbal instruction because “by an inappropriate, exaggerated practice,” the student “endangers not only his physical constitution, but even his whole nervous system, and may ruin it to such an extent, that a continuation of his studies becomes impossible.”⁸⁵ Possibly based on his own adversity, Warnecke also did not recommend that advanced students practice “beyond 4 hours a day, because even the strongest nerves will get weak by overexertion.”⁸⁶

Having been forced to stop playing by this physical condition, Warnecke also dedicated himself to the pedagogy of the double bass and attempted to understand the problems in the double bass technique.⁸⁷ During this period, “he began to deal with pedagogy and reflect on the existing errors in the teaching of the double bass.”⁸⁸ In this regard, he achieved “original results,”⁸⁹ which would soon be displayed in the accomplishments of his students and proposed in his writings.

Somewhat analogous to Schumann’s hand injury, this was a pivotal moment in Warnecke’s career in reevaluating priorities as well as technical and pedagogical concepts. While very much grounded in the historical traditions of the double bass technique, Warnecke’s broad observations on the teaching and mechanics of double bass playing resulted in an innovative and progressive approach. By the end of this period,

85. Warnecke, *Das Studium*, 1905, 18.

86. Ibid.

87. Thompson’s entry states that “he studied the pedagogy of the contrabass and the physical problems of playing it.” Thompson, ed., *The International cyclopedia of music and musicians*, 1975, 1985, s.v. “Warnecke, Johann Heinrich Friedrich.”

88. Pena and Anglès, *Diccionario de la Música Labor*, s.v. “Warnecke, Johann Heinrich Friedrich.”

89. Saerchinger, *International who's who in music*, s.v. “Warnecke [Johann Heinrich] Friedrich.”

Warnecke had finished writing a groundbreaking method which was ready to be published: *Neue Schule des Kontrabaßspiels* (“New School of Double Bass Playing”).⁹⁰ Unfortunately, Warnecke’s first method was never printed,⁹¹ and he had to wait more than a decade for a more favorable opportunity to make a new publishing attempt.

Hamburg: a place to call home (1889–1924)

In 1889, after the recovery period, Warnecke finally moved and settled in Hamburg, where he would remain for the rest of his life. At that time, with a population that neared “the fifth hundred thousand,”⁹² Hamburg offered promising professional opportunities and was bursting with operatic and symphonic music. The audience demanded “top performances in theater and concerts,”⁹³ and concert halls counted with regular appearances of acclaimed conductors such as Hans von Bülow, Richard Strauss, and, in the coming years, Gustav Mahler.⁹⁴ Great composers such as Felix Mendelssohn and Johannes Brahms were born in the city, increasing its musical prestige. In 1889, Tchaikovsky conducted his Symphony No. 5 with the city’s Philharmonic Society (*Philharmonische Gesellschaft in Hamburg*),⁹⁵ the orchestra Warnecke would become a member a few years later.

90. See section 1.2.1.

91. Warnecke, *Ad Infinitum*, Part. 1, IV.

92. Kurt Stephenson, “Hamburg,” *Musik in Geschichte und Gegenwart*, vol. 5 (Kassel, Germany: Bärenreiter, 1956), 1404.

93. *Ibid.*

94. Heinz Becker and Lutz Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001).

95. Erik Verg, *Hamburg Philharmonisch: Eine Stadt und ihr Orchester* (Hamburg: Christians,

Warnecke was not assigned an official position in any institution in the first four years, but he did not remain idle. Now in Hamburg, Warnecke occupied himself with music teaching,⁹⁶ the teaching of the double bass.⁹⁷ It has been suggested that, by that time, he “devoted himself completely to pedagogy.”⁹⁸

At some point during this transitional period between 1889 and 1892, Warnecke taught Max Kunze and Paul Rahmig, two great double bass virtuosos that would decisively launch Warnecke’s pedagogical career. The students, albeit limited in number, set the quality standards Warnecke attempted to maintain throughout his teaching life. His disregard for having a high amount of pupils is apparent when he remarked, “It is not so important that we have many double bass players, that is, that we train them, but above all that we have good ones.”⁹⁹

The great Ludwig Manoly recognized both Warnecke’s students when he listed “Max Kunze (Boston)” and “Paul Rahmig (Philadelphia)” as “outstanding” among the double bassists in America.¹⁰⁰ Flechsig¹⁰¹ indicates that Warnecke applied the concepts of

1978), 110.

96. Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1919, 1922, 1929, s.v. “Warnecke, Johann Heinrich Friedrich”; Pena and Anglès, *Diccionario de la Música Labor*, s.v. “Warnecke, Johann Heinrich Friedrich.”

97. Schultze and Richert, *Hamburger Tonkünstler-Lexikon* [unpublished], s.v. “Warnecke, Friedrich.”

98. Robijns and Zijlstra, *Algemene muziek encyclopedie*, s.v. “Warnecke, Johann Heinrich Friedrich.”

99. Warnecke, *Ad Infinitum*, Part 1, 79.

100. Warnecke, *Ad Infinitum*, Part 1, 110.

101. Max Flechsig was one of Rahmig’s students who established a career in Mannheim. Flechsig finished his studies with Oswald Schwabe after Rahmig’s departure to the United States (see Warnecke, *Ad Infinitum*, Part 1, 86, 111).

the “first version”¹⁰² of his method¹⁰³ with his early students. The youngsters Kunze and Rahmig were receptive toward Warnecke’s most controversial technical innovations, the independent use of the third finger and the minor third span in low positions, and incorporated them into their playing.

Warnecke later emphasized the benefits of using the third finger to improve technique and phrasing. He wrote that there are no obstacles to using the third finger if “a training aimed at it from the beginning always keeps this final goal in mind.”¹⁰⁴ He also expressed that beginner students often find many technical movements “easy and self-evident” because they are “not yet clouded by the burden of tradition.”¹⁰⁵ Having successfully adopted his innovations, Warnecke proudly points out to his virtuoso pupils: “Two students of the author may be mentioned at this point. Max Kunze in Boston and Paul Rahmig in Philadelphia, who are perfectly familiar with both systems, the whole-tone and the third span, and who apply both systems according to the phrasing.”¹⁰⁶

The successes of the two young students and their high playing level elevated Warnecke's reputation as a pedagogue in the city of Hamburg. Julius von Bernuth, the main founder of the *Konservatorium der Musik in Hamburg* in 1873,¹⁰⁷ was attentive to

102. Max Flechsig, *Spielkultur auf dem Kontrabass: Der Fingersatz und sein Einfluss auf Ton und Phrasierung* (Leipzig: Carl Merseburger, 1934), 15.

103. That is, the *Neue Schule des Kontrabaßspiels* (“New School of Double Bass Playing”). See section 1.2.1.

104. Warnecke, *Ad Infinitum*, Part 1, 72.

105. Warnecke, *Ad Infinitum*, Part 1, 72.

106. *Ibid.*, 72, footnote.

107. Warnecke, *Ad Infinitum*, Part 1, 92; Becker and Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians*, 2001.

employing “local musicians of reputation as teachers.”¹⁰⁸ Bernuth found it appropriate to introduce official double bass classes in the institution and appointed Warnecke as the instructor. In addition to being the conservatory’s director, Bernuth was the conductor of the city’s Philharmonic Society at the time. After Rahmig and Kunze left for the United States in early 1893, Warnecke accepted the position as the first double bass teacher at the Hamburg Conservatory and became a member of the *Philharmonische Gesellschaft*.¹⁰⁹

108. Julius Spengel, “Musik,” in *Hamburg in Seiner Politischen, Wirtschaftlichen und Kulturellen Bedeutung* (Hamburg: L. Friederichsen & Co., 1921), 159–160.

109. Warnecke is also reported as a member of the *Orchesters Verein Hamburgischer Musikfreunde* (Hamburg Music Friends Association Orchestra), which became the official name for the *Philharmonische Gesellschaft* since 1896. See Verg, *Hamburg Philharmonisch*, 64, 110; Hoffmann, “Das Konservatorium der Musik in Hamburg (1873),” in *Handbuch Konservatorien*, vol. 2, 287; Krause, *Das Conservatorium der Musik in Hamburg*, 22.

Conservatorium der Musik in Hamburg.

Am Montag, den 4. October, beginnt für sämtliche Abtheilungen ein neues Unterrichts-Semester. Die Aufnahme der neu eintretenden Schüler findet statt: **Donnerstag, den 30. September, Morgens 9 Uhr, im Conservatorium, Wexstrasse 15.**

Der Unterricht ist ein practischer und theoretischer und umfasst folgende Fächer: **Sologesang** (Concert und Oper), **Chorgesang**, **Planoforte**, **Orgel**, **Violine**, **Violoncell**, **Contrabass**, sämtliche im Orchester übliche **Blas-Instrumente**, **Ensemble-, Quartett- und Orchesterpiel**, **Uebungen im öffentlichen Vortrage**, **Harmonie- und Compositionslehre**, **Geschichte und Aesthetik der Musik**, **Italienische Sprache.**

Lehrerkollegium: Hr. Prof. von Bernuth, Hr. W. Ahrens, Hr. W. Ammermann, Hr. Organist A. Burjam, Hr. Max Eisenberg, Hr. Max Fiedler, Hr. H. Havekoss, Hr. C. von Holten, Frä. Helene Jowien, Hr. Kammervirtuos Kopecky, Hr. Otto Kracke, Hr. Prof. Emil Krause, Hr. Prof. Arnold Krug, Hr. Julius Lewin, Frä. Wilhelmine Marstrand, Hr. Concertmstr. Mühlmann, Frä. Joh. Pagels, Hr. Rud. Vietzen, **Hr. Warnecke.** Als Lehrer für Blasinstrumente sind thätig: Hr. Biedermann, Hr. Butenandt, Hr. Krämer, Hr. Müller, Hr. Weller.

Das Honorar beträgt: **Oberklassen 830 M., Mittelklassen 230 M., Dilettantenklassen 165 M.,** in 3 Terminen, Anfang **October, Januar und April,** prän. zu entrichten.

Ausführliche Uebersicht über den gesammten Lehrplan geben die **Prospecte**, welche gratis durch den Castellan (Wexstrasse 15), sowie alle Buch- und Musikalien-Handlungen des In- und Auslandes zu beziehen sind.

Elementarklassen des Conservatoriums.

Die Unterrichtszeit ist auf die **Wochentage von 3 bis 7 Uhr Nachmitt.** festgesetzt. Das **Schulhonorar** pro Jahr beträgt 100 M. Beginn: **Montag, den 4. October.**

Die Direction: **J. von Bernuth, königl. Professor.**

Sprechstunden: Sonntags, Mittwochs und Freitags von 9—12 Uhr, Schulstrasse 8, Rotherbaum.

Figure 2. Faculty list of the Hamburg Conservatory in 1897.

Hamburger Anzeiger, August 22, 1897, 4; emphasis added.

Warnecke officially started his activities as the double bass teacher at the Hamburg Conservatory on July 1, 1893.¹¹⁰ During his tenure, Warnecke went through different administrations (Table 1). Bernuth remained in the direction until his death in 1902, then passed to Max Fiedler until his retirement in 1908, who “left it to [Richard] Barth.”¹¹¹ Richard Barth left for Marburg in 1922, and the last entries of the Hamburg

110. Krause, *Das Conservatorium der Musik in Hamburg*, 22.

111. Spengel, “Musik,” in *Hamburg in Seiner Politischen, Wirtschaftlichen und Kulturellen Bedeutung*, 160.

Conservatory date from 1923.¹¹² It is unclear when the conservatory officially ceased its activities, but it certainly did not last until 1924, as some sources suggest.¹¹³ Hoffmann explains the final years of the institution.

Why the conservatory apparently had to close its doors around 1922 cannot be clarified without further research into its continued existence in the 20th century. Because it was a private enterprise, no records have been kept in the Hamburg State Archives. One of the reasons may have been the rapid growth of conservatories in Hamburg [...]. The fact that Paul von Bernuth, apparently the heir of Julius von Bernuth, was not a musician – at least not of the rank of the founder – will not have made its continuation and direction any easier. His co-director Richard Barth gave up his posts at the Philharmonic and Singakademie in 1904, also “resigned” from the direction of the Hamburger Lehrer-Gesangverein in 1913 for health reasons, left Hamburg in 1922, and died in Magdeburg on December 25, 1923.¹¹⁴

Table 1

Directors of the Hamburg Conservatory

<i>Konservatorium der Musik zu Hamburg (founded 1873)</i>	
1873–1902	Julius von Bernuth (founder)
1903–1908	Max Fiedler
1908–ca. 1923	Richard Barth/Paul von Bernuth

The organization of the conservatory consisted basically of three separate sections, the upper classes (training classes), the middle classes (preliminary stage to the

112. Hoffmann, “Das Konservatorium der Musik in Hamburg (1873),” 287.

113. *Baker's Biographical Dictionary of Musicians*, 1940, 1958, s.v. “Warnecke (Johann Heinrich) Friedrich”; Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1961, s.v. “Warnecke, Johann Heinrich Friedrich.”

114. Hoffmann, “Das Konservatorium der Musik in Hamburg (1873),” 297.

upper classes), and the elementary classes (preparatory school).¹¹⁵ The elementary classes were aimed at children that were taught by advanced students of the conservatory and included piano, violin, or violoncello lessons. The double bass was an instrument option for students of the upper and middle classes, which essentially enjoyed the same privileges. In the publication that celebrates the twenty-fifth anniversary of the Hamburg Conservatory, Emil Krause reveals some of the inner workings of the conservatory regarding the upper classes:

The lessons cover solo singing (training for concert and theater careers), choral singing, piano playing, violin playing, violoncello playing, double bass playing, as well as the playing of all orchestral wind instruments, ensemble playing, orchestra playing, organ playing, theory, history and aesthetics of music, and Italian language. Free attendance at the dress rehearsals of the concerts of the Philharmonic Society and the Singakademie, as well as very reduced entrance fees to these and most other concerts, provide the students with the opportunity to enrich their skills and knowledge. In addition, “evening entertainments,” i.e. student concerts, take place in the hall of the Conservatory every week during the summer semester and every two weeks during the winter semester. The purpose of these concerts is, on the one hand, to give the advanced students the opportunity to practice public performance and, on the other hand, to enrich their knowledge of literature. Every year, before the end of the winter semester (end of March), the so-called “small examinations” take place, in which each student has to give a sample of his performance in the presence of the teachers and students; in the fall, several public examination concerts follow, which are intended to bring the performances of the advanced students or those who have already matured into artists to the attention of the public and the critics.¹¹⁶

As a double bass professor, Warnecke taught students that became members of great orchestras worldwide. In 1909, Warnecke mentions that the majority of his students

115. Krause, *Das Conservatorium der Musik in Hamburg*, 12.

116. *Ibid.*, 12–13.

were “placed in the most distinguished orchestras in the country and abroad.”¹¹⁷

Rieckmann also stated after Warnecke’s death in 1931, “There is hardly a larger orchestra in which Fr. Warnecke’s students are not active.”¹¹⁸

A reference to the distribution of scholarships¹¹⁹ is worthy of notice. Warnecke encouraged students to overcome their insecurities and contact the conservatory of their choice “without hesitation for the purpose of admission” because, even “if one’s own circumstances do not permit expensive studies, one can almost always count on a concession, especially for orchestral instruments.”¹²⁰ The great soloist Waldemar Giese¹²¹ was one of the students who benefited from such an exemption, having been granted a scholarship after being discovered by Warnecke.

Along with his work in the conservatory, Warnecke performed as a member of the Hamburg Philharmonic Society for over three decades and, as expected, also underwent many changes in the orchestra direction (Table 2). By the time he started his position in 1893, the orchestra had the Conventgarten, a “superior concert hall,”¹²² as the official orchestra venue.¹²³ The Hamburg Philharmonic Society was trying to keep up with the

117. Warnecke, *Ad Infinitum*, Part 1, 92.

118. Johannes Rieckmann, obituary for Friedrich Warnecke, *Deutsche Musiker-Zeitung* 62, no. 11 (1931): 166.

119. “The fee for orchestral instruments is 200 Marks per year, but exemptions and scholarships are also distributed.” Warnecke, *Ad Infinitum*, Part 1, 92.

120. Warnecke, *Ad Infinitum*, Part 1, 65.

121. For more on Giese, see section 2.1.1.

122. Becker and Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians*, 2001.

123. Verg, *Hamburg Philharmonisch*, 110.

high musical level of competing orchestras and struggled with the artistic rivalry of other local ensembles. Since 1886, the Philharmonic “was unable to withstand the competition of the subscription concerts” conducted by Hans von Bülow with the Hamburg Stadttheater.¹²⁴ These concerts were called the *Abonnement Concerte* and occurred from November 1886 until March 1894,¹²⁵ a few months after Hans von Bülow passing.

Table 2

Conductors of the Hamburg Philharmonic Society from 1828 to 1933

<i>Philharmonischen Gesellschaft (founded 1828)</i>	
1828	Friedrich Wilhelm Grund
1863	Julius Stockhausen
1867	Julius von Bernuth
1894	Richard Barth
1904	Max Fiedler/José Eibenschütz
1910	Siegmund von Hausegger
1920	Gerhard von Keussler
1922–1933	Karl Muck/Eugen Papst

During that period, “[Julius von] Bernuth was outclassed by the distinguished conductors, such as Richard Strauss, who visited Hamburg for these concerts.”¹²⁶

124. Becker and Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians*, 2001.

125. “Abonnement Concerte, Hamburg (1886–94),” Concert Programmes: A database of collections of concert programmes held in European libraries, archives and museums, accessed January 28, 2023, <http://www.concertprogrammes.org.uk/html/search/verb/GetRecord/4195/>.

126. Becker and Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians*, 2001.

Bernuth, the founder of the conservatory, was the conductor and passed the baton to Richard Barth in 1894. The level of conductors in Hamburg was maintained at a high standard, and between 1891 and 1897, Mahler achieved great success as the conductor of the Hamburg Stadttheater.¹²⁷

The orchestra started to gain a better reputation with Max Fiedler in 1904, then director of the *Hamburger Konservatorium*, with whom “new works were added to the programs, notably through his pioneering work for Strauss.”¹²⁸ Fiedler also brought great guest soloists such as Fritz Kreisler, Max Reger, and Pablo Casals. In 1905, Mahler, “for a long time a dangerous competitor of the Philharmonic,” was “won over by Fiedler” and conducted the premiere of his Symphony No. 5.¹²⁹

The inauguration of the *Musikhalle* in 1908 (today *Laeiszhalle*), which became the new official venue for the Philharmonic Orchestra and was at the time “the largest and most modern [concert hall] in Germany,”¹³⁰ was also a decisive moment for Hamburg’s musical relevance.¹³¹ The orchestral pieces of the program included Handel’s Hallelujah from “Messiah” and Beethoven’s Symphony No. 5 (fig. 3).¹³²

127. Stephenson, “Hamburg,” *Musik in Geschichte und Gegenwart*, vol. 5, 1404; Becker and Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians*, 2001.

128. Rainer Heyink et al., “Hamburg,” *Musik in Geschichte und Gegenwart*, vol. 3 (Kassel, Germany: Bärenreiter, 1995), 1768.

129. Verg, *Hamburg Philharmonisch*, 54.

130. *Ibid.*, 56.

131. Heyink et al., “Hamburg,” *Musik in Geschichte und Gegenwart*, vol. 3, 1768; Becker and Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians*, 2001.

132. The pieces by Bach and Brahms listed in the program are respectively works for solo organ and a *cappella* choir.

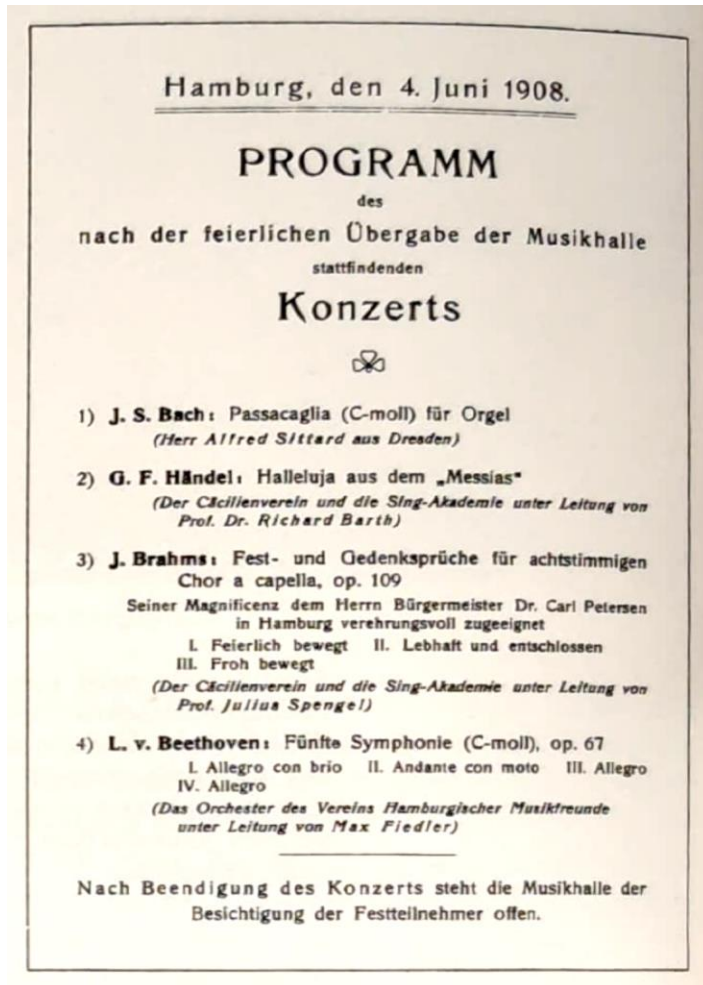


Figure 3. Program of the Hamburg Philharmonic Society concert on June 4, 1908.

Verg, *Hamburg Philharmonisch*, 56. The concert took place after the festive inauguration of *Musikhalle*.

Later, the conductor Siegmund von Hausegger “found an audience that was more willing to be introduced to contemporary work” and “paved the way for a rich musical decade for the city from 1910 onwards.”¹³³ Hausegger and Gerhard von Keussler, who assumed 1920, set the foundation on which Karl Muck, who, along with Eugen Papst,

133. Heyink et al., “Hamburg,” *Musik in Geschichte und Gegenwart*, vol. 3, 1768.

“took over the conductorship in 1922, was able to raise the orchestra to the best European standards.”¹³⁴

Warnecke performed in a large number of orchestra concerts in the more than three decades he served as a member.¹³⁵ It was a period in which he reached the peak of his career, performing orchestral and chamber music, teaching, and writing his most famous pedagogical works. During that time, he published *Das Studium des Contrabassspiels* (1901, 1905) and *Ad Infinitum* (1909).

Retirement and final years (1924–1931)

“The true sphere of activity of the double-bass is and ever will be the orchestra.”¹³⁶ These words written by Warnecke illustrate his thirty-one years of dedication to the orchestra in Hamburg until his retirement in 1924. The extent of Warnecke’s work and his commitment to the music community was such that by the end of his tenure, the orchestra bestowed upon him the title of honorary member (*Ehrenmitglied*),¹³⁷ becoming then the “first and only” to have ever received it.¹³⁸ Warnecke was about 67 years old,¹³⁹ and in that same year, he became a member of the

134. Becker and Lesle, “Hamburg,” *The New Grove Dictionary of Music and Musicians*, 2001.

135. See Appendix A.

136. Warnecke, *Das Studium*, 1905, 66.

137. Verg, *Hamburg Philharmonisch*, 106; Schultze and Richert, *Hamburger Tonkünstler-Lexikon* [unpublished], s.v. “Warnecke, Friedrich.”

138. Rieckmann, obituary for Friedrich Warnecke, 166.

139. His retirement possibly occurred by the end of the 1923–1924 season of the Hamburg Philharmonic.

Deutschen Musiker-Verbandes (“German Musicians Association”), based in Berlin, which had *Deutsche Musiker-Zeitung* as its official Journal.¹⁴⁰

In 1928, the Hamburg Philharmonic Society celebrated a hundred years of existence with three¹⁴¹ successful festive concerts.¹⁴² Warnecke appears in the historic photograph close to the double bass section without his instrument (fig. 4), indicating that he was present as an invitee and possibly did not perform.



Figure 4. Concert for the centenary of the Philharmonic Society in the Musikhalle.

Verg, *Hamburg Philharmonisch*, 63; emphasis added.

140. *Deutsche Musiker-Zeitung* 62, no. 11 (1931): 166–167. The short obituary notice on page 167 states that Warnecke had been a “Member since 1924.” In the previous page, Rieckmann notes that Warnecke was “a loyal member of the association.”

141. Verg, *Hamburg Philharmonisch*, 110.

142. Stephenson, “Hamburg,” *Musik in Geschichte und Gegenwart*, vol. 5, 1411.

Around 1929, Warnecke became involved in the “Association of Double Bassists” (*Kontrabassisten-Bundes*), being one of the “Association sponsors” (*Bundesförderer*).¹⁴³ The association brought together performers and pedagogues interested in raising the prestige of the double bass by exchanging information through articles and discussions. The collective effort resulted in *Der Kontrabass*, an important periodical for the history of the double bass. Its first issue lists the aims of the association on the cover page (fig. 5):

1. Advocate for increased consideration of the double bass in solo and chamber music.
2. Take into account the special position of double bass players in the orchestra.
3. Offer prizes for solo and chamber music compositions.
4. Publish compositions, study works and new editions of old valuable works by a committee.
5. Enable association members to subscribe to these publications at reduced prices.
6. Publish the journal *Der Kontrabass* as the most important organ of expression of the Association.
7. Implement and supervise any suggestions for improvements and changes to the instrument.
8. Consider historical studies, etc.¹⁴⁴

143. Altmann, ed., *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 4 (March 1930): 36. Other names in the list of sponsors include “Karl Auer, St. Louis, Mo.” (studied with Warnecke), “A. B. Ciechanski, Pozna” (studied with Warnecke), “Th. A. Findeisen, Leipzig,” “Max Flechsig, Mannheim” (studied with Rahmig/Schwabe), “Adolf Misek, Prag,” “Lajos Montag, Budapest,” “Alwin Starke, Dresden,” etc.

144. Altmann, ed., *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 1 (March 1929): 1.

DER KONTRABASS

Mitteilungsblatt des Kontrabassisten-Bundes

Geschäftsstelle und Verlag: Carl Merseburger, Leipzig C 1, Querstr. 27
Fernsprecher 24236 / Postscheckkonto 58458

Schriftleitung: Prof. Dr. Wilhelm Altmann, Berlin-Friedenau, Sponholzstraße 54 / Fernsprecher: H 3, Rheingau Nr. 9038

Erscheint zwanglos. / Anzeigenpreis: 1/4 Seite M. 100.—, 1/2 Seite M. 55.—, 3/4 Seite M. 30.—, 1/2 Seite M. 18.—, 1/8 Seite M. 12.—. Bei Wiederholung der Anzeige 20% Rabatt. Der Preis für die zweispaltige Zeile beträgt bis zu 9 Zeilen M. —80, bis zu 24 Zeilen M. —70, von 25 Zeilen ab M. —60.

Leipzig, März 1929

Nummer 1

INHALT: Aufruf — Max Dauthage: Zum Gelcit — Th. A. Findelsen: Das Vibrato — Paul Pietsch: Der Kontrabaß im Orchester in bezug auf seinen Umfang — Friedrich Warnecke: Die Geschichte des Kontrabasses — Kurt Möchel: Der Kontrabaß im Orchester — Besprechungen — Briefkasten.

An alle Kontrabassisten!

Nach eingehender Vorbereitung hat sich der Kontrabassisten-Bund gebildet und stellt sich mit dieser Nummer vor. Alle Kontrabassisten mögen sich ihm rückhaltlos anschließen, um seine Zwecke und Ziele zu unterstützen; damit nutzen sie sich selbst und tragen dazu bei, das Ansehen und die Bedeutung ihres Instrumentes zu befestigen und auszubauen.

Was will der Bund?

1. Eintreten für vermehrte Berücksichtigung des Kontrabasses in der Solo- und Kammermusik.
2. Berücksichtigung der Sonderstellung der Kontrabassisten im Orchester.
3. Preisausschreiben für Solo- und Kammermusikkompositionen.
4. Veröffentlichung von Kompositionen, Studienwerken und Neuherausgabe alter wertvoller Werke durch einen Ausschuß.
5. Ermöglichung ermäßigter Bezugspreise dieser Veröffentlichungen für die Bundesmitglieder durch Subskription.
6. Herausgabe des Mitteilungsblattes „Der Kontrabaß“ als wichtigstes Ausdrucksorgan des Bundes.
7. Durchführung und Überwachung etwaiger Verbesserungs- und Veränderungsvorschläge am Instrument.
8. Berücksichtigung geschichtlicher Studien usw.

Was will der Bund nicht?

Beschäftigung mit gewerkschaftlichen und organisatorischen Fragen, die den dazu geschaffenen Organisationen überlassen bleiben. **Nur rein ideale und künstlerische Zwecke vertritt der Bund.** Deshalb kann sich ihm jeder Kontrabassist ohne Bedenken anschließen.

Was kostet der Bund den Mitgliedern?

An Materiellem eigentlich garnichts! Beiträge für die Mitgliedschaft werden nicht erhoben. Das Mitteilungsblatt wird kostenlos direkt durch die Post zugestellt.

Was muß der Bund dafür erwarten?

Alle Kontrabassisten sollen sich nach Möglichkeit die Veröffentlichungen des Bundes anschaffen und überhaupt bestrebt sein, ihren Besitz an wertvoller Kontrabaßmusik zu vergrößern. Die Geschäftsstelle des Bundes errichtet auch eine möglichst vollständige Auslieferungsstelle aller lieferbaren Kontrabaßmusikalien, sodaß durch sie jeder Kontrabassist auch seltene Werke in kürzester Zeit erhalten kann. Zur Erleichterung der Anschaffung werden bereitwilligst Teilzahlungen gewährt. Alle Kontrabassisten werden gebeten, dieses Auslieferungslager eifrigst zu benutzen. Sie unterstützen damit die Zwecke des Bundes, die doch letzten Endes ihre eigenen sind.

Wie wirbt man für den Bund?

Schicken Sie an die Geschäftsstelle Adressen aller Ihnen bekannten Kontrabassisten. Jede Adresse ist erwünscht und von Nutzen. Die Geschäftsstelle versendet dann das Mitteilungsblatt. Benutzen Sie die anliegenden Karten zu Mitteilungen an den Bund und zu Bestellungen.

Und nun ein fröhliches „Glück auf“ dem Kontrabassisten-Bund! G. M.

Figure 5. Cover page of the first issue of Der Kontrabass.

Altmann, ed., *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 1 (March 1929): 1.

Warnecke wrote the article “*Die Geschichte des Kontrabasses*” (The History of the Double Bass),¹⁴⁵ which also appeared in the first issue. He shared some of his recent findings on the double bass history and acknowledged the rapid development the instrument had in the previous decades “as evidenced, among other things, by the recent establishment of an ‘Association of Double Bassists.’”¹⁴⁶ The editor of *Der Kontrabass*, Wilhelm Altmann, was “an outstanding bibliographer and scholar who transcribed classical works for [double bass and] orchestra including von Dittersdorf’s *Sinfonia concertante für Kontrabass und Viola*.”¹⁴⁷ Membership in the association had no fee, and the interested could also access the journal free of charge.

However, the “noble undertaking, unfortunately, was doomed to a short life because of the deteriorating economic and political situation in Germany.”¹⁴⁸ The periodical had only five publications in Leipzig between March 1929 and February 1931. Although short-lived, it included valuable essays and information about the German school and the development of double bass playing during that time. The articles were contributions of double bassists such as Findeisen, Laska, Möchel, and Warnecke.

Johannes Rieckmann, a member of the Hamburg Philharmonic Orchestra¹⁴⁹ and former violin student at the Hamburg Conservatory,¹⁵⁰ wrote his obituary. His words

145. Friedrich Warnecke, “*Die Geschichte des Kontrabasses* [The History of the Double Bass],” *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 1 (March 1929): 5–7.

146. Warnecke, “*Die Geschichte des Kontrabasses*,” 6.

147. Irving Hersch Cohen, “The Historical Development of the Double Bass,” Doctoral Diss. (New York University, 1967), 27.

148. Cohen, “The Historical Development of the Double Bass,” 29.

149. Verg, *Hamburg Philharmonisch*, 106–107.

150. *Hamburger Anzeiger*, October 7, 1906, 14.

were published in *Deutsche Musiker-Zeitung* thirteen days after his death and describe Warnecke's contribution as a pedagogue and musician:¹⁵¹

The double bass virtuoso and teacher Friedrich Warnecke, who had been living in quiet seclusion for some time, died in Hamburg on March 1, 1931 at the age of 74. As a stimulating teacher and supporter of his students, Fr. Warnecke has earned a reputation that has spread far beyond the borders of Germany. His exemplary method for the double bass, the revision of which unfortunately could not be published during his lifetime, paved the way for a large number of students to put it into practice. There is hardly a larger orchestra in which Fr. Warnecke's students are not active. In the literary and didactic field, as well as the arranger and discoverer of older bass literature, Warnecke knew how to make a good name for himself. But the master was not only a supporter of his students, but also of all young musicians from other faculties. Warnecke was always available with his experience and advice. Not as an aging musician telling anecdotes and raving about memories, but as a man who knew how to adapt to the new times, he always had a large number of students and young friends around him, who will fondly remember the stimulating hours in his company.

Rieckmann concludes his remarks with the appeal, "It would be desirable if the literary legacy of the deceased, which must certainly still contain valuable works, were handed over to a loving hand for inspection and preservation; a note of encouragement to one of his students."¹⁵² It is unknown whether or not someone took care of Warnecke's personal music library after his passing, but it is plausible that a few items were passed on to his students.

Max Flechsig, a former student of Paul Rahmig, expressed reverence towards Warnecke's loyalty to the double bass in his 1934 publication. Flechsig writes at the end of the last chapter: "Finally, I would like to remind all colleagues to always honor the

151. See Appendix B for the complete translated content.

152. Rieckmann, obituary for Friedrich Warnecke, 166.

memory of our friend Mr. Warnecke, who died in Hamburg in the spring of 1931. He was a quiet scholar and dedicated his life to the improvement of our instrument. He could not publish his last great work. ‘Gratitude and honor to his memory.’”¹⁵³ In a tribute to Warnecke and his legacy, Flechsig subsequently closes his book with the words: “Ad infinitum!”¹⁵⁴

Warnecke’s Writings

Neue Schule des Kontrabaßspiels

The occupational ailment period, in which was decisive in reconsidering his technical and pedagogical approaches, resulted in Warnecke’s first double bass method in 1888.¹⁵⁵ Warnecke recounts that this first writing was titled *Neue Schule des Kontrabaßspiels* [New School of Double Bass Playing]¹⁵⁶ and describes the resistance towards its content.

[...] I would like to mention here that I already wrote a complete work on a “new” method in 1888, that is, more than twenty years ago, under the title “New School of Double Bass Playing.” The publishers had great reservations because of the large volume and the establishment of a completely new fingering, precisely because of the same bookselling risk,

153. Flechsig, *Spielkultur auf dem Kontrabass*, 22.

154. *Ibid.*, 34.

155. Some sources suggest that Warnecke’s occupational ailment period from 1885 to 1888 resulted in the book *Ad Infinitum* (see Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1919, s.v. “Warnecke, Johann Heinrich Friedrich”; Kruseman, Keller, and Zagwijn, eds., *Geïllustreerd Muzieklexicon*, s.v. “Warnecke, Johann Heinrich Friedrich”). However, in 1907, Warnecke stated that he had been gathering material for about a year (see Appendix C). As explained in the present section, *Ad Infinitum* was probably more an indirect consequence of that period.

156. Henceforth, *Neue Schule*.

and this to an even greater extent because of the strong opposition from experts against the independent use of the third finger, the minor third span, as I established it in the work in question, and the required tip of the finger in a curved position, as well as the modified placement of the thumb towards the middle finger. Tired of the continued negotiations, but in no way convinced or swayed in my conviction by the attacks of my former opponents, I withdrew my work and only tested it with my students, where I then brought to light the most marvelous successes.¹⁵⁷

Warnecke resented that his critics considered his technical ideas useless exhibitionism. Later, advocating for the independent use of the third finger and the minor third span, Warnecke seems to refer one more time to the negative judgments of his first unpublished book. He recalled: “In those days, there was so much hatred and criticism against the tip of the finger in a curved position and the placement of the thumb towards the middle finger, and today this ‘affected showmanship’ is one of the foundations of every important pedagogical work!”¹⁵⁸

Presumably finished in draft or manuscript form, a publication named *Neue Schule des Kontrabaßspiels* never came out to the public, but the content of Warnecke’s following work *Das Studium des Contrabassspiels*,¹⁵⁹ published in 1901 and 1905, seems to fit Warnecke’s description of the previous book to some degree. The features that aroused opposition at the time, that is, the adoption of the third finger and the minor third span, the use of the tip of the finger in a curved position, and the placement of the thumb towards the middle finger, are all features present in *Das Studium*. It would be fair to presume that Warnecke finally published the content of *Neue Schule* under the new title

157. Warnecke, *Ad Infinitum*, Part 1, IV.

158. *Ibid.*, 72.

159. Henceforth, *Das Studium*.

of *Das Studium* since he came up with a system of positions that included the independent use of the third finger in the ninth position, therefore establishing “a completely new fingering.”¹⁶⁰

However, other evidence indicates that those books did not have precisely the same content. A close look at Max Flechsig’s¹⁶¹ book suggests that each method had its own particularity, at least in terms of fingerings and arrangements of positions, and signals a distinction between the early method and *Das Studium*. Flechsig states that “the method of Friedrich Warnecke [*Das Studium*] teaches to span out a minor third from the ‘e’ onwards,” that is, Warnecke’s ninth position, and considers it “a good arrangement from a technical point of view.”¹⁶² He then exemplifies different attempts at position arrangements, including the “first version” (*erste Fassung*) of Warnecke’s method dated from 1891¹⁶³ (fig. 6).

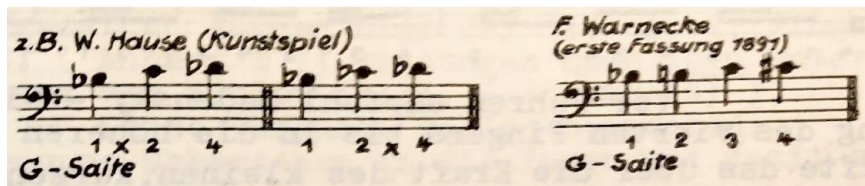


Figure 6. Fingerings from Warnecke’s “first version” method.

Flechsig, *Spielkultur auf dem Kontrabass*, 14. The example on the left comes from Hause’s *Kunstspiel*, also cited by Warnecke (see *Das Studium*, 1905, 68).

160. Warnecke, *Ad Infinitum*, Part 1, IV.

161. Max Flechsig’s teacher, Paul Rahmig, studied with Warnecke, as detailed later in the present work. Flechsig finished his studies with Oswald Schwabe after Rahmig’s departure to the United States (see Warnecke, *Ad Infinitum*, Part 1, 86, 111).

162. Flechsig, *Spielkultur auf dem Kontrabass*, 14–15.

163. The reason Flechsig dated the method as 1891 is unclear. Supposedly, it may indicate the year Rahmig studied or received the material from Warnecke.

Das Studium des Contrabassspiels

Warnecke's ideas for new pedagogical materials on the double bass and his publishing aspirations did not diminish after his initial negative experience. Still, he had to wait over a decade for a more favorable opportunity to make a new attempt at publishing. After the rejection of his innovative *Neue Schule* in 1888, Warnecke kept working on a method that could be at the same time acceptable to the publisher's panel while staying true to his pedagogical views. The fact that Warnecke wrote it "according to his own method" suggests at least to some extent that he was unwilling to mold his ideas to the prevailing requirements.

His endeavor resulted in the publication of *Das Studium des Contrabassspiels* [The Study of the Double Bass] in German by Ludwig Hoffmann in 1901,¹⁶⁴ which had an "exceedingly kind reception" among double bassists.¹⁶⁵ The book was the "Part I," organized into two subdivisions, suggesting that Warnecke intended to publish the second part later. The New England Conservatory in Boston, the Finnish Orchestra School in Helsinki, and the Hamburg Conservatory adopted the method by the time of its publication. These three conservatories represent the extent of Warnecke's influence at the time through his prominent students. Max Kunze became the double bass professor at The New England Conservatory in 1899, Paul Rahmig taught at the Conservatory in

164. Multiple sources refer to the 1901 release of *Das Studium* as the "third edition" and not as the first, implying that Warnecke had earlier versions of the method available. However, Warnecke did not adhere to this designation, indicating a lapse on the part of the dictionaries. Warnecke refers to the 1901 release of *Das Studium* as the first edition and the 1905 release as the second (see *Das Studium*, 1905, 4–5). Admittedly, a particular case of "broken telephone" is likely. After an initial inaccuracy regarding the edition of *Das Studium* in *Hugo Riemanns Musik-Lexikon* of 1916, the information became virtually ubiquitous in subsequent dictionary entries.

165. Warnecke, *Das Studium*, 1905, cover, 5.

Helsinki from around 1898 to 1899, and Warnecke himself taught at the Hamburg Conservatory.

After receiving repeated requests, Warnecke accelerated his efforts to finish the second part and put together a second edition in 1905 with “many alterations and extensive amplifications.”¹⁶⁶ Part 1 was titled “Instructor for elementary tuition and preparation for orchestral practice,” and Part 2, “Instructor of Technic and Virtuosity.”¹⁶⁷ After only a few years after the first edition's release, two-thirds of all first-class conservatories and high music institutions introduced the new edition in their double bass classes,¹⁶⁸ indicating its great success and the increasing extent of Warnecke's influence. The bilingual text in German and English also influenced its further reach. The noticeably long list on the second edition's front page discloses the institutions that adopted the method.

Introduced at the following Conservatories and Schools of Music:
Bamberg, Municipal Music School [Germany]; Basel, General Music School [Switzerland]; Boston, New England Conservatory of Music [United States]; Breslau, Conservatory of Music of Breslau [currently Poland, at the time German territory]; Dortmund, Conservatory of Music [Germany]; Dresden, Royal Conservatory of Music [Germany]; Frankfurt am Main, Hoch Conservatory of Music [Germany]; Geneva, Academy of Music [Switzerland]; Hamburg, Conservatory of Music [Germany]; Hanover, Conservatory of Music [Germany]; Helsinki, Conservatory of Music [Finland]; Cologne on the Rhine, Municipal Conservatory of Music [Germany]; Karlsruhe, Grand Ducal Conservatory of Music [Germany]; Moscow, Philharmonic Conservatory [Russia]; Sondershausen, Royal Conservatory of Music [Germany]; Warsaw, Imperial Conservatory of Music [Poland]; Weimar, Grand Ducal Music School [Germany].
Besides accepted from the Conservatories at:

166. Warnecke, *Das Studium*, 1905, 5.

167. *Ibid.*, 1.

168. *Ibid.*, 5.

Brussels [Belgium], Leipzig [Germany], Milan [Italy], Paris [France],
Saint Petersburg [Russia], Stuttgart [Germany], Würzburg [Germany].¹⁶⁹

Between his first publication attempt in 1888 and the release of *Das Studium* in 1901, Warnecke applied his methodology to his students, matured his ideas, and smoothed out the edges. The outcome was the “fruit of many years [of] conscientious work as [a] teacher, the result of practical experience, incessant observation and honest application.”¹⁷⁰ Warnecke planted the seeds of his fingering ideas with rational arguments and cited previous pedagogues such as Hause, Sturm, and Hegner as historical precedents that led in that direction. Having only the ninth position with the minor third span and the independent use of the third finger, “the stretch of the hand having become smaller,”¹⁷¹ was perhaps the first step to its future acceptance. Once the student gets accustomed to playing in that region, exploring the same fingering concept in lower (or even higher) adjacent positions may be self-evident.¹⁷²

In *Das Studium*, now more attentive toward the publisher selling problems, Warnecke wrote about contentious issues with flexibility, reasoning on the different ways of thinking and ultimately letting the teacher choose the preferred approach. “Both ways lead to the same end,” Warnecke stated, “It is a matter for the teacher to decide, which way will suit his pupil best, as he will have to consider the condition of his left hand and his 4th finger respectively.”¹⁷³

169. Warnecke, *Das Studium*, 1905, 1.

170. *Ibid.*, 5.

171. Warnecke, *Das Studium*, 1905, 10.

172. See Flehsig, *Spielkultur auf dem Kontrabass*, 14–15.

Warnecke's concluding remarks in the preface to the second edition display how confident and satisfied he was with his recently finished work: "Now the author believes he has completed a work for instruction in Double-bass-playing, that, in its exhaustive presentation of the complete teaching material, from the present music-technical point of view can hardly be surpassed."¹⁷⁴ Warnecke dedicated the 1901 edition of *Das Studium* to Laska in the first pages of the book, with the inscription *Dem Schwarzburgischen Kammervirtuosen Herrn Gustav Láska (Schwerin) in Verehrung zugeeignet* [Dedicated in honor of the Schwarzburg chamber virtuoso Mr. Gustav Láska (Schwerin)].

The second edition was dedicated to another double bassist Warnecke greatly admired. Again, in the initial pages of the method it reads, *Herrn Lebrecht Goedecke dem unvergleichlichen Meister des Kontrabassspiels in aufrichtiger Freundschaft gewidmet* [Dedicated in sincere friendship to Mr. Lebrecht Goedecke, the incomparable master of double bass playing]. The edition was published in 1905 by Louis Oertel and had the additional feature of being updated to a bilingual German-English edition, facilitating the promotion of Warnecke's work outside German-speaking countries.

Noticing the pedagogical value of his own composed exercises, Warnecke decided to also publish *Tägliche Studien* [Daily Studies] in five volumes containing Scale-Studies, Studies of Intervals, Chord-Studies, Rhythmical Exercises, and Concert-Studies. With selected portions of *Das Studium* and no text except titles, the useful booklets would be convenient for the double bassist in his daily practice. *Das Studium*

173. Warnecke, *Das Studium*, 1905, 11.

174. *Ibid.*, 5.

and *Tägliche Studien* significantly impacted many European countries and the United States at the time, and it is difficult to estimate the extent of its influence.



Figure 7. Friedrich Warnecke on the double bass.

Warnecke, *Das Studium*, 1905, 6.

Ad Infinitum: Der Kontrabass

Soon after publishing the second edition of *Das Studium* in 1905, Warnecke started working assiduously on his next project, which would probably become his most audacious and famous publication. He aimed to write a “new pedagogical work” that contained “a historical-scientific treatise on the double bass and its development,” having Louis Oertel from Hanover as the publisher, and with the text “simultaneously in French, English, Italian and German.”¹⁷⁵

In a sense, Warnecke sits in a strategic historical position in the double bass development. The period in which he lived represents a bridge between the double bass practices of the 19th century and the modern generation of the following century. This point was emphasized by Rakov when he observed that, while Warnecke “worked in the 20th century, his professional views, tastes, and ideas were born from the musical practice of the late 19th century and are based on it.”¹⁷⁶ Dobrokhotov also echoes this notion when he states that “Warnecke was a younger contemporary of Bottesini, was able to hear him play and, in any case, interacted with people who knew this outstanding double bass player intimately.”¹⁷⁷ In addition, Warnecke was born only ten years after Dragonetti’s death, and “legends about him were still very fresh at the time when Warnecke began work on his book.”¹⁷⁸

175. Warnecke, *Autograph letter*, from The Morgan Library & Museum. Warnecke intended to make publications of each language in separate volumes or a single quadrilingual edition. The latter option would make the book excessively long, considering the lengthy text of part one.

176. Rakov, *Istoriia Kontrabasovogo Iskusstva*, 115.

177. Dobrokhotov, *Kontrabas: Istoriya i Metodika*, 3.

178. *Ibid.*

Warnecke's pioneering work in the history of the double bass development would trailblaze the way for future researchers, as he accurately anticipated. As of the publication, Warnecke opened the preface recognizing the "lack of any preliminary work for a history of the double bass from its primitive beginnings, which would provide a general overview, enumerate certain events, and present foundations for further research."¹⁷⁹ He completed, "Thus it meant for me to draw directly from the source, and who should not be tempted by such a drink?"¹⁸⁰ It is apparent that Warnecke took pleasure in investigating uncharted territory in the double bass field.

Understanding the importance of the work at hand, Warnecke notably devoted himself. He recounts that, before he started the actual writing activity, he "collected material upon material by means of surveys in all cultural countries, in order to be able to give a picture of the development of the double bass up to the most recent time."¹⁸¹ At that point, he gathered as much data as possible to accomplish such an unprecedented task. In addition to contacting librarians, historians, and music writers, Warnecke corresponded with double bassists from multiple countries through letter messages and surveys. He received several responses and decided to expand the initial scope of the book. From his "basic idea of writing a concise history of the double bass and the biographies of its greatest masters," Warnecke now decided "to use the once given

179. Warnecke, *Ad Infinitum*, Part 1, III.

180. Ibid.

181. Ibid., 58.

opportunity to also refer to the still very much inadequate teaching of the double bass and all the other burning questions.”¹⁸²

The ambitious and laborious endeavor of gathering information from distant sources at that time required time and perseverance. Warnecke was tuned in to the newest published material about the double bass, including international newspapers. He became very interested, for example, in a piece of writing published by the British newspaper “The Daily Telegraph” on May 25, 1907, and authored by Joseph Bennett. In the article titled “A Famous Contrabassist,” Bennett considers double bassists such as Koussevitzky and Bottesini and looks at Dragonetti’s will.¹⁸³ In his letter to Bennett dated June 20, 1907,¹⁸⁴ Warnecke asks permission to use some of the article’s content in his book. And he also asks if the portrait of Dragonetti, which Bennett had, could be arranged for his use in *Ad Infinitum*.

Nonetheless, one of the challenges he would face was the lack of responsiveness from some of his recipients. Warnecke took “the trouble to get in touch with the music institutes of all cultural countries,”¹⁸⁵ but many requests that would enhance the research and provide more complete results never received a response.

In a few instances, Warnecke expressed his frustration on that matter. He noticed, for example, that more could be included in the section “Masters of the Double Bass” in terms of depth and variety of entries. However, that would be virtually unattainable,

182. Warnecke, *Ad Infinitum*, Part 1, III.

183. See Appendix D.

184. See Appendix C.

185. *Ibid.*, 65.

mainly because of “the negligence of the artists themselves” and “despite continued efforts” on the author’s part.¹⁸⁶ Warnecke also mentions that inquiries remained wholly or partially unanswered from *Liceo Academia S. Cecilia di Roma*,¹⁸⁷ *Conservatoire Royal de Musique de Bruxelles*,¹⁸⁸ The London Academy of Music and The Trinity College,¹⁸⁹ the conservatories in Marseille, Lyon, Bordeaux, Rheims, Tours, Toulouse, Boulogne and Lille in France.¹⁹⁰ He also mentions unanswered surveys from the conservatories in Petersburg and Warsaw in Russia (and Poland),¹⁹¹ as well as the College of Music of Chicago and the Conservatory of Music of Cincinnati in the United States.¹⁹²

Despite those issues, Warnecke remained determined, considering that he had received a significant number of responses. In his letter to Joseph Bennet, Warnecke shared how far along he was in the process and narrated his aspirations for the book.

In possession of extensive and partly already completed material, which I have collected with effort and patience for more than a year from Italy, France, England, Spain, Portugal, America, Russia, Sweden, Denmark, Holland, Belgium, Switzerland, Austria-Hungary and Germany from the

186. Warnecke, *Ad Infinitum*, Part 1, 56. Warnecke explains more about this matter in the preface. “Should the information given in this edition perhaps show deficiencies in this or that point, then I ask you to consider that I, too, could only rely on sources whose correctness was beyond the realm of possibility for me, just as it may well be that in the section ‘Master of the Double Bass’ one or the other still living artist who believes to have a claim to this honorary title is missing. It is impossible for me to know personally all the artists still performing at the present time or their achievements, and only the judgments that have come to my ears or have been taken from the critics could provide the perhaps incomplete basis for my presentation. After all, all human work is only piecemeal.” *Ad Infinitum*, Part 1, III–IV.

187. *Ibid.*, 101.

188. *Ibid.*, 104.

189. *Ibid.*, 106.

190. *Ibid.*, 108.

191. *Ibid.*, 109.

192. *Ibid.*, 111.

conservatories, universities and their libraries and so on, I hope to be able to give a complete, but above all an objective and realistic picture of the development of the double bass and the double bass playing. I also hope that with this work, I will have a beneficial influence on the double bass, which is unfortunately too much reviled today, and its study, and contribute a little to the prestige and elevation of this instrument.¹⁹³

Ad Infinitum: Der Kontrabass [Ad Infinitum: The Double Bass] was first published by the author himself in 1909 in Hamburg, originally as a one-volume book subdivided into two parts. The book draws attention straightaway to its Latin term, “to infinity,” designating the endless possibilities of the double bass from the author’s standpoint. The subtitle reads, “*Seine Geschichte und seine Zukunft. Probleme und deren Lösung zur Hebung des Kontrabaßspiels* [Its history and its future. Problems and their solutions to improve double bass playing].”

The book was well received at the time and promoted Warnecke’s name to a broader audience of musicians and scholars. The great successes of the publication did not come without critics, however.¹⁹⁴ Nowadays, it has been acknowledged that subsequent publications went further in the research of the history of the double bass¹⁹⁵ and that *Ad Infinitum* became, in a certain sense, outdated.¹⁹⁶ Notwithstanding, the frequent use in academic research and the relevancy concerning the state of the double

193. Friedrich Warnecke, *Autograph letter signed, dated: Hamburg, 20 June 1907, to Joseph Bennett, 1907 June 20*, from The Morgan Library & Museum, Department of Music Manuscripts and Books.

194. M.-D. C., “Warnecke (F.) – Der Kontrabass,” *S.I.M. Revue Musicale* 10, no. 1 (January 15, 1913): 40. In the section “*Les Livres*” [The Books], which reviews new publications, a critique written by “M.-D. C.”—presumably authored by the French music critic Michel-Dimitri Calvocoressi (1877–1944)—disapproves the work as a whole.

195. Romey, “Double Bass.”

196. Dobrokhotoy, *Kontrabas: Istoriya i Metodika*, 3.

bass in the late 19th and early 20th centuries are a testament to its enduring merit as a historical source.

It is unclear whether the acceptance and popularity of *Ad Infinitum* comprehended the content of the second part of the volume or was exclusively a response to the historical section of his work. Wier's dictionary entry, for instance, indicates that Warnecke's "works include a history, a method and valuable studies for the double-bass."¹⁹⁷ Presumably referring to *Ad Infinitum*, *Das Studium*, and *Tägliche Studien*, respectively, the entry suggests that *Ad Infinitum*'s popularity as a history book may have overshadowed the technical innovations present in its second part.



Figure 8. Warnecke's signature.

Warnecke, *Autograph letter*, from The Morgan Library & Museum. Reprinted with permission.

Der Kontrabass

When gathering the material for *Ad Infinitum*, Warnecke sensed that portraying "the development of the double bass up to the most recent time"¹⁹⁸ was, by its very nature, the type of endeavor that would require ongoing attention. As time passed and

197. Wier, *The Macmillan encyclopedia of music and musicians*, s.v. "Warnecke, Johann Heinrich Friedrich."

198. Warnecke, *Ad Infinitum*, Part 1, 58.

new information arrived, final results would invariably change. Warnecke communicated the intention of publishing a further edition of *Ad Infinitum* in its preface.

It is a pleasant duty for me to express my sincere thanks to them and to all colleagues, pedagogues, artists and directors at home and abroad, while at the same time expressing the request to keep me informed about interesting, newly emerging points. *I should be especially pleased if I could complete the 'Statistical Reports of the Conservatories of all Cultural Countries' in a further edition, if possible;* and I ask the directors and specialist teachers of all important colleges and conservatories of music that may still be missing to also provide me with the necessary material without being asked.¹⁹⁹

Stoll states that Warnecke worked on his last book from 1918 to 1928.²⁰⁰

Warnecke announced the upcoming publication in the article “*Die Geschichte des Kontrabasses* [The History of the Double Bass],”²⁰¹ which appeared in the first issue of the periodical *Der Kontrabass*. He described it as “a more far-reaching continuation” of his previous book *Ad Infinitum* and revealed that it would “be ready for printing in the first months of 1929.”²⁰² Maintaining the title of the book undisclosed, Warnecke referred to the book as follows:

Whoever is interested in further exploring the essence of this instrument and its possibilities, whoever is interested in how our forefathers strived and suffered, how the grandchildren finally achieved the inevitable victory and how this can be continued and further developed, should already now refer to our latest work. What age and experience have matured, let it be laid on the table of the next generation with the most joyful wishes for the future: “What you inherit from your forefathers, it takes work to make it your own.” These words of our great poet and thinker [Goethe] fit into no

199. Warnecke, *Ad Infinitum*, Part 1, III; emphasis added.

200. Stoll, “‘Ad Infinitum’ The Double Bass,” 79.

201. Warnecke, “*Die Geschichte des Kontrabasses*,” 5–7. See Appendix E for the translation.

202. *Ibid.*, 7.

existence more than that of an artist who consciously continues to build on himself and his artistic maturity. This is the only way to achieve success, success for oneself, but also success for our double bass, which is the ultimate goal of all our striving and work.²⁰³

The writing in most sources is titled *Der Kontrabass* [The Double Bass] (1929), which may easily be confused with the journal with the same name that had its first issue in the same year, or even with the first subtitle of *Ad Infinitum*. Dictionaries and encyclopedias describe the book as a comprehensive²⁰⁴ and extensive²⁰⁵ work. Warnecke was confident regarding the imminent release of his “third work.”²⁰⁶ Entries suggest that the publication was either “in press,”²⁰⁷ printed in 1929,²⁰⁸ or that it was simply available (without specifying the year of release).²⁰⁹

Similar to his previous book, the complete title of the document is rather long:

Der Kontrabass: Seine Geschichte, alte und neue Wege im Aufbau der Applikatur (“The

203. Warnecke, “*Die Geschichte des Kontrabasses*,” 7.

204. Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1929, s.v. “Warnecke, Johann Heinrich Friedrich.”

205. Pena and Anglès, *Diccionario de la Música Labor*, s.v. “Warnecke, Johann Heinrich Friedrich.”

206. Kruseman, Keller, and Zagwijn, eds., *Geïllustreerd Muzieklexicon*, s.v. “Warnecke, Johann Heinrich Friedrich.”

207. Riemann, ed., *Hugo Riemanns Musik-Lexikon*, 1929, s.v. “Warnecke, Johann Heinrich Friedrich”; Kruseman, Keller, and Zagwijn, eds., *Geïllustreerd Muzieklexicon*, s.v. “Warnecke, Johann Heinrich Friedrich.”

208. *Baker's Biographical Dictionary of Musicians*, 1940, 1958, s.v. “Warnecke (Johann Heinrich) Friedrich”; Gatti and Basso, *La Musica: Dizionario*, s.v. “Warnecke, Johann Heinrich Friedrich”; Sartori, ed., *Enciclopedia della musica*, s.v. “Warnecke, Johann Heinrich Friedrich”; Robijns and Zijlstra, *Algemene muziek encyclopedie*, s.v. “Warnecke, Johann Heinrich Friedrich”; Basso, *Dizionario Enciclopedico Universale della Musica e dei Musicisti*, s.v. “Warnecke, Johann Heinrich Friedrich.”

209. Thompson, ed., *The International cyclopedia of music and musicians*, 1939, 1949, 1975, 1985, s.v. “Warnecke, Johann Heinrich Friedrich.” Pena and Anglès, *Diccionario de la Música Labor*, s.v. “Warnecke, Johann Heinrich Friedrich.”

Double Bass: its History, Old and New Ways in the Structure of the Fingering”). Stoll points out that the writing “contains the results of further research and pushes the boundaries of fingerboard techniques.”²¹⁰ Unfortunately, for unknown reasons, the document was never published. Rieckmann notes that Warnecke did not release the revision of his “exemplary method for the double bass,”²¹¹ while Flechsig also acknowledges that he “could not publish his last great work.”²¹²

The *Staats- und Universitätsbibliothek Hamburg* currently holds the unpublished document in manuscript form. Unfortunately, it is incomplete, without many essential pages. The first section of the book, mainly comprising the text part, is mostly intact,²¹³ while the entire sheet music is lost. Near his death, Warnecke wrote additional pencil notes to the previous ink handwriting in which he provided some additions, noticed the missing pages, and dated it 1931. The whereabouts of the missing pages and what exactly prevented Warnecke from publishing the complete manuscript in 1929 remains unknown.

210. Stoll, “‘Ad Infinitum’ The Double Bass,” 79.

211. Rieckmann, obituary for Friedrich Warnecke, 166.

212. Flechsig, *Spielkultur auf dem Kontrabass*, 22.

213. See Appendix F.

CHAPTER II – PEDAGOGY AND INFLUENCE

[Pedagogy's] main task is to bring the student to a level where he can stand on his own two feet and, from there, continue to work towards his own perfection.

—Friedrich Warnecke

Overcoming Barriers

Warnecke reported that he had eighteen Hamburg Conservatory students up to 1909.²¹⁴ With an average of about one student per year since 1893, the comparatively moderate number²¹⁵ may be attributed to several reasons. Among them, the general lack of interest in the double bass compared with other instruments, the competition with other local conservatories such as the *Neglia-Konservatorium* and *Krüß-Färber-Konservatorium*,²¹⁶ a strong tendency for self-instruction among German double bassists,²¹⁷ and Warnecke's aforementioned quality-over-quantity protocol.²¹⁸

Warnecke commented on the social obstacles of being a double bass pedagogue during his time. He estimated that about three percent of the German double bassists

214. Warnecke, *Ad Infinitum*, Part 1, 92.

215. Especially in comparison with pedagogues like Oswald Schwabe and Franz Simandl. Schwabe aggregated about eighty students throughout his almost three-decade career as the double bass teacher of the Leipzig Conservatory from 1881 to 1909, while Simandl's students went "high into the hundreds" during his forty years of activity (Warnecke, *Ad Infinitum*, Part 1, 85).

216. Georg Geithe was the double bass teacher in both institutions since 1908 (see Warnecke, *Ad Infinitum*, Part 1, 92).

217. According to Warnecke, around 1909, roughly three percent of the double bassists in Germany studied at a conservatory, while seventy-five percent were self-taught (see Warnecke, *Ad Infinitum*, Part 1, 60).

218. Warnecke, *Ad Infinitum*, Part 1, 79.

received their training in conservatories, two percent through private lessons, twenty percent in town ensembles, and seventy-five percent were self-taught.²¹⁹ He had particularly harsh remarks about a phenomenon that, in his estimation, contributed to the self-taught proclivity among double bassists and made the profession suffer.

The majority of these poor and unfortunate people come from the notorious hotbeds of apprentice-breeders, where there is no question of systematic teaching at all. To discuss these conscienceless mass breeders of musical proletarians, vulgo mass murderers of human existences, is not the place here. Only this much is to be said about them: these hyenas live predominantly in the suburbs of the large cities, in whose milieu they find more easily a sphere of activity for their 'art,' but above all young inexperienced human children as prey.²²⁰

As previously occurred in the history of the double bass, Warnecke observed the shortage of competent double bassists and the prevailing low playing level.²²¹ An accurate perception of the problems was crucial for developing strategies to raise the double bass reputation. Warnecke pointed out the heroic accomplishment of the qualified teacher amid such unfair competition when he asserted, "Whoever can achieve success through education [...] is worthy of wearing the rescue medal on the ribbon."²²² The prevailing charlatanism led potential students away from serious instructors.

219. Warnecke, *Ad Infinitum*, Part 1, 60.

220. *Ibid.*

221. See Bonifazio Asioli, *Elementi Per Il Contrabasso: Con Una Unova Maniera Di Digitare* (Milano: Presso Gio. Ricordi, 1823), 2; Wenzel Hause, *Méthode Complète De Contrebasse*, vol. 1 (Mayence: Schott, 1828), preface; Shanti Nachtergaele, "Examination of Mid-Nineteenth Century Double Bass Playing, Based on A. Müller and F.C. Franke's Debate in the *Neue Zeitschrift für Musik*, 1848–1851," Master's Research (Koninklijk Conservatorium Den Haag, 2015), 6–7.

222. Warnecke, *Ad Infinitum*, Part 1, 60.

However, Warnecke saw that, despite the prospects being unfavorable in many instances, things were slowly changing for the better. Conservatory training was becoming the best and most well-rounded option for the aspiring professional. Compared to other string instruments, only later the double bass and other less popular instruments were “included in the curriculum of the conservatories.”²²³ Violin and violoncello players, Warnecke noted, “often went to a conservatory for a shorter or longer period of time after their apprenticeship, or, as is generally the case today, entered such an institute from the beginning,” while “the double bassists and wind players had to be behind them in this respect.”²²⁴

According to Warnecke, conservatories “have the duty and responsibility to provide the orchestra with a healthy and capable new generation in all sections, a splendid task that can hardly be conceived of in a higher and more ideal way.”²²⁵ The task matched Warnecke’s intention of raising the level and reputation of the double bass through pedagogical efforts. Warnecke further complements this idea:

We must strive forward, we must know how to elevate the orchestra more and more, and for this the first and most important thing is to raise each individual player in the orchestra to a level which enables him to mentally understand a score for himself and to be able to reproduce it correctly. Each player must know how to breathe his living conception, his soul into his part of a work. Because this is the miracle of the orchestra, its unsurpassed wealth of living voices, with which even the organ, this queen of instruments, cannot compete.²²⁶

223. Warnecke, *Ad Infinitum*, Part 1, 61.

224. *Ibid.*

225. *Ibid.*

226. *Ibid.*, 62.

However, that required not only a focus on the instrument itself but also on a variety of subjects that would encompass a broader musical education. For Warnecke, the conservatory was “the most suitable place where, in addition to the special training in one main subject, a comprehensive musical education would be guaranteed and provided for young students.”²²⁷ He considered that education at that time was “much too narrow” to meet the ever-growing educational demands.²²⁸ In addition to the musical subjects, a student in a broader education would be versed “in literature, at least in his mother tongue, for poetry is a sister of music and well suited to go hand in hand with it.”²²⁹

Warnecke outlined some guidelines for what he considered an ideal institution suitable for those who intended to become professional musicians. He argued that the future orchestral player should choose an institute of reputation directed by accomplished musicians.²³⁰ To better determine, Warnecke proposed five conditions: 1) the institute should have a large orchestra staffed in all instruments, without amateurs; 2) a well-trained and reputed conductor to lead rehearsals and performances; 3) orchestral rehearsals in the curriculum at least twice a week for two to three hours; 4) “the teacher of the main instrument chosen must not only enjoy the reputation of a capable artist and

227. Warnecke, *Ad Infinitum*, Part 1, 61.

228. *Ibid.*, 62.

229. *Ibid.* It appears that Warnecke was reasonably versed in literature and fond of writing. This is noticeable in the manner by which he explains his ideas and often cites literature quotes to express his points of view. For instance, the epigraphs with quotes from Theodor Fontane and Goethe and the use of New Testament references in his reasonings. See Warnecke, *Das Studium*, 1905, 2; Warnecke, *Ad Infinitum*, Part 1, 72, 73, 76, 78; Warnecke, “*Die Geschichte des Kontrabasses*,” 7; etc.

230. Warnecke, *Ad Infinitum*, Part 1, 63.

pedagogue but also justify it,” and 5) mandatory subjects are: “theory, counterpoint, composition, piano, choral singing, music history, languages and fine literature.”²³¹

The practices and curriculum of the Hamburg Conservatory were mostly consistent with Warnecke’s guidelines for a trustworthy education. He discloses some details regarding the activities of the conservatory:

In addition to the weekly orchestral practice under the management of the director Prof. Dr. Richard Barth, internal performances for solo and ensemble playing take place every two weeks, and several (5–6) public examination concerts are held in the spring and fall.

The fee for orchestral instruments is 200 Marks per year, but exemptions and scholarships are also distributed. Mandatory subjects are: Piano, theory, music history and aesthetics, choral singing, music dictation and ear training.²³²

Warnecke may have also taught music theory and piano, in addition to the double bass.²³³ He repeatedly insisted on the importance of those subjects and likely received a solid and thorough music education in his early years. Recognizing the value of these subjects for his career as a professional musician, he was aware that a satisfactory curriculum needed to include them for the benefit of the following generations.

Warnecke also emphasized that the institution should not consider instruments such as the double bass less critical. A reliable indicator that the overall teaching level in a conservatory is the attention given to the double bass.²³⁴ “The reputation of an institute

231. Warnecke, *Ad Infinitum*, Part 1, 63.

232. *Ibid.*, 92.

233. Saerchinger, *International who's who in music*. In addition to the main entry (page 672), Warnecke is listed under the Geographical Index in Hamburg as “Double-Bass Virtuoso” and teacher of “P, Th, Double Bass” (pages 731–732), that is, Piano, Theory, and Double Bass (cf. Explanation of Symbols on page 719).

234. Warnecke, *Ad Infinitum*, Part 1, 65.

can only gain if the double bass lessons are also in the first place, for example, the Prague Conservatory owes its prestige not least to the great successes of its double bass class!”²³⁵ A successful study in one of these high-level institutions would open up “the best chances for the future to everyone, since most court ensembles and other large theater and symphony orchestras consider only musicians with a conservatory education when vacancies occur.”²³⁶

Warnecke’s Influence on His Students

This section considers the new generation of double bassists that had lessons with Warnecke. The exact number of Warnecke’s pupils is unknown, but the ones mentioned here give a reasonable idea of his impact. As it has been claimed, most became prominent soloists, orchestral players, and pedagogues who spread worldwide. Many of Warnecke’s students became pedagogues themselves, passing on some of his influence to the following generations.

Apart from the students individually detailed in the following paragraphs, the few less-known students that appear in the program of the exam-concerts of the Hamburg Conservatory should be named here. There is virtually no available information on these double bass students except for their names and the repertoire they played in such concerts.²³⁷ Those students and the performance dates are R. Kramer (1900), Wilhelm Pien (1903, 1904), Gustav Blunck (1906), and Fritz Knobbe (1911).

235. Warnecke, *Ad Infinitum*, Part 1, 64.

236. *Ibid.*, 65.

237. See Table 3.

Paul Rahmig (1872–?)

Warnecke narrated Rahmig's early biography in *Ad Infinitum* and held him in the highest regard. After Rahmig emigrated to the United States, his activity as a soloist and orchestral bassist in the Philadelphia Orchestra is reasonably documented in newspaper articles. Paul Rahmig was born on October 29, 1872, in Legenfeld, Germany, and studied with Warnecke²³⁸ at some point between 1889 and 1892 when he was 16–19 years old. He was the principal bassist of the Fritz Scheel and Hans von Bülow orchestras from 1891 to 1893, when he came with Scheel to the United States.

Rahmig had to return to Germany to “fulfill his military duty” and later performed in “Budapest, Vienna, St. Petersburg, Moscow, Warsaw, Riga and Paris.”²³⁹ For two years, “Rahmig served as the first double bass in the Philharmonic and as a teacher at the Conservatory” in Helsinki, Finland, before leaving for the United States in 1900 to assume the position of first double bass in the Philadelphia Orchestra and double bass teacher at Leefson-Hille Conservatory of Music.²⁴⁰ Rahmig also made successful appearances as a soloist and chamber musician throughout his prolific career, and Warnecke considered him “an excellent orchestral player and soloist.”²⁴¹

238. Warnecke, *Ad Infinitum*, Part 1, 110–111.

239. *Ibid.*, 111.

240. *Ibid.*, 110.

241. *Ibid.*, 111.

Max Oscar Kunze (1874–1939)

Max Kunze was born in Roßwein in 1874, a town located about 30 miles from Dresden, and “completed his studies in Hamburg under Friedrich Warnecke.”²⁴² The period of double bass studies with Warnecke happened at some point between 1889 and 1892 when he was 15–18 years old.²⁴³ He had the time to work in the orchestra of Fritz Scheel and Hans von Bülow in Hamburg²⁴⁴ before coming to the United States with Scheel early in 1893.²⁴⁵ Kunze eventually engaged as a member of the Boston Symphony Orchestra, leader of The Boston Symphony Sextette,²⁴⁶ and double bass teacher of the New England Conservatory. Kunze had an acclaimed career in the United States. Besides his work as a teacher, he became a notable leader of the double bass section of the Boston Symphony²⁴⁷ and, as a soloist, Kunze was even considered “without question the greatest living contrabass player.”²⁴⁸

242. Warnecke, *Ad Infinitum*, Part 1, 110.

243. The fact that Kunze had previously studied with Bruno Keyl at the Royal conservatory of Dresden and had the time to engage in the Warsaw and Scheel/Bullow orchestras before he completed his studies with Warnecke, suggest that he studied with Warnecke in the later part of that period of 1889–1892.

244. Warnecke, *Ad Infinitum*, Part 1, 110.

245. “Fritz Scheel Dies; Pneumonia Victim,” *New York Times*, March 14, 1907, 7. This newspaper entry indicates that, along with Max Kunze, Scheel came to the United States “early in 1893,” and not in 1892 as suggested by Warnecke (see *Ad Infinitum*, Part 1, 110).

246. “Middle Westerners are Good Critics, Says Sextette Chief,” *Richmond Palladium*, August 25, 1917, 10.

247. “Boston Symphony to Pacific Coast in May,” *Monrovia Daily News*, May 11, 1915, 4.

248. “Amusements,” *Daily Kennebec Journal*, March 5, 1915, 11.



Figure 9. Principal string players of the Boston Symphony Orchestra.

Boston Symphony Orchestra, *Symphony Hall: The First 100 Years* (Boston, MA: Boston Symphony Orchestra, 2000), 55.



Figure 10. Kunze gazes into the distance.

Photograph by J.E. Purdy. Courtesy of the BSO Archives.

Adam Bronisław Ciechański (1882–1957)

Adam Ciechański was remarkable “double-bass concertmaster, virtuoso soloist and teacher,” who “enjoyed great fame,”²⁴⁹ and is often considered the father of the Polish double bass school.²⁵⁰ He was born on December 8, 1882, in Sulmierzyce, district Krotoszyn, and died on May 17, 1957, in Poznań.²⁵¹ His influential career deserves special attention here, and fortunately, several sources include his biography. In his valuable Polish book on the double bass, Pelczar delineates Ciechański’s trajectory, including his studies with Warnecke.

He took his first music lessons (violin, piano and organ) from his father – an organist. He begins learning to play the double bass at the age of 14 in Hannover. In 1904 he became a member of the Cologne Symphony Orchestra, but after just one year (1905) he started working in the St. Petersburg Symphony Orchestra, and in 1906 he moved to Moscow, where he also worked for one season. In 1907, he went to Berlin for further studies, which he continued at the Academy of Music. *In 1911 he went to Hamburg where he received a virtuoso training in the field of playing the double bass with the famous teacher F. Warnecke.* After graduating in 1913, he obtained a competitive post as the first double bass player at the Deutsches Opernhaus in Charlottenburg (Berlin).²⁵²

Other sources also mention that, after a period of studies at the Royal Academy of Music in Berlin between 1907 and 1911, Ciechański “improved with the famous German

249. Dobrokhotov, *Kontrabas: Istoriya i Metodika*, 146.

250. Rakov, *Istoriia Kontrabasovogo Iskusstva*, 264–265; Jan Kotula, “Aspekty Polskiej Pedagogiki Kontrabasowej [Aspects of Polish Double Bass Pedagogy],” *Scala: Edukacyjny Magazyn Muzyczny* 7, *Kontrabas* (2016): 8.

251. Tadeusz Pelczar, *Kontrabas od A do Z* (Kraków: Polskie Wydawnictwo Muzyczne, 1974), 192.

252. Pelczar, *Kontrabas od A do Z*, 192; emphasis added.

musician F. Warnecke”²⁵³ and “completed his studies in Hamburg”²⁵⁴ in “the class of Prof. Friedrich Warnecke.”²⁵⁵ A few years after his graduation, Warnecke wrote a letter of recommendation to his former student (fig. 11), which illustrates the high esteem Warnecke had towards Ciechański.

Mr. A. B. Ciechański, who finished his studies on the double bass with me with the best results, is probably one of the best representatives of his instrument today. Big, noble tone, pure intonation combined with an easy-flowing technique are Mr. Ciechański’s characteristics that should be particularly emphasized.

With regard to his other musical abilities and his impeccable lifestyle, I can wholeheartedly recommend Mr. A. B. Ciechański to any first-class orchestra.

Hamburg, June 2, 1919

Prof. Warnecke

253. Dobrokhотов, *Kontrabas: Istoriya i Metodika*, 146.

254. Rakov, *Istoriia Kontrabasovogo Iskusstva*, 264–265.

255. Donat Zamiara, “*Kontrabas barytonowy: Możliwości brzmieniowe i techniczne instrumentu na przykładzie Koncertu na kontrabas i orkiestrę op. 26 Stefana Bolesława Poradowskiego oraz Koncertu na kontrabas i orkiestrę op. 12 Tadeusza Zygryda Kasserna* [Baritone Double Bass: Timbral and Technical Possibilities of the Instrument on the Example of *Concerto for Double Bass and Orchestra, Op. 26* by Stefan Boleslaw Poradowski and *Concerto for Double Bass and Orchestra, Op. 12* by Tadeusz Zygfryd Kassern],” Doctoral Diss. (Akademia Muzyczna im. Ignacego Jana Paderewskiego, 2018), 14.

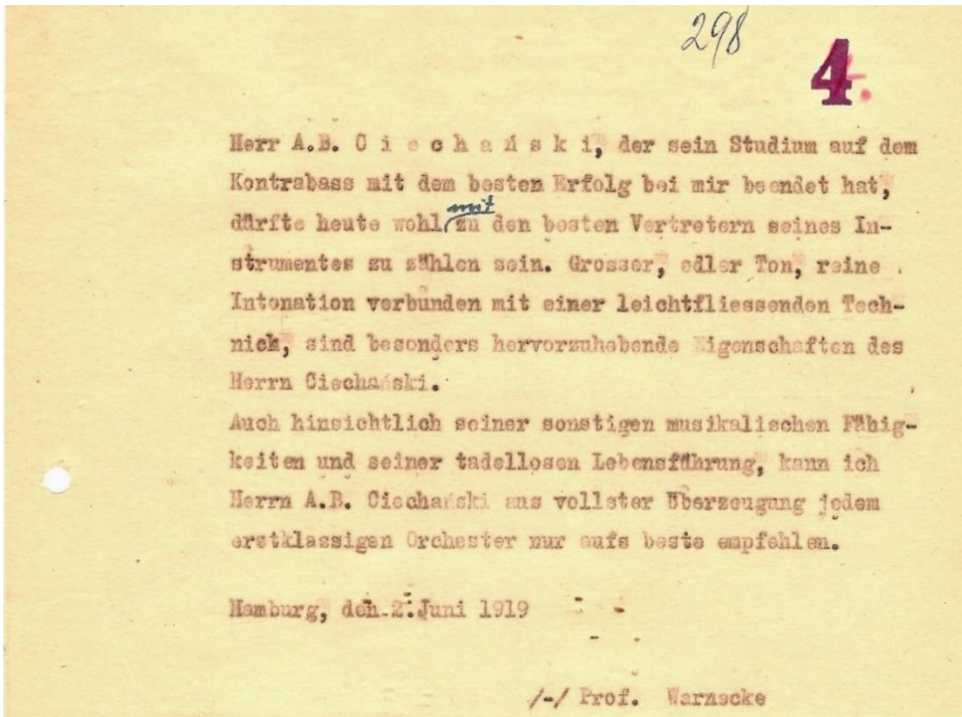


Figure 11. Warnecke's recommendation letter to Ciechański.

Zamiara, "Kontrabas barytonowy," 18.

"'Professor ABC' – as Adam Bronislaw Ciechanski was called,"²⁵⁶ became the first teacher of double bass and tuba classes with the founding of the Music Conservatory in Poznań in 1920. He permanently settled in the city and devoted his efforts to the advancement of pedagogy and performance there, which eventually granted him "the honorable title of father of the so-called Polish double bass school."²⁵⁷ Pelczar includes further details of Ciechański's pedagogical influence in Poland, stating that "his contribution as a teacher is enormous," that "he brought up a generation of excellent double bass players and laid the foundations for methodical teaching to play the double

256. Kotula, "Aspekty Polskiej Pedagogiki Kontrabasowej," 8.

257. Ibid.

bass,” and that “his cordial and fatherly attitude towards his students is remembered.”²⁵⁸

Ciechański’s “immortal phrase” is still echoed by the double bassists in Poland: “*You want to be happy – play the double bass.*”²⁵⁹

Regarding his activity as a performer, Ciechański was an active member of symphonic orchestras and “fostered the idea of treating the double bass not only as a strictly orchestral instrument but also having full rights as a solo instrument,”²⁶⁰ being himself “an enthusiastic propagator of solo playing on the double bass.”²⁶¹ In harmony with Warnecke’s assessments, it has been noted that Ciechański’s “playing was characterized by a beautiful and noble tone color.”²⁶² Moreover, reviewers of his performances “emphasized his virtuoso technique, singing, beautiful tone and great performance culture.”²⁶³

Warnecke’s influence on Ciechański is noticeable in his use of the bass-baritone for solo playing,²⁶⁴ which rendered dedications of works by composers such as Stefan Bolesław Poradowski and Tadeusz Kassern²⁶⁵ specifically written for that instrument²⁶⁶

258. Pelczar, *Kontrabas od A do Z*, 193.

259. Kotula, “*Aspekty Polskiej Pedagogiki Kontrabasowej*,” 8.

260. Ibid.

261. Pelczar, *Kontrabas od A do Z*, 193.

262. Kotula, “*Aspekty Polskiej Pedagogiki Kontrabasowej*,” 8

263. Pelczar, *Kontrabas od A do Z*, 193.

264. Dobrokhотов, *Kontrabas: Istoriya i Metodika*, 147.

265. See Zamiara, “*Kontrabas barytonowy*.” Zamiara’s doctoral research deals with the works for bass-baritone dedicated to Ciechański.

266. Rakov, *Istoriia Kontrabasovogo Iskusstva*, 264–265.

that has enriched the double bass repertoire.²⁶⁷ Warnecke's influence can also be observed in the pedagogical activity of some of Ciechański's most distinct students who became famous Polish double bassists: Tadeusz Pelczar, member of the Warsaw Philharmonic and teacher at the Chopin University of Music in Warsaw, and Josef Eichstädt, who succeeded Ciechański in the Poznań Opera House and at the conservatory. Pelczar mentions that "Warnecke introduced a new method of holding a bow, which is currently used in Poland,²⁶⁸ and a modern fingering (auxiliary fingering),"²⁶⁹ and that he "also educated many excellent double bass players."²⁷⁰ In his double bass method, Eichstädt adopts Warnecke's positions system as well as the independent use of the third finger in the 9th position. Eichstädt also describes Warnecke as "a highly respected German pedagogue from the end of the last century."²⁷¹

267. Pelczar, *Kontrabas od A do Z*, 193.

268. Eichstädt and, to an even greater extent, Pelczar wrote in detail on the right-hand technique and bowing mechanism. Presumably, many of their statements shed light on Warnecke's ideas on the bowing technique to some degree. See Józef Eichstädt, *Szkoła Na Kontrabas: Cztero- i Pięciostrunowy* [School for Double Bass: Four and Five Strings], vol. 1 (Kraków: Polskie Wydawnictwo Muzyczne, 1977), 4–5; Pelczar, *Kontrabas od A do Z*, 47–83.

269. Pelczar, *Kontrabas od A do Z*, 188. By auxiliary fingering, Pelczar means the use of the third finger in lower positions, usually in reference to Warnecke's 9th position as delineated in *Das Studium*.

270. Pelczar, *Kontrabas od A do Z*, 188.

271. Eichstädt, *Szkoła Na Kontrabas*, vol. 1, 5.



Figure 12. Adam Bronisław Ciechański.

Zamiara, "Kontrabas barytonowy," 13.

Waldemar Paul Giese (1887–1946)

From humble beginnings in Germany to a career as a world-class musician and a mysterious death in New York, Waldemar Giese's thrilling life story is worthy of a Hollywood movie. Giese was born on March 31, 1887, in Netzthal, Germany, which later became Polish territory. Much of his career was documented in newspaper articles.

Some details of Giese’s training on the double bass are featured in an article for the *Beaver News* which includes the first encounter between master and pupil. The report states that “Giese began his career in Hamburg, Germany, in a cafe where Professor Frederick Warnecke heard the young musician play,” and that “it was Dr. Warnecke who made it possible for Mr. Giese to obtain a scholarship at the Hamburg Conservatory where the young artist studied for a period of four years.”²⁷² Not much is known about Giese’s life before that.

Giese is listed in the exam-concerts of the Hamburg Conservatory in 1909, 1910, and 1911, as seen in the following illustrations (fig. 13, 14, 15). In these concerts, Waldemar Giese respectively played Bottesini’s *Elegy* for double bass and piano, and the 2nd movement and 3rd movements of Scontrino’s *Double Bass Concerto*.



Figure 13. Third exam-concert of the Hamburg Conservatory in 1909.

Altonaer Nachrichten, April 25, 1909, 9; emphasis added.

272. “Waldemar Giese Will Play Bass Viol at April Assembly,” *Beaver News*, March 21, 1941, 4.

Conservatorium der Musik zu Hamburg
(Gegründet von **Julius v. Bernuth** am 1. Oktober 1873.)

II. Prüfungs-Konzert
Montag, den 18. April 1910, abends 7 Uhr,
im großen Saale des Conventgartens.

Programm:

- Liszt**: Rhapsodie No. 12 für Klavier.. Herr **Ernst Schnell**.
- Goltermann**: Romanze für Violoncello Herr **Edward Paris**.
- Clementi**: Sonate für zwei Klaviere... Fr. **Erna Lewandowski**
und Fr. **Mabel Sengstack**.
- Mendelssohn**: Lieder f. gemischten Chor **Die Chorklasse**.
a) Frühlingsahnung. b) Entflich mit mir. — Es sei ein Reif. — Auf ihrem Grab. c) Die Nachtigall.
- Liszt**: 2 Etuden: „Harmonies de soir“ und „Ricordanza“ Fr. **Lorenza Gröschner**.
- Beethoven**: Klavierquartett, op.16 Fr. **Elisabeth Barrelet**, Fr. **Leonie Fensohn**, Hr. **H. Gräuer-Garstensen**, Hr. **Edward Paris**.
- Liszt**: Ungarische Fantasie für Klavier Fr. **Mariechen Görland**.
- Schumann**: Drei Lieder: „Du bist wie eine Blume“, „Schöne Fremde“, „Wanderlied“ Herr **Fritz Windgassen**.
- Scontrino**: Konzert für Kontrabass, II. Satz Herr **Waldemar Giese**.
- Gedard, Chopin**: Zwei Etuden Fr. **Alice Keichen**.
- Reger**: „Waldesamkeit“; **Grieg**: „Ich liebe dich“; **Brahms**: „Meine Liebe ist grün“ Fr. **Eise Rosenberg**.
- Mozart**: Streichquartett, G-dur, I. Satz Herr **Henry Tonn**, Herr **Robert Lund**, Herr **Ernst Timreck**, Herr **Ewald Martens**.

Konzert-Flügel von Julius Blüthner.
Das 3. Prüfungs-Konzert findet am **Sonntag, d. 23. April**, im **grossen Saale der Musikhalle** statt.

Das Direktorium:
Prof. Dr. Richard Barth. Paul v. Bernuth.

Figure 14. Second exam-concert of the Hamburg Conservatory in 1910.

Borsen Halle, April 17, 1910, 3; emphasis added.

Conservatorium der Musik zu Hamburg.
(Gegründet von **Julius v. Bernuth** am 1. Oktober 1873.)

V. Prüfungs-Konzert
Montag, den 18. September 1911, abends 7 Uhr
im grossen Saale der Musikhalle (Holstentor) in Hamburg.

Programm:

- Bizet**: L'Arlesienne, Suite I **Die Orchesterklasse**
- Mozart**: Konzert, A-dur, für Violine u. Orchester.. Fr. **Nerina Runge**
- Beethoven**: Sonate Op. 28, I. Satz Fr. **Elsie Ross**
- Gounod**: Cavatine des Faust aus „Margarethe“ .. Hr. **Heinz Edeler**
- Scontrino**: Konzert für Bass-Baryton, III. Satz .. Hr. **Waldemar Giese**
- Weber**: Duett aus „Der Freischütz“ Fr. **Emmy Blunk**
Fr. **Sophie Brekke**
- Liszt**: Konzert, Es-dur, für Klavier u. Orchester.. Fr. **Maria Keilner**
- Dehmel**: „Der befreite Prometheus“, Deklamation, Fr. **Martha Keferstein**
- Schumann**: a) Jägerlied, b) Sommerlied
Rich. Barth: c) Gebet, d) Ständchen **Die Chorklasse**
- Beethoven**: Sonate Op. 22, I. Satz Hr. **Hermann Holst**
- Weber**: Terzett aus der „Freischütz“ Fr. **Emmy Blunk**,
Fr. **Sophie Brekke**, Hr. **Heinz Edeler**.

Konzert-Flügel von Julius Blüthner.
Das Direktorium:
Prof. Dr. Richard Barth. Paul v. Bernuth.

Figure 15. Fifth exam-concert of the Hamburg Conservatory in 1911.

Altonaer Nachrichten, September 17, 1911, 11; emphasis added.

After studying with Warnecke in Hamburg, Giese lived in Berlin. In 1921, a New York Times article reported an unfavorable review of Giese's performance and the bass-baritone.

In Berlin one Waldemar Giese has been giving a concert on a newly invented stringed instrument called the 'bass-baritone.' It is said to be a cross between a 'cello and a double bass and is tuned a fourth higher than the double bass. The tone is small and without expression and characteristic color, and correctness of intonation is difficult to attain. Harmonics were much used by the player, who presented a dull concerto by the famous double bass player, Kussewitzky.²⁷³

Giese moved to the United States in 1924 and became a member of the San Francisco Symphony Orchestra. The tone of subsequent reviews on Giese's playing career became much more positive. An article in *The San Francisco Examiner* newspaper of February 14, 1925, announces that Giese would perform as a soloist the following day and that the Patrons of the San Francisco Symphony Orchestra would have "their first opportunity to hear the double bass as a solo instrument."²⁷⁴ On the day of the performance, another article gives details of the event, including the repertoire and Giese's reputation at the time:

The Popular Concert of the San Francisco Symphony to be given this afternoon in the Curran Theatre under the direction of Alfred Hertz will afford music lovers the unusual opportunity of hearing the double bass used as a solo instrument. Louis Persinger and Waldemar Giese perform the Bottesini Concerto for Violin and Double Bass. Giese, who is one of the latest additions to the orchestra's personnel, has concertized throughout Europe and has everywhere been declared as a second Bottesini. Local musicians who have heard him play, state that his virtuosity is positively astonishing.

273. "A New Stringed Instrument," *New York Times*, November 6, 1921, 5.

274. "Double Bass Solo Featured," *San Francisco Examiner*, February 14, 1925, 13.

In April 1926, Giese was featured in a radio music program. At least two articles in *The Cincinnati Enquirer* newspaper had impressions of his participation. The first included that, “A most enlightening phase of the program was Waldemar Giese’s ability to lure enchanting music from the bass viol in solo.”²⁷⁵ At this point, Giese had already left San Francisco to become a member of the Cincinnati Symphony Orchestra. The second article mentions that Giese’s appearance as a soloist on the radio “was probably the first time in the history of either the radio or the double-bass.”²⁷⁶ This same article included an extended entry on the double bass and its importance in the orchestra and highly praised Waldemar Giese’s accomplishments as a soloist.

As each choir [or section] of a symphony orchestra is a component part of the whole, so the individual players form the integral part of the choir. The ten musicians of the Cincinnati Symphony Orchestra, perched high up at the extreme right of the stage, seem to be performing mysterious rites as they fiddle away upon their huge instruments. However, each one is an artist and each one contributes his share to the perfect ensemble of the orchestra under the baton of Fritz Reiner, brilliant young director of the orchestra. Among these ten men is one, *Waldemar Giese, who has achieved the distinction of being one of the finest double-bass players in Europe and America. In fact one critic has paid him the tribute of reckoning him as a ‘second Bottesini.’* A great compliment when it is remembered that this Italian musician was acknowledged the greatest of all double-bass soloists.

Giese has appeared as soloist upon numerous occasions and even gave two recitals of music written for the double-bass. He received the unbounded praise from his fellow-musicians on this cumbersome instrument who easily could appreciate the difficulties with which he copes. Giese was soloist at two concerts with the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, and he was heard last March with the Cincinnati Symphony Orchestra when the ninth symphony by Beethoven was performed at the gala concerts with the Mendelssohn choir of Toronto. This winter he will be soloist at a popular concert. [...]

275. “Cruising Through the Air,” *Cincinnati Enquirer*, April 18, 1926, 35.

276. “Double-Bass Solo Instrument When Mastered by a Virtuoso,” *Cincinnati Enquirer*, June 27, 1926, sec. three, 5.

Playing upon so big an instrument as a virtuoso is something very rare. Great technique on the double-bass is generally considered exceedingly difficult, and there are even excellent musicians who know nothing about the possibilities of this huge and unwieldy thing being played as a solo instrument. However, in the hands of a virtuoso, much can be done with it. The compass of the bass-fiddle can be extended so as to produce the deep tones of the organ; or it can imitate the clear, liquid tones of a cello. By means of harmonics it may even reach to the high regions of the violin! Its range may be expressed in terms of the voice as touching the bass-barytone, the tenor, and even reach the notes of a soprano. Nor is this enough! The double-bass played upon by a virtuoso, may have the tone quality of the various orchestral instruments such as the flute, trumpet or viola.

For the purpose of playing solos Giese uses a specially built instrument, made by Hugo Rautmann, which, because of the fact that it is tuned one-fourth higher, is called a bass-barytone. In the playing of these two there is no difference, but this valuable instrument affords a greater range of tonal value for the soloist. Giese demonstrates not only all technical tricks of a virtuoso, combined with sound musicianship, but he also has developed a technique that produces the highest tones so clearly that you wonder whether or not you are listening to a violin. And it is just much musicians, the highest in their art, who, with their beautiful and valuable musical instruments, make our Cincinnati Symphony Orchestra one of the world's five greatest.²⁷⁷

Warnecke emphasizes that owning a second instrument suited for solo playing is absolutely necessary for the continued development of the double bassist.²⁷⁸ Throughout

277. "Double-Bass Solo Instrument When Mastered by a Virtuoso," *The Cincinnati Enquirer*, June 27, 1926, sec. three, 5; emphasis added.

278. "Not without good reason, pedagogical circles complain bitterly that as soon as the former student is happily accommodated as a double bass player in a so-called 'better' orchestra and has then acquired some routine, he immediately gives up his studies and thus continues to routinize until his happy end. *How many of the gentlemen who play the double bass have, apart from their orchestral instrument—if they own one at all and it is not provided to them by the orchestra or the bandmaster—a second (solo) instrument to study at home?* Is it any wonder that someone who, apart from his orchestral activities, never picks up a bow, appears as an involuntary comedian every time he is forced to play a few notes alone! Such occurrences, however, undermine the reputation of our instrument more than anything else. Every simple craftsman maintains and expands his skills only through his daily work, how much more should not the artist strive to elevate and develop his technique through regular daily study. *I am firmly convinced, and practice teaches it every day, that wherever there is a good instrument in the house, set up for solo playing and kept in good condition, study will continue*" (Warnecke, *Ad Infinitum*, Part 1, 59–60; emphasis added).

his career, Giese followed the advice from his master regarding the ownership of a solo instrument.



Figure 16. Waldemar Giese.

“Waldemar Giese Gives Bass Violin Recital,” *Philadelphia Inquirer*, March 20, 1938, 8.

August Ferdinand Buenger (1890–1970)

August Buenger was born in Germany in 1890.²⁷⁹ He studied double bass in Hamburg with Friedrich Warnecke, was the double bassist of the Hamburg Opera in the 1910s and early 1920s, and “came to San Francisco in 1924, where he was a theater orchestra musician prior to the San Francisco Symphony.”²⁸⁰ He was a member of the

279. “Funerals,” *San Francisco Examiner*, July 8, 1970, 51.

280. “A Listing of All the Musicians of the San Francisco Symphony Orchestra from its Founding in 1911,” Leopold Stokowski Legacy, accessed December 2, 2022, https://www.stokowski.org/San_Francisco_Symphony_Musicians_List.htm.

San Francisco Symphony from 1935 to 1959. A newspaper article in the Oakland Tribune announced in 1949 that the San Francisco String Quartet would perform a concert that included Schubert's Trout Quintet in the program, which would be assisted by the double bassist August Buenger and the pianist Alice Morini.²⁸¹



Figure 17. August Buenger.

Courtesy of the San Francisco Symphony Archives.

281. "Quartet, Guests to Play Moderns," *Oakland Tribune*, 24 Apr 1949, 10-c.

Karl Philip Auer (1890–1953)

Karl Auer was born in Bruchsal, Germany,²⁸² in 1890 and lived much of his life in the United States. A few newspaper entries include descriptions of him and his activity as a double bassist in the Saint Louis Symphony Orchestra. An article after his death in 1953 by the St. Louis Post-Dispatch newspaper clarifies some aspects of his tribulated life and his connection with Warnecke.

Noted as a teacher of the double bass. Auer began his musical education in a German military school when he was 8 years old. He later studied under the noted musician Friedrich Warnecke in Hamburg. As a lieutenant in the German army in World War I, Auer served on both fronts and was wounded in the left hand, in addition to suffering injuries to both legs. Partial paralysis of the left hand forced him to cut short a career as a concert clarinetist, but after ligaments in the hand were connected with platinum wires, he intensified his study of the double bass. He came to the United States in 1923 and later was naturalized. The war-incurred leg injuries forced amputation in 1992 and 1930.²⁸³

The same article also mentions that Auer, who died at the age of 63, was “a double bass player with the St. Louis Symphony Orchestra for 28 years” and that he “was the principal of the symphony's double bass section for about ten years before amputation of both legs forced him to resign as principal in 1935.” He played as a section member having Warren Benfield as principal double bass at least from 1939 to 1942.

In 1936, the newspaper St. Louis Star-Times reviewed a chamber music concert highlighting the “especially noteworthy” performance of Schubert’s Trout Quintet that featured Karl P. Auer on the double bass.²⁸⁴ Auer's story of his broken right hip at a

282. “Karl p. Auer Dies; Symphony Musician,” *St. Louis Post-Dispatch*, June 14, 1953, 3A.

283. “Karl p. Auer Dies; Symphony Musician,” *St. Louis Post-Dispatch*, June 14, 1953, 3A.

284. “Beethoven’s Works Only in Next Ethical Series,” *St. Louis Star-Times*, March 6, 1936, 28

symphony rehearsal in 1939 and his quick recovery is also recounted in newspaper articles.²⁸⁵ Auer is listed in the St. Louis Institute of Music faculty of 1948 and 1949.²⁸⁶ This institution offered four-year bachelor's degrees in music and included “all orchestral instruments.”²⁸⁷

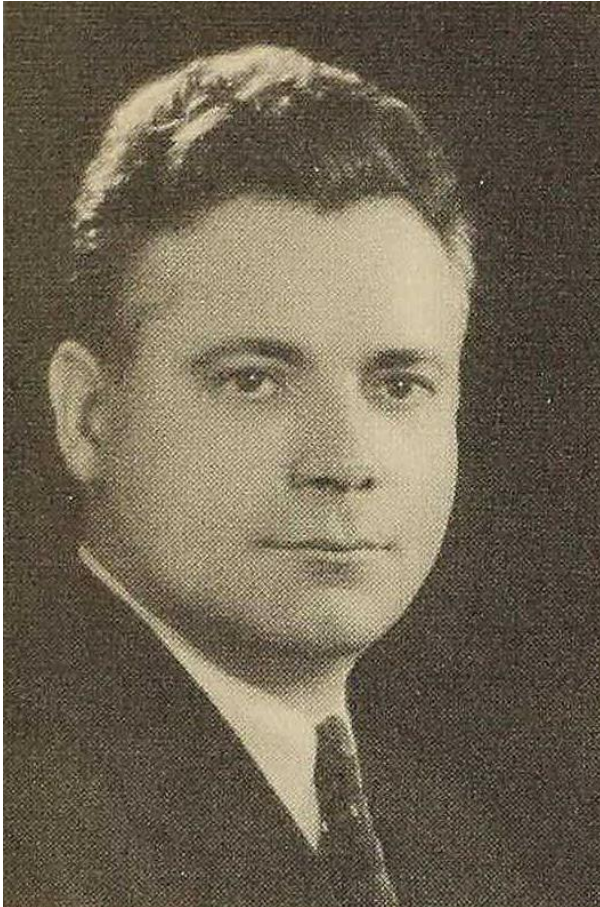


Figure 18. Karl Auer's photo as a faculty member of the St. Louis Institute of Music.

St. Louis Institute of Music, *The Coda* (Clayton, MO: 1948), 6.

285. “Karl Auer Injured in Fall,” *St. Louis Post-Dispatch*, November 5, 1939, 3A; “Much Injured Man Returns to Symphony,” *St. Louis Globe-Democrat*, January 28, 1940, 4A.

286. St. Louis Institute of Music, *The Coda* (Clayton, MO: 1948), 6; St. Louis Institute of Music, *The Coda* (Clayton, MO: 1949), 4, 48.

287. “St. Louis Institute of Music,” *St. Louis Star-Times*, August 31, 1948, 13

Heinrich Johannes August Fischer (1890–?)

Heinrich Fischer was born in Altona, Germany, in 1890 and is described as a chamber musician. His music education included studying at the “Hamburg Conservatory with Richard Barth and Friedrich Wernecke [sic]” from 1909 to 1913. He performed in many orchestras, including with his teacher Warnecke in the double bass section of the Hamburg Philharmonic Society (1911–1913 and 1915–1916) and from 1919 at the Municipal Orchestra of Rostock (*Städtisches Orchester Rostock*).²⁸⁸

Fredrik Nijenhuis (1895–?)

Fred Nijenhuis’s connection to Warnecke is indicated by Planyavsky, who lists Nijenhuis as one of the “outstanding pedagogues of the double bass in the Netherlands.”²⁸⁹ Planyavsky points out that he “was for a time a pupil of Warnecke as well as solo bassist in the Concertgebouworkest.” Even though he had an impact in the Netherlands, he did not write a method. His homonym son,²⁹⁰ Fred Nijenhuis (1933–1992), succeeded him in the Royal Concertgebouw Orchestra in Amsterdam from 1965 to 1992,²⁹¹ having participated in many orchestral and chamber music records.

288. Erich H. Müller, *Deutsches Musiker-Lexikon* (Dresden: Wilhelm Limpert, 1929), 329, s.v. “Fischer, Heinrich Johannes August.”

289. Planyavsky, *Geschichte des Kontrabasses*, 616.

290. “*Amsterdams Kamermuziek Gezelschap* [Amsterdam Chamber Music Society],” Vereniging Gepensioneerden Koninklijk Concertgebouworkest, accessed September 14, 2022, <http://vgkco.nl/index.php?page=ensembles&cmsid=17>.

291. “Fred Nijenhuis (F.P.J.),” Vereniging Gepensioneerden Koninklijk Concertgebouworkest, accessed September 14, 2022, <http://vgkco.nl/index.php?functiontype=1&functionid=0&firstname=&lastname=Nijenhuis&startdate=&enddate=&page=portretgallerijdetail&offset=&personId=174>.

Fritz Müller (1899–?)

Fritz Müller was born in 1899 in Cattenstedt, a former town in the district of Harz, in Germany. His musical studies were in the “*Stadtkapelle Blankenburg (Harz), Dortmund Conservatory,*” and “privately with Friedrich Warnecke” in Hamburg.²⁹² From 1924 he was a double bassist in the Hamburg Philharmonic Orchestra.²⁹³ Verg’s publication on the Hamburg Philharmonic includes Müller among the bassists of the orchestra under different directions between 1922–1933 (Karl Muck/Eugen Papst), 1934–1949 (Eugen Jochum), and 1951–1959 (Joseph Keilberth).²⁹⁴

Warnecke’s Influence on Other Great Double Bassists

Some prominent double bassists did not necessarily have lessons or a direct connection with Warnecke but held him in high esteem. Firstly, the bassists-composers who dedicated pieces to Warnecke should be mentioned, which will be further discussed in the next chapters, Findeisen, Scontrino, and Caimmi.

In 1921, Findeisen dedicated to Warnecke his Double Bass Concerto No. 1, Op. 15. In an article for the journal *Der Kontrabass*,²⁹⁵ Findeisen also acknowledges Warnecke’s work as part of the historical lineage of double bass methods pertaining to what he called the modern school. Findeisen was also a member of the Association of

292. Müller, *Deutsches Musiker-Lexikon*, 961, s.v. “Müller, Fritz.”

293. Ibid.

294. Verg, *Hamburg Philharmonisch*, 106–108.

295. Theodor Albin Findeisen, “*Ein Reform der Pädagogik des Kontrabaßspiels* [A Pedagogical Reform of Double Bass Playing],” *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 3 (November 1929): 27–28.

Double Bassists, which Warnecke had been part of since 1924. Antonio Scontrino developed a friendship with Warnecke when he came to Germany to further his studies in composition, and later, in 1908, he dedicated his Double Bass Concerto to Warnecke. Italo Caimmi, in the first volume of his method, includes Warnecke among the “living masters” who had produced “valuable methods and studies.”²⁹⁶ Caimmi dedicated to Warnecke a short composition named *Souvenir D’Amour*, written around 1900.

Another influential double bassist of the time is Isaia Billé, considered by Warnecke an “outstanding soloist” and, along with Caimmi, among “the most distinguished and important representatives of the Italian school.”²⁹⁷ Billé mentions the difficult concerto dedicated by Scontrino to Warnecke,²⁹⁸ acknowledges his work *Ad Infinitum*, and is unique in reporting that Warnecke was a “teacher in Frankfurt am Main,” supposedly around 1928.²⁹⁹

The Russian double bass virtuoso Rodion Azarkhin also acknowledges that Warnecke and others put forward new fingering principles for playing the double bass.³⁰⁰ After listing some of the great double bassists from his country, Azarkhin includes Warnecke among the great double bassists outside Russia.³⁰¹

296. Italo Caimmi, *Metodo Moderno per Contrabasso*, Part 1 (Milan: Casa Musicale Sonzogno, 1916), VI.

297. Warnecke, *Ad Infinitum*, Part 1, 98.

298. Billé, *Gli Strumenti ad Arco e i Loro Cultori*, 111.

299. *Ibid.*, 113.

300. Rodion Azarkhin, *Kontrabass* (Moscow: Muzyka, 1978), 49–50.

301. Azarkhin, *Kontrabass*, 86. In this list, the author also mentions Franke, Goedecke, Madensky, Torello, Eichstädt, Gallignani, Streicher, Planavsky, Prunner, Montag, Toshev, Ciechański, Pelczar, Portnoi, Friba, Nanny, Petracchi, among others.

Ludwig Manoly, Anton Torello, Max Kunze, and the American School

Warnecke significantly influenced many countries around the world, not only through his publications but also through the work of students who became great pedagogues themselves. In this way, his impact was apparent in countries such as Holland (Nijenhuis), Poland (Ciechański), and Finland (Rahmig), not to mention Germany (through Warnecke directly).

Besides, Warnecke's effect in the United States is also noticeable. During the 20th century, the so-called American school became a remarkable force in the double bass pedagogy. Even though this school truly is a melting pot of intermixing traditions, "most American bassists can trace their pedagogical lineage to one of two players: Ludwig Emanuel Manoly (1856–1932) from the Prague school, or Antonio Torello (1884–1959) of the Spanish school."³⁰²

As it is known, a decisive influence of the Prague tradition and the Spanish/Italian traditions emanated from these two central figures to the American School. Nevertheless, Warnecke also seems to have significantly impacted its pedagogy. Warnecke acknowledged the Hungarian double bassist Ludwig Manoly when he stated that his name was "of the greatest importance for the pedagogy of the double bass in America."³⁰³ Manoly described Max Kunze and Paul Rahmig, two of Warnecke's students who lived in America, as "outstanding."³⁰⁴ Manoly was not only aware of the

302. Ian S. Saunders, "Representative Works from Italian, French, and American Schools of Double Bass," Doctoral Diss. (The University of Maryland, 2016), 41.

303. Warnecke, *Ad Infinitum*, Part 1, 109.

304. *Ibid.*, 110.

two virtuosos but also Warnecke's method. Around 1923, after popularizing Simandl's method in many countries of North America,³⁰⁵ Manoly mentioned the double bass methods he recommended.

In general, I might mention for the benefit of students who intend taking up the contrabass that I consider Franz Simandl's Method which I use, and which is used very generally, the best. The student who has worked his way through three parts of Simandl's Method, should have thoroughly mastered the contrabass, theoretically and practically. *I also recommend the taking up of Franz [sic] Friedrich Warnecke's work after the second part of the Simandl has been absorbed. The student will find this well worth while.*³⁰⁶

Even though Manoly favored the Simandl method, it is interesting to note that Warnecke's was also suggested as a valuable addition. In his article, Scelba suggests that Manoly is referring to Warnecke's "The Study of the Double Bass,"³⁰⁷ his only publication ever translated into the English language. However, after acquiring a core technique with the Simandl method, it would make sense that the student would be ready to be exposed to the advanced material of *Ad Infinitum*. The approval of Warnecke's method may also help to explain the willingness to integrate diverse techniques in future double bassists of Manoly's pedagogical lineage, such as Fred Zimmermann, Gary Karr, and David Walter.

305. Warnecke, *Ad Infinitum*, Part 1, 110.

306. Frederick H. Martens, *String Mastery* (New York: Frederick A. Stokes Company, 1923), 283; emphasis added.

307. Anthony Scelba, "Manoly on the Double Bass," *International Society of Bassists* 9, no. 3 (1983): 34.

The other influential figure of the double bass school in the United States, Anton Torello,³⁰⁸ also suggested Warnecke's *Das Studium* [The Study of the Double Bass] (1905) and Simandl's method.³⁰⁹ In addition to Torello's recommendations for using Warnecke's method, how he expresses his disapproval of self-taught double bassists also reminds Warnecke's words on the subject.

The doublebass is not an instrument—in spite of the erroneous opinion which I have already quoted—which can be learned without a teacher. Without a teacher the best method or instruction book is useless. This fact is one which cannot be denied, yet, unfortunately, one finds any number of advertisements which call attention to 'self-instructors' for the instrument, of inferior value, which is most unfortunate seeing that the doublebass is absolutely no instrument for selfinstruction. For elementary study, with a teacher, I can recommend 'The Study of the Doublebass' by Friedrich Warnecke, edited by Louis Oertel; and the 'New Method for the doublebass' by F. Simandl. There also appeared, not so long ago, an excellent new Italian method, in two parts, by Isaia Bille. This method is one for the five-string doublebass, and my only criticism of it would be that instead of the fingering 1–3–4, or 1–3 which it advocates, I would recommend that the fingering 1–2–4 or 1–2 be used.³¹⁰

Unlike Manoly, Torello suggests Warnecke's method in the beginning stages of student development and preference Warnecke as the first option, at least in equal terms with Simandl. While Warnecke personally preferred and taught the German bow,³¹¹ he

308. In 1909, Warnecke expressed a high view of Torello as a very promising pedagogue "whose teaching activity gives rise to the greatest hopes" (Warnecke, *Ad Infinitum*, Part 1, 102). As a player, Warnecke acknowledges Torello's promising early mastery in performing Bottesini pieces and the outstanding successes of his solo appearances (Warnecke, *Ad Infinitum*, Part 1, 54).

309. Martens, *String Mastery*, 286. Torello also mentions the by then recently-published method by Billé.

310. *Ibid.*, 286–287.

311. In a note, Warnecke states: "I am not going to dispute the other [bow] position, I called the 'German' the best position only because I use it myself and teach it" (see Warnecke, *Das Studium*, 1905, 13).

included the French bow hold in its illustrations³¹² as an equally valid option. Torello was an overhand French bow player and influenced its widespread adoption in the United States.³¹³ Furthermore, Torello also recommends another work written by Warnecke.

The doublebass [sic] as a solo instrument and the virtuoso playing it are often treated unjustly by the critic because the latter knows so little of the instrument, its nature and its possibilities. I would advise all critics whose knowledge of the doublebass is a purely theoretical one, *to read what I consider the most technically valid and complete work ever written on the history and literature of the doublebass [sic], Friedrich Warnecke's 'Der Kontrabass oder Doppelbass' [that is, Ad Infinitum].* They would then be better able to appreciate it and its difficulties, and not be so apt to dismiss it as an instrument any strong-muscled pianist or violinist can 'pick up' with 'no other help than a proper instruction book.'³¹⁴

While Torello points out the historical portion of *Ad Infinitum*, he cites it while discussing virtuoso playing and presumably refers to the advanced technical exercises of its second part as well. Regardless, it is clear that Warnecke impacted Torello's views on the double bass and its pedagogy. Torello was possibly introduced to Warnecke's works in 1914 when playing with the virtuoso Paul Rahmig as a stand partner in the Philadelphia Orchestra.³¹⁵

In addition to Warnecke's methods being partially implemented in the Institute of Musical Art in New York³¹⁶ by Manoly and the Curtis Institute in Philadelphia by

312. Warnecke, *Das Studium*, 1905, 7.

313. Brun, *A New History of the Double Bass*, 208; Xosé Crisanto Gándara, "La Escuela de Contrabajo en España," *Revista de Musicología* 23, no. 1 (June 2000): 175.

314. Martens, *String Mastery*, 290; emphasis added.

315. John Ardoin, *The Philadelphia Orchestra: A Century of Music* (Philadelphia: Temple University Press, 1999), 163–164.

316. Nowadays, Juilliard School.

Torello, his work was also adopted in the New England Conservatory in Boston by Max Kunze. Being the first double bass instructor of that institution from 1899³¹⁷ until his death in 1939,³¹⁸ Kunze adopted Warnecke's method as an essential part of the required regimen of studies (fig. 19).

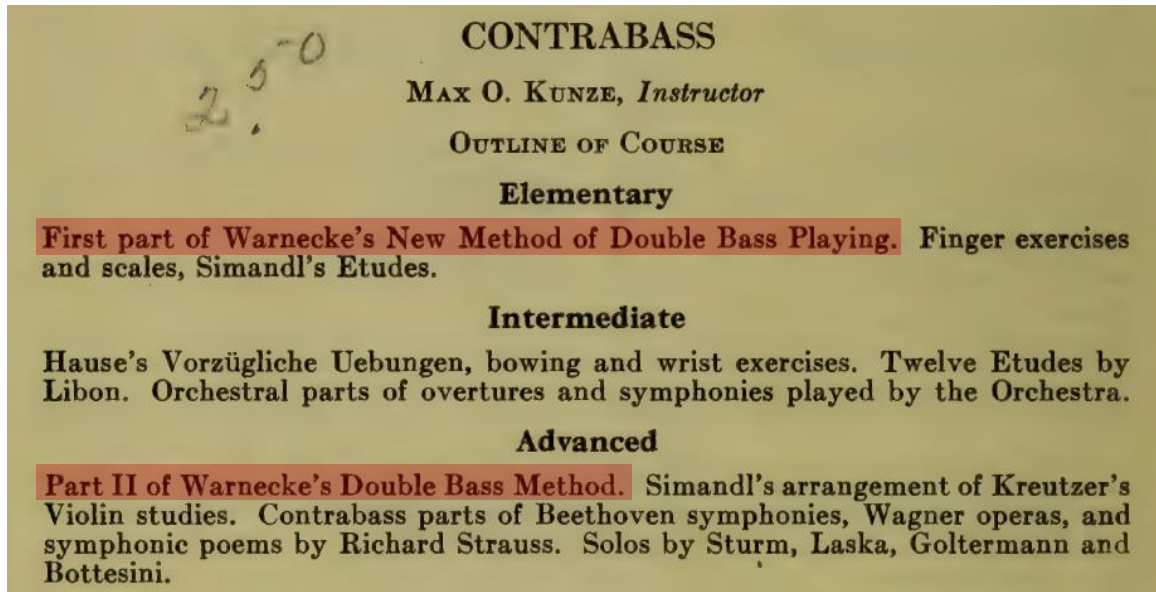


Figure 19. New England Conservatory outline of the contrabass course in 1936–1937.

New England Conservatory of Music, *Catalogue 1936–1937* (Boston, MA: 1936), 50; emphasis added.

Warnecke recognized the limitations of a single method, even his own, and recommended selecting and using various materials that would complement the study of a main method book. The combination of different authors in Kunze's outline is also

317. Warnecke, *Ad Infinitum*, Part 1, 110.

318. "Max O. Kunze," *Boston Globe*, May 15, 1939, 2.

reminiscent of Warnecke's suggestions, who prescribed the inclusion of exercises, etudes, and orchestral literature as integral components of a solid course of study.

Every pedagogue (author) is limited in his conception and is subject to his own individuality even when he strives to proceed objectively. This phenomenon naturally also manifests itself in the teaching material presented to the student, and it is therefore advisable to include works and etudes by other authors during the study of a school work. [...] An excellent teaching material for the double bass, however, is offered to us by the orchestral literature itself, which not infrequently bears witness to a lapidary greatness of its value in the mostly shorter, concise thematic or motivic and contrapuntal expositions. Here we meet the flashes of inspiration of all outstanding musical greats kaleidoscopically together and feed, so to speak, from the "original source" itself. Not only are there very often great difficulties in the absolute finger and bow technique to be overcome here, but much more it is the musical principle, especially in the phrasing and the dynamic shadings, which must be expressed.³¹⁹

Under Kunze, the New England Conservatory double bass course of study description remained unchanged from 1904³²⁰ to 1939.³²¹ Warnecke's methodology is the core curriculum, complemented by other etudes, exercises, orchestral parts, and solo repertoire. Kunze indeed refers to *Das Studium*, by that time, a relatively recent method that would soon be published in a bilingual German and English edition. Under this course, Kunze would teach prominent American double bassists such as Nathaniel Currier (Metropolitan Opera Orchestra),³²² John Barwicki (Boston Symphony

319. Warnecke, *Ad Infinitum*, Part 1, 77–78.

320. New England Conservatory of Music, *Year-book* 1904–5 (Boston, MA: 1904), 36–37.

321. New England Conservatory of Music, *Catalogue* 1939–1940 (Boston, MA: 1939), 49.

322. "Nathaniel Currier," *Boston Globe*, September 4, 1985, 41.

Orchestra),³²³ and Henry Portnoi (Boston Symphony Orchestra).³²⁴ Portnoi, who also studied with Torello,³²⁵ eventually became the double bass professor at the New England Conservatory and principal of the Boston Symphony Orchestra. Edwin Barker studied with him and remains active as the principal of the same orchestra to this day.

Finally, the United States received at least two other Warnecke students that would engage in pedagogical activity in music institutions: Paul Rahmig and Karl Auer. Even though the present author could not find traces of their students or the course outline used by these pedagogues, Warnecke's pedagogy directly influenced Rahmig and Auer in their formative years and impacted their own teaching. Rahmig started teaching the double bass at the Leefson-Hille Conservatory of Music in 1900³²⁶ while also a member of the Philadelphia Orchestra. Karl Auer was the double bass instructor at the St. Louis Institute of Music at least in 1948 and 1949.³²⁷

323. "John Barwicki, 90; was BSO bass player," *Berkshire Eagle*, November 26, 2000, B2.

324. "UT Sponsors Boston Chamber Players," *Austin American-Statesman*, April 22, 1973, 23.

325. Henry Portnoi, *Creative Bass Technique* (n.p.: Published by arrangement with the American String Teachers Association, 1978), ii. Portnoi also studied with Moleux, a student of Édouard Nanny. After Kunze's death, Moleux assumed the double bass position of the New England Conservatory and recentered the curriculum on Nanny (see New England Conservatory of Music, *Catalogue 1940–1941*, 59–60).

326. Warnecke, *Ad Infinitum*, Part 1, 110.

327. St. Louis Institute of Music, *The Coda* (Clayton, MO: 1948), 6; St. Louis Institute of Music, *The Coda* (Clayton, MO: 1949), 4, 48.

CHAPTER III – VIRTUOSO DOUBLE BASSIST

For as in every art, so in this, the hardest thing should ultimately be done with ease.

—Johann Wolfgang von Goethe

Warnecke as a Virtuoso Double Bassist

An examination of Warnecke's double bass playing includes not only a look into his activity as a performer per se but also his other occupations, which often overlap. In this way, Warnecke's methods, his work as a teacher, and his influence are considered here to the degree that they reference his playing. In his writings, Warnecke repeatedly emphasized the importance of music theory³²⁸ and the piano³²⁹ in the education of the double bassist, and he may have engaged as the instructor of these subjects.³³⁰

This evidence may strengthen the notion that he was also interested in composition.³³¹ In fact, several sources indicate that Warnecke composed pieces for double bass, piano, and songs (*lieder*),³³² suggesting that they were artistic in nature, that

328. "Every double-bass player should also devote himself as early as possible to the study of musical theory, in order to do full justice to his position in the orchestra." Warnecke, *Das Studium*, 1905, 18; "Theory is the key to the understanding of art. Without it, the student always remains a craftsman on his instrument. It should be the duty of every teacher to insist that the study of the instrument goes hand in hand with the study of music theory, for only in this way will the student learn to fully comprehend the inner context of the musical art." Warnecke, *Ad Infinitum*, Part 1, 79.

329. "Likewise, one should never neglect to pursue serious study of theoretical disciplines and piano playing in addition to one's main instrument." Warnecke, *Ad Infinitum*, Part 1, 65. "On the other hand, what other prospects are open to the young double bass player who, in addition to his special training, has not neglected the study of theoretical subjects, especially the piano!" Warnecke, *Ad Infinitum*, Part 1, 68.

330. Saerchinger, *International who's who in music*, 731–732.

331. Hoffmann, "Das Konservatorium der Musik in Hamburg (1873)," 302; Wier, *The Macmillan encyclopedia of music and musicians*, s.v. "Warnecke, Johann Heinrich Friedrich."

is, not composed primarily for pedagogical reasons. These compositions, particularly the solo double bass pieces, would be an invaluable gateway to a better understanding of Warnecke's playing. Unfortunately, as far as the present author is concerned, none of his actual compositions or arrangements survived. Moreover, no descriptions of his compositions include titles or an estimation of the number of pieces he composed.

However, a particular type of compositional material survived, even though purely pedagogical in nature. These compositions are the double bass exercises and etudes that resulted in a five-volume publication *Tägliche Studien* [Daily Studies].³³³ By themselves, the exercises and studies display not only Warnecke's mastery of the double bass fingerboard but also theoretical and compositional knowledge. When first publishing *Das Studium*, Warnecke noted that he attempted to offer a "rich material" of his "own composition."³³⁴ In a sense, his compositions and pedagogical writings can jointly exemplify and clarify some aspects of his playing style. His technical practices included the use of low thumb, four-finger technique, pivot, and advanced harmonics (natural and artificial), as delineated in his writings.

Warnecke emphasizes the importance of a good tone and the necessity of mastering these techniques in an organized manner. At the same time, he also stresses that it should ultimately serve a higher purpose. The following few lines, written by

332. Baker, ed., *Baker's Biographical Dictionary of Musicians*, 1940, 1958, s.v. "Warnecke (Johann Heinrich) Friedrich"; Sartori, ed., *Enciclopedia della musica*, s.v. "Warnecke, Johann Heinrich Friedrich"; Robijns and Zijlstra, *Algemene muziek encyclopedie*, s.v. "Warnecke, Johann Heinrich Friedrich."

333. A reprise of selected musical material previously published in *Das Studium*.

334. Warnecke, *Das Studium*, 1901, 5.

Warnecke as “Golden Words” (*Golden Worde*) of advice, demonstrate the artistic standards he had for his students and himself as a player:

Learn only how to play the double bass correctly, learn how to phrase correctly and truly musically, learn to sing on the instrument, but above all learn to “draw the tone,” develop the tone. Learn to practice the technique of bowing with sovereign mastery. The technique makes the artist free! It enables the interpreter to reveal his whole soul. However, finger technique in itself is only a means to an end and never, as is unfortunately almost universally assumed, the sole and main result of the study, because when dexterity is the end goal of the study then a reprehensible musical virtuosity sets in. We want the soul and not the craft!³³⁵

A few chamber music concerts in which Warnecke performed appeared in local newspaper advertisements. One of these is the announcement of the chamber music performance (*Kammermusik-Aufführung*) of the string quartet of the Hamburg Philharmonic Society led by the concertmaster Heinrich Bandler with the collaboration of the pianist Mrs. Frieda Hodapp. The concert included string quartet repertoire and Schubert’s Trout Quintet, in which “Mr. F. Warnecke” participated on the double bass.



Figure 20. Chamber concert with musicians of the Hamburg Philharmonic in 1913.

Borsen Halle, January 24, 1913, 4; emphasis added. The performance included Schubert’s Trout Quintet.

335. Warnecke, *Ad Infinitum*, Part 1, 78.

Similar advertisements in newspapers were published in 1914³³⁶ and 1917,³³⁷ invariably announcing a repertoire that included Schubert's Trout Quintet. By then, a great amount of 20th-century compositions were not yet available, the contributions in cataloging the double bass repertoire by Murray Grodner³³⁸ and Alfred Planyavsky³³⁹ were still to be done, and prevailed a notion that the chamber music for double bass was scarce. Warnecke expressed his frustration with the lack of chamber repertoire variety when he stated, "It is very regrettable that the double bass is so rarely required in chamber music works."³⁴⁰ Warnecke also noted that "many composers simply did not trust the double bass with such a fine artistic execution and thus preferred to refrain from it."³⁴¹

Warnecke regarded orchestral literature as an essential component for the development of the double bassist, for it came directly from the great masters and often provided technical problems for the left and right hands as well as musical challenges in terms of phrasing and dynamics.³⁴² In his writings, Warnecke acknowledged the general works of masters such as Gluck, Haydn, Mozart, Beethoven, Wagner, and Richard

336. *Borsen Halle*, October 4, 1914, 4; *Borsen Halle*, October 8, 1914, 4.

337. *Borsen Halle*, April 15, 1917, 2.

338. Murray Grodner, *Comprehensive Catalog of Music, Books, Recordings, and Videos for the Double Bass*, 4th ed. (Littleton, CO: Grodner Publications, 2000).

339. Planyavsky, *Geschichte des Kontrabasses*.

340. Warnecke, *Ad Infinitum*, Part 1, 58. In his previous method, Warnecke also stated that the double bass was rarely used in chamber music (see *Das Studium*, 1905, 66).

341. *Ibid.*

342. *Ibid.*, 78.

Strauss. He specifically mentions the challenging bass parts of Beethoven's Fifth and Ninth Symphonies,³⁴³ the low D¹ pedal tone in Brahms's Requiem,³⁴⁴ and uses a passage from Mendelssohn's *Meeresstille und glückliche Fahrt* ("Calm Sea and Prosperous Voyage") as a prime example for the use of pivot.³⁴⁵ He also mentions Richard Wagner, Richard Strauss' Symphonic Poems: "Thus spoke Zarathustra" and "The Life of the Hero," as well as Anton Bruckner's Symphony No. 9.³⁴⁶

As seen in Chapter I, Warnecke played in many orchestras in German and other European countries³⁴⁷ and was a member of the Hamburg Philharmonic Society for more than thirty years. Advertisements of orchestral performances were primarily published in newspapers, notably between 1900 and 1918. They include programs with the works that would be performed and sometimes disclose the complete repertoire list featured in a season.³⁴⁸ The programs shreds of evidence on the canonical repertoire Warnecke was constantly exposed to as a player, the challenges of premieres and newer repertoire, and the frequent featuring in orchestra performances of soloists such as Joseph Joachim, Mischa Elman, Fritz Kreisler, Pablo Casals, Carl Flesch, Max Reger, and others.

343. Warnecke, *Ad Infinitum*, Part 1, 16.

344. Warnecke, *Das Studium*, 1905, 14.

345. *Ibid.*, 68. Then referred to as "Sturm Gymnastics," after the German double bassist and pedagogue Wilhelm Sturm.

346. *Ibid.*, 66.

347. Presumably, after he left Mannheim in 1879 until right before he suffered from an occupational ailment in 1885.

348. See Appendix A for a sample of concert programs.

Unfortunately, there is no surviving evidence of Warnecke's activity as a soloist, even though he has often been considered a virtuoso double bassist.³⁴⁹ The lack of audio recordings³⁵⁰ and the absence of event programs, announcements, and reviews that may have documented his possible appearances as a solo performer are some of the difficulties in assessing Warnecke's activity as a soloist. However, some utterances made by Warnecke may help to clarify this aspect. Consider the following statements: "The true sphere of activity of the double-bass is and ever will be the orchestra. It is rarely made use of in chamber-music, and rarer still one meets it as a Solo-instrument in the concert-hall."³⁵¹ In addition, because of the increasing technical demands of new composers, Warnecke advocated virtuosity was by then a requirement not only for the soloist but for every orchestral double bassist.

Admittedly, the main purpose of the study of the double bass cannot be the career as a soloist alone, and apart from the question of whether it still seems practical and appropriate in the present time to devote oneself partially or completely to the career of a soloist on this instrument, *the training and advocacy of virtuosity nevertheless has its fullest justification, especially in the present time, because without truly virtuosic ability, flawless performance, especially of the most modern masterpieces for orchestra, is no longer possible.* The insightful pedagogue hardly needs to be reminded of this fact, nor of the fact that for our young students, as for the technical development of the instrument in general, the

349. Saerchinger, *International who's who in music*, s.v. "Warnecke [Johann Heinrich] Friedrich"; Wier, *The Macmillan encyclopedia of music and musicians*, s.v. "Warnecke, Johann Heinrich Friedrich"; Thompson, ed., *The International cyclopedia of music and musicians*, 1939, 1949, 1975, 1985, s.v. "Warnecke, Johann Heinrich Friedrich"; Baker, ed., *Baker's Biographical Dictionary of Musicians*, 1940, s.v. "Warnecke (Johann Heinrich) Friedrich."

350. Even though not as readily available as in later decades, early recording technology spread worldwide during the early 20th century, and in the 1920s, the phonograph was already considerably developed. For instance, Koussevitzky recorded several of his solo double bass pieces as early as 1929 (see Brun, *A New History of the Double Bass*, 265), and Warnecke's pupil Waldemar Giese was broadcasted performing on the radio in 1926 and 1929 (see "Cruising Through the Air," *Cincinnati Enquirer*, April 18, 1926, 35; "Daily Radio Programs," *Hamilton Daily News*, January 8, 1929, 10).

351. Warnecke, *Das Studium*, 1905, 66.

cultivation of virtuosity is virtually indispensable, even if only as a means to an end.³⁵²

Therefore, Warnecke regarded highly accomplished orchestral players as double bass virtuosos, especially considering the high technical demands of contemporary composers. One could not help but speculate if the following words were also meant as a self-reference.

But where, I allow me to ask, are there soloists today, that is, virtuosos on the double bass, whose performances command the listener's sincere admiration and respect? Such artists, all over the world, can be counted on your fingers today. Many feel called to a high artistic position, but due to a lack of objective self-criticism, their public appearance often harms the reputation of the instrument more than they believe they promote it. *On the other hand, there are outstanding double bass players who never or very seldom appear in public, and to whom we must nevertheless grant the title of 'double bass virtuoso' entirely, since we are inclined to estimate their achievements in a purely artistic sense in some respects perhaps even higher than those of their colleagues who appear in public.*³⁵³

Notwithstanding, some features of Warnecke's solo playing and repertoire can still be brought to light in the pieces learned by his pupils. The programs of examinations of the Hamburg Conservatory, notably between 1897 and 1918, were partially posted in local newspapers such as the *Hamburger Anzeiger*, *Borsen Halle*, and *Altonaer Nachrichten*. Five students of Warnecke appear in such announcements along with the repertoire they played. As listed below (Table 3) the repertoire included *Concertstück* by Franz Simandl, *Concertstück* by Eduard Stein,³⁵⁴ *Elegy* and *Tarantella* by Giovanni

352. Warnecke, *Ad Infinitum*, Part 1, 59; emphasis added.

353. *Ibid.*; emphasis added.

354. Listed in the program as *Konzert (A-dur) für Contrabass und Orchester* and *Konzert für*

Bottesini, and the second and third movements of Antonio Scontrino’s Double Bass Concerto.³⁵⁵ For obvious reasons, one would assume Warnecke was qualified to teach and perform this solo repertoire.

Table 3

*Solo pieces performed in exam-concerts of the Hamburg Conservatory*³⁵⁶

Year	Date	Exam Number	Student	Repertoire
1900	September 28	I. Exam-Concert	R. Kramer	Simandl: <i>Concertstück für Contrabass</i>
1903	September 25	I. Exam-Concert	Wilhelm Pien	Stein: <i>Konzert (A-dur) für Contrabass und Orchester</i>
1904	October 7	II. Exam-Concert	Wilhelm Pien	Bottesini: <i>Tarantella für Kontrabass*</i>
1906	October 7	IV. Exam-Concert	Gustav Blunck	Bottesini: <i>Elegie für Kontrabass*</i>
1909	April 26	III. Exam-Concert	Waldemar Giese	Bottesini: <i>Elegie für Kontrabass*</i>
1910	April 18	II. Exam-Concert	Waldemar Giese	Scontrino: <i>Konzert für Kontrabass, II. mov.</i>
1911	March 29	II. Exam-Concert	Fritz Knobbe	E. Stein: <i>Konzert für Kontrabass</i>
1911	September 18	V. Exam-Concert	Waldemar Giese	Scontrino: <i>Konzert für Bass-Baryton, III. mov.</i>

Performances took place in the great hall (*grossen saal*) of *Conventgarten* and *Musikhalle*. Even though this table includes all the solo repertoire for double bass mentioned in the announcements of the exams published in local newspapers, this is not an exhaustive list of the performances presented by Warnecke’s students in conservatory exam-concerts. These events were not advertised in newspapers for many years, and even when they were, the list of pieces was unfortunately not always disclosed.

Kontrabass. This piece seems to have been a prevalent choice among double bassists at the time. See Andrew Kohn, “Koussevitzky’s Double Bass Repertoire: A Reassessment,” *OJBR: The Online Journal of Bass Research* 9, no. 1 (September 2017). <https://www.ojbr.com/9-4.asp>.

355. For more on Scontrino’s concerto, see section 3.2.2.

356. *Hamburger Anzeiger*, September 28, 1900, 10; *Altonaer Nachrichten*, September 25, 1903, 6; *Hamburger Anzeiger*, October 8, 1904, 8; *Borsen Halle*, October 7, 1906, 32; *Hamburger Anzeiger*, October 7, 1906, 14; *Altonaer Nachrichten*, April 25, 1909, 9; *Borsen Halle*, April 17, 1910, 22; *Borsen Halle*, March 29, 1911, 7; *Altonaer Nachrichten*, March 29, 1911, 8; *Altonaer Nachrichten*, September 17, 1911, 11.

Moreover, Warnecke also had a profound knowledge of the solo repertoire literature for the double bass. He was familiar with the works by Dragonetti, Bottesini, Simandl, Laska, and Koussevitzky, among many others, and most possibly maintained an extensive personal score collection that included solo double bass pieces. Rieckmann mentions, a few days after Warnecke died in 1931, that he was “an arranger and discoverer of older bass literature,” and concludes his remarks with the appeal: “It would be desirable if the literary legacy of the deceased, which must certainly still contain valuable works, were handed over to a loving hand for inspection and preservation; a note of encouragement to one of his students.”³⁵⁷ It is unknown whether or not any person took care of Warnecke’s music library after his passing or what happened to the rich collection of double bass literature that he gathered throughout his lifetime.

The type of old literature arrangements Rieckmann describes may refer to transcription or adaptation of works. Even though it is likely that Warnecke engaged in transcribing, he also had some reservations and expressed caution about choosing pieces from other instruments.³⁵⁸

357. Rieckmann, obituary for Friedrich Warnecke, 166.

358. “Sustained notes may, as with the bass-singer, be of a beautiful and sublime effect; while on the other hand, passages make a humorous impression, particularly on the low notes. Here is naturally only one step from the sublime to the ridiculous. If a bass-singer were to choose the aria of the ‘Queen of the night’ from Mozart’s ‘Magic Flute’ to display his voice, or if a double-bass player would attempt to play Paganini’s ‘Witches Dance’ to display his ability, the effect would in both cases be undoubtedly ‘roaring.’ It is very much the same with the transcriptions for double-bass, nowadays appearing in quantities and taking compositions like Handel’s Concerto for Oboe, Beethoven’s Romance for Violin, Kreutzer’s male chorus ‘The Lord’s day’ as subjects.” Warnecke, *Das Studium*, 1905, 66.

Works Dedicated to Friedrich Warnecke

Warnecke's playing can also be further contemplated through the works produced by fellow contemporary double bassists during his time. Warnecke firmly believed that a new solo repertoire, in tune with the concurrent transformations and possibilities of the time, could further advance the development of the double bass. In this sense, he often wrote enthusiastically in support of composers when new pieces attempted to fill this gap in the double bass repertoire. Among them stand out those pieces dedicated to Warnecke himself.

Considering that Friedrich Warnecke was a prominent double bass player and pedagogue and that he published methods not only on orchestral but also on soloistic playing, it does not come as a surprise that he was the dedicatee of solo compositions by his contemporaries. The homage gesture of dedicating a work to a peer often indicates inspiration, influence, approval, and friendship of the recipient.³⁵⁹ Three works specifically dedicated to Friedrich Warnecke were written by important double bassists of his time who were also highly skilled composers: Theodor Albin Findeisen (1881–1936), Antonio Scontrino (1850–1922), and Italo Caimmi (1871–1964).

These performer-composers most possibly knew about Warnecke's aims in uplifting the double bass repertoire, and their compositions were aligned with this ideal. The three works in question are: Italo Caimmi's *Souvenir D'Amour: Melodia*, Antonio Scontrino's *Double Bass Concerto*,³⁶⁰ and Theodor Albin Findeisen's *Double Bass*

359. Emily Green, "Dedications and the Reception of the Musical Score, 1785–1850," Doctoral Diss., (Cornell University, 2009), 18, 141.

360. *Concerto per Contrabbasso con Orchestra* appears as the original Italian title in the manuscripts. See Pineda, "Editing the Double Bass Concerto of Antonio Scontrino," 25.

Concerto No. 1, Op. 15.³⁶¹ These compositions feature high degree of technical soloistic sophistication and exemplify Warnecke's proficiency on the double bass. Warnecke previously contemplated in his pedagogical writings some of the features and idiomatic writing employed by these composers. These will be considered in more detail subsequently with the musical examples.

The repertoire gap left by a reduced number of works by master composers led performers to write a substantial amount of solo double bass compositions. Those pieces written by bassists to broaden the technical and musical limits of the instrument became, in fact, significant contributions to the double bass repertoire. As observed by Brun, those solo works consist "for the most part virtuosic display pieces or test pieces intended to advance the respectability of the double bass as a solo instrument."³⁶² Each in their distinct manner, the following works are remarkable examples of this type of composition.

Moreover, a change in technical requirements is noticeable in these works compared to other pieces of the same composers, notably Findeisen and Scontrino. When writing for Warnecke, these composers stretched the technical requirements. Findeisen Concerto No. 2, for instance, is not as challenging for the performer as his first concerto, and other Scontrino pieces are similarly not as demanding. When composing and dedicating the work to Warnecke, they pushed the technical limits of the instrument, which might be a testament to Warnecke's sheer virtuosity.

361. *Konzert, Op. 15* seems to be the original German title as of its first publication. See Theodor Albin Findeisen, "*Konzert, Op. 15*" (Heilbronn, Germany: C.F. Schmidt, 1922).

362. Brun, *A New History of the Double Bass*, 95.

Theodor Albin Findeisen: Double Bass Concerto No. 1, Op. 15 (1921)

Theodor Albin Findeisen (1881–1936) was a German virtuoso double bassist, composer, and pedagogue. Although there is limited information about his life and work, it is well documented that he was an excellent student³⁶³ of Oswald Schwabe (1846–1909) at the *Königliches Konservatorium der Musik in Leipzig* (Royal Conservatory of Music in Leipzig) from 1904 to 1906. It has also been suggested that Findeisen, before the two years of studies with Schwabe, may have been a pupil of Simandl in Vienna.³⁶⁴ Findeisen is noted for his work as the double bass professor of the *Königliches Konservatorium der Musik in Leipzig*, which he undertook in 1922. He was a member of the *Gewandhausorchester Leipzig* from 1907³⁶⁵ to 1936, the year of his unexpected passing at the age of 54.³⁶⁶

Findeisen wrote four substantial articles for *Der Kontrabass*.³⁶⁷ Although short-lived, the journal included valuable essays and information about the German school and the development of double bass playing during that time. Findeisen's view on double bass teaching and playing are presented in these pieces of writing,³⁶⁸ which were: *Das*

363. Warnecke, *Ad Infinitum*, Part 1, 86.

364. Robert Matheson, "New Performance Editions of Three Works for Double Bass by Theodor Albin Findeisen (1881–1936)," Doctoral Diss., (The University of Arizona, 2012), 13.

365. Theodor Albin Findeisen, "Concerto for Double Bass and Orchestra No. 1 Op. 15," ed. Andreas Wiebecke-Gottstein (Neuendorf, Germany: PRObass Musikverlag, 2006).

366. Matheson, "New Performance Editions of Three Works for Double Bass by Theodor Albin Findeisen (1881–1936)," 13; Ture Damhus and Preben Fahnøe, "Theodor Albin Findeisen (1881–1936)," *Bass World* 29, no. 1 (June–September 2005): 17.

367. Wilhelm Altmann, ed. *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*. Leipzig: Carl Merseburger, 1929–1931. Journal about the double bass that had five publications in Leipzig between March 1929 to February 1931, in which Warnecke also contributed.

368. For a detailed description of each article, see Matheson, "New Performance Editions of Three

Vibrato [The Vibrato],³⁶⁹ *Ein Reform der Pädagogik des Kontrabaß-Spiels* [A Pedagogical Reform of Double Bass Playing],³⁷⁰ *Deutsche oder französische Bogenführung?* [German or French Bowing?],³⁷¹ and *Mein Werk 'Der Lehrer des Kontrabaß-Spieles'* [My Work 'The Double Bass Playing Instructor'].³⁷²

As the ending remark of the latter article, Findeisen stated that his work was “dedicated to the double bass players with deformed hand position, bad bowing and poor knowledge of the positions (95% of all double bass players!).”³⁷³ In 1929, after having recently published his own method and decades after the publication of methods written by pedagogues such as Simandl or Warnecke, he expressed his standards with regard to the quality of didactic publications. In that instance, he praised the piano method of Gustav Damm as “unique example of a good method” and concluded that “in the double bass literature we do not have an exemplary method book, but there is a large amount of mediocre methods.”³⁷⁴ Despite his strong opinions on such matters, Findeisen and

Works for Double Bass by Theodor Albin Findeisen (1881–1936),” 15–24.

369. Theodor Albin Findeisen, “*Das Vibrato* [The Vibrato],” *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 1 (March 1929): 3–4. This article is a shorter version of the same content published in his method. Cf. Findeisen, *Der Lehrer Des Kontrabass-Spieles*, ed. Max Schulz, vol. 4 (Leipzig: F. Hofmeister, ca. 1938), 13–15.

370. Theodor Albin Findeisen, “*Ein Reform der Pädagogik des Kontrabaß-Spiels* [A Pedagogical Reform of Double Bass Playing],” *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 3 (November 1929): 27–28.

371. Theodor Albin Findeisen, “*Deutsche oder französische Bogenführung* [German or French Bowing?],” *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*, no. 3 (November 1929): 29–30.

372. Theodor Albin Findeisen, “*Mein Werk 'Der Lehrer des Kontrabaß-Spieles'* [My Work 'The Double Bass Playing Instructor'],” *Der Kontrabass*, no. 4 (March 1930): 37.

373. Ibid.

374. Findeisen, “*Ein Reform der Pädagogik des Kontrabaß-Spiels*,” 27–28.

Warnecke were essentially well-aligned in their aim of contributing to the advancement of the double bass reputation as a solo instrument.

Findeisen's Double Bass Concerto No. 1, Op. 15 was premiered by the composer himself in 1925 and conducted by Kurt Barth, who wrote on the score cover: "The pursuit of the ideal is the highest purpose of life' (Liszt.) Hopefully it will go through the world. I wish this to the magnificent work with all my heart."³⁷⁵ The piece was written "in a very chromatic harmonic idiom"³⁷⁶ and composed for a rather large orchestra in the German late-romantic style, comparable to Richard Strauss.³⁷⁷ It is lengthy, demanding, and the solo part, while idiomatic, is considered technically very difficult.³⁷⁸ It has been noted that even though abandoned and out of print for a long time,³⁷⁹ this concerto "deserves a place alongside other well-known works."³⁸⁰

The first movement is written in B minor and sonata form.³⁸¹ Even though it displays a certain gravitas, "the concerto as a whole has a positive, upbeat mood."³⁸² After the orchestra *tutti* introduction, Findeisen writes an energetic first theme mainly in

375. Findeisen, "Concerto for Double Bass and Orchestra No. 1 Op. 15."

376. Albright, "Original Solo Concertos for the Double Bass," 36.

378. Ibid.; Stanton, *The String (Double) Bass*, 53.

379. Andreas Wiebecke-Gottstein, "Rebirth of a double bass concerto," Jason Heath's Double Bass Blog, accessed November 18, 2022, <https://doublebassblog.org/2008/06/rebirth-of-a-double-bass-concerto.html>. Wiebecke-Gottstein indicates the "two fate-laden factors" that restricted the circulation of Findeisen's compositions: his early death and the dissolution of the publishing company that first circulated his works.

380. Wiebecke-Gottstein, "Th. A. Findeisen: Konzert für Kontrabass und Orchester Nr. 1 Op. 15."

381. Albright, "Original Solo Concertos for the Double Bass," 36

382. Wiebecke-Gottstein, "Th. A. Findeisen: Konzert für Kontrabass und Orchester Nr. 1 Op. 15."

the high range of the double bass and explores large intervals (musical ex. 1).³⁸³ The markings were preserved from the original C. F. Schmidt edition, and the fingerings were presumably suggested and used by Findeisen.

Allegro marcato ②

23

f energico

28

p dolce

33

cresc.

f

Musical Example 1. Findeisen, Double Bass Concerto No. 1, I, 1–37.

Findeisen explores diminished and dominant seventh arpeggios that rise to the high harmonics range that culminated with a *schwer und breit* (“heavy and broad”) indication for the concluding cadence (musical ex. 2). Warnecke’s approach to chord studies is delineated in his publications and, having specific instructions for diminished seventh arpeggios, strongly recommends their “thorough study.”³⁸⁴

383. The A minor key in the double bass part results from the tradition of solo tuning. In practice, this *accordatura* turns the double bass into a transposing instrument. The notes are written a minor seventh higher compared to the actual sound, rather than a perfect octave standardly employed in orchestral writing. This same tuning occurs throughout all movements and solo pieces considered in the present work.

384. Warnecke, *Das Studium*, 1905, 134–153.

Musical Example 2. Findeisen, Double Bass Concerto No. 1, I, 54–61.

The second theme contrasts with the first in its predominantly lyrical and expressive nature, with abundant dynamic indications (musical ex. 3). It also explores mainly the instrument’s high register and opens the possibility for harmonics in measures 80 to 83.

Musical Example 3. Findeisen, Double Bass Concerto No. 1, I, 68–85.

In this virtuosic section, Findeisen writes fast legato lines, double stops that explore open strings and arpeggios (musical ex. 4). The challenging double stops were

anticipated by Warnecke in his method, which suggests parallel fingerings for G major scale in sixths, as is the case in the three first double stops in measure 89.³⁸⁵

The musical score consists of four staves. The first staff (bass clef) starts at measure 86 with a circled '6' above it, marked *ff*. The second staff (treble clef) starts at measure 89, marked *ffz*, with the instruction *stringendo*. It includes a four-measure rest for the right hand with the fingering 'E A A' and the instruction *molto stringendo*. The third staff (treble clef) starts at measure 94, marked *a tempo*. The fourth staff (bass clef) starts at measure 98 with a circled '7' above it, and ends with a triplet of eighth notes marked with a '3' above it.

Musical Example 4. Findeisen, Double Bass Concerto No. 1, I, 86–103.

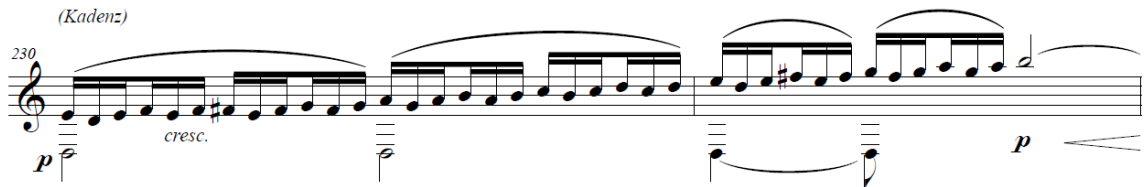
The sixty-measure-long cadenza of the first movement is particularly “extensive” and “difficult,”³⁸⁶ and the following four musical examples illustrate some of the techniques employed in this section. Grauer notes that Findeisen’s Cadenza highlights “some of the capabilities of the solo double bass in the way of chords, double stops, harmonics, arpeggios, and scale passages through a highly advanced yet practical approach to solo technique.”³⁸⁷ In this section (musical ex. 5), Findeisen writes virtuosic

385. See *Doppelgriffe*, in Warnecke, *Ad Infinitum*, Part 2, 35.

386. Albright, “Original Solo Concertos for the Double Bass,” 36.

387. Jay Ronald Grauer, “The Double Bass in Recital: Some Practical Aspects of Solo

runs with a pedal tone using an open adjacent string, resulting in a specific kind of double stops passage.



Musical Example 5. Findeisen, Double Bass Concerto No. 1, I, 230–231.

In this section of the Cadenza, we see the use of double stops combined with trills (musical ex. 6). The notation in measures 241 to 247 seems to indicate that the same trill idea should be maintained, only now with an interval greater than a second. This technique is most probably unprecedented for the double bass at the time,³⁸⁸ although rather common in the literature of other string instruments. The *Hauptthema* (“Main theme”) marking indicates that the passage should be performed with the main theme character, while *sehr verbreitert* (“very broadened”) complements the very heavy dynamic and suggests the use of the whole bow for an expansive sonority.

Technique,” Master’s Thesis (American University, 1961), 67.

388. It was practiced by virtuosos only later. Montag, for example, uses an almost identical idea for one of his studies, albeit in the minor key. See Lajos Montag, *Nagybőgőiskola*, vol. 5 (Budapest: Editio Musica, 1982), 66–67. The first measures of François Rabbath’s *Equation* for solo double bass also seem to be a further development of this concept.

Musical Example 6. Findeisen, Double Bass Concerto No. 1, I, 239–248.

Subsequently, still in the cadenza, Findeisen employs three-string springing arpeggios followed by a measure of *Springbogen* (sautillé) bow strokes with open strings alternated with double stops (musical ex. 7). This concept is used here to a powerful effect, but is by no means an early 1920s novelty, for the same type of arpeggiation was extensively used by Dragonetti³⁸⁹ and Bottesini,³⁹⁰ among many other masters.³⁹¹

Musical Example 7. Findeisen, Double Bass Concerto No. 1, I, 258–261.

389. e.g., Dragonetti's *Waltz No. 1* from *Zwölf Walzer*.

390. e.g., Bottesini's *Variations on Nel Cor Più Non Mi Sento* and *Grande Allegro di Concerto 'Alla Mendelssohn.'*

391. e.g., Franz Simandl's *Concerto Op. 75, I. Allegro*; Gustav Laska's *Perpetuum mobile*.

As the final example of the Cadenza (musical ex. 8), Findeisen writes a single instance of *Doppelt Flageolet* (“Double Harmonics”). In his method, Findeisen differentiates this type of harmonics from artificial harmonics, for in the latter, “the lower note is pressed firmly with the thumb, the upper note is played flageolet,” while in double harmonics, both notes are “played flageolet.”³⁹² He also notes that double harmonics “sound good” and are “suitable for concerts,” and includes a noticeably similar passage as an example.³⁹³ Warnecke also differentiates *Doppel-Flageollet* from *Kunst-Flageollet* (artificial harmonics) and states that the double harmonics works only on natural harmonics and that it “is produced by placing two fingers in [natural] harmonics on one and the same string in order to obtain from the original harmonics its octave, twelfth and double octave.”³⁹⁴



Musical Example 8. Findeisen, Double Bass Concerto No. 1, I, 268–273.

392. Findeisen, *Der Lehrer Des Kontrabass-Spieles*, vol. 5, 38–39.

393. *Ibid.*, 38.

394. Warnecke, *Ad Infinitum*, Part 2, IX. For Warnecke’s approach the *Doppel-Flageollet*, see also *Ad Infinitum*, Part 2, 75–76.

The slow second movement is written in F-sharp minor and binary form.³⁹⁵ The movement's predominant use of the higher register in a lyrical and passionate manner is illustrated in the opening measures (musical ex. 9).

Andante mesto (♩ = 76)

Musical Example 9. Findeisen, Double Bass Concerto No. 1, II, 1–20.

The following is a further example of Findeisen's melodic writing in the high register in which he explores the lyrical and expressive quality of the instrument (musical ex. 10). The first two measures should be played with the thumb in the octave harmonic of the G-string, while there is a freedom of movement of the other fingers.

Tempo I

Musical Example 10. Findeisen, Double Bass Concerto No. 1, II, 31–38.

395. Albright, "Original Solo Concertos for the Double Bass," 36.

The unusual marking *Lustig* (“funny” or “cheerful”) indicates the general character of the third movement, which bursts “with mischievous irony and is guaranteed to put the listener in a good mood”³⁹⁶ (musical ex. 11). It is written in sonata rondo form, and its D major key contrasts with the predominant minor keys of the previous movements.³⁹⁷ This underlying character is also already presented in the opening measures of the movement.

Lustig (♩ = 104)
(*Allegro*)

The musical score consists of three staves. The first staff begins with a forte (f) dynamic and a second staff with triplet markings. The tempo is marked as *Allegro* with a quarter note equal to 104 beats per minute. The key signature is D major.

Musical Example 11. Findeisen, Double Bass Concerto No. 1, III, 1–21.

Finally, this is a fine example of idiomatic writing to a grandiose piece ending, using harmonics, scalar runs, and double stops (musical ex. 12). The possibility of high double-stop harmonics, such as those in measures 240 to 242, was previously

396. Wiebecke-Gottstein, “Th. A. Findeisen: Konzert für Kontrabass und Orchester Nr. 1 Op. 15.”

397. Albright, “Original Solo Concertos for the Double Bass,” 36.

demonstrated by Warnecke with basic fingering suggestions that are very appropriate to this passage.³⁹⁸

Musical Example 12. Findeisen, Double Bass Concerto No. 1, III, 226–244.

Antonio Scontrino: Double Bass Concerto (1908)

Antonio Scontrino (1850–1922) was an Italian composer, pedagogue, and double bassist. He had double bass lessons from Francesco Paolo dei Barberi at the Palermo Conservatory,³⁹⁹ where he studied from 1861 to 1870. There, he also studied harmony with Luigi Alfano and counterpoint and composition with Pietro Platania.⁴⁰⁰ Scontrino was especially active as a double bass virtuoso in 1869 and 1870. Regarding Scontrino’s double bass playing, Warnecke declared, “his tone was of a rare clarity and purity, and

398. Warnecke, *Ad Infinitum*, Part 2, 46–47.

399. Warnecke, *Ad Infinitum*, Part 1, 100.

400. Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 1.

above all in the cantabile the whole distinguished sensibility of the artist was expressed.”⁴⁰¹

Scontrino moved to Munich in 1872 for a two-year period of studies on German music, during which he started a friendship⁴⁰² with Warnecke.⁴⁰³ In 1874, Scontrino traveled to England as the principal double bassist in a tour of Italian opera, after which he abandoned his double bass playing career and dedicated himself to teaching and composition. In 1891, he became the professor of composition and counterpoint at the Palermo Conservatory and in 1892 at the Royal Music Conservatory in Florence, where he taught until his death. Scontrino composed opera, chamber music, orchestral works, and concertos for instruments, including the double bass. Warnecke notes that Scontrino, “in his quiet, withdrawn manner, serves the reputation of the double bass more effectively than many a celebrated soloist in his own field of composition.”⁴⁰⁴

Warnecke also lists some of his works for double bass and piano, and acknowledges the then recently-composed Double Bass Concerto,⁴⁰⁵ expressing his desire to publish and perform the work.⁴⁰⁶ In fact, Antonio Scontrino’s Double Bass Concerto was “personally commissioned by the concert player Johann H. F. Warnecke

401. Warnecke, *Ad Infinitum*, Part 1, 100.

402. Scontrino’s dedication inscription on the cover page of the piano and orchestral manuscripts of his Double Bass Concerto indicates a cordial relationship with Warnecke, in which it reads, *All’amico Federico Warnecke* (“To my friend Friedrich Warnecke”). See Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 25.

403. Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 3.

404. Warnecke, *Ad Infinitum*, Part 1, 101.

405. *Ibid.*, 100.

406. *Ibid.*, 100, footnote.

(1856–1931), from Hamburg”⁴⁰⁷ after his “insistent appeals.”⁴⁰⁸ In 1909, Warnecke famously compared the piece with Brahms’ Violin Concerto in terms of “form and content.” He also stated that Scontrino’s Concerto “can have an invaluable influence on the assessment and reputation” of the double bass, “provided that real artists can be found to interpret this work.” In this regard, Pineda comments that “Scontrino wanted his concerto to raise the double bass—as a solo instrument—to the level of the other string instruments and wished that any difficult passages would not be simplified.”⁴⁰⁹ The composer explored the extreme technical possibilities of the instrument as far he knew it, considering his own experience as a former virtuoso and presumably to the technical degree exhibited by Warnecke in his eminently advanced playing level.

In this manner, Scontrino’s *Concerto per Contrabbasso con Orchestra* (1908)⁴¹⁰ has been distinctly noted for its high technical demands. Billé declares that, in addition to his other double bass works, Scontrino wrote “a very difficult concerto with orchestral accompaniment that he dedicated to his German colleague Warnecke.”⁴¹¹ Pineda notes that the concerto “is unique in its difficulty” and that “it requires such an advanced technical proficiency that it is seldom performed.”⁴¹² An article in *The Philadelphia Inquirer* acknowledged its “enormous difficulty” and “great length, especially the first

407. Tampieri, *La Leggerezza Dell’elefante*, 81.

408. *Ibid.*, 351.

409. Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 27.

410. Italian title as it appears in the manuscripts. See Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 25.

411. Billé, *Gli Strumenti ad Arco e i Loro Cultori*, 111.

412. Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 21

movement.”⁴¹³ Albright also categorized it as a “very difficult” piece, and remarked that the composition “is possibly one of the best of the double bass concertos.”⁴¹⁴

Furthermore, the piece has been considered almost impossible to play by outstanding virtuoso double bassists of our time such as Franco Petracchi and Catalin Rotaru.

Considering that a concerto usually highlights the possibilities of the instrument and “the performer’s strengths,”⁴¹⁵ one may conceptualize the extreme level of playing Scontrino had in mind.

The history of the composition’s premiere is uncertain. Pineda notes that a doubtful account suggests that Warnecke may have premiered the Concerto in 1908.⁴¹⁶ The absence of evidence is amplified by the fact that, in 1909,⁴¹⁷ Warnecke stated that he was “gladly prepared to get in touch with renowned artists for the purpose of its performance,”⁴¹⁸ indicating that he possibly did not perform the concerto before the publication of *Ad Infinitum*. Warnecke’s enthusiasm for the piece, however, suggests that he was eager to perform it soon, although there is no available documentation of an early performance. It should be noted that in 1908, the Italian double bass soloist Guido Gallignani (1880–1974) also expressed interest in Scontrino’s Double Bass Concerto,⁴¹⁹

413 “Giese Performs Bass Concerto,” *Philadelphia Inquirer*, October 9, 1941, 12.

414. Albright, “Original Solo Concertos for the Double Bass,” 71.

415. Marcos Machado, “Francois Rabbath applied: An analysis of his technique for a successful performance of Frank Proto's music,” Doctoral Diss. (The University of Illinois at Urbana-Champaign, 2005), 85.

416. Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 22–23.

417. Warnecke signs the preface in October 1909. See Warnecke, *Ad Infinitum*, Part 1, V.

418. Warnecke, *Ad Infinitum*, Part 1, 100, footnote.

419. “April 12 [1908] — The composer Antonio Scontrino (1850–1922) gladly agrees to send his

but it is unknown if he ever consented to the composer's demands in order to have access to the solo part. In any case, Waldemar Giese practiced the piece while a student of Warnecke at the Hamburg Conservatory and performed the second and third movements with piano accompaniment in exam-concerts of 1910 and 1911.⁴²⁰ Giese finally performed the Concerto in Philadelphia in 1941, possibly as the world premiere of the complete piece with full orchestration.⁴²¹

The long first movement is written in sonata form⁴²² and the key of A major. After the energetic opening statement of the orchestra, Scontrino explores the full range of the double bass already in the first measures of the concert ranging from the open E¹ to harmonic G⁵ (musical ex. 13). This fast-tempo virtuosic passage takes advantage of the open strings of the four-stringed bass, alternating them with fifths and octaves in addition to a chromatic neighbor tone, requiring the frequent use of either bridge or fork techniques to execute the rapid perfect fourth intervals. In measures 43 to 45, the composer writes a repeated sequence in three octaves, combining diatonic and chromatic double neighbor tones over an ascending C major pentachord that rises to the higher register of the instrument, which is played without any accompaniment in what seems like a cadenza-like transition towards the next section. The whole passage requires a

Concerto (1908) for double bass and orchestra to Galignani, in Sweden [...] on condition that the applicant G. [Galignani] goes to the author in Florence 'to study him for a few days' together." Tampieri, *La Leggerezza Dell'elefante*, 81.

420. See Table 3.

421. Pineda, "Editing the Double Bass Concerto of Antonio Scontrino," 23.

422. Albright, "Original Solo Concertos for the Double Bass," 71.

continuous alternation between legato and *staccato volante* (flying staccato) strokes, providing an additional challenge for the bow arm.

Allegro assai moderato $\text{♩} = 48$

ff

Vivo $\text{♩} = 80$ (1)

23

26

4

fpp

33

36

39

42

calando

45

Musical Example 13. Scontrino, Double Bass Concerto, I, 1–47.

The previous passage finalizes with the descending scalar sequences that start in measure 50 (musical ex. 14). The complete rest in the accompaniment part during these

measures gives a certain tempo and agogic liberty to the soloist, which is also evidenced by the hemiolas. The *crescendo* and *rinforzando* in the last measures, combined with the rapid tuplet passage of measure 54, suggest an urgency that culminates in accented open low E¹ *fortississimo* in the following measure—an elision that closes the section and, at the same time, initiates the next.

50

52

54

rinforzando

2 **Sostenuto**
meno mosso

ff

Musical Example 14. Scontrino, Double Bass Concerto, I, 50–55.

Scontrino explores harmonics throughout his Concerto substantially and in a variety of ways. In measures 80 to 92 (musical ex. 15), for instance, the entire expressive melodic passage may be played using only natural harmonics.

③ **Tempo I** $\text{♩} = 42$

80 *tranquillo*

84

88 *Piu mosso*

Musical Example 15. Scontrino, Double Bass Concerto, I, 80–92.

Another manner in which Scontrino writes for natural harmonics is by using double stops. This unconventional possibility occurs in measures 134–135 and 138–139 (musical ex. 16) in an eminently playable and idiomatic fashion.

Piu mosso

132 *p e leggero*

136 *p e leggero* *f*

Musical Example 16. Scontrino, Double Bass Concerto, I, 132–140.

Another example of the idiomatic use of harmonics is during the Cadenza. Arpeggios in flying staccato strokes are written in the natural harmonics high range (musical ex. 17).



Musical Example 17. Scontrino, Double Bass Concerto, I, *Cadenza*.

In the slow second movement written in D major in modified rondo form,⁴²³ Scontrino explores the instrument's low register in soft dynamic with a cantabile melody, a frequently avoided range for melodic solo playing (musical ex. 18). It is always a challenge for the double bassist to make lyrical passages in this register sound clear or, at least, as clear as possible. The result of this deliberately risky writing is an interesting gloomy effect.

423. Albright, "Original Solo Concertos for the Double Bass," 71.

Andantino Sostenuto $\text{♩} = 42$

p

7

12

Musical Example 18. Scontrino, Double Bass Concerto, II, 1–16.

In measures 76 to 94, Scontrino writes rather exotic-sounding melodies (musical ex. 19). The first melody is played over a single octave tremolo pedal note in the supertonic (D) and the second over the dominant (G). The melody is based on a combination of Phrygian and Phrygian dominant modes, hence the peculiar flavor. The indication *largamente come recitativo* and *declamation*, suggests a slow tempo and a recitative character. After a brief incursion of a faster tempo in measures 84 to 87, the melody, now in the dominant, resumes with the same character as indicated by *come prima* (“like before”).

3
76

2

Declamato

Largamente come recitativo

82

rit. tempo Vivo

85

3

come prima

92

rit.

Musical Example 19. Scontrino, Double Bass Concerto, II, 76–94.

The third movement is written in A major in modified rondo form.⁴²⁴ In the beginning measures of this movement, a singular and rhythmically complex melody is presented as the main theme of the Rondo (musical ex. 20). The melody's character is quite active in the *Allegretto moderato* tempo, it explores the high register as well as harmonics, and finishes with two *pizzicato* notes in the lower register.

424. Albright, "Original Solo Concertos for the Double Bass," 71.

Allegretto moderato ♩ = 52

5

p

8

poco rit.

a tempo

11

pizz.

Musical Example 20. Scontrino, Double Bass Concerto, III, 1–13.

An unaccompanied melodic intervention based on the dominant that functions as a type of transition to the second reiteration of A (musical ex. 21). Scontrino writes this passage in legato, alternating with staccato strokes.

22

24

Musical Example 21. Scontrino, Double Bass Concerto, III, 22–26.

Another instance of creative use of harmonics can be seen in measures 50 to 55 (musical ex. 22). In this passage, Scontrino writes only natural harmonic notes individually or in octave double stops.

Musical Example 22. Scontrino, Double Bass Concerto, III, 50–55.

Moreover, virtuosic octave jumps are explored with the predominant use of open strings and harmonics (musical ex. 23). The A⁵ harmonic, apparently the highest note Scontrino writes in the whole concerto, is treated carefully in a way that remains playable and idiomatic.

Musical Example 23. Scontrino, Double Bass Concerto, III, 87–90.

Finally, Scontrino chooses harmonics-based idiomatic writing to finish the concerto (musical ex. 24). The idea of virtuosic octave jumps is once again used, featuring arpeggios and natural harmonics for a dramatic ending.

Musical Example 24. Scontrino, Double Bass Concerto, III, 243–259.

Musical Example 24. Scontrino, Double Bass Concerto, III, 243–259.

Italo Caimmi: Souvenir D'Amour: Melodia (ca. 1900)

Italo Caimmi (1871–1964) was an Italian double bassist, composer, and pedagogue. A student of Annibale Mengoli (1851–1895), Caimmi was considered one of the finest double bass players of his time.⁴²⁵ In *Ad Infinitum*, Warnecke includes Caimmi

425. Billè, *Gli Strumenti ad Arco e i Loro Cultori*, 109, 192.

in the honored “Masters of the Double Bass” section, stating that he was a “sensitive and highly talented artist” with an unquestionable competence as a double bassist and “undisputedly one of the most distinguished and important representatives of the Italian school.”⁴²⁶ Previously, Warnecke had praised Caimmi as one of “the most excellent executants of Bottesini's works.”⁴²⁷ He toured as a soloist throughout Europe,⁴²⁸ held the position of professor at the Milan Conservatory (at the time, Real Conservatorio di Musica Giuseppe Verdi), and was the first double bass at the Teatro alla Scala in Milan for many years. As a pedagogue, he educated great double bassists⁴²⁹ and advanced Mengoli’s work by considerably expanding the pedagogical literature for double bass in Italy⁴³⁰ with methods and etude books. In addition, Caimmi composed several pieces for the double bass.⁴³¹

Among these pieces is *Souvenir D’Amour: Melodia* (“Souvenir of Love: Melody”) for double bass with piano accompaniment, published around 1900 by R. Fantuzzi Editore in Milan. Caimmi dedicated this particular work to Warnecke, who likely acknowledges this piece in his account of Caimmi’s life and compositions.⁴³² The

426. Warnecke, *Ad Infinitum*, Part 1, 53.

427. Warnecke, *Das Studium*, 1905, 67.

428. Warnecke, *Ad Infinitum*, Part 1, 53–54.

429. Billè, *Gli Strumenti ad Arco e i Loro Cultori*, 104.

430. Planyavsky, *Geschichte des Kontrabasses*, 453.

431. Billè, *Gli Strumenti ad Arco e i Loro Cultori*, 104.

432. “His [Caimmi’s] compositions for the double bass so far include: *Scale*, *Esercizi e Studi*, ‘*Melodia*,’ ‘*Cantabile e Scherzo*,’ ‘*Minuetto e Tarantella*’ and ‘*Sarabande-Gavotte*,’ all published by R. Fantuzzi in Milan” (Warnecke, *Ad Infinitum*, Part 1, 54). The first piece, indicated as *Melodia*, may refer to the subtitle of *Souvenir D’Amour*, and if that is the case, it was released in or before 1909.

cover page of the publication reads, “A *Warnecke Friedrich: Prof. al Conservatorio di Musica d’Amburgo*” (“To Warnecke Friedrich: Professor at the Hamburg Conservatory of Music”).⁴³³

The short composition explores virtually the whole tessitura of the four-stringed double bass, ranging from the open E¹ to the quite high D⁶ harmonic in *andante* tempo and ternary form. The lyrical and expressive character intended for the piece is emphasized by the frequent interventions throughout the notated pages containing indications such as *con sentimento* (“with feeling”), *cantando assai* (“singing very much”), *un po’ stent* (“a little bit labored” or “heavy”), *espress.* (“expressive”), *con dolore* (“with pain”), and *con passione* (“with passion”). The tonality is quite idiosyncratic for the double bass: G major (A section), C major (B section), and again G major (A¹ section)—which in practice should sound a whole step higher (that is, A major, D major, A major) to correspond with the piano part, given that the composer’s recommendation for solo *accordatura* is followed by the double bassist.

Originally written in *suono reale* (“real sound”) notation, common in Italian publications of that period and occasionally present in double bass music published in other countries as well, the examples here were updated by the present author to modern notation in which the written notes sound an octave lower than written. The occasional fingering markings are the same present in the original publication, presumably suggested by Caimmi himself. The A section is written mostly in the high register, explores harmonics, and features a lyrical melody in simple triple meter. The main theme is stated

433. Italo Caimmi, “*Souvenir d’Amour: Melodia per contrabasso con accompagnamento di pianoforte,*” (Milan: R. Fantuzzi, ca. 1900). A similar inscription can be found at the top of the piano part’s first page.

in the opening measures (musical ex. 25) and restated later in the piece for the A¹ section (measures 80–95) with a subtle variation at the end to accommodate the concluding cadence.

The musical score for Musical Example 25 is presented in three staves. The first staff, measures 1-5, is marked 'Andante' and 'p con sentimento'. The second staff, measures 6-11, begins with 'f p' dynamics, includes 'un po' rall.', 'Un po' più Mosso', 'p cantando assai', and 'f un po' stent.'. The third staff, measures 12-16, continues the melodic line with various dynamics and articulations.

Musical Example 25. Caimmi, *Souvenir D'Amour: Melodia*, 1–16.

Towards the end of the A section, Caimmi writes a melody that explores mostly the high position harmonics (musical ex. 26), with an alternative performing option indicated by *opp.*, an abbreviation for the Italian *oppure*, meaning “or” or “otherwise.” The use of such extreme natural harmonics that reach the high D⁶ was, in fact, covered decades before in the early publications of Bottesini’s method,⁴³⁴ which was undoubtedly

434. Giovanni Bottesini, *Grande Méthode Complète de Contrebasse* (Paris: Leon Escudier, 1869), 107.

acknowledged by Caimmi, who later revised⁴³⁵ and edited his method.⁴³⁶ Naturally, this range is also well covered in Caimmi's⁴³⁷ as well as Warnecke's⁴³⁸ own methods.

Although measures 31–32 could easily be performed with the use of harmonics, the fingering markings in those measures and the *armonici* indication in measure 33 seem express Caimmi's intention of transitioning to harmonics in the middle of the phrase rather than in the beginning.

435. Caimmi not only updated Bottesini's three-stringed method to the four-stringed bass but also altered its "fisticuff" fingerings to the standard Italian school fingering. Regarding Bottesini's method, Caimmi wrote, "Method no good, does not give any figures for positions and is not taught at Milan. Fingering cannot be classified—does not exist any more!" (Warnecke, *Das Studium*, 1905, 71). In *Ad Infinitum*, Warnecke further expressed that Bottesini, "like many other authors before and after him, fell into the big mistake of writing down only his own way of playing in his work. In spite of all admiration for the artist himself, it must not be misjudged that his method is positively brimming with illogicality. It is simply impossible, according to Bottesini's school alone, to give the student a firm foundation, and the unprejudiced great man was then also righteous enough, as director of the conservatory in Parma, to advise the teacher of the double bass, Carlo Montanari, to teach according to his own (Montanari's) method" (Warnecke, *Ad Infinitum*, Part 1, 66).

436. Giovanni Bottesini, *Metodo per Contrabbasso*, ed. Italo Caimmi (Milano: Ricordi, 1958), 100. Unlike the early editions of the method, Caimmi furthers the highest harmonic of the G string to a G6.

437. Caimmi, *Metodo Moderno per Contrabbasso*, Part 2, 247. Caimmi also proposes G6 as the highest harmonic of the G string, even though he mentions it is rarely used.

438. Warnecke, *Ad Infinitum*, Part 2, 37–44. Warnecke acknowledges the possibility of reaching even higher harmonics than G6, but he does not surpass that pitch in the proposed exercises on natural harmonics (see Warnecke, *Das Studium Der Kontrabass-Spiels*, 83). He designates them as "unison harmonics," that is, those "that produce the same pitch, whether stopped firmly or, as harmonic, lightly on the same spot." He also writes down harmonics as high as G6 and acknowledges the self-evident—but perhaps unpractical—possibility of ascending even further.

Musical Example 26. Caimmi, *Souvenir D'Amour: Melodia*, 31–42.

The *meno mosso* B section, now in the key of C major and compound triple meter, explores some of the middle range as well as the seemingly more favored high register (musical ex. 27). The expressive melody, until this point mostly diatonic, becomes moderately more chromatic and the harmony more tonally unstable. These colorful alterations and more distant harmonic excursions are emphasized by gradual dynamic transitions between piano and forte, frequent tempo alterations such as *accelerando* and *rallentando*, and the insistence of a *con dolore* character.

Musical Example 27. Caimmi, *Souvenir D'Amour: Melodia*, 43–50.

By the end of this B section, the extreme low range of the double bass is covered in *pianissimo* (musical ex. 28). In the piano part, Caimmi writes fewer and more sustained notes in these four measures and provides harmonic support with a tonic pedal—even lower than that of the double bass melody—in an effort to achieve proper balance on this delicate register.



Musical Example 28. Caimmi, *Souvenir D'Amour: Melodia*, 72–79.

The main theme is restated in the A¹ section with a subtle variation in the accompaniment. The use of sextuplets on the piano makes it more flowing and active, even though the double bass melody remains the same. Similar to the ending of the A section, here Caimmi utilizes harmonics to end the piece—a rather common feature among lyrical pieces for the double bass (musical ex. 29). This tender coda-like passage at the end of the A¹ section is indicated to be performed with a soft dynamic and in a *calmo* (“calm”) manner. Caimmi recommends the use of 2^a *corda* (“2nd string”), measure 99, and is fairly precise in his fingering indications.

Musical Example 29. Caimmi, *Souvenir D'Amour: Melodia*, 98–104.

Despite its apparent technical simplicity, sometimes the easiest things are the hardest when it comes to double bass playing. Warnecke wrote that a double bassist “must have learned a great deal to be able to play a cantilena in a musically noble manner.”⁴³⁹ This piece requires a consistent legato bow stroke and a solid knowledge of the whole double bass register. Producing very high harmonics accurately and clearly, particularly measures 37–39 and 97–38, may be a challenge even for advanced players. Traditionally, and perhaps with no exceptions up to that point in history, double bass methodologies used to guide students through left-hand systems that slowly progressed from the lowest to the highest positions, eventually advancing to the study of the capo tasto (thumb position), and finally approaching the harmonics—a process that could take several years of study. In this sense, Caimmi’s *Souvenir D'Amour* can be considered an advanced piece. It also indicates how familiar and comfortable Warnecke, Caimmi, and other masters of his time were with the full range of the instrument, notably the high “solo” register and natural harmonics.

439. Warnecke, *Ad Infinitum*, Part 1, 78.

CHAPTER IV – IMPORTANCE OF A NEW EDITION OF *AD INFINITUM*

What you inherit from your forefathers, it takes work to make it your own.

—Johann Wolfgang von Goethe

The significance and influence of *Ad Infinitum* have been outlined in the present work and are frequently recognized in specialized literature. *Ad Infinitum* is a pioneering historical work on the origins and development of the double bass and is considered the first publication dedicated to double bass history. Published in 1909, the book also sheds light on the state of the double bass in the early 20th century, discussing its pedagogy and important figures.

The book also brings forth pedagogical insight that has overcome temporal barriers. Sections that include titles such as “The Pedagogy,” “Advice and tips for teachers,” “The playing of harmonics,” and “Golden words,” seem to fit into this category.⁴⁴⁰ Many decades after its publication, it remains true that “many of the [book’s] suggestions are still valuable today,”⁴⁴¹ especially those that address the technical challenges of the instrument.

In addition, in this category is also the musical text of the second part of *Ad Infinitum*, which comprises advanced technical exercises and solutions. Although Warnecke did not consider it a methodology per se, his technical solutions complement a method for the virtuoso player and pedagogue, as is the case of his organized material on

440. Warnecke, *Ad Infinitum*, Part 1, 57–79.

441. Lewy, “Johann Warnecke (1856–1931),” 135.

thumb position and thorough treatment in the study of harmonics. The methodological implications of such part are also apparent in “Sketch of a new method,” intended to be further expanded by Warnecke.

Despite its recognition, the conditions in which the book was first produced and distributed were less than ideal. Klaus Stoll comments that “Warnecke’s financial position only allowed him to print a folio edition of a few hundred examples” and that, during the following years, Warnecke circulated the publication “free of charge around the leading double bassists of the German-speaking world.”⁴⁴² The author’s early efforts to disseminate the work proved successful, and the book got sold out likely around 1918 when Warnecke completed its distribution.⁴⁴³

By 1929, Warnecke recounts that *Ad Infinitum* “had the unexpected success of selling 2000 copies in German and abroad” and that the book had been “out of print for years,” even though he still received orders for it.⁴⁴⁴ For this reason, access to the book became limited for many decades. Two main factors likely hindered the promotion of the work to an even broader public: the lack of support from a publishing house and the fact that the text was never fully translated from German to any other language.

Warnecke’s Approach

Even though Warnecke was aware that new ideas would often encounter opposition, he believed that the drive toward reaching new levels of development was a

442. Stoll, “‘Ad Infinitum’ The Double Bass,” 79.

443. Ibid.

444. Warnecke, *Der Kontrabass* [unpublished manuscript], I. See Appendix F.

duty. He stated, “Prejudices are difficult to combat, but in this field, as in all others, healthy progress will win the crown,” and questioned, “Who would be so presumptuous as to claim that pedagogy in its present state has already reached its climax and can no longer be surpassed?”⁴⁴⁵

Warnecke constantly strived to reach new heights with technical concepts grounded in the historical development and pedagogical literature of the double bass, using principles based on reason. While he considered that pedagogy should take firm steps toward its improvement, he recognized and appreciated the established tradition. Even though his advanced technical concepts were forward-looking for many at the time, Warnecke’s ideas stood on the shoulders of previous great pedagogues.

[...] let pedagogy be a science that goes ahead of us as a pathfinder to clear our way through that forest that still keeps from us the distant vision of the goal we have set. But it should also reckon with facts that already exist and are generally accepted. *An insightful pedagogy will, therefore, always rely on the existing good in order to build further on foundations that have already been given and that have been found to be good on all sides. That pedagogy will come closest to its goal, which, with the greatest possible elimination of all individuality, is based only on logical laws.*⁴⁴⁶

Warnecke’s superior knowledge of the fingerings, techniques, and characteristics of various playing schools contributed to a historical understanding of the double bass pedagogy and equipped him to develop an unconventional, progressive approach that was a blend of many schools of double bass playing.⁴⁴⁷ Such an approach was not only

445. Warnecke, *Ad Infinitum*, Part 1, 67.

446. *Ibid.*, 69; emphasis added.

447. Pineda, “Editing the Double Bass Concerto of Antonio Scontrino,” 21.

beneficial from a performer's perspective. The ability to look at the technical challenges from different angles also benefited teaching. Warnecke acknowledged that each student has distinct characteristics, and a flexible pedagogical attitude is indispensable. He stated, “Not two individuals have the same mental and physical dispositions, and many suitable students have failed to develop only because their most natural qualities have not been recognized and too little attention has been paid to them.”⁴⁴⁸

Many of Warnecke’s forefront views are now widespread and broadly accepted but received resistance at the time.⁴⁴⁹ Technical practices such as the use of low thumb, suggested in *Das Studium*, were many decades later adopted and advocated by double bassists such as François Rabbath (1931–)⁴⁵⁰ and Franco Petracchi (1937–).⁴⁵¹

Warnecke’s approach to natural and artificial harmonics, as outlined in *Ad Infinitum*, has been deemed revolutionary⁴⁵² and is admittedly comprehensive and deep even for contemporary standards.⁴⁵³ The idea previously explored by Friedrich Christoph Franke⁴⁵⁴ of using fingers 1–2–3–4 in lower positions of the left hand and Ludvig

448. Warnecke, *Ad Infinitum*, Part 1, 76.

449. Lewy, “Johann Warnecke (1856–1931),” 135; Warnecke, *Ad Infinitum*, Part 1, IV, 72.

450. François Rabbath, *Nouvelle Technique de la Contrebasse*, 5 vols. (Paris: Alphonse Leduc, 1977-2015).

451. Francesco Petracchi, *Simplified Higher Technique for Double Bass* (London: Yorke Edition, 1982), 1.

452. Lewy, “Johann Warnecke (1856–1931),” 135.

453. See Warnecke, *Ad Infinitum*, Part 2, 37–49, 57–77.

454. F. C. Franke, *Anleitung den Contrabass zu spielen verfasst* (Chemnitz: Häcker, 1845); Nachtergaele, “Examination of Mid-Nineteenth Century Double Bass Playing, Based on A. Müller and F.C. Franke’s Debate in the *Neue Zeitschrift für Musik*, 1848–1851.”

Hegner's⁴⁵⁵ approach of spanning a major third in one position (e.g. C to E in the first octave of the G string) with the use of the so-called "Sturm's gymnastic," today perhaps better described as "pivot"—a term that would only be employed later—were acknowledged and developed by Warnecke.⁴⁵⁶ Ultimately, a great deal of his ideas remains at the forefront of how the instrument's technique is undertaken today, and some might still spark opposition from more conservative players and pedagogues.

The practice of low thumb, four-finger technique, pivot, and a comprehensive use of natural and artificial harmonics in all areas of the double bass are only a few examples of Warnecke's progressive approach that was applied in his own teaching and substantiated in his publications. He considered that there was still room for exploration and discovery, and sought rational solutions. On the inherent possibilities of growth in the double bass technique, he wrote:

The limits of what is physically possible were believed to have been reached at all times, and the next era, with its ever-new demands, proudly aware of its own supposed perfection, always went over to business as usual, smiling at the views of the 'good old days.' Of course, it was and is no different in the camp of double bass players. *If we now look at the development of double bass playing, as far as this is possible for us, from its beginnings to the present, we cannot fail to notice that even today it has not completely outgrown its infancy.*⁴⁵⁷

455. Ludvig Hegner, *Kontrabassskole* (Kopenhagen; Leipzig: Wilhelm Hansen, n.d); Per Dalsgaard Knudsen, Arne Moller, and Jesper Caprani, "Danish Double Bassist: Ludvig Hegner (1851–1923)," *Bass World* 28, no. 1 (2004): 19–22.

456. Warnecke, *Das Studium*, 1905, 10, 68.

457. Warnecke, *Ad Infinitum*, Part 1, 65; emphasis added.

Warnecke believed that the lack of uniformity in the double bass was an obstacle to the overall development of the instrument. In addition, the “rigid adherence to the traditional” was to be subjugated in order to elevate double bass playing.⁴⁵⁸ The second part of *Ad Infinitum* seems to have closely adhered to this idea.

In the preface, Warnecke explained that the second part of the book was intended for masters and advanced students interested in soloistic playing. He did not consider much of it as a school or method but intended to present solutions and clarifications to issues that were not previously addressed in the literature. This particular portion features advanced-level material, “illustrates a highly developed technical standard of bass playing,”⁴⁵⁹ and “discusses special instructions and recommendations concerning the many problems of the instrument.”⁴⁶⁰ The topics covered in this second part of the work are as follows:

- An overview of different fingering systems — German, Italian, French, Spanish, and Franke’s System;
- The higher technique of thumb position — a system of eight positions (with the thumb in the octave harmonic as the main position) including technical exercises, etudes for each position of the system, scales using the main position in conjunction with the other positions, chord studies in all thumb positions, and double and triple stops;

458. Warnecke, *Ad Infinitum*, Part 1, 67.

459. Stoll, “‘Ad Infinitum’ The Double Bass,” 79.

460. Lewy, “Johann Warnecke (1856–1931),” 135.

- Natural harmonics — a quite comprehensive coverage in all four strings, including six etudes and double stops;
- Chords over three and four strings — one note per string in a single slur per chord;
- Harmonics in the lower positions — in all four strings, six etudes, and double stops;
- Harmonics in the thumb positions — in all four strings, exercises, and double stops;
- Artificial harmonics; and
- Sketch of a New Method (appendix) — a system of nine positions that adopts 1–2–3–4 left hand fingering starting in the third position.

In sum, apart from Warnecke’s well-known schematic overview of different school systems⁴⁶¹ and a more detailed presentation of different fingerings,⁴⁶² the main contributions in this book are on thumb position,⁴⁶³ harmonics,⁴⁶⁴ and four-finger technique.⁴⁶⁵

Thumb position

Previously in *Das Studium*, Warnecke highly emphasized the importance of the thumb position. He noted that this technique “is an absolute necessity, not only for the soloist, but for the orchestral musician as well”⁴⁶⁶ and its study “cannot strongly enough

461. Warnecke, *Ad Infinitum*, Part 2, 1.

462. *Ibid.*, 2–7.

463. *Ibid.*, 8–36.

464. *Ibid.*, 37–77.

465. *Ibid.*, 78–84.

466. Warnecke, *Das Studium*, 1905, 77.

be recommended to the student.”⁴⁶⁷ Warnecke was not satisfied with the general approach to the thumb position and considered that many players and pedagogues did not give it its due importance.

If one considers how superficially almost all authors treat the thumb part, it is not surprising that this important section of double bass playing is used only very rarely according to its significance, and yet this very study cannot be recommended seriously enough, because the thumb part probably represents the next stage for the development of double bass playing, which must then in any case also lead to the full development of harmonics in its entire range.⁴⁶⁸

Similar to the technique in the lower range, Warnecke indicated that, in thumb position, the student would do well to ensure that “the fingers are firmly pressed with the tip on the strings, and that the first finger-joint does not sink-in”⁴⁶⁹ (fig. 21).

467. Ibid., 78.

468. Warnecke, *Ad Infinitum*, Part 1, 73.

469. Ibid.



Figure 21. Warnecke demonstrates the thumb position.

Warnecke, *Das Studium*, 1905, 6.

Warnecke differentiates two ways of using the thumb: the light placing, which occurs only over harmonics, and the firm placing, which requires complete pressing of the string into the fingerboard.⁴⁷⁰ He exemplifies the light (or harmonic) placing of the thumb with six configurations which, in a sense, are analogous to Petracchi's basic thumb

470. Warnecke, *Das Studium*, 1905, 77–78; Warnecke, *Ad Infinitum*, Part 2, I. The light placing of the thumb is indicated by the sign ♯, while the firm by ♯ placed above to the notes.

positions⁴⁷¹ (fig. 22). Warnecke does not name the six tetrachords, but for the sake of classification, they are here provisionally called (1) Major, (2) Minor, (3) Phrygian, (4) Lydian, (5) Lydian #2, and (6) Dorian #4. The unusual feature of Warnecke's configurations is that he includes the augmented second interval of the harmonic minor scale in addition to the more common diatonic sequences.



Figure 22. Warnecke's six thumb position configurations.

Warnecke, *Das Studium*, 1905, 77.

According to Warnecke, the mastery of the firm thumb placing depended on “a good instrument, a good and comfortable position and quality of the strings, a faultless mensuration, and above all a little courage.”⁴⁷² He elaborates on the importance of the instrument setup and the correct bow placement as follows:

A practicable and well equipped instrument is by all means a stipulation! The “Life of Hero” by Rich. Strauss, e.g. cannot possibly be played on a so-to-speak ante-diluvian instrument, upon which the strings lie at the nut about ½ inch above the fingerboard. I will not be contradicted by being told, that a low position of strings makes a pizzicato impossible. The rattling of strings is, in most cases, due to the unevenness of the fingerboard. The pizzicato requires careful study as well. An altogether

471. Petracchi's three basic thumb positions: chromatic, semichromatic, and diatonic. See Petracchi, *Simplified Higher Technique*, 1.

472. *Ibid.*, 78.

important matter in double-bass playing is the placing of the bow on the string! The correct place is about 2 to 2½ inches away from the bridge, and not as generally practised, above the finger-board. If the bow crosses the string above the finger-board, a dull, colourless tone (falsetto) will be the result while crossing it at the proper spot, the stroke will produce a full, sonorous tone. It will be observed, that in spite of a low position, thin strings will, even with strong strokes, not rattle.⁴⁷³

Thus, Warnecke laid out the foundation of the thumb position technique in *Das Studium*,⁴⁷⁴ but he had not given a comprehensive treatment yet. According to him, the higher register still lacked organized pedagogical material. Even though he acknowledged that previous pedagogues made similar approaches,⁴⁷⁵ Warnecke considered that schools and methods were deficient in the higher range. According to him, they still missed “a uniform execution in the fingering system” that was “based strictly on logical-practical principles and sufficient or authoritative for all occurring cases.”⁴⁷⁶ He reasoned that this circumstance possibly explained why only a minority of double bassists were familiar with playing in the thumb position.

For that reason, in *Ad Infinitum*, Warnecke presented a system of eight chromatic positions having the thumb in the octave harmonic as the primary position (fig. 23). The division of the second octave is akin to the chromatic positions of the lower scale, where the thumb that establishes each new individual position instead of the first finger. “The

473. Warnecke, *Das Studium*, 1905, 78.

474. *Ibid.*, 77–81.

475. Warnecke noted: “The ‘higher technique of the thumb position,’ as set up by the author, is as such neither a new invention nor something never known; only the form of the material processed in this work for practical study may be considered ‘new’ and in a certain sense also ‘original.’” Warnecke, *Ad Infinitum*, Part 1, 74.

476. Warnecke, *Ad Infinitum*, Part 2, II.

Higher Technique of the Thumb Position” section is described as a “draft of a theoretical-practical instruction for the independent study of the thumb position, along with a practically regulated fingering for the same.”⁴⁷⁷ Warnecke decided to stop in the eighth thumb position rather than go up further,⁴⁷⁸ seemingly because most double basses’ fingerboards at the time had only a two-octave range in a single string.⁴⁷⁹ Therefore, the eighth position connected the pressed notes with the harmonics at the bridge.⁴⁸⁰

477. Warnecke, *Ad Infinitum*, Part 2, 8.

478. Lajos Montag later developed the same idea of applying a numbered position system to the thumb position in his method, going further up chromatically to the 12th thumb position. See Montag, *Nagybőgőiskola*, vol. 4, 4; Montag, *Nagybőgőiskola*, vol. 5.

479. “The range of fingered (closed) notes on the double bass is exactly two octaves on each string, then, with some exceptions, the fretboard ends.” (Warnecke, *Der Kontrabass* [unpublished manuscript], 127). However, Warnecke previously included the possibility of going at least two positions chromatically further, which may suggest that the exact extent of the thumb position study may depend on the range of the individual instrument (see Warnecke, *Das Studium*, 1905, 79).

480. “The Higher Technique of the Thumb Position (page 8) begins with the thumb position in the first octave [...] and extends to the end of the fingerboard to then connect to the upper scale harmonic (at the bridge), the unison harmonic. [...] The thumb position is thus a continuation of the usual playing and forms the bridge to the unison harmonic at the bridge. In accordance with the local circumstances of the instrument, we set up eight thumb positions and conclude with the third finger on the second octave [...] since on many instruments the fingerboard ends with this octave.” Warnecke, *Ad Infinitum*, Part 2, I–II.

Das Lagensystem des Daumenaufsatzes.

The image displays eight musical staves, labeled I. Lage. (Hauptlage) through VIII. Lage., illustrating the thumb position system. Each staff shows a sequence of notes with fingerings (1, 2, 3) and a thumb (t) above the notes. The strings are labeled as A-Saite, D-Saite, G-Saite, D-Saite, A-Saite, and E-Saite. The notation includes various accidentals and a key signature of one sharp (F#).

Figure 23. Warnecke's position system for the thumb position.

Warnecke, *Ad Infinitum*, Part 2, 8.

Warnecke considered that, for a long time, the thumb was ironically mostly excluded from the thumb position register, and virtually only the first and second fingers

were employed “without a valid reason.”⁴⁸¹ Another shortcoming of previous methods was avoiding using the thumb on notes other than the harmonics. To address that, he argues that logical fingerings in the thumb position would take into consideration the playing of scales and arpeggios, flexibility in phrasing, and the natural span between the fingers.⁴⁸² Warnecke advocated employing the third finger in the thumb position, a relatively recent feature at the time,⁴⁸³ and did not encourage using the fourth finger.⁴⁸⁴

In practice, Warnecke uses mainly the Major, Minor, Phrygian, and Lydian tetrachords for notes within the shape and includes more open positions for arpeggios.⁴⁸⁵ In addition, in specific chromatic passages, Warnecke suggests that the thumb should stay

481. Warnecke, *Ad Infinitum*, Part 2, II.

482. *Ibid.*, III.

483. *Ibid.*, II. Warnecke noted that the addition of the third finger independently in the thumb position was a recent development, even though its use was certainly not new at the time. Pedagogues such as Franz Simandl (possibly in the early 1870s), Wilhelm Sturm (1877), and Gustav Láska (1904), for instance, previously published methods that adopted the third finger in the high register. However, it is noticeable that Simandl, for example, had reservations in that regard. On the use of the third finger in thumb position, he wrote: “The third finger must be straightened out to be placed on the string; owing to its being so short and weak, it is seldom used independently, but mostly with preparation. It is used only to be employed in exceptional cases (to produce harmonics), as with the strings formerly used the requisite power and quality of tone could not be obtained. Since, however, considerably thinner strings are now used for solo-playing, the use of the third finger is no longer so limited, it is, in fact, pretty regularly used to finish scales and florid passages. In the execution of big skips, the second finger had better be employed, being the longest and the strongest, as it is easier to make sure of correctly stopping the higher notes and tones with the second finger than it is with the third.” Franz Simandl, *New Method for the Double Bass*, vol. 2, ed. Frederick Zimmermann (New York: Carl Fischer, 1948), 1.

484. “The 4th finger, being too short, is to be avoided, but by no means the third.” Warnecke, *Das Studium*, 1905, 77. “The fourth finger is usually too short in the hand posture of the thumb position and therefore comes less into consideration, although a Goedecke, for example, certainly does not disdain the fourth finger even in the thumb position.” Warnecke, *Ad Infinitum*, Part 2, III. Madenski also employed the fourth finger in thumb position. See Eduard Madenski, *Kontrabass-Studien*, 2 vols. (Vienna: Universal Edition, 1913); Eduard Madenski, *Fundamental-Studien für Kontrabass: Etudes Spéciales* (Berlin: Schlesinger’schen Musikhandlung, 1925).

485. Such as using thumb–1–3 in G major minor and minor triads in the G string (see Warnecke, *Ad Infinitum*, Part 2, 10–13).

in the same place⁴⁸⁶ while the other fingers change position (fig. 24). The idea of performing these chromatic passages with a fixed thumb is an early instance of “the fan” technique, further systematized only decades later by contemporary pedagogues.⁴⁸⁷

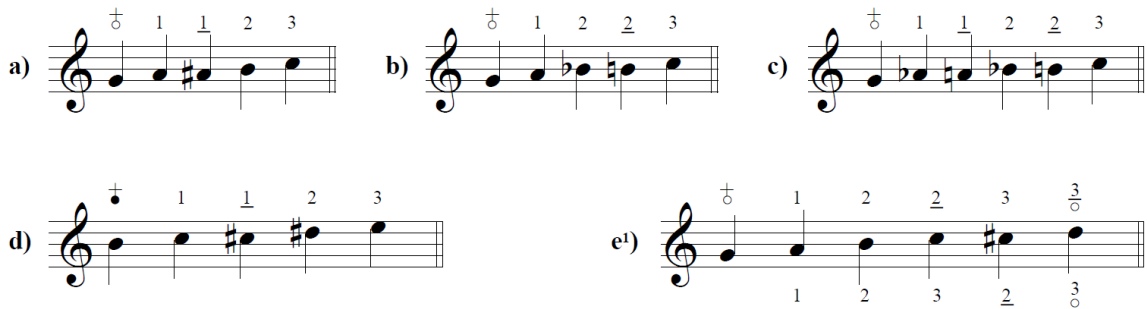


Figure 24. Chromatic examples with a fixed thumb in thumb position.

Warnecke, *Ad Infinitum*, Part 2, VI; updated notation.

Warnecke hints at the utility of practicing exercises in other positions and that these transpositions could “be carried out easily with some skill.”⁴⁸⁸ The practice of transposing the material while maintaining the same fingering concept could undoubtedly lead to further exploration of his thumb position approach. This could include the previously suggested practice of “low thumb,” not systematically explored in *Ad Infinitum*. In *Das Studium*, Warnecke illustrates the proper position of the low thumb on the first pages of the method (fig. 25).

486. Warnecke, *Ad Infinitum*, Part 2, VI.

487. Cf. “Exercise 3.3 The Fan” in Marcos Machado, *Tao of Bass: Vol. 1, The Left Hand* (Hattiesburg, Mississippi: n.p., 2016), 137–138.

488. Warnecke, *Ad Infinitum*, Part 2, II.



Figure 25. Low thumb demonstration.

Warnecke, *Das Studium*, 1905, 7.

Warnecke notes that the use of the thumb in the first octave enables the execution of wider intervals in adjacent strings, such as major and minor sixths. He also states that “all scales and all imaginable positions of chords in arpeggiated form may also on the lower mensuration be quickly and neatly performed with the thumb-position.”⁴⁸⁹

489. Warnecke, *Das Studium*, 1905, 82.

Harmonics

Perhaps most notably, Warnecke significantly contributed to the exploration and pedagogy of harmonics (or flageolet).⁴⁹¹ Warnecke addressed natural, artificial, and double harmonics, focusing mainly on the first. In addition to the harmonics by the bridge, he covered natural harmonics in the middle of the string and lower positions and wrote exercises, etudes, arpeggios in four strings, and double stops. The uniqueness of Warnecke's approach to natural harmonics is primarily due to its comprehensiveness and the exploration of the entire range of the instrument rather than being limited to the study of the harmonics in high positions.

Warnecke observed that the harmonics in the double bass “are not equaled in beauty and extensiveness by any of the other stringed instruments, let alone surpassed,”⁴⁹² and emphasized the importance of a proper and elegant posture while playing them.⁴⁹³ He considered that conquering the harmonics was one of the most challenging accomplishments of a double bassist. The execution of harmonics, “especially with regard to an orderly fingering, is confronted with almost insurmountable

491. Goïlav describes the use of the term: “Harmonics are also called in French *flageolets* and in Old English ‘flageolit notes.’ The word was first given to an instrument in the recorder family. Marin Mersenne is the first musicologist to mention this instrument (1636) which appeared in the 16th century. Its suave sonority was greatly appreciated by Mozart, who was one of the last to use it (in the *Abduction from the Seraglio*). Organ builders devoted an entire register to the *flageolet*. Other instruments tried to imitate its charming and unforced sound, especially string instruments.” Yoan Goïlav, *The Double Bass: A Philosophy of Playing* (Saint-Nicolas, Quebec: Doberman-Yppan, 2003), 81.

492. Warnecke, *Ad Infinitum*, Part 1, 74.

493. “Lying on the frame, or the overhanging of the player on the instrument is downright hideous!—It is not the most comfortable way to reach the high and highest notes at the bridge. It is the most favorable position for the highest notes, when the neck of the instrument touches the left shoulder in the middle.” Warnecke, *Ad Infinitum*, Part 2, VII–VIII. Even though not specifically of the harmonics position, his first published method contains a few photos of his general posture (see Warnecke, *Das Studium*, 1905, 6–7).

difficulties,” and “even a Bottesini had to resign himself to a partial solution of the puzzle, although he was on the right track.”⁴⁹⁴

Warnecke stated that the “playing of the harmonics requires painstaking effort, the standing and playing out of the notes, as well as the appropriate bowing in its powerful, yet smooth manner, requires infinite patience and perseverance.”⁴⁹⁵ And that the basic sonority of a regular pressed note and that of the natural harmonics should ultimately “become indistinguishable even for a trained ear.”⁴⁹⁶ In this way, he viewed harmonics proficiency as a type of “thermometer” able to measure the overall level of the double bassist as a player.

Only the artist and virtuoso who has also perfected the playing of the harmonics can call himself a master, because this is the crown of the entire double bass playing, the highest level of its study. *The knowledge of all harmonics already contains in itself for the player the standard which he can apply to his own ability in order to judge the degree of his advancement himself, and it protects him from overestimating himself.*⁴⁹⁷

Warnecke took this task rather seriously, as attested in the sum of his writings about the subject,⁴⁹⁸ particularly as presented in the vast number of exercises of *Ad Infinitum*.⁴⁹⁹ In fact, Warnecke included this very same section in the unpublished work

494. After citing Bottesini, he further comments: “Dragonetti, on the other hand, seems to have known and used the secret of harmonics to its fullest extent, for his playing on the excessively high strings simply cannot be explained otherwise, and in any case, it was primarily a kind of ‘unison harmonics’ at the bridge, referred to by the author as ‘Italian harmonics,’ which enabled him to compete with the violin on the highest notes and in every key.” Warnecke, *Ad Infinitum*, Part 1, 74.

495. Warnecke, *Ad Infinitum*, Part 1, 74.

496. Warnecke, *Ad Infinitum*, Part 2, VII.

497. Warnecke, *Ad Infinitum*, Part 1, 73–74; emphasis added.

498. See Warnecke, *Das Studium*, 1905, 83–87; Warnecke, *Ad Infinitum*, Part 1, 73–76; Warnecke, *Ad Infinitum*, Part 2, VII–IX, 37–77.

Der Kontrabass, indicating that he was satisfied with its content until his late years and did not plan to make alterations or expansions to the material.⁵⁰⁰ Martin Hanák accurately acknowledged that, with *Ad Infinitum*, Warnecke “laid the theoretical and practical foundations of modern double bass harmonics playing.”⁵⁰¹

Four-finger technique

In the appendix section of *Ad Infinitum*, Warnecke introduces the *Skizze einer neuen Methode* (“Sketch of a New Method”).⁵⁰² In this approach, the first two positions have a traditional fingering, and the minor third span is featured from the third position onwards using fingerings 1–2–3–4 (fig. 27). Warnecke wrote materials that included the four-finger technique since 1888 with the unreleased *Neue Schule des Kontrabaßspiels*. The first version of the method already had fingerings analogous to the third position of the “sketch” in *Ad Infinitum*.⁵⁰³ He intended to expand upon the four-finger technique material of *Ad Infinitum* in a future publication, which unfortunately was never published. The unpublished material is probably part of the lost music text section of Warnecke’s late writing *Der Kontrabass*. Nonetheless, along with Franke’s method, this seven-page

499. See Warnecke, *Ad Infinitum*, Part 2, 37–77.

500. See Appendix F.

501. Martin Hanák, “*Flažolety při hře na kontrabas a jejich výuka* [Harmonics When Playing the Double Bass and Its Teaching],” Pedagogická Fakulta MU, accessed September 19, 2022, <https://www.ped.muni.cz/wmus/studium/doktor/seminar/hanak.htm>.

502. Warnecke, *Ad Infinitum*, Part 2, 78–84.

503. See Warnecke’s Writings, *Neue Schule des Kontrabaßspiels* in Chapter 1.

Warnecke believed that the very structure of the fourths tuning scheme called for the four-fingering system as a “law of nature.”⁵⁰⁴ This notion has been acknowledged by many double bassists throughout history, including Friedrich Christoph Franke, who stated, “There is hardly anything more natural than to use all four fingers equally to stop the four notes (which separate one string from the next).”⁵⁰⁵ Discussing the origins of the double bass and its tuning, Siemers echoes the same basic idea in detail:

It is also important to consider that the fingering system in which each finger represents a chromatic step, rather than a diatonic one that had been in use with the lute and the vihuela previously to the invention of the viol. This meant that not only was a fingering system of this type more logical for the double bass, but that there was also a precedent for using this type of system on which the double bass fingerings could be based. *Using this system, all four fingers are used while the thumb is placed behind the neck. Four half steps from the open string results in a major third. The next string is then tuned a fourth from the previous string, a half step away from the last stopped note. This way, a chromatic scale can be played on the instrument from the bottom to top without shifting.*⁵⁰⁶

Warnecke’s insistence on advocating for the use of the third finger and the minor third span was not only based on its logical sense or technique but, most importantly, to provide an additional choice of fingerings that could better serve musical phrasing.⁵⁰⁷

Fingering choices depend on how the player wishes phrasing to sound, and good fingering allows for “rendering a musical phrase correctly and clearly.”⁵⁰⁸ Ludwig

504. Warnecke, *Ad Infinitum*, Part 2, IX.

505. Silvio Dalla Torre, *BASSics*, vol. 1 (Rostock, Germany: Sidatoverlag, 2004), 4.

506. Brian J. Siemers, “The History and Development of the Double Bass,” Doctoral Diss. (The University of Cincinnati, 2001), 25; emphasis added.

507. Warnecke, *Das Studium*, 1905, 74; Warnecke, *Ad Infinitum*, Part 2, IX.

508. Warnecke, *Das Studium*, 1905, 71.

Hegner, another master double bassist of the past that Warnecke admired, recommended using the third finger for similar reasons,⁵⁰⁹ and Hause also influenced Warnecke to favor the span of a minor third within the position.⁵¹⁰ Warnecke expresses how phrasing developments lead to this preference and how the technical development of the third finger can be as natural as the other fingers if trained from the beginning.

As one has finally had to accept the introduction of the third finger in the thumb position after a long period of resistance, so one will sooner or later have to start using it in the rest of the scale, that is, in ordinary playing, because not only the continuously improving technique, but to an even greater extent the advancing knowledge of phrasing, its laws and its exact reproduction must finally lead to this. And is there even the slightest thing standing in the way of such an involvement of the third finger? No, if only a training aimed at it from the beginning always keeps this final goal in mind.⁵¹¹

Warnecke expressed that the third finger could easily be introduced in the early training of a student, who would find its use as difficult as the others. But his strong views did not prevent him from being flexible toward different circumstances and opinions. Warnecke understood that using the third finger and the minor third span could

509. "The first part of the present tutor, differs from the older methods chiefly in the introduction of exercises for the training of the third finger. It being taken for granted that no player will wish to use two positions for passages that can be played in one, it is evident, that when all four fingers are properly trained, they will be more advantageous than three, and the third finger, by assiduous practice, will become equally as strong as the others. It is, therefore, recommended that the exercises for this finger, should be studied very diligently, in order to secure a better execution and greater facility in stopping, than would otherwise be the case." Hegner, *Kontrabassskole*.

510. See Warnecke, *Das Studium*, 1905, 68.

511. Warnecke, *Ad Infinitum*, Part 1, 72.

raise concerns and suggested that the player should ultimately decide for himself based on his hand structure.⁵¹²

Moreover, there is much confusion regarding the minor third span and the four-finger technique. Edouard Nanny, for instance, reserved a short section of his method to the “extension of the fingers.”⁵¹³ The two pages deal with the minor third span between the 1st to the 4th finger, equivalently ranging from the 4th to the 8th Warnecke’s positions. Nanny instructs that each exercise should be practiced “in such a way that the 1st finger is resting on the note,” which would invariably lead to the stretch of the fingers.⁵¹⁴

Even though this is probably the most common definition of “extension” or “extended fingerings,” this does not seem to be Warnecke’s approach.⁵¹⁵ Those same terms are often used to describe a more relaxed hand position and the use of pivot, and the terms “four-finger system” and “extension” are also used interchangeably.⁵¹⁶ Slatford describes extended fingering as a main left-hand system in which “the weight of the hand is placed with a rolling action over the playing finger, thus reducing the need to stretch.”⁵¹⁷ As a student of Ciechański—a Warnecke’s student—, Pelczar expresses

512. Warnecke, *Ad Infinitum*, Part 1, 72.

513. Edouard Nanny, *Méthode Complète Pour la Contrebasse à Quatre et Cinq Cordes*, vol. 1 (Paris: Alphonse Leduc, 1920), 78-79.

514. Nanny, *Méthode Complète Pour la Contrebasse*, vol. 1, 78.

515. Warnecke tends to use the words *Spannweite* or *Handspannung* to refer to the note span within the position, while Nanny clearly refers to the extension or stretching of fingers with the term *Austreckung der Finger*.

516. Irving Hersch Cohen, “The Historical Development of the Double Bass,” Doctoral Diss. (New York University, 1967), 207.

517. Rodney Slatford, “Fingering,” *The New Grove Dictionary of Music and Musicians* (London:

approval toward a similar notion, “The extended hand system is most convenient to use when only three fingers are involved in the fingering, but then it is usually necessary to tilt the hand.”⁵¹⁸

It seems that these descriptions are in accordance with what Warnecke intended in the four-finger technique, even though he does not explain the full particulars of the mechanical movements involved.⁵¹⁹ The photo illustrations of *Das Studium*, which indicate the 9th position, are consistently shown with three fingers on the fingerboard in a relatively relaxed manner with no broad stretches (fig. 28, 29).



Figure 28. Use of the third finger in the 9th position.

Warnecke, *Das Studium*, 1901, 6.

Macmillan, 2001).

518. Pelczar, *Kontrabas od A do Z*, 90–92.

519. Warnecke considered that the teacher, the “living lesson,” would be able to explain and demonstrate things that are perhaps unproductive to convey through text. According to the words, “the letter kills but the spirit gives life” Warnecke, *Ad Infinitum*, Part 1, 76.



Figure 29. Warnecke demonstrates the 9th position.

Warnecke, *Das Studium*, 1905, 6.

However, Warnecke is particular about the position of the elbow. He explains in detail the importance of a good posture of the left arm for good results when adopting the technique more comfortably.

The greatest difficulty in utilizing the third finger and the minor third span, however, is the careless way in which the majority of double bass players keep the left forearm. Instead of keeping it in an unconstrained manner from the elbow onwards in a free horizontal position, they let the elbow hang down, finally resting the whole forearm on the rib, and even in the thumb position they still cling or, better, even clasp the rib as if they themselves or the instrument were in danger of falling. Small causes, great effects, but oh, what [great effects]!—because the entire freedom of movement of the left arm and the left hand is now of course not possible, and this is an absolutely indispensable condition for the minor third span as well as for the whole tone span in general.⁵²⁰

Even with all the logical, technical, and phrasing benefits of using the third finger and the minor third span, Warnecke also acknowledged that this new methodology was primarily intended for the Bass-baritone, which had the advantage of being a smaller instrument with thinner strings.⁵²¹ One must not underestimate the importance of new technology and ergonomic equipment in developing innovative techniques.⁵²² That may partly explain why bassists such as Hause, Warnecke, and others were adventurous in pushing the boundaries and technical possibilities of the instrument, suggesting non-conventional and original solutions.

Nowadays, Warnecke's technical developments seem more accessible than ever, given modern instruments' comfort level and playability. Slatford stated, "Extended

520. Warnecke, *Ad Infinitum*, Part 1, 72–73.

521. Bass-baritone (*Baß-Bariton*) is tuned up a fourth compared to the standard tuning, that is, A–D–G–C from the lower to higher string. For Warnecke's further comments on this subject, see *Ad Infinitum*, Part 1, 24–25.

522. Zamiara explains the relationship between the bass-baritone and the opportunity to experiment and uncover new techniques. "The thin C string allows you to change positions freely and smoothly. It is worth adding that when it comes to vibration intensity, both in the diameter of the scale and in the thumb position, where it is relatively easy to create. Also, bow changes are easier the faster the string responds to contact with it. I would also like to emphasize that using your thumb on the C string is hassle-free. In this respect, the use of the Baritone suit has a positive impact on the extension of the possibility of using various fingerings, including non-standard solutions." Zamiara, "*Kontrabas barytonowy*," 56.

systems have been widely used on modern instruments with thinner strings and lower bridges to increase facility,”⁵²³ and David Walter suggested that modern steel strings and bridge-height adjusters facilitated “extension” fingerings.⁵²⁴ In this regard, Warnecke described how he viewed future technological developments and the changes they would represent for the double bass:

If a double bass player 200 years ago or earlier had been able to take a look at the scores of Richard Wagner or Richard Strauss, would not the reproduction of the demands made on the technique of his instrument have seemed to him to be an impossibility, and would not we, according to all human prediction, find ourselves in the same situation if we could anticipate a work from 200 years later? *Only one thing is certain, the technology of the instrument will no longer stand at the present stage of its development, but will move on in ever upwardly advancing paths, and not to oppose this victorious course in a reactionary manner, but to promote it to the best of our ability, that is the duty of every generation and thus also of ours.* The dear old habit, the rigid adherence to the traditional, one’s own comfort, everything must take a back seat when it concerns the precious common good, the improvement and elevation of our instrument and its playing and, connected with this, its reputation.⁵²⁵

Toward a New Edition

Unlike *Das Studium*, which had a German-English bilingual second edition, *Ad Infinitum*’s single-language publication possibly created a barrier that diminished the spread of the work in non-German speaking regions. The book had a massive impact in

523. Slatford, “Fingering” *The New Grove Dictionary of Music and Musicians*.

524. Walter also stated, “Part of the reason for the increase in literature and the elevation of performance standards lies with technology. We used to play on heavy gut strings with inordinately high bridges. It was simply too awkward and difficult to play numerous works that we play today with comparative ease, as for example, the Hindemith Sonata and the Bottesini Concertos.” Applebaum and Roth, *The Way They Play*, vol. 9 (Neptune City, NJ: Paganiniana Publications, 1981), 206–207.

525. Warnecke, *Ad Infinitum*, Part 1, 67; emphasis added.

professional circles after its publication in 1909 but became “a bibliographic rarity”⁵²⁶ for many decades.⁵²⁷ The fact that the book was well-received and profusely cited in academic research throughout the decades is a testament to the originality and enduring relevance of Warnecke’s work.

Recent efforts in making *Ad Infinitum* more accessible include a facsimile reprint published in two volumes by Edition Intervalle in Leipzig⁵²⁸ and its current availability in digital libraries. It would be unfair to reduce the importance of these notable endeavors that advanced Warnecke’s work to the contemporary public. Nonetheless, professional circles would still benefit from other options. One of the main reasons *Ad Infinitum* was not promoted to an even wider public since it was published is the language barrier, which kept the publication, to some degree, confined to German-speaking lands.

Despite Warnecke’s initial inclination to publish the book in many languages, the book never received a translation. Even though its historical text has prevailed as a popular source among scholars, a new English edition could make research and consultation easier for many non-German speakers. Furthermore, the second part of *Ad Infinitum* may also be of interest to the contemporary double bassist, not only as a

526. Dobrokhotov, *Kontrabas: Istoriya i Metodika*, 3.

527. Jaques Posell stated in the preface: “A period of over fifty years has elapsed since the appearance of *Ad Infinitum* by Friedrich Warnecke. During this time, only one other book has been devoted entirely to the double bass: ‘*Il Contrabbasso e I suoi Culturi*’ [sic] or ‘*The Double Bass and its Cultivators*’ by Isaia Bille. Both of these works have long been unobtainable, and it is safe to assume that the majority of today’s bass players, both professional and student, have never seen a copy of either.” Stanton, *The String (Double) Bass*, 8. As a student of Anton Torello at the Curtis Institute in the class of 1935, Posell was aware of the work of Warnecke. He served as a member of the Cleveland Orchestra from 1936 to 1978 (see “Cleveland Orchestra Principal Musicians,” Leopold Stokowski Legacy, accessed November 4, 2022, https://www.stokowski.org/Principal_Musicians_Cleveland_Orchestra.htm).

528. Friedrich Warnecke, *Ad Infinitum: Der Kontrabass*, 2 vols. (1909; repr., Leipzig: Edition Intervalle, 2005).

historical curiosity but as a technical book with exercises and suggestions that, in many aspects, remain relevant to this day.

The original *suono reale* notation, in which the notes are written as they sound, has lost popularity and become a hindrance for many players. The musical text would benefit from an updated notation that is clear, easy to read, and appropriate to our time. Therefore, most thumb position and harmonics exercises, etudes, and examples would preferably be notated in treble clef. Eventual mistakes and typos in the text and music notation have an opportunity to be corrected, and possible footnote commentaries with clarifications may also be included.

CONCLUSION

Warnecke's fundamental aim in striving to improve, develop, and elevate the double bass, its playing, and its reputation is apparent throughout his work and writings.⁵²⁹ This recurring aspiration stands out and seems to inform and encompass every professional endeavor he undertook. Warnecke valued researching the origins and development of the double bass and investigating various techniques. His curiosity and ability to channel knowledge from different areas are emblematic of an open-minded person⁵³⁰ who thrives in the pursuit of exploration.

Efforts to advance the double bass to a higher level had multiple fronts throughout Warnecke's career. The pursuit is apparent in the determination to organize a logical pedagogical methodology⁵³¹ from the beginning stages of development to highly advanced levels of double bass performance. Warnecke's publications illustrate his practice and high standards as a double bass instructor, an occupation he engaged in for almost five decades. Warnecke's writings and innovative ideas were also a result of the constant examination of different double bass schools. His musicological interests promoted the general awareness of double bass history, and his published pioneering research remains relevant today as a window to the state of double bass playing in the 19th and early 20th centuries.

529. Warnecke, *Ad Infinitum*, Part 1, 67–68; Warnecke, “*Die Geschichte des Kontrabasses*,” 7.

530. Dobrokhotoy, *Kontrabas: Istorija i Metodika*, 139.

531. Warnecke, *Ad Infinitum*, Part 1, 69.

Warnecke dedicated a great portion of his life to orchestral playing, which is reflected in his work with the Hamburg Philharmonic Orchestra for more than three decades as well as his previous orchestral experience. In his writings, he demonstrates great respect and appreciation for orchestral music and suggests that orchestral double bass players should develop virtuoso skills to keep up with the increasing technical demands. The pieces dedicated to Warnecke reflect his support of new compositions that stretched the technical boundaries of the instrument. The technical difficulties presented by these works exemplify Warnecke's dexterity and mastery as a double bass player and illustrate Warnecke's virtuosic level as a soloist. His writings and the activity of his students also convey Warnecke's solo playing and knowledge of soloistic literature.

Regarding opportunities for future research, there is no shortage of topics for investigation on the history of the double bass. The present findings may serve as the foundation and framework for further investigations. Given Warnecke's significant contributions and influence, themes related to his life and work can be fruitful fields of study. Warnecke's students and contemporaries may also provide fertile ground for research. Waldemar Giese's career, for example, is well documented through publications of newspaper articles and, given his relevance as a soloist, chamber, and orchestral musician, is a compelling topic for in-depth research. Double bassists Paul Rahmig, Max Kunze, and Lebrecht Goedecke may also be considered subjects of future examinations.

APPENDIX A – Hamburg Philharmonic Society: Sample of Concert Programs

The following orchestra programs are partial transcriptions from newspaper advertisements in the local periodicals *Hamburger Anzeiger* and *Borsen Halle*. The list is not intended to be an exhaustive representation of Warnecke's performance as a member of the Hamburg Philharmonic Society (*Philharmonische Gesellschaft in Hamburg*), not only because not all available entries are included here but also because the announcements did not always include the list of pieces. The dates refer to the day of circulation of the newspaper and not to the performance, which usually took place a few days or weeks later. The list also often includes soloists and, in a few cases, the program a complete season.

***Hamburger Anzeiger*, October 18, 1900, 8.**

Conductor: Richard Barth

Soloist: Lilly Lehmann

- L. v. Beethoven: VIII. Symphony F-dur
- L. v. Beethoven: Scene und Arie „Ah, perfido!“ für Sopran mit Orchester
- Fr. Liszt: „Orpheus“, symph. Dichtung f. gross. Orchester
- L. v. Beethoven: Zwei Lieder des Clärchen aus „Egmont“ mit Orchester
 - a) „Die Trommel gerührt“
 - b) „Freudvoll und leidvoll“
- R. Schumann: Overture to Genoveva

***Hamburger Anzeiger*, October 24, 1901, 12.**

Conductor: Richard Barth

Soloist: Adrienne Kraus-Osborne

- Beethoven: VII Symphonie, A-dur
- Gluck: Arien m. Orchester
 - a) Oh del mio dolce ardor,
 - b) Einen Bach der fließt
- H. Berlioz: Overture König Lear
- Lieder
 - Brahms: Von waldbekränzter Höhe
 - Schubert: Wiegenlied
- Weber
 - a) Volkslied,
 - b) Der kleine Fritz an seine jungen Freunde
- Friedr. Smetana: „Sarka“ (Mein Vaterland No. 3) symphonische Dichtung für gr. Orchester

Hamburger Anzeiger, January 8, 1903

Conductor: Richard Barth

Soloist: Rosa Olitzka

J. Brahms: III. Symphonie, F-Dur

Mozart: „Parto, ma tu ben mio“, Arie aus „Titus“, mit Orchester

Bizet: „Jeux d'enfants“, kleine Orchester-Suite

Saint-Saëns: „Mon coeur s'ouvre“, Arie aus „Samson et Dalila“, mit Orchester

Weber: Freischütz-Ouverture

Borsen Halle, March 7, 1905, 4.

Conductor: Gustav Mahler, Max Fiedler

Gustav Mahler: V. Symphonie (z. 1. Male)

Beethoven: VIII. Symphonie, F-dur

Borsen Halle, October 3, 1909, 3.

Conductor: Karl Panzner

Soloist: Ernst von Dohnanyi

Bach: D-dur Suite

Beethoven: Klavierkonzert G-dur

Beethoven: Fünfte Symphonie C-moll

Borsen Halle, November 25, 1909, 4.

Conductor: Karl Panzner

Soloist: Pablo Casals

Rich. Strauss: „Heldenleben“

Anton Dvorák: Konzert für Cello mit Orchester, op. 104

Haydn: G-dur Symphonie No. 13

Borsen Halle, February 20, 1910, 3.

Conductor: Karl Panzner

Soloist: Else Schünemann

Gluck: Overture zu „Iphigenie in Aulis“ – Alt-italienische Arien –

Lieder von F. Schubert

Max Schillings: Symphonischer Prolog zu König Oedipus (zum 1. Mal) –

Lieder von Brahms

W. A. Mozart: Jupiter-Symphonie

Borsen Halle, February 22, 1910, 4.

Conductor: Richard Barth

Soloists: Noordewier-Reddingius, Martha Stapelfeldt, John Coates, Thomas Denys

G. F. Händel: Der Messias

Borsen Halle, March 6, 1910, 3.

Conductor: Karl Panzner

Soloist: Artur Schnabel

Anton Bruckner: 9. Symphonie

Rob. Schumann: Klavierkonzert A-moll

C. M. v. Weber: Freischütz-Ouverture

Borsen Halle, March 31, 1910, 4.

Conductor: Karl Panzner

Soloist: Heinrich Bandler

W. A. Mozart: Overture zu: „Die Zauberflöte“

J. S. Bach: Violinkonzert A-moll mit Orchesterbegl.

L. v. Beethoven: Neunte Symphonie

Borsen Halle, October 9, 1910, 3.

Conductor: Siegmund von Hausegger

Soloist: Efrem Zimbalist

Beethoven-Abend

[Beethoven:] Overture „Zu Weihe des Hauses“, C-dur, op. 124
Prolog, verfaßt von Gustav Falke, gesprochen von Frau Franziska Elimenreich
[Beethoven:] Konzert für Violine mit Orchester, D-dur, op. 61
[Beethoven:] Fünfte Symphonie, C-moll, op. 67

Borsen Halle, October 27, 1910, 4.

Conductor: Siegmund von Hausegger

Soloist: Julia Culp

Anton Bruckner: Vierte Symphony („Romantische“) Es-dur
Franz Schubert: Ellens drei Gesänge aus Walter Scotts „Fräulein vom See“, instrumentiert von Henry Wood
Hugo Wolf: Vor- und Zwischenspiel zu „Corregidor“ (z. 1. Mal)
Hugo Wolf: Lieder mit Klavierbegleitung
C. M. v. Weber: Overture zu „Euryanthe“

Borsen Halle, November 6, 1910, 4.

Conductor: Siegmund von Hausegger

Soloist: Pablo Casals

L. v. Beethoven: Vierte Symphonie, B-dur
E. d'Albert: Cello-Konzert
Richard Wagner: Faust-Ouverture – Siegfried-Idyll – Holländer-Ouverture

Borsen Halle, November 24, 1910, 4.

Conductor: Richard Barth

Soloists: Tilia Hill, Anna Hardt, Franz Steiner, Richard Fischer, R. vom Scheidt
Robert Schumann: Szenen aus Goethe „Faust“ für Soli, Chor und Orchester

Borsen Halle, December 25, 1910, 4.

Conductor: Siegmund von Hausegger

Soloist: Carl Flesch

Hermann Bischoff: Symphonie No. 2 D-moll (Uraufführung)
J. Joachim: Ungarisches Violinkonzert
F. Mendelssohn-Bartholdy: Hebridenouverture

Hamburger Anzeiger, January 19, 1911, 15.

Conductor: Siegmund von Hausegger

Soloist: Frieda Kwast-Hodapp

Max Reger: Variationen über ein lustiges Thema (unter Leitung des Komponisten)
Mozart: Symphony Es-dur (Kochel No. 543)

Borsen Halle, February 2, 1911, 4.

Conductor: Siegmund von Hausegger

Soloist: Eve Simony

J. Haydn: Symphonie Militaire
W. A. Mozart: Arie „Mia speranza“
Bruneau: Vorspiel zu „Messidor“ (zum erstenmale)
Delibes: Arie aus „Lakmé“
Richard Strauss: Symphonia domestica

Borsen Halle, February 12, 1911, 4.

Conductor: Richard Barth

Soloists: Clara Wirz-Wyss, Emmy Leisner, Altr. Kleinpaul, George A. Walter, Thomas Denys, Wilh. Böhmer
J. S. Bach: Weihnachts-Oratorium

Borsen Halle, March 2, 1911, 4.

Conductor: Siegmund von Hausegger

Soloist: Raoul Pugno

Ernste Boehe: Tragische Overture (zum 1. Male)
Saint-Saëns: Klavier-Konzert C-moll
Liszt: Mephisto-Walzer
Franck: Symphonische Variationen für Klavier und Orchester
Schubert: Symphonie h-moll (unvollendet)

Borsen Halle, March 16, 1911, 4.

Conductor: Siegmund von Hausegger

Soloist: Fritz Kreisler

Johs. Brahms Abend

[Brahms:] Variationen über ein Thema von Haydn

[Brahms:] Violinkonzert

[Brahms:] Erste Symphonie C-moll

Borsen Halle, March 26, 1911, 4.

Conductor: Siegmund von Hausegger

Soloist: Felix von Kraus

Bach: Tripelfuge Es-dur für Orgel

Bach: Cantate: „Ich will den Kreuzstab gerne tragen“

Beethoven: Neunte Symphonie

Borsen Halle, October 1, 1911, 4.

Conductor: Siegmund von Hausegger

Soloist: Raoul Pugno

Händel: Concerto grosso

Mozart: Klavier-konzert D-Moll. Klaviersolo

Brahms: 3. Symphonie F-Dur

Borsen Halle, October 17, 1911, 4.

Conductor: Siegmund von Hausegger

Soloists: Felix Senius, Alfred Sittard

Liszt Abend

[Liszt:] Phantasie und Fuge über B-A-C-H für Orgel

[Liszt:] Petrarca-Sonette (z 1. Mal)

[Liszt:] Faust-Symphonie m. Schlusschor

Borsen Halle, November 9, 1911, 3.

Conductor: Siegmund von Hausegger

Soloists: Philipp Wolfrum, Max Reger

J. Haydn: Symphonie Nr. 2 Br. u. H. D-dur

J. S. Bach: Konzert C-moll f. 2 Klaviere (z 1. Mal)

Mozart: Adagio u. Fuge f. Streichorchester (z. 1. Mal)

Bach: Konzert C-dur f. 2 Klaviere (z. 1. Mal)

Beethoven: Egmont-Ouverture

Borsen Halle, December 5, 1911, 3.

Conductor: Richard Barth

Soloists: Dora Moran, Paul Reimers, Johs. Messchaert

J. Haydn: Die Jahreszeiten

Borsen Halle, December 24, 1911, 3.

Conductor: Siegmund von Hausegger

Soloist: Marie Louise Debogis

Berlioz: Overture zu „Rob Roy“ – Les nuits d’été, Gesang mit Orchester (zum 1. Mal)

Debussy: Rondes de Printemps für Orchester (zum 1. Mal), Lieder

Ludwig van Beethoven: 2 Symphonie D-dur

Borsen Halle, January 18, 1912, 4.

Conductor: Siegmund von Hausegger

Soloist: Adolf Busch

Cherubini: Anakreon-Ouverture

Mendelssohn: Violin-konzert

Siegmund von Hausegger: Natur-Symphonie für gr. Orchester, Orgel und Chor (Erstaufführung in Deutschland)

Hamburger Anzeiger, February 4, 1912, 15.

Conductor: Siegmund von Hausegger
Soloist: May and Beatrice Harrison
Schumann: Manfred-Ouverture
Brahms: Doppelkonzert für Violine und Cello
Bruckner: VII. Symphony E-dur

Hamburger Anzeiger, February 11, 1912, 15.

Conductor: Richard Barth
Soloist: Noordewier-Reddingius, Paul Schmedes, Eugen Brieger
Edgar Tinel: Franziskus für Soli, Chor, Orgel und Orchester

Borsen Halle, February 29, 1912, 4.

Conductor: Siegmund von Hausegger
Soloist: Alfred Hoehn
Beethoven: Coriolan-Ouverture
Beethoven: Klavierkonzert Es-dur
Berlioz: Symphonie fantastique

Borsen Halle, March 7, 1912, 4.

Conductor: Siegmund von Hausegger
Soloist: Jacques Thibaud
Braunfels: Serenade für kl. Orchester (z. 1 Male)
Mozart: Violinkonz. Es-dur
Schubert: VII. Symphonie C-dur

Hamburger Anzeiger, January 31, 1913, 14.

Conductor: Siegmund von Hausegger
Wagner: Siegfried-Idyll – Eine Faust-Ouv. – Vorspiel z. 3. Akt Parsifal, 2. Teil d. 3. Akt. Parsifal, v. Die heilige Quelle selbst

Borsen Halle, February 13, 1913, 4.

Conductor: Siegmund von Hausegger
Soloist: Felix Berber-Credner
Felix Woyrsch: Drei Böcklinphantasien f. Orchester (unter Leitung des Komponisten)
Schilling: Violinkonzert (z. 1. Male)
Beethoven: VII. Symphonie

Borsen Halle, September 14, 1913, 3.

„10 Philharmonische Konzerte“

Season 1913-1914

Conductor: Siegmund von Hausegger

Concert 1

Soloist: Henri Marteau

Beethoven: 1 Symphonie C-dur

Gernsheim: Violinkonzert (Uraufführung)

Max Reger: Vier Tondichtungen nach Bildern von Böcklin (z. 1. Mal)

Weber: Ouv. zu „Freischütz“

Concert 2

Soloist: Artur Schnabel

Bruckner: VIII. Symphony

Beethoven: Klavier-Konzert C-moll

Wagner: Meistersinger-Vorspiel

Concert 3

Soloist: Charles Cahier

Brahms: IV. Symphonie E-moll

Brahms: Rhapsodie für eine Altstimme und Männerchor

Pierre Maurice: „Der Ouv. zu „Benvenuto Cellini“

Concert 4

Soloists: H. Bandler, Anna Stronck-Kappel, Adrienne von Kraus-Osborne, M. Roemer, F. von Kraus

Mozart: Ouv. zu „Zauberflöte“

Mozart: Violin-konzert [A-dur]
 Beethoven: IX. Symphonie mit Schlusschor

Concert 5
 Soloist: Hugo Becker
 Rich. Strauß: Festliches Präludium (z. 1. Mal)
 Rich. Strauß: Don Quixote, mit Cello-Solo
 Liszt: Dante Symphonie, mit Frauenchor

Concert 6
 Soloists: Franz Steiner, Walter Braunfels
 Mozart: Symphonie D-dur in drei Sätzen
 Mozart: Cantate „Die Ihr des Unermesslichen Weltalls“
 Beethoven: An die Hoffnung
 Braunfels: Klavier-Konzert (z. 1. Mal)
 Pfitzner: „Olaf“, Ballade (z. 1. Mal)
 Weber: Rübezahl-Ouverture

Concert 7
 Soloist: Frieda Kwast-Hodapp
 Carl Nielsen: Symphonia expansiva (z. 1 Mal)
 Brahms: Klavier-Konzert D-moll
 Beethoven: III. Leonoren-Ouverture

Concert 8
 Soloist: Anna Medek
 Gluck: Ouverture zu „Alceste“
 Gluck: Arie „Divinités du Styx“ aus „Alceste“
 Boehe: Ouverture zu einer Komödie (Uraufführung)
 Cornelius: Gesangsszene aus „Gunlöd“ (z. 1 Mal)
 Borodin: II. Symphonie H-moll

Concert 9
 Schubert: Tragische Symphonie Nr. 4 (z. 1. Mal)
 [Wilhelm] Friedemann Bach: Symphonia (z. 1. Mal)
 Mehul: Ouverture „La chasse du jeune Henry“ (z. 1. Mal)

Concert 10
 Beethoven: VI. Symphonie (Pastorale)
 Beethoven: V. Symphonie C-moll

Borsen Halle, October 22, 1914, 4.

Conductor: Siegmund von Hausegger
 Beethoven: Coriolan-Ouverture
 Brahms: Schicksals-lied
 Beethoven: Eroica-Symphonie
 Wagner: Kaisermarsch

Borsen Halle, November 5, 1914, 4.

Conductor: Siegmund von Hausegger
 Soloist: Stefi Jung-Geyer
 Brahms: III. Symphonie F-dur
 Brahms: Violin-Konzert
 Weber: Oberon-Ouverture

Borsen Halle, November 18, 1914, 4.

Conductor: Siegmund von Hausegger
 Soloist: Enrico Mainardi
 Schumann: Ouverture z. „Genoveva“
 Schumann: Violoncell-Konzert
 Bruckner: IV. (Romantische) Symphonie Es-dur

Borsen Halle, January 31, 1915, 3.

Conductor: Siegmund von Hausegger
 Soloist: Carl Flesch
 Beethoven: Ouvert. Leonore I
 Mozart: Violin-Konz.

Haydn: Symph. Es-dur
Drei Märsche: Ra oegy-Marsch, Türk. Marsch von Beethoven, Reitermarsch von Schubert

Borsen Halle, September 12, 1915, 4.

„10 Philharmonische Konzerte“

Season 1915-1916

Conductor: Siegmund von Hausegger

Soloists: Ilona Durigo, Frieda Kwast-Hodapp, Lula Mysz-Gmeiner, Conrad Ansorge, Felix Berber, Joseph Szigeti

Kurt Atterberg: 2. Symphonie F-dur

Joh. S. Bach: Brandenburger Konzert G-dur

Beethoven: 1., 2., and 8. Symphonie, Leonoren-Ouvertüre No. 2

[Beethoven:] Vier Menuette

[Beethoven:] Phantasie f. Klavier, Orch. und Chor

Brahms: 1. und 4. Symphonie; Violinkonzert, Altrhapsodie

Bruckner: 3. Symphonie

Dittersdorf: Die vier Weltalter

Hausegger: Wieland, der Schmied, symph. Dichtung

Goldmark: Violinkonzert

Haydn: Symphonie Es-dur; Szene der Ariadne auf Naxos

Liszt: Faust-Symphonie

[Liszt:] Klavierkonzert A-dur

Mendelssohn-Bartholdy: Ouvertüre „Meeresstille und glückliche Fahrt“

Mozart: Symphonie A-dur

[Mozart:] Eine kleine Nachtmusik

[Mozart:] Ouvertüre zur „Zauberflöte“

Reger: Variationen u. Fuge f. Orchester ü. ein Thema von Mozart [z. 1. Mal]

Schubert: 7. Symphonie C-dur

Schumann: 4. Symphonie D-moll

[Schumann:] Klavierkonzert A-moll

Smetana: Ouvert. zu „Die verkaufte Braut“

Rich. Strauss: Don Juan, symph. Dichtung

Wagner: Vorspiel zu „Tristan und Isolde“

[Wagner:] Ouvertüre zu „Der fliegende Holländer

[Wagner:] Meistersinger-Vorspiel

Weber: Ouv. zu „Turandot“ u. „Freischütz“

Hugo Wolf: „Penthesilea“, symph. Dicht

Woyrseh: Hamlet-Ouvert, Aenderungen vorbehalten

Borsen Halle, September 10, 1916, 4.

„10 Philharmonische Konzerte“

Season 1916-1917

Conductor: Siegmund von Hausegger

Soloists: H. Bandler, Ilona Durigo, Edwin Fischer, Arnold Földesy, Emmi Leisner, Wera Schapira, Alfred Sittard

Bach-Reger: Adagio f. Streichorchester

Beethoven: 3., 4., 6. u. 7. Symphonie

[Beethoven:] Ouvertüren:

„Weihe des Hauses“

Fidelio

Leonore Nr. 3

[Beethoven:] vier Menuette

[Beethoven:] Klavierkonzert Es-dur

Berlioz: Phantastische Symphonie

Brahms: 1. und 3. Symphonie

[Brahms:] Akademische Fest-Ouvertüre

Bruckner: 9. Symphonie

Dvorak: Legenden

Josef Haas: Heitere Serenade (z. 1. Mal)

Händel: Orgelkonzert, G-moll

Haydn: Symphonie, D-dur

Liszt: Heldenklage

[Liszt:] Tasso

[Liszt:] Ungarische Fantasie f. Klav. m. Orch.
Mendelssohn-Bartholdy: Hebriden-Ouvertüre
Mozart: Jupiter-Symphonie
[Mozart:] Arie d. Sextus a. „Titus“
J. L. Nicodé: Variationen f. Orch.
Max Reger: Prolog
[Max Reger:] An die Hoffnung, Ges. m. Orch. Dichtung (z. 1. Mal)
Franz Schmidt: Symphonie, Es-dur (z. 1. Mal)
Schubert: Symphonie, B-dur
Schubert-Liszt: Wanderer-Fantasie f. Klavier u. Orch.
Schumann: Symphonie, B-dur
Spohr: Violin-Konzert
Rich. Strauss: Macbeth, symph. Dichtung
Hermann Unger: Erotikon (z. 1. Mal)
Volkman: Violoncell-Konzert
Wagner: Faust-Ouvertüre; Siegfried-Idyll
Weber: Ouvertüren zu „Turandot“ und „Preciosa“

Borsen Halle, March 10, 1918, 4.

Conductor: Siegmund von Hausegger
Alex Ritter: Trauermusik
Wagner: Kaisermarsch
Liszt: Hungaria, symph. Dichtung
Beethoven: 5 Symphonie C-moll

Borsen Halle, April 14, 1918, 4.

“Popular Beethoven celebration” (*Volkstümliche Beethoven-Feier*)
Four days of Beethoven concerts
Conductor: Siegmund von Hausegger
Soloist: Adolf Busch, Edwin Fischer
[Beethoven:] 1., 2. Und 3. Symphonie
[Beethoven:] 4. Symph., Violinkonzert, 5. Symph.
[Beethoven:] 6. Symph., Klavierkonzert G-dur, 7. Symph.
[Beethoven:] 8. Und 9. Symphonie (mit Schlußchor)

English translation

Overview

Friedrich Warnecke †. The double bass virtuoso and teacher Friedrich Warnecke, who had been living in quiet seclusion for some time, died in Hamburg on March 1, 1931 at the age of 74. As a stimulating teacher and supporter of his students, Fr. Warnecke has earned a reputation that has spread far beyond the borders of Germany. His exemplary method for the double bass, the revision of which unfortunately could not be published during his lifetime, paved the way for a large number of students to put it into practice. There is hardly a larger orchestra in which Fr. Warnecke's students are not active. In the literary and didactic field, as well as the arranger and discoverer of older bass literature, Warnecke knew how to make a good name for himself. But the master was not only a supporter of his students, but also of all young musicians from other faculties. Warnecke was always available with his experience and advice. Not as an aging musician telling anecdotes and raving about memories, but as a man who knew how to adapt to the new times, he always had a large number of students and young friends around him, who will fondly remember the stimulating hours in his company. Friedrich Warnecke, a loyal member of the association, was a member of the Hamburg Philharmonic Orchestra for many years. Upon his retirement, the orchestra made the colleague its first and only honorary member in recognition of his services to the music community. For many years the deceased was a teacher at the Bernuth's Conservatory.⁵³² It would be desirable if the literary legacy of the deceased, which must certainly still contain valuable works, were handed over to a loving hand for inspection and preservation; a note of encouragement to one of his students.

Johannes Rieckmann.

Obituaries [...]

Local administration **Hamburg-Altona**. [...] Colleague Prof. **Friedr. Warnecke** (Bass), Group 1. Died March 2, 1931 at the age of 74. Member since 1924.

532. A reference to Julius von Bernuth, the founder of the *Konservatorium der Musik in Hamburg*.

Transcription of the original text

Rundschau

Friedrich Warnecke †. In Hamburg verstarb im Alter von 74 Jahren am 1. März 1931 der seit einiger Zeit in stiller Zurückgezogenheit lebende Kontrabaßvirtuos und -lehrer Friedrich Warnecke. Als anregender Lehrer und Förderer seiner Schüler hat Fr. Warnecke sich einen Ruf erworben, der weit über die Grenzen Deutschlands hinausgedrungen ist. Seine vorbildliche Schule für Kontrabaß, deren Neubearbeitung leider nicht mehr zu seinen Lebzeiten herauskommen konnte, hat einer großen Zahl Schülern den Weg in die Praxis geebnet. Es gibt wohl kaum ein größeres Orchester, in welchem nicht Schüler von Fr. Warnecke tätig sind. Auf literarischem und didaktischem Gebiet, sowie als Bearbeiter und Entdecker älterer Baßliteratur, wußte Warnecke sich einen Namen von gutem Klang zu erwerben. Aber nicht nur seinen Schülern war der Meister ein Förderer, sondern auch allen jungen Musikern der andern Fakultäten stand Warnecke stets mit seiner Erfahrung und seinem Rat zur Seite. Nicht als Anekdoten erzählender, in Erinnerungen schwärmender alternder Musiker, sondern als Mann, der sich der neuen Zeit anzupassen verstand, hatte er stets eine größere Zahl Schüler und junger Freunde um sich, die sich gern der anregenden Stunden in seiner Gesellschaft erinnern werden. Friedrich Warnecke, ein immer treues Mitglied des Verbandes, gehörte viele Jahre dem Hamburger Philharmonischen Orchester an. Bei seinem Übertritt in den Ruhestand ernannte das Orchester den Kollegen in Anerkennung seiner Verdienste um die Musikerschaft zu seinem ersten und einzigen Ehrenmitglied. Viele Jahre war der Verstorbene Lehrer am v. [von] Bermuthschen [sic] Konservatorium. Es wäre wünschenswert, wenn der literarische Nachlaß des Verstorbenen, in dem sich bestimmt noch wertvolle Arbeiten befinden müssen, einer liebevollen Hand zur Durchsicht und Verwahrung übergeben würde; ein Hinweis zur Anregung für einen seiner Schüler.

Johs. [Johannes] Rieckmann.

Todesanzeigen [...]

*Ortsverwaltung **Hamburg-Altona**. [...] Kollege Prof. **Friedr. Warnecke** (Baß), Gruppe 1. Gestorben am 2. März 1931 im 74. Lebensjahr. Mitglied seit 1924.*

Rundschau.

Friedrich Warnede †. In Hamburg verstarb im Alter von 74 Jahren am 1. März 1931 der seit einiger Zeit in stiller Zurückgezogenheit lebende Kontrabaßvirtuos und -lehrer Friedrich Warnede. Als anregender Lehrer und Förderer seiner Schüler hat Fr. Warnede sich einen Ruf erworben, der weit über die Grenzen Deutschlands hinausgedrungen ist. Seine vorbildliche Schule für Kontrabaß, deren Neubearbeitung leider nicht mehr zu seinen Lebzeiten herauskommen konnte, hat einer großen Zahl Schülern den Weg in die Praxis geebnet. Es gibt wohl kaum ein größeres Orchester, in welchem nicht Schüler von Fr. Warnede tätig sind. Auf literarischem und didaktischem Gebiet, sowie als Bearbeiter und Entdecker älterer Baßliteratur, wußte Warnede sich einen Namen von gutem Klang zu erwerben. Aber nicht nur seinen Schülern war der Meister ein Förderer, sondern auch allen jungen Musikern der andern Fakultäten stand Warnede stets mit seiner Erfahrung und seinem Rat zur Seite. Nicht als Anekdoten erzählender, in Erinnerungen schwärmender alternder Musiker, sondern als Mann, der sich der neuen Zeit anzupassen verstand, hatte er stets eine größere Zahl Schüler und junger Freunde um sich, die sich gern der anregenden Stunden in seiner Gesellschaft erinnern werden. Friedrich Warnede, ein immer treues Mitglied des Verbandes, gehörte viele Jahre dem Hamburger Philharmonischen Orchester an. Bei seinem Übertritt in den Ruhestand ernannte das Orchester den Kollegen in Anerkennung seiner Verdienste um die Musikerschaft zu seinem ersten und einzigen Ehrenmitglied. Viele Jahre war der Verstorbene Lehrer am v. Bermuth'schen Konservatorium. Es wäre wünschenswert, wenn der literarische Nachlaß des Verstorbenen, in

dem sich bestimmt noch wertvolle Arbeiten befinden müssen, einer liebevollen Hand zur Durchsicht und Verwahrung übergeben würde; ein Hinweis zur Anregung für einen seiner Schüler.

Johs. Rieckmann.

† Todesanzeigen †

Ortsverwaltung Breslau. Kollege Paul Nidel (Viola), Gruppe Ia. Gestorben am 1. März 1931 im 28. Lebensjahr. Gallenleiden. Mitglied seit 1920.

Ortsverwaltung Frankfurt a. M. Kollege Rich. Weber (Violine), Gruppe Ib. Gestorben am 21. Februar 1931 im 67. Lebensjahr. Magenleiden.

Ortsverwaltung Hamburg-Altona. Kollege John Lindemann (Klavier), Gruppe 2. Gestorben am 1. März 1931 im 53. Lebensjahr. Lungenleiden. Mitglied seit 1924. — Kollege Prof. Friedr. Warnede (Baß), Gruppe 1. Gestorben am 2. März 1931 im 74. Lebensjahr. Mitglied seit 1890.

Ortsverwaltung Hannover. Kollege Paul Lippstren (Maurinette), Gruppe 3. Gestorben am 8. März 1931 im 50. Lebensjahr. Bluthura. Mitglied seit 1924.

Ortsverwaltung Reichendach i. Vogtl. Kollege Edwin Ritter (Baß), Gruppe 3. Gestorben am 8. März 1931 im 48. Lebensjahr. Nierenleiden. Mitglied seit 1928.

Ortsverwaltung Ludolstadt. Kollege Musikdirektor Gotthardt Vogt, Gruppe 1. Gestorben am 2. März 1931, 77 Jahre alt. Grippe. Mitglied seit 1891.

APPENDIX C – Warnecke’s Letter to Joseph Bennett (1907)

English translation

*Prof. Fr. Warnecke
Finkenau 5 III
Hamburg 22, June 20, 1907*

Mr. Joseph Bennett, Music Writer and Editor of The Daily Telegraph, London.

Reverend Highness!

I am indebted to the attention of my London colleague for an interesting article from his pen, which attracted me most keenly; it is the article: “a famous contrabassist” from “The Daily Telegraph” from May 25th this year.

Therefore, please do so intellectually and forgive me if I approach you in this matter or approach you with an interest.

On the occasion of a new pedagogical work for the double bass edited by me, “Ad infinitum” (publisher: Louis Oertel, Hanover), a historical-scientific treatise on the double bass and its development from the 15th to the 20th century will be published simultaneously in French, English, Italian and German.

In possession of extensive and partly already completed material, which I have collected with effort and patience for more than a year from Italy, France, England, Spain, Portugal, America, Russia, Sweden, Denmark, Holland, Belgium, Switzerland, Austria-Hungary and Germany from the conservatories, universities and their libraries and so on, I hope to be able to give a complete, but above all an objective and realistic picture of the development of the double bass and the double bass playing. I also hope that with this work, I will have a beneficial influence on the double bass, which is unfortunately too much reviled today, and its study, and contribute a little to the prestige and elevation of this instrument.

Of course, in my works I turn my very special interest to the two champions of the old and the new school, Domenico Dragonetti and Giovanni Bottesini.

With regard to Bottesini, since he is closer to our time, it was relatively easier for me to find everything worth knowing about his life and work, but things were more difficult for you with Dragonetti! If I have nevertheless received a lot of material about Dragonetti (including a pen and ink sketch by him), I would like to thank the Canonicus and Canon Prof. Angelo Berenzi from Cremona and the library of St. Marco in Venice and other sources.

I also know parts of his will, for example, the original text about the donation of his Gasparo da Salò to the St. Marcus church in his hometown and also the highly original shipping bill from London to Venice and many other things. However, I must confess that the essay in The Daily Telegraph brought up something about Dragonetti that I had not known before.

My request to you, my esteemed sir, is that I should be allowed to use (of course stating the author and the source) the already mentioned article from "The Daily Telegraph" about Dragonetti as material for my work! I would also like to ask and inquire whether a reproduction of the portrait of Dragonetti that you have could be arranged for my work? Director Max Fiedler (to whom my work is dedicated) will be visiting London on the 25th of this month and this gentleman, whom I greatly admire, would certainly be happy to tell you more about my work and possibly be able to provide information!

I hardly dare to add the comment that I would like to express my heartfelt thanks in advance for all the other data you have given about Dragonetti and also Bottesini.

Personally, I know Mr. Sergei Kussevitzky very well and his playing. But I have to say that in Germany, we have other artists on the double bass who play just as well as Kussevitzky and even better. I would particularly like to mention Mr. Lebrecht Goedecke (soloist of the Berlin Philharmonic Orchestra) who Kussevitzky is in no way up to! Director Max Fiedler also knows Mr. Goedecke and his playing, as well as his "mano mostro!" [monster hand!] The very rich Kussevitzky can well arrange to perform wherever he pleases, while a Goedecke has to reckon with the inevitable deficit for the week's concerts!

Finally, if I would like to remind you of my request, I would also like to apologize for not being able to use the English language.

*I would be pleased to provide you with further details, and I sign with the utmost respect,
most sincerely
Fr. Warnecke
Hamburg 22
Finkenau No. 5, III.*

Transcription of the original text

*Prof. Fr. Warnecke
Finkenau 5 III
Hamburg 22, den 20. Juni 1907*

*Herrn Joseph Bennett, Musikschriftsteller und Redakteur von "The Daily Telegraph"
London.*

Ew. [Ehrwürden] hochwohlgeboren!

Der Aufmerksamkeit meiner Londoner Collegen verdanke ich einen interessanten Artikel aus Ihrer bewakerten Feder, der mich auf das lebhafteste annegte; es ist dies der Artikel: "a famous Contrabassist" aus dem "The Daily Telegraph" vom 25 Mai d.J. [dieses Jahr]

Sié vollen daher geitigst gestalten und mirver ziehen, wenn ich mich in dieser Angelegenheit an Sié vende resp. [respektive] mit einem Anleigen an Sie herantrele.

Gelegentlich einer von mir herausgegebenen neuen pädagogischen Arbeit für den Contrabass "Ad infinitum" (Verlag: Louis Oertel, Hannover), erscheint gleichzeitig in franz.-, engl.-, italien.- und deutscher Sprache eine historisch - wissenschaftliche Abhandlung über den Contrabass und seine Entwicklung vom 15–20 Jahrhundert.

Im Besitz eines umfangreichen und zum teil schon abgeschlossenen Materials, das ich seit mehr als Jahresfrist mit Mühe und Geduld aus Italien, Frankreich, England, Spanien, Portugal, America, Russland, Schweden, Dänemark, Holland, Belgium, Scweiz, Osterreich-Ungarn und Deutschland aus den Conservatorien, Hochschulen und deren Bibliotheken u.s.w. gesammelt habe, haffe ich in jecter Beziehung ein vollständiges, vor allen aber ein objektives und der Wirklichkeit entsprechen des Bild in der Entwicklung des Contrabasses und des Contrabassspiels geben zu können. Ebenso hoffe ich mit dieser Arbeit auf den noch heute leider zu viel geschmähten Contrabass und sein Studium einen genstigen Einfluss auszüüben, und zum Ansehen und zur Hebung dieses Instrumentes ein wenig beizutragen.

Selbstverständlich wende ich den beiden Championi der alten und der neuen Schule, Domenico Dragonetti und Giovanni Bottesini, in meinen Werke mein ganz besonderes Interesse zu.

In Bezug auf Bottesini war es mir da er unserer Zeit näher steht, verhältnismässig leichter alles Wissenwerte aus seinen Leben und Wirken aufzufinden, Awas beschwerlicher gestaltete dich aber die Sache bei Dragonetti! Wenn ich über Dragonetti trotzdem viel Material (auch eine Federskizze von ihm) ertalten habe, su danke ich es vor allen den Canonicus und Domherrn Prof. Angelo Berenzi aus Cremona und der Bllbiothek von St. Marco in Venedig und andere Quellen.

Auch Teile seines Testamentes, z.B. [zum Beispiel] der Original text über die Schenkung seines Gasparo da Salòs an die St. Marcus-Kirche seiner Vaterstadt und ebenso der höchst originelle Schiffsfrachtbrief von London nach Venediz und vieles andere, sind mir bekann. Dennoch muss ich bekennen, dass der Aufsatz im "The Daily Telegraph" spiel über Dragonetti brachte, was mir bis dahm noch nicht bekannt war.

Meine Bitte an Sie, mein hochverehrter Herr, geht nun dahin mir zugestalten (naturalich mit Angabe des Verfassers und der Quelle), den schon erwähnten Artikel aus dem "The Daily Telegraph" das über Dragonett gesagte als Material für mein Werk benutzen zu dürfen! Weiter gestatte ich mir noch die ergebene Bitte und Anfrage, ob eine Reproduktion des in Ihrem Besitze befindlichen Portraits von Dragonetti für mein Werk gestaltet werden Könnte? Herr Direktor Max Fiedler (dem meine Arbeit gewidmet ist) gastierd am 25 d.M. [diesen Monat] in London und würde dieser von mir hochverehrter Herr Ihnen gewiss gern Nahres über meine Arbeit mitteilen, evenll. [eventuell] Auskunfte geben Können!

Kaum wage ich noch die Bemerkung hinzuzufügen dass ich für alle weiteren woch von Ihnen angeführten Daten üver Dragonetti u. [und] auch Bottesini, schon im Voraus meinen herzlichsten Dank auspreche.

Herrn Sergei Kussevitzky kenne ich persönlich sehr gut auch sein Spiel. Ich muss aber dabei bemerken, dass wir in Deutschland noch weitere Künstler auf dem Contrabass haben, die ebenso und noch besser wie Kussevitzky spielen. Ganz besonders möchte ich hier einen Herrn Lebrecht Goedecke (Soloist des Berliner Philh. Orchesters) anführen, dem Kussevitzky in Keiner Weise gewachsen ist! Auch Herr Direktor Max Fiedler Kennst Herr Goedecke und sein Spiel, ebenso desren "mano mostro!" Der sehr reiche Kussevitzky kann es sich wohl gestalten überall aufzutreten wo es ihm liebs, während aber ein Goedecke mit dem unausbleiblichen Defizis die wolche Concerte mit sich lennigen, rechnen muss!

Wenn ich zum Schluss noch einen meine Bitte in Erinnerung bringe, zu bitte ich gleichzeitig um Entschuldigung, dass ich mich der englischen Sprache leider nicht habe bedienen Konnen.

*Indem ich Näheres gern enfgengansche, zeichnet mit vorzüglicher Hochachtung ganz ergebenst
Fr. Warnecke
Hamburg 22
Finkenau No. 5, III.*

Prof. Fr. Warnecke
Finkenau 5 III.

Hamburg 22, den. 20. Juni 1907.

Herrn Joseph Bennett,
Musikschriftsteller und Redakteur
vom „The Daily Telegraph“
London.

Ew. Hochwohlgeboren!

Ihr Aufmerksamkeit meiner Londoner
Collegen verdanke ich einen interessanten Ar-
tikel aus Ihrer bewährten Feder, der mich auf
das lebhafteste anregte; es ist dies der Artikel:
„a famous Contrabassist“ aus dem „The Daily
Telegraph“ vom 25 Mai d. J.

Sie wollen daher gütigst gestatten, und mir ver-
zeihen, wenn ich mich in dieser Angelegenheit
an Sie wende resp. mit einem Anliegen an Sie
herantrete.

Gelegentlich einer von mir herausgegebenen
neuen pädagogischen Arbeit für den Contrabass
„Ad infinitum“ (Verlag: Louis Bertel, Hannover),
erscheint gleichzeitig in franz., engl., italien.-
und deutscher Sprache eine historisch-wissenschaftliche
Abhandlung über den Contrabass und seine
Entwicklung vom 15-20 Jahrhundert.

Im Besitz eines umfangreichen und zum teil

schon abgeschlossenen Materials, das ich seit mehr
als Jahresfrist mit Mühe und Geduld aus Italien,
Frankreich, England, Spanien, Portugal, America,
Rusland, Schweden, Dänemark, Holland, Belgien,
Schweiz, Oesterreich-Ungarn und Deutschland aus
den Conservatorien, Hochschulen und deren Bibliothek-
ken u. s. w. gesammelt habe, hoffe ich in jeder
Beziehung ein vollständiges, vor allem aber
ein objektives und der Wirklichkeit entsprechendes
Bild in der Entwicklung des Contrabasses und
des Contrabassspiels geben zu können. Ebenso
hoffe ich mit dieser Arbeit auf den noch heute
leider so viel geschmähten Contrabass und sein
Studium einen günstigen Einfluss auszuüben,
und zum Ansehen und zur Hebung dieses Instru-
mentes ein wenig beizutragen.

Selbstverständlich wende ich den beiden Champions
der alten und der neuen Schule, Domenico Dragonetti
und Giovanni Bottesini, in meinem Werke
mein ganz besonderes Interesse zu.

In Bezug auf Bottesini war es mir, da er unserer
Zeit näher steht, verhältnismässig leichter, alles
Wissenwerte aus seinem Leben und Wirken aufzufinden,
etwas beschwerlicher gestaltete sich aber die Sache
bei Dragonetti! Wenn ich ~~mit~~ ^{über} Dragonetti
trotzdem viel Material (auch eine Federkizze von
ihm) erhalten habe, so danke ich es vor allem

dem Canonicus und Somheren Prof. Angelo
Bereuzi aus Cremona und der Bibliothek von
St. Marco in Venedig und andere Quellen.

Auch Teile seines Testaments, z. B. der Original-
text über die Schenkung seines Gasparo da
Salvi an die St. Marcus-Kirche seiner Vaterstadt,
und ebenso der höchst originelle Schiffsfrachtbrief
von London nach Venedig und vieler andere, sind
mir bekannt. Dennoch muss ich bekennen,
dass der Aufsatz im „The Daily Telegraph“ viel
über Dragonetti brachte, was mir bis dahin
noch nicht bekannt war.

Meine Bitte an Sie, mein hochverehrter Herr, geht
nun dahin mir zu gestatten (natürlich mit
Angabe des Verfassers und der Quelle), den
schon erwähnten Artikel aus dem „The Daily
Telegraph“ das über Dragonetti gesagte als
Material für mein Werk benutzen zu dürfen! —
Weiter gestatte ich mir noch die ergebene Bitte
und Anfrage, ob eine Reproduktion des in Ihrem
Besitz befindlichen Portraits von Dragonetti
für mein Werk gestattet werden könnte? —

Herr Direktor Max Fiedler (dem meine Arbeit
gewidmet ist) gastiert am 25 d. M. in London
und würde dieser von mir hochverehrter Herr
Ihnen gewiss gern Näheres über meine Arbeit
mitteilen, eventl. Auskünfte geben können!

Kaum wage ich noch die Bemerkung hinzuzufügen,
dass ich für alle weiteren noch von Ihnen angeführten
Daten über Dragonetti u. auch Bottesini, schon im
Vorauß meinen herzlichsten Dank ausspreche.

Herrn Sergei Kussewitzky kenne ich persönlich sehr gut,
auch sein Spiel. Ich muss aber dabei bemerken, dass wir
in Deutschland noch weitere Künstler auf dem Contrabass
haben, die ebenso und noch besser wie Kussewitzky spielen.

Ganz besonders möchte ich hier einen Herrn Lebrecht
Goedecke (Soloist des Berliner Philh. Orchesters) anführen,
dem Kussewitzky in Keiner Weise gewachsen ist! —

Auch Herr Direktor Max Fiedler kennt Herrn Goedecke
und sein Spiel, ebenso dessen „*maestro!*“ —

Der sehr reiche Kussewitzky kann es sich wohl gestatten
überall aufzutreten wo es ihm beliebt, während
aber ein Goedecke mit dem unausbleiblichen Defizit
die solche Concerte mit sich bringen, rechnen muss! —

Wenn ich zum Schluss noch einmal ^{meine} Bitte in Er-
innerung bringe, so bitte ich gleichzeitig um
Entschuldigung, dass ich mich der englischen
Sprache leider nicht habe bedienen können.

Indem ich Näheres gern entgegennehme,
zeichne ich mit vorzüglicher Hochachtung
ganz ergeben

F. Marx

Hamburg 22

Finkenau 425, III.

WARNECKE, Friedrich, 1856-1931
MFC W278. B4716

Transcription of the original text

A FAMOUS CONTRABASSIST.

By JOSEPH BENNETT.

Mr. Kussewitsky, a performer on the double-bass, gave a recital in Bechstein Hall, on Wednesday afternoon last. The event, duly noticed in these columns on Thursday, was, to say the least, uncommon, there being many able masters of the “big fiddle,” but very few who rise to the elevation of a reciter upon it. Indeed, I cannot call to mind a single contrabassist to whom the word “reciter,” as now used in musical terminology, strictly applies. Great artists have played solos many upon the cumbrous instrument, but they have shrunk from undertaking an entire programme (less a minor soloist’s padding), not, perhaps, doubting their own capacity so much as the tolerance of the public. If this hypothesis be correct, the doubt in question had some reason on its side, for certainly the double-bass does not either in appearance, tone, or characteristics generally, proclaim itself a solo instrument. As a matter of fact, the public are disposed to receive it, in that capacity, with an air of amusement, which, though wholly good-natured, is hardly complimentary. In presence of the greatest performers, however, amusement has often been lost in wonder at the marvellous results which years of study, and, assuredly, some special gift, have made possible. Most of us bear Giovanni Bottesini in memory; also the consummate skill with which that excellent artist and most amiable man made his instrument soar lightly to the heights of violin music, and there disport itself as though showing the way to his old associate, Camillo Sivori. But the typical contrabassist, now and ever, is Domenico Dragonetti, the traditions of whom have, as he had, their home in England, and remain unforgotten to this day. There is the tradition that, with his ponderous instrument, he could, and did, sway the orchestra of the period as he pleased; and that which tells us how, for more than fifty years, he played at the same desk with the violoncellist, Lindley, and those that acquaint us with his various eccentricities, such as his love for dressed dolls, with which he amused himself like a child, his insistence that his dog, Carlo, should be with him in the orchestra, and so on. But valuable and, perhaps, more trustworthy light is thrown upon Dragonetti’s character by the terms of his last will. This document, which bears date April 6, 1846 (the testator died ten days later), gives the names of the executors as J. B. Heath, Vincent Novello, and Count Carlo Pepoli, each of whom received a certified English translation of the Italian original. The copy belonging to Vincent Novello passed at his death to his daughter, Sabilla, and was by her presented to me, along with a tinted portrait sketch of the great artist, by Bartelozzi.

The first clause of the will is worth quoting at length:

“I leave as a gift to his grace the Duke of Leinster all the engravings and prints, with their respective frames and glazings, that are in the room which has two windows looking into Leicester-square, which room served me as a drawing-room. I request his grace the aforesaid Duke of Leinster to furnish with these prints a room in his town house, and, for that purpose, I also add thereto the gift of the furniture of my room above-mentioned, begging the duke to accept the same.”

Dragonetti further left to the duke twenty-four views of Venice, and his portrait by Pellegrini, “requesting his grace, with the gift of all these twenty-five pictures, to ornament a room of his country seat in Ireland.” The duchess, on her part, received an emerald and diamond pin, “the pin which I was accustomed to wear.” The testator, who was an avid collector of books, left his library to Count Pepoli; his scores of modern operas, written since 1800, went to the Italian Opera, Haymarket, and the older operas to the British Museum; while all other vocal music became the property of Vincent Novello. As for the instrumental music, Dragonetti bequeathed it to the violinist, George Pigott.

The will next proceeds to dispose of the considerable collection of musical instruments which the old artist had got together. The Duke of Leinster receives “the very large double-bass, made by Gasparo di Salo,” which Dragonetti had lent to him some years before. There is next an interesting bequest of violins: “I leave the violin made by Stradivarius (and which was once used by Paganini) to Miss Teresa Milanollo, the violinist, and I leave likewise as a gift to her younger sister, Maria Milanollo, who is also a violinist, my violin made by Gasparo di Salo.” Clearly, the famous sisters had reason gratefully to remember their aged compatriot. Proceeding, Dragonetti leaves the “renowned musician, Camillo Sivori” free to choose a violin from his collection of such instruments by Amati. Another Amati goes to Joseph Tolbecque, a Gasparo di Salo tenor to an amateur, Mr. Broms, and an Amati double-bass to a Mr. Appleby. “Mr. Salomon,” whose identity the will does not further indicate, receives a small double-bass by Gasparo, and the viola player, Hill, afterwards in the quartet of the Monday Popular Concerts, obtains an Amati tenor. A separate clause introduces an illustrious name:

“I take the liberty of requesting his Royal Highness Prince Albert to condescend to accept as a gift my large violoncello, which belonged to the celebrated English singer, Bartleman, and is the same instrument that I played on in the presence of his Royal Highness at the Concert of Ancient Music last year, when his Royal Highness was director of the same.”

But did Dragonetti ever perform in public on the violoncello? I know no record to that effect.

It is a matter of almost common knowledge that Dragonetti, when at Vicenza as a young man, discovered in St. Peter’s convent, and secured for his own use, the large double-bass upon which he played for close upon sixty years. This instrument has a clause of the will to itself.

“I leave to the Vestry of the Patriarchal Church of St. Mark at Venice my celebrated double-bass (made by Gasparo di Salo), being the identical one always played by me at public concerts and theatres, and also at solemn public performances of music in the Church services, and I intend, and it is my will, that the said double-bass now by me bequeathed and given to the above-mentioned Vestry of the Church of St. Mark at Venice shall be played there in the solemn public services by the principal performer on the double-bass belonging to the orchestra, and the churchwardens composing for the time being the aforesaid vestry to which I bequeath the celebrated double-bass are requested to receive the same gifts upon the conditions by me expressed.[“]

A violoncello is given to each of the following professors of that instrument: Hausmann, Pillet, Rousselot, Hancock, Robert Lindley, and Charles Lucas; but a comprehensive distribution of violins, in addition to those already mentioned, is, perhaps, unprecedented. The aged artist writes: “I leave as a gift to each of the following professors a violin,” and, after mentioning their names, adds: “These violins shall be taken from among those which I have, and distributed, entirely at the discretion of my testamentary executors, to the above-mentioned professors belonging to the orchestra of the Theatre Royal of the Italian Opera in London.” Among the legatees under this clause were Griesbach, Ella, Thirlwall, Boosey, Goffrie, Pigott, Harper, Doyle, Perry, Blagrove, and Viotti Collins. The number of instruments so allotted was twenty-five, these probably supplying the entire violin band of the orchestra at that period. Nor were the tenor players overlooked, and six of them received each a viola, among them being Mr. Hann. In other clauses Dragonetti, who was said to be a “near” man in money matters, shows himself disposed to a deal. Here, for example, is an extract which suggests also that he was a stickler for purity in musical transcription: “I leave to my friend, Signor Cipriani Potter, professor of music, two bonds of Old Portuguese Stock, or funds of the value of £10 sterling annual interest, on condition that the aforesaid Signor Cipriani Potter will have the kindness to adapt to the pianoforte half a dozen of my solo pieces for the double-bass, composed by myself, without adding a note of his own.” Again, in another clause, “I leave to Mr. Beale, music publisher, of Regent-street, all the manuscript quartets composed by me, and the potpourris, on condition that he will carefully print them.” Probably Beale declined the bequest.

The old artist drew near his end without, as far as he knew, a single surviving relative. But he left directions for inquiry, and ordered that his next-of-kin, if any, should be residuary legatee. Failing him, the property was bequeathed to the poor of certain parishes in Venice. And so ends, perhaps, the most remarkable testamentary document that ever musician signed. It throws much light upon a character which both puzzled and amused his contemporaries, and it proves that he had within him a heart always staunch [sic] to friends and comrades.

A FAMOUS CONTRABASSIST.

By JOSEPH BENNETT.

Mr. Kussowitzky, a performer on the double-bass, gave a recital in Bechstein Hall, on Wednesday afternoon last. The event, duly noticed in these columns on Thursday, was, to say the least, uncommon, there being many able masters of the "big fiddle," but very few who rise to the elevation of a recital upon it. Indeed, I cannot call to mind a single contrabassist to whom the word "recital," as now used in musical terminology, strictly applies. Great artists have played notes many upon the cumbersome instrument, but they have shrunk from undertaking an entire programme (less a minor soloist's padding), not, perhaps, doubting their own capacity so much as the tolerance of the public. If this hypothesis be correct, the doubt in question had some reason on its side, for certainly the double-bass does not, either in appearance, tone, or characteristics generally, proclaim itself a solo instrument. As a matter of fact, the public are disposed to receive it, in that capacity, with an air of amusement, which, though wholly good-natured, is hardly complimentary. In process of the greatest performers, however, amusement has often been lost in wonder at the marvellous results which years of study, and, assuredly, some special gift, have made possible. Most of us bear Giovanni Bottesini in memory, also the consummate skill with which that excellent artist and most amiable man made his instrument soar lightly to the heights of violin music, and there disport itself as though showing the way to his old associate, Camillo Sivori. But the typical contrabassist, now and ever, is Domenico Dragonetti, the traditions of whom have, as he had, their home in England, and remain unforgetten to this day. There is the tradition that, with his ponderous instrument, he courted, and did, away the orchestra of the period as he pleased; and that which tells us how, for more than fifty years, he played at the same desk with the violinist, Lindley, and those that acquaint us with his various eccentricities, such as his love for dressed dots, with which he amused himself like a child, his insistence that his dog, Carlo, should be with him in the orchestra, and so on. But valuable and, perhaps, more trustworthy light is thrown upon Dragonetti's character by the terms of his last will. This document, which bears date April 6, 1846 (the testator died ten days later), gives the names of the executors as J. B. Heath, Vincent Novello, and Count Carlo Pepoli, each of whom received a certified English translation of the Italian original. This copy belonging to Vincent Novello passed at his death to his daughter, Sabilla, and was by her presented to me, along with a tinted portrait sketch of the great artist, by Bartolozzi.

The first clause of the will is worth quoting at length:

"I leave as a gift to his grace the Duke of Leinster all the engravings and prints, with their respective frames and glassings, that are in the room which has two windows looking into Leicester-square, which room served me as a drawing-room. I request his grace the aforesaid Duke of Leinster to furnish with these prints a room in his town house, and, for that purpose, I also add thereto the gift of the furniture of my room above-mentioned, begging the duke to accept the same."

Dragonetti further left to the duke twenty-four views of Venice, and his portraits by Pellegrini, "requesting his grace, with the gift of all these twenty-five pictures, to ornament a room of his country seat in Ireland." The duchess, on her part, received an emerald and diamond pin, "the pin which I was accustomed to wear." The testator, who was an avid collector of books, left his library to Count Pepoli; his scores of modern operas, written since 1800, went to the Italian Opera, Haymarket, and the older operas to the British Museum; while all other vocal music became the property of Vincent Novello. As for the instrumental music, Dragonetti bequeathed it to the violinist, George Pigot.

The will next proceeds to dispose of the considerable collection of musical instruments which the old artist had got together. The Duke of Leinster receives "the very large double-bass, made by Gasparo di Salo," which Dragonetti had lent to him some years before. There is next an interesting bequest of violins: "I leave the violin made by Stradivarius (and which was once used by Paganini) to Miss Teresa Milanollo, the violinist, and I leave likewise as a gift to her younger sister, Maria Milanollo, who is also a violinist, my violin made by Gasparo di Salo." Clearly, the famous sisters had reason gratefully to remember their aged compatriot. Proceeding, Dragonetti leaves the "renowned musician, Camillo Sivori" free to choose a violin from his collection of such instruments by Amati. Another Amati goes to Joseph Tolbeque, a Gasparo di Salo tenor to an amateur, Mr. Broins, and an Amati double-bass to a Mr. Appleby. "Mr. Solomon," whose identity the will does not further indicate, receives a small double-bass by Gasparo, and the viola player, Hill, afterwards in the quartet of the Monday Popular Concerts, obtains an Amati tenor. A separate clause introduces an illustrious name:

"I take the liberty of requesting his Royal Highness Prince Albert to condescend to accept as a gift my large violoncello, which belonged to the celebrated English singer, Bartleman, and is the same instrument that I played on in the presence of his Royal Highness at the Concert of Ancient Music last year, when his Royal Highness was director of the same."

But did Dragonetti ever perform in public on the violoncello? I know no record to that effect.

It is a matter of almost common knowledge that Dragonetti, when at Vicenza as a young man, discovered in St. Peter's convent, and secured for his own use, the large double-bass upon which he played for close upon sixty years. This instrument has a clause of the will to itself.

"I leave to the Vestry of the Patriarchal Church of St. Mark at Venice my celebrated double-bass (made by Gasparo di Salo), being the identical one always played by me at public concerts and theatres, and also at solemn public performances of music in the Church services, and I intend, and it is my will, that the said double-bass now by me bequeathed and given to the above-mentioned Vestry of the Church of St. Mark at Venice shall be played there in the solemn public services by the principal performer on the double-bass belonging to the orchestra, and the churchwardens composing for the time being the aforesaid vestry to which I bequeath the celebrated double-bass are requested to receive the same gifts upon the conditions by me expressed."

A violoncello is given to each of the following professors of that instrument: Hausmann, Pillet, Koussetot, Hancock, Robert Lindley, and Charles Lucas; but a comprehensive distribution of violins, in addition to those already mentioned, is, perhaps, unprecedented. The aged artist writes: "I leave as a gift to each of the following professors a violin," and, after mentioning their names, adds: "These violins shall be taken from among those which I have, and distributed, entirely at the discretion of my testamentary executors, to the above-mentioned professors belonging to the orchestra of the Theatre Royal of the Italian Opera in London." Among the legatees under this clause were Griesbach, Ella, Thirlwall, Boosey, Goffric, Pigott, Harper, Doyle, Perry, Blagrove, and Viotti Collins. The number of instruments so allotted was twenty-five, these probably supplying the entire violin band of the orchestra at that period. Nor were the tenor players overlooked, and six of them received each a viola, among them being Mr. Hann. In other clauses Dragonetti, who was said to be a "near" man in money matters, shows himself disposed to a deal. Here, for example, is an extract which suggests also that he was a stickler for purity in musical transcription: "I leave to my friend, Signor Cipriani Potter, professor of music, two bonds of Old Portuguese Stock, or funds of the value of £10 sterling annual interest, on condition that the aforesaid Signor Cipriani Potter will have the kindness to adapt to the pianoforte half a dozen of my sole pieces for the double-bass, composed by myself, without adding a note of his own." Again, in another clause, "I leave to Mr. Beale, music publisher, of Regent-street, all the manuscript quartets composed by me, and the pot-pourris, on condition that he will carefully print them." Probably Beale declined the bequest.

The old artist drew near his end without, as far as he knew, a single surviving relative. But he left directions for inquiry, and ordered that his next-of-kin, if any, should be residuary legatee. Falling him, the property was bequeathed to the poor of certain parishes in Venice. And so ends, perhaps, the most remarkable testamentary document that ever musician signed. It throws much light upon a character which both puzzled and amused his contemporaries, and it proves that he had within him a heart always staunch to friends and comrades.

dition that the aforesaid Signor Cipriani Potter will have the kindness to adapt to the pianoforte half a dozen of my sole pieces for the double-bass, composed by myself, without adding a note of his own." Again, in another clause, "I leave to Mr. Beale, music publisher, of Regent-street, all the manuscript quartets composed by me, and the pot-pourris, on condition that he will carefully print them." Probably Beale declined the bequest.

The old artist drew near his end without, as far as he knew, a single surviving relative. But he left directions for inquiry, and ordered that his next-of-kin, if any, should be residuary legatee. Falling him, the property was bequeathed to the poor of certain parishes in Venice. And so ends, perhaps, the most remarkable testamentary document that ever musician signed. It throws much light upon a character which both puzzled and amused his contemporaries, and it proves that he had within him a heart always staunch to friends and comrades.

English translation

The History of the Double Bass

A brief outline by Friedrich Warnecke, Hamburg

A history of the double bass must be somewhat meager in form compared to that of the other string instruments of the present-day orchestra, because our instrument is the youngest member of the string quintet of the orchestra, in spite of its maturity, and because the participation of the double bass in the orchestra can only be proven for about 250 years. It has been shown, however, that the double bass was already present at the beginning of the 17th century, and yet the actual history of this instrument begins only with the beginning of the 18th century, that is, strictly speaking, with its inclusion among the actual orchestral instruments. Until then, the viola da gamba and later the violoncello were considered the fundamental instruments of the string section in the orchestra, to which the theorbo or chitarone (bass lute) was often added as reinforcement.

Even in 1685, the famous orchestra of St. Mark’s Church in Venice, in which Dragonetti worked about 100 years later, did not have a double bass; it consisted of 19 violins, 2 violas, 3 violas da gamba, 4 theorbos, 2 cornetti (zinken), 1 bassoon and 3 trombones; in total, therefore, there were already 34 players. In contrast, 75 years later (1750), the Stuttgart orchestra under Jomelli counted 18 violins, 6 violas, 3 cellos and 4 double basses in the string section! Likewise, the Dresden orchestra under Hasse already had 3 double basses permanently occupied around 1730.

The transition from the simple or viola da gamba bass to the actual double bass took place primarily in the second half of the 16th century with the small bass viol (1.40 meters high); this was then followed as a real double bass by the grand bass viol, also called contrabass da gamba [or violone] (1.90 meters high). The famous Stuttgart inventory of 1589 also notes: “1 double bass, made by Hans Vogel of Nuremberg.”

Accordingly, the double bass is just as much an independent invention as the violin and the violoncello, but it is, also according to its outer form, a further development of the viola da gamba towards the lower register, and it already existed around 1600 in its present form and size. Later, the viola (ca. 1550) and the violoncello (ca. 1650) were built according to the violin’s model. However, the double bass did not follow this development, that is, it was built after the model of the violin. It is still the representative of the old double bass violas, and this fact is not changed by the fact that in France, Italy and also in Germany double basses have been built in the style of violins. It still has all the essential characteristics of the viola, except for the number of strings. The history of the double bass is therefore based on the violas. These were built at the end of the 16th century in numerous sizes and shapes.

For over a hundred years, well beyond 1700, the double bass led a more than modest existence in the orchestra, although (according to Riemann) composers in the 17th century demanded the 16-foot bass (double bass) alongside the 8-foot bass (violoncello). It was not until around 1700 that we encounter the double bass sporadically in the orchestra, where it was initially used not so much as an independent fundamental bass or reinforcement of the foundation, but rather to achieve external effects. Michel Corrette, Paris, reports in his Double Bass School (1780) that the double bass, which was introduced in the Paris opera at the beginning of the 18th century (1707), was used there primarily for dramatic effects, for example in storm scenes, for subterranean noises, demonic evocations of spirits, etc. The double bass was also used in the orchestra at the beginning of the 18th century. At the beginning of the 18th century in Paris, the double bass was still such an oddity that its appearance in concert was always specially indicated.

The double bass was represented in the Vienna Court Chapel, founded in 1680 under Emperor Leopold I, from 1701. Since 1705 two and since 1721 three double bass players were employed in this chapel.

It can be assumed that the technical development of double bass playing only began at the time when a fixed tuning in fourths was finally adopted, the so-called “frets,” as they had been transferred from plucked instruments to bowed instruments in the 14th century and could still be found on the double bass in isolated cases around 1750, were abolished and composers finally demanded that it be used in practice, especially in opera.

What “frets” were is best demonstrated by the guitar and zither, which still have them today. In addition to brass frets, there were also frets made by means of a cord or gut string. Each “fret” marked the distance of half a tone, and thus the playing on such instruments became more a purely mechanical one, in which the ear was of less importance. The rapid development of the violin and the violoncello, both of which were fretless from the beginning, is the most striking proof that these “frets” were a serious hindrance to the development of fingerings on the double bass. It was precisely because of the constant stringing of the violin and the violoncello that pedagogy for these instruments began early on with success. Violin schools appeared in Italy from 1645, in England from 1660, in Germany from 1695 and in France from 1720. At that time, however, the double bass was by no means considered an independent orchestral instrument, but it was left to the discretion and skill of the player to decide where and how to intervene to support or reinforce the bass voice. Thus, for example, the already mentioned Michel Corrette says that it would be useful for the double bass players to know something about composition in order to achieve that only the most important notes would be played, because if one wanted to play all the notes of the bass part on the double bass, this would result in nothing but a mess, especially if it was a question of several double basses playing at the same time.

At the beginning of the 19th century, Adolphe Miné, Paris, was of the same opinion, albeit with a freer conception. In his School for the Three-Stringed Double Bass Tuned in Fifths (1800), he comments on this as follows: “The orchestral parts are rarely written for the bass (violoncello) and double bass alone, with the exception of a few obligatory passages; the double bass plays the part of the bass (violoncello), and if it has to cope with many notes in the lively movements, it is left to the intelligence of the player not to omit any notes that have to collapse just in the chord, since the instrument requires too much strength to be able to reproduce all notes with vivacity on it; even if this were physically possible, only a confusion of tones would result. The first quality for a good double bass player is to be able to read well, to be able to sequence the notes freely and without haste, for the double bass is the metronome of the orchestra!”

This was Miné’s opinion, but such a state of arbitrary and uncontrollable playing along of the double bass players in the orchestra could not remain the final result. Once the double bass had taken root in the orchestra, the natural development of its playability began, as the technique and the performance of the instrument became more and more perfect. This opened up a perspective that the composer could no longer ignore.

Above all, it was now necessary to bring about a clean separation between the violoncello, which could have a more melodic effect in its tonal characteristics, and the double bass, so that the latter would then have to represent the fundamental bass alone as an independent orchestral instrument, and the violoncello, completely in the opposite relationship as before, would be used at most for amplification and above all by keeping the lower bass passages fluid. This initial separation of violoncello and double bass began to have an effect at the beginning of the 18th century in the so-called “Mannheim School,” first in the symphonies of Chr. [Christian] Cannabich (1731–1798). Completely implemented by Joseph Haydn and Mozart, the double bass, now independent of the violoncello, was valued and universally recognized as an independent instrument for the fundamental bass in the orchestra, and what now remained was the notation of the bass notes in the orchestra that had been customary until then, as it has survived to this day.

From this time on, then still favored by the public appearance of some traveling double bass virtuosos, such as Jos. [Joseph] Kämpfer (1735–1788), Dall’Occa (1763–1846), but above all by the incomparable genius of Dragonetti and the later, worldly Bottesini, the double bass, now freed from all fetters, began with its rapid development, as this has brought it up to its present height and reputation. The last 20 years in particular have been of decisive importance in the development of the double bass and its playing, as evidenced, among other things, by the recent establishment of an “Association of Double Bassists.” We have always been committed to our beautiful, sublime instrument and its recognition, as we did earlier in the work “Ad Infinitum, Der Kontrabaß, seine Geschichte und seine Zukunft” (“Ad Infinitum, The Double Bass, its History and its Future”), which is recognized by our colleagues in the field, and as we are doing now again in a more far-reaching continuation of this work, which will be ready for printing in the first months of 1929. Whoever is interested in further exploring the essence of this instrument and its possibilities, whoever is interested in how our forefathers strived and

suffered, how the grandchildren finally achieved the inevitable victory and how this can be continued and further developed, should already now refer to our latest work. What age and experience have matured, let it be laid on the table of the next generation with the most joyful wishes for the future: "What you inherit from your forefathers, it takes work to make it your own." [Johann Wolfgang von Goethe] These words of our great poet and thinker fit into no existence more than that of an artist who consciously continues to build on himself and his artistic maturity. This is the only way to achieve success, success for oneself, but also success for our double bass, which is the ultimate goal of all our striving and work.

Transcription of the original text

Die Geschichte des Kontrabasses

Ein kurzgefaßter Umriss von Friedrich Warnecke, Hamburg

Eine Geschichte des Kontrabasses muß im Vergleich zu einer solchen der anderen Streichinstrumente des heutigen Orchesters etwas mager in der Form ausfallen, weil unser Instrument trotz seiner Ausgewachsenheit im Streichquintett des Orchesters das jüngste Mitglied ist, und weil die Mitwirkung des Kontrabasses im Orchester überhaupt erst seit etwa 250 Jahren nachweisbar ist. Es ist allerdings erwiesen, daß schon zu Beginn des 17. Jahrhunderts der Kontrabaß vorhanden war, und doch beginnt die eigentliche Geschichte dieses Instrumentes erst mit dem beginnenden 18. Jahrhundert, also streng genommen mit seiner Aufnahme unter die eigentlichen Orchester-Instrumente. Bis dahin nämlich galten als Fundamental-Instrumente des Streichkörpers im Orchester die Viola da gamba und später das Violoncello, dem als Verstärkung noch vielfach die Theorbe oder Chitarone (Baßlaute) hinzugesellt wurde.

Noch im Jahre 1685 hatte das berühmte Orchester der St. Markus-Kirche in Venedig, in dem etwa 100 Jahre später ein Dragonetti wirkte, keinen Kontrabaß besetzt; es bestand aus 19 Geigen, 2 Bratschen, 3 Violen da gamba, 4 Theorben, 2 Kornetti (Zinken), 1 Fagott und 3 Posaunen; insgesamt also immerhin doch schon aus 34 Köpfen. Dagegen zählte 75 Jahre später (1750) das Stuttgarter Orchester unter Jomelli im Streichchor 18 Violinen, 6 Bratschen, 3 Violoncelli und 4 Kontrabässe! Ebenso hatte die Dresdner Kapelle unter Hasse schon um 1730 ständig 3 Kontrabässe besetzt.

Der Übergang vom einfachen oder Viola da gamba-Baß zum eigentlichen Kontrabaß vollzog sich vornehmlich in der zweiten Hälfte des 16. Jahrhunderts durch die Kleinbaßviola (1,40 m Höhe); dieser folgte dann als ein wirklicher Kontrabaß die Granbaßviola, auch Kontrabaß da gamba genannt (1,90 m Höhe). Auch das berühmte Stuttgarter Inventar von 1589 vermerkt: „1 Doppelter Basz, durch Hans Vogel zu Nürnberg gemacht.“

Demnach ist der Kontrabaß ebensowenig eine selbständige Erfindung, wie die Violine und das Violoncello, sondern er ist, auch der äußeren Form nach, eine Weiterentwicklung der Viola da gamba nach der Tiefe zu, und er war bereits um 1600 in seiner heutigen Form und Größe vorhanden. Nach dem Muster der Violine sind später die Bratsche (zirka 1550) und das Violoncello (zirka 1650) gebaut. Diese Entwicklung aber, d. h. nach dem Vorbilde der Violine, hat der Kontrabaß nicht mitgemacht. Er ist noch heute der Vertreter der alten Kontrabaßviola, und an dieser Tatsache ändert auch nichts die Erscheinung, daß vereinzelt in Frankreich, Italien und auch in Deutschland Kontrabässe nach Violinenart gebaut worden sind. Er trägt noch jetzt neben der Abdachung des Bodens nach dem Halse zu alle wesentlichen Merkmale der Violen, abgesehen von der Anzahl der Saiten. Wir haben also bei der Geschichte des Kontrabasses von den Violen auszugehen. Diese wurden am Ende des 16. Jahrhunderts in zahlreichen Größen und Formen gebaut.

Über hundert Jahre, noch weit über 1700 hinaus, führte der Kontrabaß im Orchester ein mehr als bescheidenes Dasein, obgleich (nach Riemann) die Komponisten im 17. Jahrhundert den 16'-Baß (Kontrabaß) neben dem 8'-Baß (Violoncello) forderten. Erst um 1700 herum begegnen wir dem Kontrabaß vereinzelt im Orchester, in dem er zunächst weniger als selbständiger Fundamentalbaß oder Verstärkung des Fundaments, als vielmehr zur Erzielung äußerer Effekte Verwendung fand. So berichtet Michel Corrette, Paris, in seiner Kontrabaß-Schule (1780), daß der Kontrabaß, welcher zu Beginn des 18. Jahrhunderts (1707) in der Pariser Oper eingeführt worden war, dort vorzugsweise für dramatische Effekte Verwendung fand, so zum Beispiel in Sturmszenen, für unterirdische Geräusche, dämonische Geisterbeschwörungen usw. Der Kontrabaß war zu Anfang des 18. Jahrhunderts in Paris noch eine solche Merkwürdigkeit, daß sein Erscheinen im Konzert noch jeweils besonders angezeigt wurde.

In der 1680 unter Kaiser Leopold I. gegründeten Wiener Hofkapelle war der Kontrabaß seit 1701 vertreten. Seit 1705 waren zwei und seit 1721 drei Kontrabassisten in dieser Kapelle angestellt.

Es ist anzunehmen, daß die technische Entwicklung des Kontrabaßspiels erst mit dem Zeitpunkte einsetzte, als man endlich zu einer feststehenden Quartenstimmung überging, die sogenannten „Bünde“, wie sie im 14. Jahrhundert von den Zupf- auch auf die Streichinstrumente übertragen wurden und auf dem Kontrabaß vereinzelt noch gegen 1750 zu finden waren, abschaffte und endlich seine Heranziehung zur Praxis, vor allem in der Oper, von den Komponisten gefordert wurde.

Das, was „Bünde“ waren, wird am besten demonstriert an der sie noch aufweisenden heutigen Gitarre und Zither. Außer der Messingbünde bediente man sich auch noch solcher, die man mittels einer Schnur oder einer Darmsaite herstellte. Ein jeder „Bund“ bezeichnete den Abstand eines halben Tones, und somit gestaltete sich das Spiel auf derartigen Instrumenten mehr zu einem rein mechanischen, bei dem das Gehör weniger in Betracht kam. Daß diese „Bünde“ in der Entwicklung der Applikatur auf dem Kontrabaß als ein arger Hemmschuh zu bewerten sind, beweist am schlagendsten die rapide Entwicklung der Violine und des Violoncello, die beide von Anfang an ohne Bünde waren. Gerade durch die sich stets gleichbleibende Besaitung der Violine und des Violoncells setzte für diese Instrumente die Pädagogik schon frühzeitig mit Erfolg ein. Violinschulen erschienen seit 1645 in Italien, 1660 in England, 1695 in Deutschland und seit 1720 in Frankreich. Der Kontrabaß aber wurde zur damaligen Zeit noch keineswegs als ein selbständiges Orchesterinstrument bewertet, sondern es blieb dem Ermessen und der Geschicklichkeit des Spielers überlassen, wo und wie er zur Unterstützung bzw. Verstärkung der Baßstimme einzugreifen hatte. So sagt zum Beispiel der schon erwähnte Michel Corrette, daß es für die Kontrabassisten nützlich sein würde, etwas von Komposition zu wissen, um hierdurch zu erzielen, daß nur die hauptsächlichsten Noten gebracht würden, denn wenn man auf dem Kontrabaß alle Noten der Baßstimme ausführen wollte, so würde dies nichts als ein Durcheinander ergeben, vor allem wenn es sich um ein gleichzeitiges Spiel mehrerer Kontrabässe handelte.

Derselben Ansicht, wenn auch in freierer Auffassung, ist zu Anfang des 19. Jahrhunderts noch Adolphe Miné, Paris, der in seiner Schule für den dreisaitigen und in Quinten gestimmten Kontrabaß (1800) sich hierüber wie folgt ausläßt: „Die Orchester-Partien sind selten für den Baß (Violoncell) und Kontrabaß allein geschrieben, mit Ausnahme weniger obligatorischer Passagen; der Kontrabaß spielt die Partie des Basses (Violoncello), und wenn er in den lebhaften Bewegungen viele Noten zu bewältigen hat, so ist es der Intelligenz des Spielers überlassen, keine Noten auszulassen, die gerade im Akkord zusammenklappen müssen, da das Instrument zu viel Kraft erfordert, um auf demselben alle Noten mit Lebhaftigkeit wiedergeben zu können; selbst wenn dies physisch möglich wäre, so würde doch nur eine Tonverwirrung entstehen. Die erste Eigenschaft für einen guten Kontrabassisten ist es, gut lesen zu können, um die Töne frei und ohne Hast aneinander zu reihen, denn der Kontrabaß ist der Metronom des Orchesters!“

Soweit Miné, doch ein solcher Zustand des eigenmächtigen und unkontrollierbaren Mitmusizierens der Kontrabassisten im Orchester konnte nicht das Endergebnis bleiben. Nachdem der Kontrabaß nun einmal im Orchester Wurzel gefaßt hatte, setzte der ganz natürliche Verlauf der Entwicklung seiner Spielbarkeit ein, indem sich die Technik bzw. die Leistungsfähigkeit des Instrumentes immer mehr vervollkommnete. Somit eröffnete sich diesem eine Perspektive, der auch der Komponist sich nicht mehr verschließen durfte.

Vor allem galt es nun, eine reinliche Scheidung herbeizuführen zwischen dem Violoncell, das sich in seiner Klangeigenschaft mehr melodisch auswirken konnte, und dem Kontrabaß, damit dann dieser als ein selbständiges Orchester-Instrument den Fundamentalbaß allein zu vertreten hatte, und das Violoncell, ganz im umgekehrten Verhältnis wie bis dahin, höchstens zur Verstärkung und vor allem durch Flüssighaltung der tieferen Baßpassagen Verwendung fand. Diese angebahnte Trennung von Violoncell und Kontrabaß beginnt sich ausgangs des 18. Jahrhunderts in der sogenannten „Mannheimer Schule“, zunächst in den Sinfonien Chr. Cannabichs (1731–1798) auszuwirken. Durch Joseph Haydn und Mozart restlos durchgeführt, wurde der Kontrabaß, nunmehr unabhängig vom Violoncell, als ein selbständiges Instrument für den Fundamentalbaß im Orchester bewertet und allseitig anerkannt, und was nun noch übrig blieb, war die bis dahin übliche Notierung der Baßnoten im Orchester, wie sich diese bis heute noch erhalten hat.

Von dieser Zeit an, dann noch begünstigt durch das öffentliche Auftreten einiger reisender Kontrabaß-Virtuosen, so Jos. Kämpfer (1735–1788), Dall'Occa (1763–1846), vor allem aber durch das unvergleichliche Genie eines Dragonetti und des späteren, weltgewandten Bottesini, setzte dann der Kontrabaß, nun von allen Fesseln befreit, mit seiner rapiden Entwicklung ein, wie ihn diese bis auf seine gegenwärtige Höhe und sein jetziges Ansehen gebracht hat. Gerade die letzten 20 Jahre aber waren in der Entwicklung des Kontrabasses und seines Spieles von ausschlaggebender Bedeutung, was unter anderem auch die erst kürzlich erfolgte Gründung eines „Bundes der

Kontrabassisten“ beweist. Seit jeher haben auch wir uns für unser schönes, erhabenes Instrument und seine Anerkennung eingesetzt, so früher in dem von unseren Fachkollegen anerkannten Werke „Ad Infinitum, Der Kontrabaß, seine Geschichte und seine Zukunft“, so auch jetzt wieder in einer weitergreifenden Fortsetzung dieses Werkes, das in den ersten Monaten des Jahres 1929 druckfertig vorliegen wird. Wen es also gelüstet, weiter in das Wesen seines Instrumentes und seine Möglichkeiten einzudringen, wen es interessiert, wie unsere Altvorderen gestrebt und gelitten haben, wie den Enkeln schließlich der unausbleibliche Sieg wurde und wie dieser fortzuführen und weiter auszubauen sei, der sei auf dieses unser neuestes Werk schon jetzt hingewiesen. Was Alter und Erfahrung gereift, das sei unserem nachwachsenden Geschlecht mit den zukunftsfrohesten Wünschen auf den Tisch gelegt: „Was du ererbt von deinen Vätern hast, erwirb es, um es zu besitzen.“ [Johann Wolfgang von Goethe] In kein Dasein passen diese Worte unseres großen Dichters und Denkers mehr hinein, als in dasjenige eines Künstlers, der bewußt an sich und seiner künstlerischen Reife weiterbaut. Dies nur ist der einzige Weg, Erfolge zu erzielen, Erfolge für sich selbst, Erfolge damit aber auch für unseren Kontrabaß, dem letzten Endes unser aller Streben und Wirken gilt.

Die Geschichte des Kontrabasses

Ein kurzgefaßter Umriss von Friedrich Warnecke, Hamburg

Eine Geschichte des Kontrabasses muß im Vergleich zu einer solchen der anderen Streichinstrumente des heutigen Orchesters etwas mager in der Form ausfallen, weil unser Instrument trotz seiner Ausgewachsenheit im Streichquintett des Orchesters das jüngste Mitglied ist, und weil die Mitwirkung des Kontrabasses im Orchester überhaupt erst seit etwa 250 Jahren nachweisbar ist. Es ist allerdings erwiesen, daß schon zu Beginn des 17. Jahrhunderts der Kontrabaß vorhanden war, und doch beginnt die eigentliche Geschichte dieses Instrumentes erst mit dem beginnenden 18. Jahrhundert, also streng genommen mit seiner Aufnahme unter die eigentlichen Orchester-Instrumente. Bis dahin nämlich galten als Fundamental-Instrumente des Streichkörpers im Orchester die Viola da gamba und später das Violoncello, dem als Verstärkung noch vielfach die Theorbe oder Chitarone (Baßlaute) hinzugesellt wurde.

Noch im Jahre 1685 hatte das berühmte Orchester der St. Markus-Kirche in Venedig, in dem etwa 100 Jahre später ein Dragonetti wirkte, keinen Kontrabaß besetzt; es bestand aus 19 Geigen, 2 Bratschen, 3 Violen da gamba, 4 Theorben, 2 Kornetti (Zinken), 1 Fagott und 3 Posaunen; insgesamt also immerhin doch schon aus 34 Köpfen. Dagegen zählte 75 Jahre später (1750) das Stuttgarter Or-

chester unter Jomelli im Streichchor 18 Violinen, 6 Bratschen, 3 Violoncelli und 4 Kontrabässe! Ebenso hatte die Dresdner Kapelle unter Hasse schon um 1730 ständig 3 Kontrabässe besetzt.

Der Übergang vom einfachen oder Viola da gamba-Baß zum eigentlichen Kontrabaß vollzog sich vornehmlich in der zweiten Hälfte des 16. Jahrhunderts durch die Kleinbaßviolen (1,40 m Höhe); dieser folgte dann als ein wirklicher Kontrabaß die Granbaßviolen, auch Kontrabaß da gamba genannt (1,90 m Höhe). Auch das berühmte Stuttgarter Inventar von 1589 vermerkt: „1 Doppelter Basz, durch Hans Vogel zu Nürnberg gemacht.“

Demnach ist der Kontrabaß ebensowenig eine selbständige Erfindung, wie die Violine und das Violoncello, sondern er ist, auch der äußeren Form nach, eine Weiterentwicklung der Viola da gamba nach der Tiefe zu, und er war bereits um 1600 in seiner heutigen Form und Größe vorhanden. Nach dem Muster der Violine sind später die Bratsche (zirka 1550) und das Violoncello (zirka 1650) gebaut. Diese Entwicklung aber, d. h. nach dem Vorbilde der Violine, hat der Kontrabaß nicht mitgemacht. Er ist noch heute der Vertreter der alten Kontrabaßviolen, und an dieser Tatsache ändert auch nichts die Erscheinung, daß vereinzelt

in Frankreich, Italien und auch in Deutschland Kontrabässe nach Violinenart gebaut worden sind. Er trägt noch jetzt neben der Abdachung des Bodens nach dem Halse zu alle wesentlichen Merkmale der Violen, abgesehen von der Anzahl der Saiten. Wir haben also bei der Geschichte des Kontrabasses von den Violen auszugehen. Diese wurden am Ende des 16. Jahrhunderts in zahlreichen Größen und Formen gebaut.

Über hundert Jahre, noch weit über 1700 hinaus, führte der Kontrabaß im Orchester ein mehr als bescheidenes Dasein, obgleich (nach Riemann) die Komponisten im 17. Jahrhundert den 16'-Baß (Kontrabaß) neben dem 8'-Baß (Violoncello) forderten. Erst um 1700 herum begegnen wir dem Kontrabaß vereinzelt im Orchester, in dem er zunächst weniger als selbständiger Fundamentabaß oder Verstärkung des Fundaments, als vielmehr zur Erzielung äußerer Effekte Verwendung fand. So berichtet Michel Corrette, Paris, in seiner Kontrabaß-Schule (1780), daß der Kontrabaß, welcher zu Beginn des 18. Jahrhunderts (1707) in der Pariser Oper eingeführt worden war, dort vorzugsweise für dramatische Effekte Verwendung fand, so zum Beispiel in Sturmszenen, für unterirdische Geräusche, dämonische Geisterbeschwörungen usw. Der Kontrabaß war zu Anfang des 18. Jahrhunderts in Paris noch eine solche Merkwürdigkeit, daß sein Erscheinen im Konzert noch jeweils besonders angezeigt wurde.

In der 1680 unter Kaiser Leopold I. gegründeten Wiener Hofkapelle war der Kontrabaß seit 1701 vertreten. Seit 1705 waren zwei und seit 1721 drei Kontrabassisten in dieser Kapelle angestellt.

Es ist anzunehmen, daß die technische Entwicklung des Kontrabaßspiels erst mit dem Zeitpunkte einsetzte, als man endlich zu einer feststehenden Quartenstimmung überging, die sogenannten „Bünde“, wie sie im 14. Jahrhundert von den Zupf- auch auf die Streichinstrumente übertragen wurden und auf dem Kontrabaß vereinzelt noch gegen 1750 zu finden waren, abschaffte und endlich seine Heranziehung zur Praxis, vor allem in der Oper, von den Komponisten gefordert wurde.

Das, was „Bünde“ waren, wird am besten demonstriert an der sie noch aufweisenden heutigen Gitarre und Zither. Außer der Messingbünde bediente man sich auch noch solcher, die man mittels einer Schnur oder einer Darmsaiten herstellte. Ein jeder „Bund“ bezeichnete den Abstand eines halben Tones, und somit gestaltete sich das Spiel auf derartigen Instrumenten mehr zu einem rein mechanischen, bei dem das Gehör weniger in Betracht kam. Daß diese „Bünde“ in der Entwicklung der Applikatur auf dem Kontrabaß als ein arger Hemmschuh zu bewerten sind, beweist am schlagendsten die rapide Entwicklung der Violine und des Violoncello, die beide von Anfang an ohne Bünde waren. Gerade durch die sich stets gleichbleibende Besaitung der Violine und des Violoncello setzte für diese Instrumente die Pädagogik schon frühzeitig mit Erfolg ein. Violinschulen erschienen seit 1645 in Italien, 1660 in England, 1695 in Deutschland und seit 1720 in Frankreich. Der Kontrabaß aber wurde zur damaligen Zeit noch keineswegs als ein selbständiges Orchesterinstrument bewertet, sondern es blieb dem Ermessen und der Geschicklichkeit des Spielers überlassen, wo und wie er zur Unterstützung bzw. Verstärkung der Baßstimme eingreifen hatte. So sagt zum Beispiel der schon erwähnte Michel Corrette, daß es für die Kontrabassisten nützlich sein würde, etwas von Komposition zu wissen, um hierdurch zu erzielen, daß nur die hauptsächlichsten Noten

gebracht würden, denn wenn man auf dem Kontrabaß alle Noten der Baßstimme ausführen wollte, so würde dies nichts als ein Durcheinander ergeben, vor allem wenn es sich um ein gleichzeitiges Spiel mehrerer Kontrabässe handelte.

Derselben Ansicht, wenn auch in freierer Auffassung, ist zu Anfang des 19. Jahrhunderts noch Adolphe Miné, Paris, der in seiner Schule für den dreisaitigen und in Quinten gestimmten Kontrabaß (1800) sich hierüber wie folgt ausläßt: „Die Orchester-Partien sind selten für den Baß (Violoncell) und Kontrabaß allein geschrieben, mit Ausnahme weniger obligatorischer Passagen; der Kontrabaß spielt die Partie des Basses (Violoncello), und wenn er in den lebhaften Bewegungen viele Noten zu bewältigen hat, so ist es der Intelligenz des Spielers überlassen, keine Noten auszulassen, die gerade im Akkord zusammenklappen müssen, da das Instrument zu viel Kraft erfordert, um auf demselben alle Noten mit Lebhaftigkeit wiedergeben zu können; selbst wenn dies physisch möglich wäre, so würde doch nur eine Tonverwirrung entstehen. Die erste Eigenschaft für einen guten Kontrabassisten ist es, gut lesen zu können, um die Töne frei und ohne Hast aneinander zu reihen, denn der Kontrabaß ist der Metronom des Orchesters!“

Soweit Miné, doch ein solcher Zustand des eigenmächtigen und unkontrollierbaren Mitmusizierens der Kontrabassisten im Orchester konnte nicht das Endergebnis bleiben. Nachdem der Kontrabaß nun einmal im Orchester Wurzel gefaßt hatte, setzte der ganz natürliche Verlauf der Entwicklung seiner Spielbarkeit ein, indem sich die Technik bzw. die Leistungsfähigkeit des Instrumentes immer mehr vervollkommnete. Somit eröffnete sich diesem eine Perspektive, der auch der Komponist sich nicht mehr verschließen durfte.

Vor allem galt es nun, eine reinliche Scheidung herbeizuführen zwischen dem Violoncell, das sich in seiner Klang-eigenschaft mehr melodisch auswirken konnte, und dem Kontrabaß, damit dann dieser als ein selbständiges Orchester-Instrument den Fundamentabaß allein zu vertreten hatte, und das Violoncell, ganz im umgekehrten Verhältnis wie bis dahin, höchstens zur Verstärkung und vor allem durch Flüssighaltung der tieferen Baßpassagen Verwendung fand. Diese angebahnte Trennung von Violoncell und Kontrabaß beginnt sich ausgangs des 18. Jahrhunderts in der sogenannten „Mannheimer Schule“, zunächst in den Sinfonien Chr. Cannabichs (1731—1798) auszuwirken. Durch Joseph Haydn und Mozart restlos durchgeführt, wurde der Kontrabaß, nunmehr unabhängig vom Violoncell, als ein selbständiges Instrument für den Fundamentabaß im Orchester bewertet und allseitig anerkannt, und was nun noch übrig blieb, war die bis dahin übliche Notierung der Baßnoten im Orchester, wie sich diese bis heute noch erhalten hat.

Von dieser Zeit an, dann noch begünstigt durch das öffentliche Auftreten einiger reisender Kontrabaß-Virtuosen, so Jos. Kämpfer (1735—1788), Dall'Occa (1763—1846), vor allem aber durch das unvergleichliche Genie eines Dragonetti und des späteren, weltgewandten Bottesini, setzte dann der Kontrabaß, nun von allen Fesseln befreit, mit seiner rapiden Entwicklung ein, wie ihn diese bis auf seine gegenwärtige Höhe und sein jetziges Ansehen gebracht hat. Gerade die letzten 20 Jahre aber waren in der Entwicklung des Kontrabasses und seines Spieles von ausschlaggebender Bedeutung, was unter anderem auch die erst kürzlich erfolgte Gründung eines „Bundes der

Kontrabassisten“ beweist. Seit jeher haben auch wir uns für unser schönes, erhabenes Instrument und seine Anerkennung eingesetzt, so früher in dem von unseren Fachkollegen anerkannten Werke „Ad Infinitum, Der Kontrabaß, seine Geschichte und seine Zukunft“, so auch jetzt wieder in einer weitergreifenden Fortsetzung dieses Werkes, das in den ersten Monaten des Jahres 1929 druckfertig vorliegen wird. Wen es also gelüstet, weiter in das Wesen seines Instrumentes und seine Möglichkeiten einzudringen, wen es interessiert, wie unsere Altvordenen gestrebt und gelitten haben, wie den Enkeln schließlich der unausbleibliche Sieg wurde und wie dieser fortzuführen und weiter

auszubauen sei, der sei auf dieses unser neueste Werk schon jetzt hingewiesen. Was Alter und Erfahrung gereift, das sei unserem nachwachsenden Geschlecht mit den zukunftsfrohesten Wünschen auf den Tisch gelegt: „Was du ererbt von deinen Vätern hast, erwirb es, um es zu besitzen.“ In kein Dasein passen diese Worte unseres großen Dichters und Denkers mehr hinein, als in dasjenige eines Künstlers, der bewußt an sich und seiner künstlerischen Reife weiterbaut. Dies nur ist der einzige Weg, Erfolge zu erzielen, Erfolge für sich selbst, Erfolge damit aber auch für unseren Kontrabaß, dem letzten Endes unser aller Streben und Wirken gilt.

English translation

a

Manuscript

***The Double Bass,
its History, Old and New Ways
in the Structure of the Fingering
(manuscript) by Friedrich Warnecke***

Missing

1. *Title page (see copy)*
2. *Table of contents*
3. *Pages 132–140*
(It is the end of chapter)
“The Technique of Double Bass Playing.”
4. *Page 108 (last page of*
Bottesini’s biography)
5. *The entire sheet music text*
 1. *Scales p. 1–36*
 2. *Scales in thirds p. 58–63*
 3. *Chord studies 64–105*
6. *Pages 37–77 from Ad Infinitum*
(Playing of harmonics)

b

c

Table of contents

	<i>Page</i>
<i>1. Explanation of symbols</i>	<i>1</i>
<i>2. <u>Introduction</u>: Short Outline of a History of Bowed Instruments</i>	<i>2</i>
<i>3. The Double Bass and its History</i>	<i>12</i>
<i>a.) The Development of the Instrument</i>	<i>12</i>
<i>b.) The Fingering Systems</i>	<i>31</i>
<i>c.) Masters of the Double Bass</i>	<i>68</i>
<i>(here the last page of Bottesini's biography is missing)</i>	
<i>4. The Technique of Double Bass Playing</i>	<i>112</i>
<i>a.) General Pedagogical Points of View</i>	<i>112</i>
<i>b.) Brief Overview of the Technique Through the Ages</i>	<i>123</i>
<i>c.) Attempt at a theoretical-practical Solution of the Fingering Problem on the Double Bass</i>	<i>126</i>
<i>(Text goes up to page 140)</i>	
<i>pages 132–140 are missing</i>	

I

Prospectus

I hereby take the liberty of politely informing you that the work which has been awaited in professional circles for a long time:

*The Double Bass,
its History, Old and New Ways
in the Structure of the Fingering*

is now ready for printing and will be published in the shortest possible time.

Today there is hardly any musical instrument that does not have its own literature, especially its historical records, through which it strives to promote its development and reputation. Only the double bass makes—apart from instructional works and solos—a less praiseworthy exception. Truly not an enviable condition for the double bass player, whose instrument is the basic pillar of the orchestra! Anyone who has really made a serious effort to study the double bass and its pedagogy can judge how much this situation can hinder upward striving and progress.

With “Ad Infinitum,” which I published 20 years ago, an attempt was made for the first time, as far as I know, to initiate a contemporary literature for the double bass, a literature which was not only limited to the musical text—and for the young musician still completely incomprehensible—but which also endeavored to create clarity through scientific research and explanations and to show new paths.

“Ad Infinitum” had the unexpected success of selling 2000 copies in German and abroad. Although it has been out of print for years and is no longer on the market, orders for it are still coming in; proof that there is a need for such literature.

I had already made a negative decision on the request that I publish a new edition of the “Ad Infinitum” a few years after its publication, since a complete work for the double bass in the form that I had in mind with “Ad Infinitum” could not be achieved. Already during the first editing it turned out that the collected material, for example, the history, was still too incomplete. Above all, I wanted to address many burning questions of the moment. Thus, a work corresponding to the time was created,

II

III

which, however, had only a loose coherence due to the diversity of the areas covered. A revision would have to be more rigorous, especially since some aspects, according to the time, could not be continued and some are outdated, such as the state reports of the conservatories and so forth.

Thus, I decided to create an independent work in its outline and form, based on the experience I have gained in my almost 50 years of teaching, and relying on the works I have already published. My only wish in this long and arduous work was to render the double bass world a service that is certainly of no small importance, to lay the foundations for the expansion of a painful gap.

If today I am about to publish the work myself (without the help of a publisher), in order to minimize the costs—due to the bad economic situation—I do it in the hope and in the firm trust in the support of those to whom this work was written. Only with the most far-reaching and helpful support will it be possible for me to publish the book at all.

The extensive (about 300 pages in large format) work is divided into two large parts. The first, “The Double Bass and its History,” deals with the development of the instrument since the earliest times, and shows the development of the playing technique on the various fingering systems and discusses the masters of the double bass. The second part, “The Technique of Double Bass Playing,” which is more important for the practitioner, first discusses general pedagogical aspects, then gives a brief overview of the technique through the ages, and finally ends with an attempt at a theoretical-practical solution of the fingering problem. [Pencil writing] It should be emphasized, however, that this solution of the fingering problem is not meant to be a new school. I have only tried to indicate new ways of answering the numerous open questions on the double bass playing.

Hamburg, February 1931

IV

Subscription (discount-) price, until May 1 for
one paperback copy 12,-M [Mark]
one hardcover copy 14,-M

Price after subscription period paperback 18,-M, hardcover 20,-M.

Orders only to Friedrich Warnecke Hamburg 22,
Finkenau 5.

Card:

	<p>Mr. Friedrich Warnecke <u>Hamburg 22</u> Finkenau 5</p>
--	---

<p>I hereby order ___ copy(ies) paperback, for 12,-M <u>The Double Bass</u>, its History, Old and hardcover, for 14,-M of New Ways in the Structure of the Fingering</p> <p>And please only send it (see below) by cash on delivery.</p> <p style="text-align: right;">Name: _____ Address: _____</p>
--

Transcription of the text

a

Manuskript

Der Kontrabaß
Seine Geschichte, alte und neue Wege
im Aufbau der Applikatur
(Handschrift) von Friedrich Warnecke

Es Fehlen

1. Das Titelblatt (siehe Kopie)
2. Das Inhaltsverzeichnis
3. Die Seiten 132–140
(Es ist der Schluß von Kapitel-)
„Die Technik des Kontrabaßspiels“.
4. Seite 108 (letzte Seite von
Lebenslauf Bottesinis)
5. Der gesamte Noten text
 1. Tonleitern S. 1–36
 2. Terzentonleitern S. 58–63
 3. Akkordstudien 64–105
6. Seite 37–77 aus *ad Infinitum*
(Flageolett-Spiel)

b

c

Inhaltsverzeichnis

	<i>Seite</i>
1. Zeichenerklärung	1
2. <u>Einleitung</u> : Kurzer Umriss einer Geschichte der Bogeninstrumente	2
3. Der Kontrabaß und seine Geschichte	12
a.) Die Entwicklung des Instrumentes	12
b.) Die Fingersatzsysteme	31
c.) Meister des Kontrabaßes	68
(hier fehlt letzte Seite v. [von] Bottesini-biografie)	
4. Die Technik des Kontrabaßspiels	112
a.) Allgemeine Pädagogische Gesichtspunkte	112
b.) Kurzer Überblick über die Technik im Wandel der Zeiten	123
c.) Versuch einer theoretisch-praktischen Lösung des Fingersatzproblems auf dem Kontrabaß	126
(Text geht bis Seite 140)	
es fehlen die Seiten 132–140	

Prospekt

Hiermit gestatte ich mir die höfliche Mitteilung, daß das in Fachkreisen seit langer Zeit erwartete Werk

Der Kontrabaß

seine Geschichte, alte und neue Wege

im Aufbau der Applikatur

nunmehr abgeschlossen druckfertig vorliegt und in kürzester Zeit erscheinen wird.

Es gibt heute wohl kaum noch ein Musikinstrument, das nicht seine eigene Literatur, speziell seine geschichtlichen Aufzeichnungen besitzt, durch die es bestrebt ist, seine Entwicklung und sein Ansehen zu fördern. Nur der Kontrabaß macht—von Schulwerken und Solis abgesehen—eine wenig rühmliche Ausnahme. Wahrlich kein beneidenswerter Zustand für den Kontrabassisten, dessen Instrument die Grundsäule des Orchesters bildet! Wie sehr ein Aufwärts streben und Vorwärts kommen durch diese Sachlage gesamt [sic] wird kann jeder beurteilen, der sich wirklich ernsthaft um das Kontrabaßspiel und seine Pädagogik bemüht hat.

Mit dem vor 20 Jahren von mir herausgegebenen „Ad Infinitum“ ist meines Wissens erstmalig der Versuch unternommen worden, eine zeitgemäße Literatur für den Kontrabaß in die Wege zu leiten, eine Literatur die sich nicht nur einseitig—und für den jungen Musiker weitaus noch vollkommen unverständlich—auf den Notentext beschränkte, sondern die bemüht war, außerdem durch wissenschaftliche Forschungen und Darlegungen Klarheit zu schaffen und neue Wege zu zeigen.

Das „Ad Infinitum“ hatte den unerwarteten Erfolg, in 2000 Exemplaren im In- und Auslande abgesetzt zu werden. Obwohl seit Jahren vergriffen und nicht mehr im Handel, laufen noch fortwährend Bestellungen darauf ein; ein Beweis, daß für derartige Literatur ein Bedürfnis vorhanden ist.

Die vielfach an mich gerichtete Aufforderung, eine neue Auflage das „Ad Infinitum“ herauszugeben, hatte ich bereits wenige Jahre nach seinem Erscheinen in negativem Sinne entschieden, da mit dem „Ad Infinitum“ eine in sich abgeschlossene Arbeit für den Kontrabaß in der Form, wie sie mir vorschwebte, nicht zu erreichen war. Es stellte sich schon bei der ersten Bearbeitung heraus, daß das gesammelte Material, z. B. für die Geschichte, noch zu lückenhaft war. Dabei sollte vor allen Dingen auf viele die Gegenwart berufende brennende Fragen ein gegangen werden. So entstand wohl eine der Zeit entsprechende Arbeit,

II

III

die aber durch die Vielheit der gestreiften Gebiete nur einen losen lockeren Zusammenhang aufwies. Eine Nachbearbeitung müßte hier scharf durchgreifen, zumal manches, der Zeit entsprechend, nicht weiter durchgeführt werden konnte und manches überholt ist, z.B. die staatlichen Berichte der Konservatorien u.s.w.

So entschloß ich mich, auf Grund meiner Erfahrungen, die ich in meiner fast 50jährigen Lehrtätigkeit sammeln konnte, und gestützt auf die von mir bereits veröffentlichten Arbeiten, ein in seinen Umrissen und seiner Form selbständiges Werk zu schaffen. Mein einziger Wunsch bei dieser langjährigen und mühsamen Arbeit war, der Kontrabassisten-Welt einen sicher nicht unwichtigen Dienst zu leisten, den Grundstein für den Ausbau einer schmerzlichen Lücke zu legen.

Wenn ich heute daran gehe, das Werk selbst (ohne die Hilfe eines Verlegers) herauszugeben, um die Kosten—der schlechten wirtschaftlichen Lage entsprechend—auf ein Mindestmaß herabzudrücken, so tue ich es in der Hoffnung und in dem festen Vertrauen auf die Unterstützung derjenigen, für die dieses Werk geschrieben. Nur bei weitestem und hilfreichen Entgegenkommen [sic] wird es mir überhaupt möglich sein, das Buch erscheinen zu lassen.

Das umfangreiche (ca 300 Seiten gr. [großes] Format) Werk zerfällt in zwei große Teile. Der erste, „Der Kontrabaß und sein [sic] Geschichte“, befasst sich mit der Entwicklung des Instrumentes seit den ältesten Zeiten, ~~und~~ zeigt an den verschiedenen Fingersatzsystemen die Entwicklung der Spielweise und behandelt die Meister des Kontrabasses. Der zweite und für den Praktiker wichtigere Teil, „Die Technik des Kontrabaßspiels“, erörtert zunächst allgemein pädagogische Gesichtspunkte, gibt dann einen kurzen Überblick über die Technik im Wandel der Zeiten, um schließlich in dem Versuch einer theoretisch-praktischen Lösung des Fingersatzproblems zu enden. [Pencil writing] Es sei jedoch betont, daß mir dieser Lösung der Fingersatzproblems keine neue Schule geschrieben werden soll. Ich habe mich nur bemüht, neue Wege für die Beantwortung der vielen auf offenen fragen am Kontrabaßspiel anzugeben.

Hamburg, im Februar 1931

IV

Subskriptions (vorzugs-) Preis, bis zum 1. Mai für
ein broschiert Exemplar 12,-M [Mark]
ein gebundene Exemplar 14,-M

Preis nach Ablauf der Subskriptionszeit brosch. [brochiiert] 18,-M, gebunden 20,-M.

Bestellungen nur an Friedrich Warnecke Hamburg 22,
Finkenau 5.

Karte:

	<p>Herrn Friedrich Warnecke</p> <p><u>Hamburg 22</u> Finkenau 5</p>
--	---

<p>Ich bestelle hiermit ___ Exemplar(e) brochiiert, à 12,-M von <u>Der Kontrabaß, seine Geschichte,</u> gebunden, à 14,-M alte und neue Wege im Aufbau der Applikatur</p> <p>Und bitte nur es (su [siehe unten]) bei Erscheinen per Nachnahme zuzusenden.</p> <p>Name: _____ Anschrift: _____</p>

Manuskript

Der Kampfspiel

Seine Geschichte, alle und neue Wege
im Aufbau der Kampfspiele

(Handschrift) von Friedrich Hornetke

Es fehlen

1. Das Titelblatt
2. Das Inhaltsverzeichnis (siehe Kopie)
3. Die Seiten 132-140

(Es ist der Schluss vom Kapitel #
"Die Technik des Kampfspiels")

4. Seite 108 (letzte Seite vom
Lebenslauf Buttner's)

5. Der gesamte Mustersege

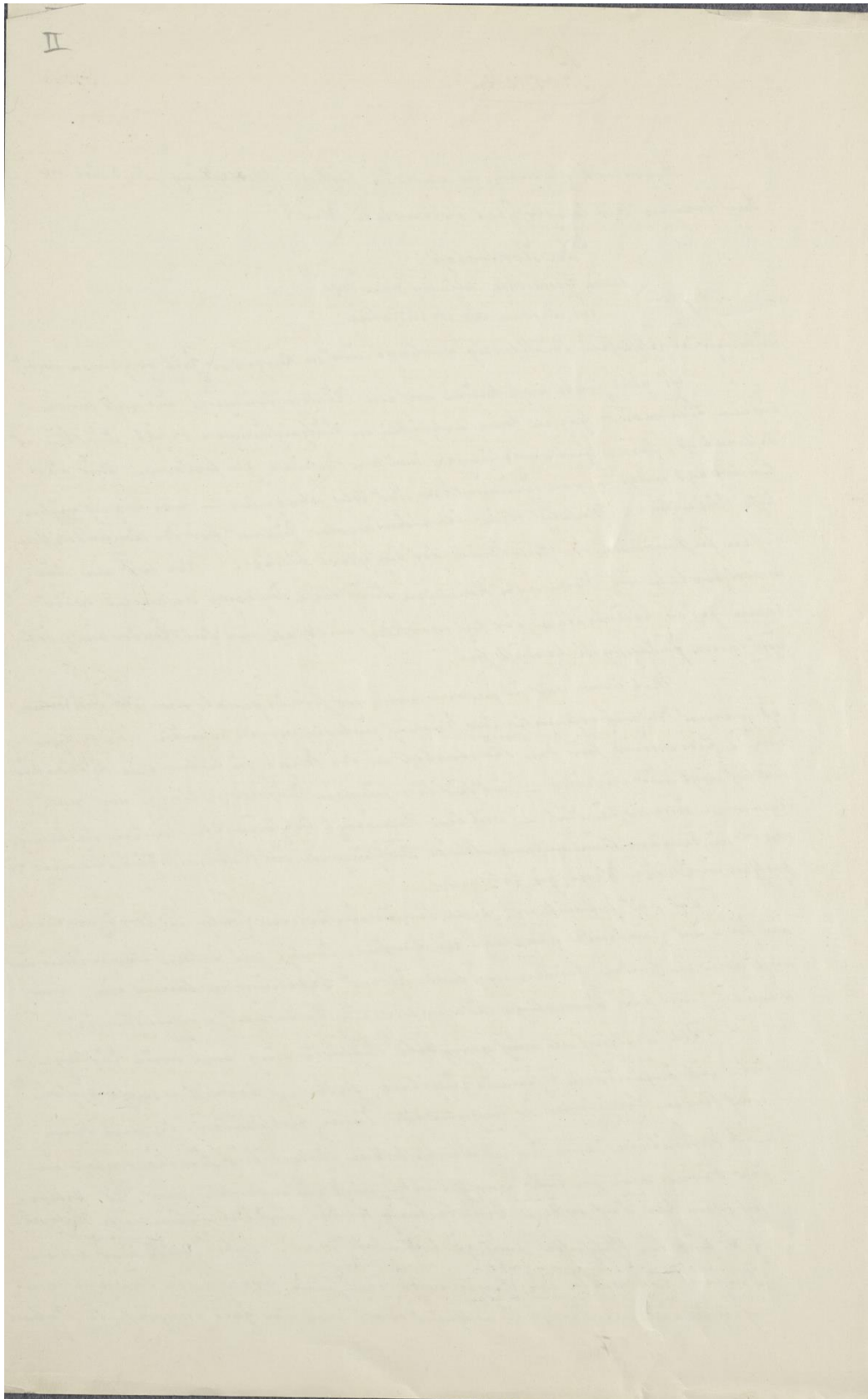
1. Tundeisen S. 1-36
2. Tundeisen S. 58-63
3. Abendstudium 64-105

6. Seite 37-77 aus ad Infinitum
(Flagerell-Spiel)

6

Inhaltsverzeichnis

	Seite
1. Zeichenklärung	1
2. <u>Fingerleistung</u> : Kurzer Abriss einer Geschichte der Bogensysteme	2
3. Der Kontrabaß und seine Geschichte	12
a.) Die Entwicklung des Instruments	12
b.) Die Fingersetzsysteme	31
c.) Meister des Kontrabaßes	68
(hier fehlt letzte Seite v. Bottesini ^{diagnostisch})	
4. Die Technik des Kontrabaßspiels	112
a.) Allgemeine pädagogische Gesichtspunkte	112
b.) Kurzer Überblick über die Technik im Wandel der Zeiten	123
c.) Versuch einer theoretisch-praktischen Lösung des Fingersetzproblems auf dem Kontrabaß	126
(Text geht bis Seite 140)	
es fehlen die Seiten 132-140	



Subscriptions (Vorgabe) Preis bis zum 1. Mai für
 || ein broschiertes Exemplar 12,- M ||
 ein gebundenes Exemplar 14,- M ||

Preis nach Ablauf der Subscriptionszeit brosch. 18,- M, gebunden 20,- M.
 Bestellungen nur an Friedrich Wernicke Hamburg 22,
 Finkenau 5.

Karte:

Herrn
 Friedrich Wernicke
Hamburg 22
 Finkenau 5

Je bestelle hiermit — Exemplar(e)
 broschiert à 12,- M per Kontrakt, keine Gebühren,
 gebunden à 14,- M alle in Höhe von Aufträgen der Appellations

mit bitte mir et (au) lui retourner par
 retour-reçu séparément.

Nom: _____
 Adresse: _____

BIBLIOGRAPHY

Books

- Applebaum, Samuel, Sada Applebaum, Henry Roth, Mark Zilberquit, and Theo Saye. *The Way They Play: Illustrated Discussions with Famous Artists and Teachers*. 14 vols. Neptune City, NJ: Paganiniana Publications, 1972–1986.
- Ardoin, John. *The Philadelphia Orchestra: A Century of Music*. Philadelphia: Temple University Press, 1999.
- Azarkhin, Rodion. *Kontrabass*. Moscow: Muzyka, 1978.
- Billè, Isaia. *Gli Strumenti ad Arco e i Loro Cultori*. Rome: Ausonia, 1928.
- Boston Symphony Orchestra. *Symphony Hall: The First 100 Years*. Boston, MA: Boston Symphony Orchestra, 2000.
- Brun, Paul. *A New History of the Double Bass*. Villeneuve d'Ascq, France: Paul Brun Productions, 2000.
- Deutschen Auslands-Arbeitsgemeinschaft Hamburg, ed. *Hamburg in Seiner Politischen, Wirtschaftlichen und Kulturellen Bedeutung*. Hamburg: L. Friederichsen & Co., 1921.
- Dobrokhotoy, Boris. *Kontrabas: Istoriya i Metodika* [Double Bass: History and Methodology]. Moscow: Muzyka, 1974.
- Elgar, Raymond. *Introduction to the Double Bass*. Princeton, NJ: Basso continuum, 1987.
- . *More About the Double Bass*. Princeton, NJ: Stephen W. Fillo, 1987.
- . *Looking at the Double Bass*. Princeton, NJ: Stephen W. Fillo, 1986.
- Flehsig, Max. *Spielkultur auf dem Kontrabass: Der Fingersatz und sein Einfluss auf Ton und Phrasierung*. Leipzig: Carl Merseburger, 1934.
- Goïlav, Yoan. *The Double Bass: A Philosophy of Playing*. Saint-Nicolas, Quebec: Doberman-Yppan, 2003.
- Grodner, Murray. *Comprehensive Catalog of Music, Books, Recordings, and Videos for the Double Bass*. 4th ed. Littleton, CO: Grodner Publications, 2000.

- Hoffmann, Freia. "Das Konservatorium der Musik in Hamburg (1873)." In *Handbuch Konservatorien: Institutionelle Musikausbildung im deutschsprachigen Raum des 19. Jahrhunderts*, edited by Freia Hoffmann, vol. 2, 285–306. Lilienthal, Germany: Laaber-Verlag, 2021.
- Krause, Emil. *Das Conservatorium der Musik in Hamburg: Eine Studie verfasst zur Feier des fünfundzwanzigjährigen Jubiläums des am 1. Oktober 1873 in Leben getretenen Institutes*. Hamburg: C. Boysen, 1898.
- Martens, Frederick H. *String Mastery*. New York: Frederick A. Stokes Company, 1923.
- Pelczar, Tadeusz. *Kontrabas od A do Z*. Kraków: Polskie Wydawnictwo Muzyczne, 1974.
- Planyavsky, Alfred. *Geschichte des Kontrabasses*. Tutzing, Germany: Hans Schneider, 1984.
- . *The Baroque Double Bass Violone*. Translated by James Barket. London: Scarecrow Press, 1998.
- Rakov, Lev. *Istoriia Kontrabasovogo Iskusstva* [History of the Double Bass Art]. Moscow: Kompozitor, 2004.
- Stanton, David H. *The String (Double) Bass*. Evanston, IL: Instrumentalist Company, 1982.
- Tampieri, Domenico. *La Leggerezza Dell'elefante: Guido Gallignani (1880–1974)*. Faenza (Ravenna, Italy): Edit Faenza, 2004.
- Verg, Erik. *Hamburg Philharmonisch: Eine Stadt und ihr Orchester*. Hamburg: Christians, 1978.

Dictionaries and Encyclopedias

- Abert, Hermann. *Illustriertes Musik-Lexikon*. Stuttgart: Engelhorn, 1927.
- Baker, Theodore, ed. *Baker's Biographical Dictionary of Musicians*. 3rd ed. New York: G. Schirmer, 1919.
- . *Baker's Biographical Dictionary of Musicians*. 4th ed. New York: G. Schirmer, 1940.
- . *Baker's Biographical Dictionary of Musicians*. 5th ed. New York: G. Schirmer, 1958.

- Basso, Alberto. *Dizionario Enciclopedico Universale della Musica e dei Musicisti: Le Biografie*. 8 vols. Torino: UTET, 1985–1988.
- Della Corte, Andrea, and Gatti, G. M. *Dizionario di Musica*. 6th ed. Torino: G. B. Paravia & C., 1959.
- Dettling, Rudolf. *Kurzbiografie Hamburgischer Musiker*. Hamburg: Staatsarchiv, 1966.
- Enciclopedia Universal Ilustrada Europeo-Americana*. 115 vols. Madrid: Espasa-Calpe, 1968.
- Frank, Paul, and Wilhelm Altmann. *Kurzgefasstes Tonkünstler-Lexikon für Musiker und Freunde der Musik*. 14th ed. Regensburg, Germany: G. Bosse, 1936.
- Gatti, Guido M., and Alberto Basso. *La Musica: Dizionario*. 2 vols. Torino, Italy: Unione tipografico-editrice torinese, 1968–1971.
- Kruseman, Philip, G. Keller, and Henri Zagwijn, eds. *Geïllustreerd Muzieklexicon*. The Hague, Netherlands: J. Philips Kruseman, 1932–1949.
- Pena, Joaquín, and Higinio Anglés. *Diccionario de la Música Labor*. 2 vols. Barcelona: Labor, 1954.
- Pratt, Waldo Selden, ed. *The New Encyclopedia of Music and Musicians*. New York: The Macmillan Company, 1924.
- . *The New Encyclopedia of Music and Musicians*. Rev ed. New York: The Macmillan Company, 1931.
- Riemann, Hugo, ed. *Hugo Riemanns Musik-Lexikon*. 8th ed. Berlin: Max Hesses, 1916.
- . *Hugo Riemanns Musik-Lexikon*. 9th ed. Berlin: Max Hesses, 1919.
- . *Hugo Riemanns Musik-Lexikon*. 10th ed. Berlin: Max Hesses, 1922.
- . *Hugo Riemanns Musik Lexikon*. 11th ed. 2 vols. Berlin: Max Hesses, 1929.
- . *Riemann Musik Lexikon*. 12th ed. 3 vols. Mainz: B. Schott's Söhne, 1959–1967.
- Robijns, J., and Miep Zijlstra. *Algemene Muziek Encyclopedie*. 10 vols. Haarlem, Netherlands: De Haan, 1979–1984.
- Saerchinger, César. *International Who's Who in Music and Musical Gazetteer: A Contemporary Biographical Dictionary and a Record of the World's Musical Activity*. New York: Current Literature Publishing Company, 1918.

- Sartori, Claudio, ed. *Enciclopedia della Musica*. 6 vols. Milan: Rizzoli Ricordi, 1972
- Schmidl, Carlo. *Dizionario Universale dei Musicisti*. 2 vols. Milan: Sonzogno, 1937–1938.
- Schultze, Karl-Egbert, and Harald Richert. *Hamburger Tonkünstler-Lexikon*. 5 vols. Unpublished manuscript. Hamburg: Staatsarchiv, 1983.
- Thompson, Oscar, ed. *The International Cyclopedia of Music and Musicians*. New York: Dodd, Mead & Company, 1939.
- . *The International Cyclopedia of Music and Musicians*. 5th ed. New York: Dodd, Mead & Company, 1949.
- . *The International Cyclopedia of Music and Musicians*. 10th ed. New York: Dodd, Mead & Company, 1975.
- . *The International Cyclopedia of Music and Musicians*. 11th ed. New York: Dodd, Mead & Company, 1985.
- Wier, Albert E. *The Macmillan Encyclopedia of Music and Musicians*. New York: The Macmillan Company, 1938.

Dissertations and Theses

- Albright, Philip H. “Original Solo Concertos for the Double Bass.” Doctoral Diss., The University of Rochester, 1969.
- Boyd, Joseph Thomas. “An Historical Survey of Double Bass Pedagogy and Performance.” Doctoral Diss., The University of Arizona, 1978.
- Cohen, Irving Hersch. “The Historical Development of the Double Bass.” Doctoral Diss., New York University, 1967.
- Dahmer, Samuel. “Re-editing Isaia Billè’s *24 Studi-Capricci Per Contrabbasso a 4 Corde* to Modern Notation for Double Bass.” Doctoral Diss., The University of Southern Mississippi, 2017.
- Grauer, Jay Ronald. “The Double Bass in Recital: Some Practical Aspects of Solo Technique.” Master’s Thesis, American University, 1961.
- Green, Emily. “Dedications and the Reception of the Musical Score, 1785–1850.” Doctoral Diss., Cornell University, 2009.

- Hilgenstieler, Eric. "The Application of Contemporary Double Bass Left Hand Techniques Applied in the Orchestra Repertoire." Doctoral Diss., The University of Southern Mississippi, 2014.
- Machado, Marcos. "Francois Rabbath Applied: An Analysis of His Technique for a Successful Performance of Frank Proto's Music." Doctoral Diss., The University of Illinois at Urbana-Champaign, 2005.
- Matheson, Robert. "New Performance Editions of Three Works for Double Bass by Theodor Albin Findeisen (1881–1936)." Doctoral Diss., The University of Arizona, 2012.
- Nachtergaele, Shanti. "Examination of Mid-Nineteenth Century Double Bass Playing, Based on A. Müller and F.C. Franke's Debate in the *Neue Zeitschrift für Musik*, 1848–1851." Master's Research, Koninklijk Conservatorium Den Haag (Netherlands), 2015.
- Pellow, David G. "The Rabbath Method: Philosophy and Technique in Current Double Bass Pedagogy." Doctoral Diss., The University of Southern Mississippi, 2019.
- Pineda, Roberto. "Editing the Double Bass Concerto of Antonio Scontrino." Doctoral Diss., The University of Southern Mississippi, 2019.
- Saunders, Ian S. "Representative Works from Italian, French, and American Schools of Double Bass." Doctoral Diss., The University of Maryland, 2016.
- Siemers, Brian J. "The History and Development of the Double Bass." Doctoral Diss., The University of Cincinnati, 2001.
- Souza, Mauricio Tietboehl Nascimento. "An Annotated Bibliography for Double Bass Methods and Studies." Doctoral Diss., The University of Georgia, 2016.
- Stotz, Daniel. "A Revision of Joseph Prunner's Progressive Studies for the Double Bass." Doctoral Diss., Arizona State University, 2012.
- Zamiara, Donat. "*Kontrabas barytonowy: Możliwości brzmieniowe i techniczne instrumentu na przykładzie Koncertu na kontrabas i orkiestrę op. 26 Stefana Bolesława Poradowskiego oraz Koncertu na kontrabas i orkiestrę op.12 Tadeusza Zygryda Kasserna* [Baritone Double Bass: Timbral and Technical Possibilities of the Instrument on the Example of *Concerto for Double Bass and Orchestra, Op. 26* by Stefan Boleslaw Poradowski and *Concerto for Double Bass and Orchestra, Op. 12* by Tadeusz Zygfryd Kassern]." Doctoral Diss., Akademia Muzyczna im. Ignacego Jana Paderewskiego (Poland), 2018.

Journal, Newspaper, and Magazine articles

- Altmann, Wilhelm, ed. *Der Kontrabass: Mitteilungsblatt des Kontrabassisten-Bundes*. Leipzig: Carl Merseburger, 1929–1931.
- Bennett, Joseph. “A Famous Contrabassist.” *The Daily Telegraph*, May 25, 1907.
- Damhus, Ture, and Fahnøe Preben. “Theodor Albin Findeisen (1881–1936).” *Bass World* 29, no. 1 (June–September 2005): 17–20.
- Gándara, Xosé Crisanto. “La Escuela de Contrabajo en España.” *Revista de Musicología* 23, no. 1 (June 2000), 147–186.
- Knudsen, Per Dalsgaard, Arne Moller, and Jesper Caprani, “Danish Double Bassist: Ludvig Hegner (1851–1923).” *Bass World* 28, no. 1 (2004): 19–22.
- Kotula, Jan. “Aspekty Polskiej Pedagogiki Kontrabasowej [Aspects of Polish Double Bass Pedagogy].” *Scala: Edukacyjny Magazyn Muzyczny* 7, Kontrabas (2016): 8–10.
- Lewy, Rudolf. “Johann Warnecke (1856–1931).” *International Society of Bassists* 2, no. 2 (1976): 135.
- Mann, Adrian O. “Virtuosi of the Double Bass: A Bibliography.” *Bass World* 1, no. 4 (1975): 80–81.
- Rieckmann, Johannes. Obituary for Friedrich Warnecke. *Deutsche Musiker-Zeitung* 62, no. 11 (1931): 166.
- Scelba, Anthony. “Manoly on the Double Bass.” *International Society of Bassists* 9, no. 3 (1983): 33–34.
- Stoll, Klaus. “‘Ad Infinitum’ The Double Bass—Its Past and Future. Problems and Solutions to Improve Double Bass Playing.” *Double Bassist*, no. 36 (2006): 79.
- Tolo, Leland. “The Double Bass vs. The String Bass.” *The Bass Soundpost* 6, no. 2 (1967): 17–19.
- Tuganov, V. G. “Звуковые Возможности Контрабаса: История И Современность [Sound Possibilities of the Double Bass: History and Modernity].” *Bulletin of the Chelyabinsk State University* 50, no. 3 (2011): 156–161.
- Turetsky, Bertram. “Some Problems in Teaching Double Bass.” *Music Educators Journal* 47, no. 1 (1960): 105–106.

Methods and Etudes

Asioli, Bonifazio. *Elementi Per Il Contrabasso: Con Una Unova Maniera Di Digitare*. Milano: Presso Gio. Ricordi, 1823.

Billé, Isaia. *Nuovo Metodo Per Contrabasso*. 7 vols. Milano: Ricordi, 1946.

Bottesini, Giovanni. *Grande Méthode Complète de Contrebasse*. Paris: Leon Escudier, 1869.

———. *Metodo per Contrabbasso*. Ed. Italo Caimmi. Milano: Ricordi, 1958.

Caimmi, Italo. *Metodo Moderno per Contrabasso*. 2 vols. Milan: Casa Musicale Sonzogno, 1916.

Dalla Torre, Silvio. *BASSics*. 2 vols. Rostock, Germany: Sidatoverlag, 2004.

Eichstädt, Józef. *Szkoła Na Kontrabas: Cztero- I Pięciostrunowy* [School for Double Bass: Four and Five Strings]. 2 vols. Kraków: Polskie Wydawnictwo Muzyczne, 1977.

Findeisen, Theodor Albin. *Complete Method for String Bass*. 4 vols. Translated by Lunsford Morris Corzine. New York: M. Baron, 1947

———. *Der Lehrer Des Kontrabass-Spieles*. Ed. Max Schulz. 5 vols. Leipzig: Friedrich Hofmeister, 1930–1938.

Franke, F. C. *Anleitung den Contrabass zu Spielen Verfasst*. Chemnitz: Häcker, 1845.

Hause, Wenzel. *Méthode Complète De Contrebasse*. 2 vols. Mayence: Schott, 1828.

Hegner, Ludvig. *Kontrabassskole*. Kopenhagen; Leipzig: Wilhelm Hansen, n.d.

Machado, Marcos. *Tao of Bass: Vol. 1, The Left Hand*. Hattiesburg, Mississippi: n.p., 2016.

Madenski, Eduard. *Kontrabass-Studien*. 2 vols. Vienna: Universal Edition, 1913.

———. *Fundamental-Studien für Kontrabass: Etudes Spéciales*. Berlin: Schlesinger'schen Musikhandlung, 1925.

- Montag, Lajos. *Nagybőgőiskola*. 7 vols. Budapest: Editio Musica, 1955–1982.
- Nanny, Edouard. *Méthode Complète Pour la Contrebasse à Quatre et Cinq Cordes*. 2 vols. Paris: Alphonse Leduc, 1920.
- Petracchi, Francesco. *Simplified Higher Technique for Double Bass*. London: Yorke Edition, 1982.
- Portnoi, Henry. *Creative Bass Technique*. n.p.: Published by arrangement with the American String Teachers Association, 1978.
- Rabbath, François. *Nouvelle Technique de la Contrebass*. 5 vols. Paris: Alphonse Leduc, 1977-2015.
- Simandl, Franz. *New Method for the Double Bass*. 2 vols. Ed. Frederick Zimmermann. New York: Carl Fischer, 1904–1948.
- Warnecke, Friedrich. *Ad Infinitum: Der Kontrabass*. Hamburg: Published by the author, 1909.
- . *Ad Infinitum: Der Kontrabass*. 2 vols. 1909. Reprint, Leipzig: Edition Intervalle, 2005.
- Warnecke, Friedrich. *Das Studium des Contrabass-Spiels*. Hamburg: Ludwig Hoffmann, 1901.
- . *Das Studium des Kontrabass-Spiels*. 2nd ed. Hanover: Louis Oertel, 1905.
- . *Tägliche Studien: Aus Das Studium des Contrabassspiels*. 5 vols. Hanover: Louis Oertel, n.d.
- . *Der Kontrabass: Seine Geschichte, Alte und Neue Wege im Aufbau der Applikatur*. Unpublished manuscript, 1931. Staats- und Universitätsbibliothek Hamburg, Signatur: Cod. nov. 270.

Music Scores and Letters

- Caimmi, Italo. “*Souvenir d'Amour: Melodia per Contrabasso con Accompagnamento di Pianoforte*.” Milan: R. Fantuzzi, ca. 1900.
- Findeisen, Theodor Albin. “Concerto for Double Bass and Orchestra No. 1 Op. 15.” Edited by Andreas Wiebecke-Gottstein. Neuendorf, Germany: PRObass Musikverlag, 2006.

———. “*Konzert*, Op. 15.” Heilbronn, Germany: C.F. Schmidt, 1922.

Scontrino, Antonio. “*Grand concerto: for Double Bass and Orchestra*.” Edited by Oscar G. Zimmerman. Rochester, NY: O.G. Zimmerman, 1980.

Warnecke, Friedrich. *Autograph letter signed, dated: Hamburg, 20 June 1907, to Joseph Bennett, 1907 June 20*. Letter. From The Morgan Library & Museum, Department of Music Manuscripts and Books. MFC W278.B4716.