

Adagio and Allegro (from Concerto in G Minor, HWV 291, Op. 4, No. 3) for Violoncello and Piano

GEORGE FRIDERIC HANDEL (1685-1759)
Arranged by Emanuel Feuermann

Adagio (♩ = 72)

Violoncello

Piano

5

9

12

to the violin, Casals is for the cello. We younger cellists must be most grateful to him, for he showed us what can be done on the cello, showed to the public what an artistic pleasure listening to cello playing can be, and inspired most of the contemporary composers to write for our instrument.

May I take the liberty here to speak directly to my colleagues. It seems to me that quite a number of them do not recognize that cello playing has been revolutionized during their own lifetime. Many of them stick to the way they have been taught and remain, even perhaps voluntarily, untouched by the changes I have spoken of, even try to resist them. They remind me of people who still rode in horsewagons when the railway was already running. The way piano and violin are played now has undergone only minor changes in the last hundred years while cello playing has reached a corresponding level only recently. I wish that my colleagues might open their minds to this, and by doing so do their share to make our instrument as much appreciated and popular as it deserves to be.

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r unsuccessful efforts to compete with the violin; one ected to be bored at a cello recital. The public was only sed with a few short solos; arrangements of a gavotte, nuet, or an adagio, all played with a certain amount of maltz."

Cellists reached a certain level at the beginning of development of their instrument, and then stopped. ippers were certainly not inspired by what cello playing had the chance to hear to write great works for that ument nor did the public rush to hear cello recitals.

Finally, the great personality appeared on the cello zon and through this one man the cello was established full-fledged member of the family of solo instruments. man was Casals. Everyone who has heard him knows a new period of the cello has come. He has shown that cello can sing without "Schmaltz," that on no other ument can phrasing be smoother; that through clever erings the disrupting jumps have disappeared and so the ugly noises, up to then thought an integral part of o playing. What Liszt was to the piano, Viotti or Paganini

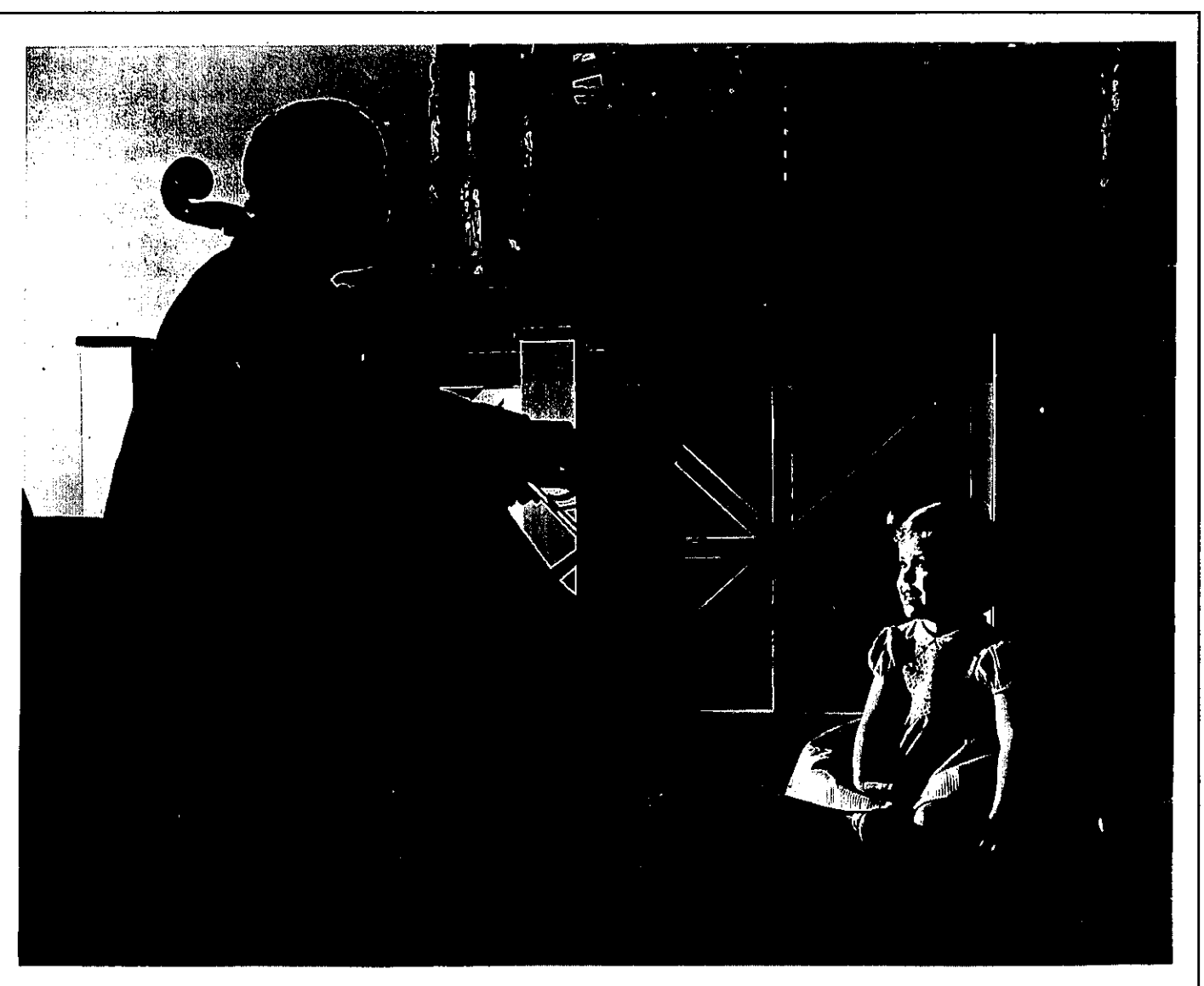


Photo: Serenading daughter, Monica, in Scarsdale, 1941
Courtesy of Feuermann Estate