

VIOLIN AND VIOLA DUOS  
OF THE  
LATE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

by

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## PREFACE

## Violin and Viola Duos c.1770-c.1810

Over the last few decades, much has been discovered about the repertoire which includes significant parts for the viola player. Thanks are due to various individuals who, during this century, have rediscovered and prepared in modern editions many important eighteenth and nineteenth-century works for solo viola. Twentieth-century composers, realizing the unique tonal qualities of the instrument, continue to add to the viola literature. In addition, the International Viola Gesellschaft accepted the responsibility to promote research, collect and publish viola music, and to expand its mandate to cover areas concerning performers and the instrument itself. A viola archive offering an ever increasing repertoire has been established at Brigham Young University in Provo, Utah.<sup>1</sup> Yet, despite the number of viola compositions that have been published, performed and recorded, relatively few of these works (concerti, sonatas) have entered the standard or popular concert repertoire for the violist. This can be seen especially in reference to the music of the eighteenth century.

When a music lover thinks of pieces composed for viola in the latter part of the eighteenth century, few may come to

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<sup>1</sup> The official name of the archive is the Primrose International Viola Archive, in honor of violist William Primrose.

mind outside those for it as a middle range voice in the orchestral string section. Among these, Mozart's Symphonie concertante, K. 364, represents the concerto genre. In chamber music, string quartets, such as the Mozart "Dissonant" (K. 465) or Joseph Haydn "Emperor" (Op. 76, no. 3), or the Mozart quintets (such as K. 515), with their rich, two-violin sonority, might also be considered. Other small chamber combinations, among them the Mozart Duos (K. 423 and 424), are less well-known. Apart from Mozart's and Haydn's contributions, the average concert goer would have difficulty naming composers who wrote for the viola.

Furthermore, one still encounters the degrading opinion that violists are in some way inferior to other string players. This stereotype has a historical foundation which can be traced to eighteenth-century criticism. Johann Joachim Quantz (1697-1773), for example, wrote of orchestral violists:

The viola is commonly regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are either still beginners in the ensemble or have no particular gifts with which to distinguish themselves on the violin, or that the instrument yields all too few advantages to its players, so that able people are not easily persuaded to take it up.<sup>2</sup>

Indeed, it has been typical in the past to start young

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<sup>2</sup> J.J. Quantz, On Playing the Flute, translation by Edward R. Reilly (New York: Macmillan, 1966), p. 237.

players on the smaller violin as a compromise to avoid the large size of the viola. In recent years, however, teachers changed their attitude, and started to use violas of a smaller size for the beginning students; the result has been an earlier introduction to the unique technical problems of the instrument, and a visible rise in standards. With well trained violists there has been a steadily growing demand for challenging orchestral music and for publications and access to solo and chamber compositions with significant parts for these players. This general trend towards more difficult works influenced string education, where teachers encouraged students to learn other pieces along with the solo concerto and string quartet literature.

The focus of this thesis is an examination of the somewhat neglected late eighteenth and early nineteenth-century music written for violin and viola in duo combination. Such a study will not only increase the awareness of the available material, but will also demonstrate that in many cases the viola has an equal partnership with the violin, a partnership which assumes--for both instrumentalists--technical equality. ✓ ?

The duos covered in this essay date from around 1770 to about 1810, i.e., the period commonly known as the Classical era. Composers who contributed to the genre represent a broad range of geographic areas in Europe: Paris, Vienna, and Mannheim and a number of other German cities. It is not

entirely possible to examine the duo literature without drawing parallels to other genres. A very brief but concentrated look at the fashionable Symphonie concertante will reveal a concerted symphonic form which gave a leading role to the viola. A comparison of the two idioms is further justified by the relationship between the violin and viola in both.

Finally, an annotated list of some of these lesser known compositions will be included, as a viable expansion to the repertory of the modern day violist. It is my hope that the introduction of these forgotten pieces will arouse enough curiosity to cause original work to displace transcriptions and arrangements in concert performances, thus furthering the growing reputation of the viola as an instrument of significant solo capacity.

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DEDICATION

To my students.

## CHAPTER ONE

## Introduction and Background

## Overview of the literature

Compared to the vast quantities of information available on the symphonic forms and chamber works, such as the string quartet, the string duo fares poorly. From the early part of the twentieth century, Cobbett's Cyclopedic Survey offers a single reference in analytical and biographical matters pertaining to chamber music for strings.<sup>1</sup> It contains an article summarizing the duo and particularly the string duo.<sup>2</sup> The editor, in an introduction to the main discussion, stresses the idea of historical importance and belittles the duo in comparison with other chamber idioms.<sup>3</sup> The article includes a brief historical account of the duo followed by a list of duos for two violins.<sup>4</sup> Almost as an afterthought, a heading for "Duets for Other Combinations" is added with a

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<sup>1</sup> W.W. Cobbett, Cyclopedic Survey of Chamber Music, 2nd edition, 3 vols. (London: Oxford University Press, 1963).

<sup>2</sup> Ibid. See "Duets for Strings", vol. 1, pp.340-345.

<sup>3</sup> Ibid., vol. 1, p. 340.

<sup>4</sup> Ibid., vol. 1, pp. 341-345. The list was compiled by E. Van der Straeten with supplementary notes by W. Henley.

subsection for "Violin and Viola". The contributor of this section concludes that this combination is not abundant (many pieces being arrangements) and mentions only a few composers.<sup>5</sup>

In retrospect, this view can be seen as unwarranted, moreover, it dates from a time when the nineteenth-century principles of exaggerating the importance of the violin (and subsequently diminishing that of the viola and violists) was highly ingrained.<sup>6</sup> Although much research has been done since Cobbett's edition, the lowly position of the string duo was a difficult stereotype to break.

Alberto A. Bachmann's An Encyclopedia of the Violin, a reference work well-known to the educated, advanced violin performer, has a small listing of duos for violin and viola.<sup>7</sup> The selection is well chosen even when disregarding transcriptions and compositions from other periods,<sup>8</sup> but, like Cobbett's volume, it is very much a product of its time.

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<sup>5</sup> Ibid., vol. 1, p. 345.

<sup>6</sup> See Maurice Riley, The History of the Viola (Ann Arbor: 1980) for many notable quotations relating the abilities of violists, including one by Richard Wagner (p. 211) from his Ueber das Dirigieren (1869).

<sup>7</sup> Alberto A. Bachmann, An Encyclopedia of the Violin (New York: Da Capo Press, 1966 [first edition, 1925]), p. 456.

<sup>8</sup> Ibid. Examples are the Duets Opp. 30 and 44 by Ignace Pleyel. According to Rita Benton, Ignace Pleyel: A Thematic Catalogue of His Compositions (New York: Pendragon Press, 1977, pp. 256-7), these two sets of duets are the same pieces.

Turning to more recent publications, one is hard-pressed to find a comprehensive discussion of this type of composition in The New Grove Dictionary of Music and Musicians. The articles entitled "duo" and "duet" are brief, concentrating more on their terminological use in vocal music of the Renaissance and Baroque periods rather than on the instrumental species.<sup>9</sup> Duos, considered as an intimate type of chamber music, are covered in the Grove article on "chamber music" in the Classical period by way of a few sentences.<sup>10</sup> In his article on the "Sonata", William S. Newman gives a negative picture of the string instruments' contributions in the Classical sonata literature, and finds these works of less historical importance than those for keyboard.<sup>11</sup> In a curiously asymmetrical manner under one heading, he discusses the development of the accompanied sonatas and, in a subsequent summary, points toward the

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<sup>9</sup> The New Grove Dictionary of Music and Musicians, edited by S. Sadie (London, etc.: Macmillan Publishers Limited, 1980), vol. 5, pp. 673 and 725.

<sup>10</sup> The New Grove Dictionary, Vol. 4, pp. 115-116. The accompanied sonatas referred to are said to be mainly for keyboard and melodic instrument. The same combination is implied later when the term "duo sonata" is used. The same term appears again in a sentence along with trios, quartets, quintets summarizing the abundance of music for strings and strings with other combinations in association with the term "chamber music". The articles entitled "Duet" (see previous citation) and "Chamber Music" are by Michael Tilmouth.

<sup>11</sup> William S. Newman, "Sonata" part III, Grove, vol. 17, p. 488.

evolution of the unaccompanied duet.<sup>12</sup> To find out about particular pieces, one must consult assorted reference material under the individual composer's name.

Karl Geiringer, in a chapter entitled "The Rise of Chamber Music" in the New Oxford History of Music, provides a rather brief obligatory mention of the duo in a section subtitled "Duets for Strings or Wind" -- brief, at least, when compared to his lengthy discussions of the Trio Sonata and the String Quartet.<sup>13</sup>

While duo literature may be mentioned in various standard texts of the period, duos are not likely to be featured in much detail, some only being represented by a few sentences,<sup>14</sup> others, not at all.<sup>15</sup> The information thus far

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<sup>12</sup> Ibid., p. 488-89.

<sup>13</sup> Karl Geiringer, "The Rise of Chamber Music", The New Oxford History of Music, vol. VII, edited by Egon Wellesz and Frederick Sternfeld (London: Oxford University Press, 1973), pp. 515-73. Geiringer's material on the string quartet is further divided into various subheadings such as: "String Quartets of the 1780s" or even more specifically "Haydn's Earlier Quartets."

Geiringer also cites a reference edited by Paul Bormann entitled Das Violinduett im 18. Jahrhundert, 3 vols. (Hamburg, 1954-6). This work, which was not available for this paper, is missing from more recent publications, such as Zeyringer's Literatur für Viola (1985) or Mazurowicz's Das Streichduett in Wien (1982) (see citations below).

<sup>14</sup> See Reinhard G. Pauley, Music in the Classic Period, 3rd ed. (Englewood Cliffs: Prentice Hall, 1988), p. 159, whose remarks seemed to be shaded by his opinion as to the appropriateness of duos and other types of Hausmusik in the modern concert hall.

<sup>15</sup> An example is Charles Rosen's The Classical Style (New York: W.W. Norton, 1972). Texts dealing with the general subject of chamber music, such as Homer Ulrich's Chamber

has been scant, yet it is available, once the sporadic references are collected.

From the violist's point of view, one could begin by looking at Maurice Riley's History of the Viola.<sup>16</sup> Riley highlights the genre by mentioning a few duos for this combination by composer's name and title. The list contains some well known works (such as the Mozart Duos K. 423 and 424) together with lesser known ones, examples being the 6 Duos, Op. 4 by Ludwig August Lebrun (1746-90), and Ernst Eichner's (1740-77) set of 6 Duos (1776).<sup>17</sup> Unfortunately Riley offers no explanations as to the origins of the genre, nor is there an analysis or pertinent information as to their availability in modern print.

Ulrich Mazurowicz, in his dissertation Das Streichduett in Wien von 1760 bis zum Tode Joseph Haydns,<sup>18</sup> offers sizeable indices of Viennese composers who wrote for different string duo combinations including duos for violin and viola. Although this is a work that gives an account of various string duo types as well as offering background history and analysis of its development in Vienna, the

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Music New York: Columbia University Press, 1966) and Donald N. Ferguson's Image and Structure in Chamber Music (Minneapolis: University of Minnesota Press, 1964) do not seem to use duos of this period as compositional examples.

<sup>16</sup> Published by the author in Ann Arbor, 1980.

<sup>17</sup> Ibid., pp. 122 and 131.

<sup>18</sup> Published in Tutzing by Hans Schneider, 1982.

discussion is limited to the Austrian capital during this period and provides little in the way of estimating the difficulty of individual compositions.

Perusing a contemporary source, The Breitkopf Thematic Catalogue, 1762-1787, it becomes apparent that the general output of duets is enormous. Over 450 works were written for two violins, 300 for two flutes.<sup>19</sup> In the duo combination of violin and viola, Breitkopf lists 66 works representing twelve composers.<sup>20</sup>

To envision the immense scope of this particular combination, one should examine Franz Zeyringer's Literatur für Viola.<sup>21</sup> Around seventy composers can be found who

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<sup>19</sup> See The Breitkopf Thematic Catalogue (New York: Dover Publications Inc., 1964), and Leonard Ratner, Classic Music: Expression, Form and Style (New York; Schirmer, 1980), p. 120, who suggests that the popularity of these two combinations has to do with the popularity of the violin and the flute among amateurs.

<sup>20</sup> Ibid.

<sup>21</sup> New edition published in Hartberg by Julius Schönwetter, jun., 1985, pp. 106-121. The first standard volume was published in 1976 in an overwhelming response to a small volume originally put out in 1963 with a supplement in 1966. At that time additional supplements were planned but later changed in favor of the inclusive edition with complete references. Since 1976, a general upswing in viola research has taken place and the author felt an updated edition was necessary. Largely the work of Zeyringer in conjunction with regular collaborators and correspondents from all over the world, this edition contains references to approximately 14,000 works in various instrumental combinations drawing upon existing listings from various archives, private collections and libraries, thematic catalogues, as well as what is currently available in print.

wrote violin/viola duos in this general time period.<sup>22</sup> At least twenty-three of them are represented in manuscript copies extant in various collections; works by twenty-nine composers are available in modern publications.<sup>23</sup> Several pieces exist only in contemporary publications which are housed in libraries and other collections world wide.<sup>24</sup> The size of the immense listing, however, creates a problem acknowledged by Zeyringer: if he had included all of the information relating to the viola, it would have been necessary to expand to several volumes. His intention was to provide a single-volume reference giving only information about the composer, title, and publishers, consequently leaving the subject of violin/viola duos (and other genres) incomplete.<sup>25</sup>

#### Definition of terms "Duo" and "Sonata"

By taking away any support of an accompanying continuo part, the relationship and interaction between a solo violin and solo viola is apparent in the more intimate and integrated setting of a string duo. An overview of the nature of the genre shows a seemingly interchangeable use of

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid. See also RISM.

<sup>25</sup> Ibid., p. 10.

terminology between duo (duet, duetto) and sonata. The resulting confusion can explain the arbitrary titling of pieces by modern editors and by scholars in their attempt to summarize the situation briefly.<sup>26</sup> Upon closer examination, however, the distinctions between the two types becomes more noticeable.

Searching for suitable description of the term "Duo" in the contemporary literature, one finds the following written in 1768 by Rousseau:

*Duo* This name is generally given to all music in two parts. But today the sense is restrained to two reciting parts, vocal or instrumental, to the exclusion of simple accompaniments, which do not count. Thus, one calls a musical composition for two voices *duo*, although there is a third part for the thorough bass, and others for the symphony. In short, to constitute a duo two principal parts are necessary, between which the melody is equally distributed.<sup>27</sup>

This is a very broad use of the term and could almost be employed in describing the dual instrument use in various chamber and symphonic genres. Nevertheless, the reference to the soon-to-be outmoded thorough bass shows Rousseau's preoccupation with Baroque composition principles.

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<sup>26</sup> For details, see chapter two, which discusses the matter, pp 20.

<sup>27</sup> Jean-Jacques Rousseau, Dictionnaire de musique (Paris, 1768), p. 179; the translation is in Early Chamber Music by Ruth Halle Rowen (New York: Da Capo Press, 1974), p. 44.

In another contemporary definition from 1775, J.A.P. Schulz combines "duo" with the term "sonata", saying that they are qualified by the number of "concertante" melodic parts: hence the phrases sonata à solo, à due, à tre, etc.<sup>28</sup> According to William S. Newman, the titling, not being necessarily specific as to its setting, means that a composition called "sonata à due" could either refer to a solo sonata with bass, the same with concertante bass, or a setting for two like instruments without any bass.<sup>29</sup> Newman also cites examples where the older idea of sonata being used in the generic sense can be found in instrumental works.<sup>30</sup>

In a preface to his edition to chamber music by Franz Christoph Neubaur (ca. 1760-1795), Richard D. Sjoerdsma states that duo sonatas of this type differ from duos by using the lower voice mainly as an accompaniment; such treatment is obvious in sonatas for violin and viola where the violin is given a more virtuosic treatment.<sup>31</sup> Sjoerdsma also employs the term "duo" when referring to equal treatment

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<sup>28</sup> J.A.P. Schulz "Sonata", Allgemeine Theorie der schönen Künste by Johann Georg Sulzer (Leipzig: Weidmann, 1773-75); a complete translation of this definition appears in William S. Newman's The Sonata in The Classic Era (New York: W.W. Norton & Co., 1983), p. 23.

<sup>29</sup> See Newman, "Sonata", Grove, vol. 17. p. 482.

<sup>30</sup> Newman, The Sonata in the Classic Era, pp. 19-20.

<sup>31</sup> R.D. Sjoerdsma, in the preface to Franz Christoph Neubaur, vol. XXI of Recent Researches in Music of the Classical Era (Madison: A-R Editions, Inc., 1985), p. ix.

of instruments.<sup>32</sup> Unfortunately, he is rather vague as to whether these instruments are equal in range or equal in melodic importance in duos with instruments of different ranges.

In Classic Music: Expression, Form and Style, Leonard Ratner presents a clearer and more concise classification of duet types: (1) compositions for treble instrument with bass accompaniment; and (2) compositions for two melody instruments.<sup>33</sup> Using these descriptions, it will be further demonstrated in chapter two that the compositions studied in this paper, like Ratner's first type (with viola as a bass-like accompaniment), are mostly referred to as sonatas, while those conforming to his second type are more inclined to be called duets.<sup>34</sup> The close relationship between duets and sonatas (further complicated with interchangeable titles) suggests that they cannot be discussed individually; hence a look at both types is necessary.<sup>35</sup>

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<sup>32</sup> Ibid.

<sup>33</sup> Ratner, Classic Music, p. 120. Ratner also states that the term "duet" can also be applied to vocal compositions with two vocalists and accompaniment.

<sup>34</sup> Ratner's distinctions of two-melody duos will be divided further into two separate groupings depending on the degree of importance of the viola in relation to the violin.

<sup>35</sup> In addition, compositions called "variations" appear, many of them for solo violin with accompanying viola.

## Historical and Social Background

The unaccompanied instrumental duo repertory included the type of older chamber music cultivated by such composers as Telemann and C.P.E. Bach. With the rise of the Classical style, composers continued to write for two (or three) unaccompanied instruments to explore the technical and musical combinations of the idiom. Most of these pieces could be characterized as "Hausmusik".

While relatively little information is available as to the occasions and the players for which these pieces were composed, it seems certain that sonata writing in general was considered a stepping stone in the composers' and musicians' careers. The duo literature falls into three basic categories: (1) virtuoso pieces intended for concert performance by the composer himself or other professional musicians; (2) pedagogical works; and (3) amateur and salon music not only for the aristocracy but for the growing middle class with their increased leisure time.

In social history, changes in style and taste began to occur after the turn of the century, a trend that was also demonstrated in the symphonic genres. Although amateur Hausmusik continued to survive, it began to take on a lesser role. With audiences acquiring an appetite for dramatic flair and technical fireworks, some areas of chamber music gradually came to be more often performed by professionals in

the concert hall than in the home. General tendencies in the early 1800s led to the popularity of virtuoso performers like Paganini. The beginning of this trend is especially evident in the duo genre, a marked contrast being seen in the turn of the century works of Louis Spohr (1784-1859) and Alessandro Rolla (1757-1841).<sup>36</sup>

### Overview of the Symphonie Concertante

One cannot complete an overview of the duo/sonata compositions without a brief mention of the symphonie concertante genre. As it has been explored and reexamined on many different levels, the most important contributor being Barry S. Brook with his three volume La Symphonie Française,<sup>37</sup> the inclusion here will serve mostly as a basis for comparison with the violin/viola duos.

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<sup>36</sup> Works by these composers are to be more fully discussed in the following chapter.

<sup>37</sup> B.S. Brook, La Symphonie Française dans la seconde moitié du XVIIIe siècle, 3 vols. (Paris: L'institut de Musicologie de L'université de Paris, 1962). Brook has also written two well-known articles which, in his words, can be considered "by-products" of the above mentioned study. They include: "The Symphonie Concertante: An Interim Report" published in Musical Quarterly, vol. 47 (1961); and "The Symphonie Concertante: Its Musical and Sociological Bases" published in the International Review of the Aesthetics and Sociology of Music, vol. VI, no. 1 (1975). In addition, he has written the "Symphonie Concertante" contribution to The New Grove dictionary of Music and Musicians, vol. 18, pp. 433-438.

A dissertation by Franz Waldkirch (somewhat dated and disputed by Brook) traces the development of the genre in Mannheim.<sup>38</sup> A more recent study of the German symphonie concertante can be found in an article by Andrew D. McCredie.<sup>39</sup>

Many scholars, including some contemporary to the period as well as nineteenth and early twentieth-century writers have attempted to come up with concise descriptions of the genre. Koch, in 1802, briefly states:

*Sinfonia concertata*. A symphony with various obbligato instruments, given not only individual phrases here and there, but at times heard performing entire periods, together or separately. The concert-symphony apparently differs from the concerto grosso in that the latter has more concerting instruments.<sup>40</sup>

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<sup>38</sup> Franz Waldkirch, Die Konzertanten Sinfonien der Mannheimer im 18. Jahrhundert (Universität zu Heidelberg, 1931). Brook, in his article "The Symphonie concertante: An Interim Report", disagrees with particular points of Waldkirch, e.g. that the early center of activity in symphonie concertante writing was Paris and not Mannheim (pp. 493-94), and that the various composers of the so-called Mannheim School composed and published their works in the genre in Paris (p. 498).

<sup>39</sup> Andrew D. McCredie, "Symphonie Concertante and Multiple Concerto in Germany (1780-1850). Some Problems and Perspectives for a Source-repository Study", Miscellanea Musicologica, Vol. 8 (1975), pp.115-147.

More specific areas of the genre, such as particular solo instrumental combinations, compositions by a single or group of composers, or focus on a singular work, are the topics of various papers and dissertations.

<sup>40</sup> Heinrich C. Koch, Musikalisches Lexikon (Frankfurt am Main: 1802), p. 1385. Translation from: Ratner, Classic Music: Expression, Form and Style. p. 290.

In a simple definition, the Symphonie concertante can be described as a piece for two or more solo instruments and orchestra intended to be performed mainly in public concert halls by virtuoso musicians, consisting of two or three movements and mainly in major keys.<sup>41</sup>

This compositional type has often been likened to the Baroque concerto grosso; nevertheless, it is more closely related to the Classic form. It draws upon a unique blend of the concertato style with elements deriving from the divertimento forms from which come its "lighthearted character" and melodic variety, as well as the solo concerto and the symphony from which are drawn some of the more structured aspects.<sup>42</sup> Compared to the more frequent combinations calling for two principal violins during the early years of the genre's popularity,<sup>43</sup> the combination of a solo violin and a solo viola was relatively rare.

During the period ca. 1770 to ca. 1810, the symphonie concertante was at the height of its popularity, and the form spread throughout Europe, surpassing the output of the concerto in Paris.<sup>44</sup> Despite its widespread appeal, the idiom remained primarily a Parisian one. Of the composers

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<sup>41</sup> Brook, "Symphonie concertante" Grove, vol. 18, p. 433.

<sup>42</sup> Ibid., col. 434-437.

<sup>43</sup> Brook, Grove vol. 18, p. 433.

<sup>44</sup> Ibid., p. 486.

discussed in this paper who wrote works for solo violin, solo viola and orchestra, Mozart, Karl Stamitz, and Ignaz Pleyel all had ties to the city of Paris when writing their symphonies concertantes.

As with the chamber duo literature, many social factors contributed to its rise. First among these was the fondness of the middle class for pleasing melodies and virtuoso prowess. Another addressed a new awareness of the musicians' status and function following centuries of stable periods in service to the upper classes. The symphonie concertante became a significant vehicle in which the musician could be both composer and instrumentalist and profit from both while increasing his independence.<sup>45</sup>

The latter half of the eighteenth century, therefore, saw a period of rapid social, cultural and economic changes throughout Europe. The gradual decline of the nobility's power and the corresponding growth of the middle class, together with the rise of amateurism in music lead to shifts in the type of musical compositions. Professional musicians, being members of the middle class, were eventually able to rise in social standing. It was during this period that the principle of equal instrumental texture gradually replaced the melody/continuo texture of the Baroque style. References highlight the existence of a rich duo literature for violin

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<sup>45</sup> Brook "The Symphonie Concertante: Its Musical and Sociological Bases", International Review of the Aesthetics and Society of Music, Vol. VI, no. 1 (1975), p. 19.

and viola, yet today the most frequently performed duos are the two by Mozart. One wonders whether the others deserve a review based on compositional and technical qualities. How does the interaction between the two instruments change when a third part is added as accompaniment? Although they were primarily intended for home use, aside from the Mozart pieces, are the other hundred-plus duos not worth performing in public today? What type of possibilities do they offer? An analysis of representative works from the duo repertoire will try to answer these questions.

## CHAPTER TWO

## Structural Analysis

## 1. Geographical Location

An overview of the genre, which is given in Appendix One, shows that approximately seventy composers, from many parts of the European continent, wrote duos for the violin and viola combination during the forty years from c.1770-c.1810.<sup>1</sup> About twenty-five of these composers are represented in modern editions<sup>2</sup>; works of the others exist only in contemporary editions and are available mostly in special library holdings. Like other chamber music of the time, the majority of these works appear in sets of six. Other duos were composed as part of mixed sets or as single pieces. Often there is a diversity between the geographical locations of the composers at the time their duos were written in comparison to the composers' place of origin. This fact possibly resulted in the influence of composer on the classical style and its expansion across Europe.

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<sup>1</sup>See Appendix I

<sup>2</sup> Ibid.

References (both contemporary and modern) related to certain composers indicate that many of them were touring or itinerant musicians (examples are Karl Stamitz and Louis Spohr)<sup>3</sup>; hence, it is difficult to identify the exact location of their writing. A significant number of duos were composed in Paris and Vienna, while London, Salzburg, Mannheim and various cities in Germany also saw activity in this genre.<sup>4</sup>

Although the musical style of the Classical period is remarkably international, Vienna, the focal point of countries ruled by the Hapsburg Empire, shows certain notability in the general trend as a result of the influx of composers and musicians from other regions, Bohemia and Moravia among others. These compositions display some folk-music influences and new ideas in string technique.<sup>5</sup> Composers of the Viennese school discussed in this paper include Joseph Haydn, Michael Haydn, Hoffmeister, Lidl,

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<sup>3</sup> Karl Stamitz and his brother Anton, while often associated with Mannheim, only spent their formative years in that city. The brothers moved to Paris around 1770 and were active as performers. At this time, Karl was also a court composer for Duke Louis of Noailles. According to Eugene K. Wolf in "Carl Stamitz" The New Grove, Vol. 18, pp. 63-64, Karl left Paris probably about 1777 and did not hold any long-term permanent posts thereafter.

Louis Spohr's travels as a performer are well-documented in his Autobiography (reprint, New York: Da Capo Press, 1969).

<sup>4</sup> Ibid.

<sup>5</sup> Riley, History of the Viola, vol. 2, pp. 215-17.

Mozart, Pichl, and Pleyel.<sup>6</sup>

In order to arrive at an overall impression of the genre, structural analysis of form, texture, melody, rhythm, and harmony within the movement, and key, tempo and meter relations between movements are examined in this chapter. Selected examples of duos by a number of composers available in modern print<sup>7</sup> will highlight the descriptions; a complete listing of these works appears in Appendix II. A few carefully chosen excerpts will demonstrate these aspects in other genres, such as the symphonie concertante, and will serve to draw a parallel between these compositional types. Motivic relations between the two instruments are the next area of investigation. Do the two instruments share motivic material, or do they each have separate ideas? To what extent does each instrument have the melody (especially from the standpoint of the violist)? How is the melody accompanied?

## 2. General observations

The present analysis begins with a discussion of general features displayed in seventy-four pieces representative of

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<sup>6</sup> Of these composers, Hoffmeister, while active as a duo composer in Vienna, later moved to Leipzig, Lidl was active in London by the time he wrote his duos, and Pleyel was in Paris.

<sup>7</sup> See appendix II.

nineteen composers:

- a. 38 are in two movements
- b. 36 are in three movements
- c. 14 are called sonatas
- d. 60 have the title "Duo"
- e. 5 have first movement slow introductions
- f. 7 pieces begin in minor keys
- g. 27 final movements are entitled "Rondo"

In researching this thesis, the most accessible duos were by Karl Stamitz with nine individual pieces offered here, followed by Hoffmeister with seven. Joseph Haydn has six sonatas and Bruni, Pleyel, and Sterkel each have six compositions. An example of Neubaur's sonatas as well as some of his duos are also incorporated in the discussions.

As mentioned in chapter one, modern mistakes in titling exist in some particular editions. The René Morelli edition of the Cambini Sonate Dialoguée pour violon et alto, Op. 46, no. 6<sup>8</sup> is an example of a problem in designation. The work comes from a set of Duo dialogué published by Boyer in 1786,<sup>9</sup> and the use of duo is more appropriate to the idea of the dialogue in the work.<sup>10</sup> In an endeavor to define the genre briefly, scholars have used the term duet in a more generic sense. This is true in separate discussions by Karl

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<sup>8</sup> Published in Milan: Edizioni Curci, 1981.

<sup>9</sup> See RISM C 504, and Zeyringer Literatur für viola, p. 108.

<sup>10</sup> See discussion on dialogue below.

Geiringer and H.C. Robbins Landon of sonatas by Joseph Haydn.<sup>11</sup> One might be tempted to put Haydn's works in the same melodic category with other works entitled Duo, but, as will be seen below, his works belong to the category of melody/bass duo sonatas.

### 3. General format and structural characteristics of duos and duo sonatas

Duos share many similarities with other sonata types of the period. Similarities might occur in the number of movements, in the form of individual movements, and in the sequence of tempos and texture, but like these other genres, there are exceptions. Generally these pieces for unaccompanied violin and viola are in two to three movements and most of the time in major keys. The movements usually follow a fast-slow-fast or a fast-fast scheme, with the first movement in a fast sonata form; the middle (of three) is sometimes slow, in a contrasting key, and in a binary, rondo or theme and variations structure; and the last movement may be a quick rondo, theme and variation, or minuet.

Occasionally some works in this genre have more than three movements. Mazurowicz, in the appendix to his dissertation Das Streichduett in Wien, lists a number of

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<sup>11</sup> See Geiringer, "The Rise of Chamber Music", New Oxford, p. 547, and Landon, Haydn: Chronicle and Works (London: Thames & Hudson, 1978) vol. 2, p. 346. RISM H 3825-31 list the works as sonatas.

examples of works that are in four movements; among them are: Duo no. III in F, Op. 7 by Hoffmeister<sup>12</sup>, a duo from Op. 4 by Franz Alexander Pössinger,<sup>13</sup> and all six duets from Op. 1 by Pancratius Huber, of which the Duetto VI has the movement scheme of 1. Allegro Moderato, 2. Menuetto-Trio, 3. Adagio, and 4. Allegro.<sup>14</sup> This design is also found in Mozart and Haydn string quartets, although the position of the two middle movements is reversed most of the time in this larger chamber genre.

An example of a work that meets the above criteria as to the number of movements is Hoffmeister's Duet in G.<sup>15</sup> The work falls into three movements in a fast-slow-fast pattern: 1. Allegro, 2. Poco Adagio, and 3. Rondo; of these, the first movement represents a textbook-type sonata form complete with two thematic areas, development, and recapitulation. (Example 2.1) The second and third movements are slow and fast rondos

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<sup>12</sup> Mazurowicz, Das Streichduett in Wien, p. 288. Op. 7 (of which the Duet in G, discussed later, is a part) was published by Hoffmeister.

<sup>13</sup> Ibid., p. 298, in autograph.

<sup>14</sup> Ibid., p. 289, published by Hummel, 1772.

<sup>15</sup> RISM H 6098 lists this as op. 7. See also Die Wiener Verlagswerk von Franz Anton Hoffmeister, ed. Alexander Weinmann (Vienna: Universal Edition, 1964) Bildteil (after p. 254 of text) p. 4, and Mazurowicz (listed both as op. 7 and as op. 6), p. 288. Interestingly, this piece has been recorded (produced by Phillips [839 747 LY] with Arthur Grumieux, violin and Arrigo Pelliccia, viola). Recordings in this genre are few; however, one can find examples of Mozart's duos and Joseph Haydn's sonatas.

respectively.<sup>16</sup>

Example 2.1. Hoffmeister, Duet in G, first-movement form

Allegro

Theme group I	Theme group II (two themes)	Closing theme • •
I	V	V
mm. 1-16	mm. 16-40	mm 40-53

Development	Recap: Theme group I	Theme group II	Closing
V - V	I	I	I
mm. 54-89	mm. 90-113	mm. 114-137	mm. 138-149

The first movement of Mozart's Duo in Bb, K. 424 is also composed in sonata form; however, it is preceded by a slow introduction, a structural feature not common among the duos examined in this paper.<sup>17</sup>

As a contrast, the first movement of Pleyel's Duo Op. 44, no. 3, Andante, is an independent slow binary movement in c minor. The second movement, Allegro espressivo, in sonata form (and also in c minor) seems to be closely related to the first. A minuet ends the duo in C Major to conform to the

<sup>16</sup> See below for a discussion of the third movement.

<sup>17</sup> Other composers who use slow introductions are Hoffmeister, Rolla, Bruni, Raimondi (see example 2.3, first movement form), and Pichl. See appendix II for further details.

notion that the ending must be in a major key. Overall, however, the formal structure of this piece follows a slow-fast-fast pattern. Another unusual instance is the first movement of Haydn's Sonata III in Bb major, Hob. VI:3, which displays the theme and variation form.

Turning from the overall structure to the individual movements, there are several departures from the typical first movement sonata form. One example is the abbreviated recapitulations, demonstrated here by Karl Stamitz's Duetto No. 1 in C Major which jumps from the development directly to theme three. (Example 2.2)

Example 2.2. Karl Stamitz, Duetto No. 1, first-movement form

Moderato

Theme group I	Theme group II (two themes)	Closing group (two themes)
I	V	V
mm. 1-18	mm. 18-34	mm. 34-51

Development	Recap: Theme group II- 2nd theme only	Closing group
V - V	I	I
mm. 52-86	mm. 87-95	mm. 95-114

A rather peculiar modified sonata structure may be seen in the first movement of Raimondi's Duetto in D major. It begins with what formally seems like an ordinary slow introduction followed by a Presto with two themes, but after

restating the introduction in the dominant, another Presto section, rephrasing the opening theme in the dominant and introducing one additional theme follows, completing the exposition section. (Example 2.3) Another odd case is seen in Stamitz's Duet Op. 12, no. 2 which not only has an unusual sonata formation but leads directly into the rondo section. (Example 2.4)

Example 2.3. Raimondi, Duetto, first-movement exposition<sup>18</sup>

Andante di molto	Presto	Andante come primo	Presto
Intro	A - B - closing	Intro	A - C Recap trans Coda (A)
I	I - V	V	V - v V - I
mm. 1-8	mm. 9-36	mm. 37-44	mm. 45-97

Example 2.4. Karl Stamitz, Duet, Op. 12, no. 2, first-movement form

Part I	Part II			
2 theme groups * & closing theme	Transition	Theme group 2	Transition (Development)	lead in Based on group 1 theme 2
I - V	V - I	I - I	V - V	I
mm. 1-54	mm. 55-64	mm. 65-84	mm. 85-114	mm. 115-119

Part III
Rondo
I - i - I
mm. 120-254

<sup>18</sup> The abbreviation "trans" means transition.

A variety of internal movement structures and periodicity can be found in these works. Often a section of a movement can be defined by its relation to its formal structure: the g minor (part c) section of the Hoffmeister Duo in G is in a rounded binary structure. The d minor section of the rondo movement of Ernst Eichner's Duo in D major, Op. 10, no. 2 is in ternary form.

Phrase structure tends to go with the contemporary custom of the eight-bar division as seen in this example by Stamitz from his Duo Op. 1, no. 1. (Example 2.5) After the repeat of the opening motive, the figure appears a third time expanded to complete the formal unit; this type of periodicity is reminiscent of some of his orchestral works, particularly his Concerto in D (Eb) for violin and viola and in his viola concertos.

Example 2.5. Karl Stamitz, Duo, Op. 1, no. 2, first movement, mm. 1-8.

The musical score for Example 2.5 consists of two systems of staves. The top system contains the Violin and Viola parts for measures 1 through 4. The Violin part is in G major (one sharp) and 3/4 time, marked 'Allegro'. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The Viola part is in G major and 3/4 time, playing a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The bottom system contains measures 5 through 8. The Violin part continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Viola part continues with the same rhythmic pattern. Dynamics include 'cresc.' in measure 5, 'f' in measure 6, and 'sf' in measure 7. The score ends with a double bar line in measure 8.

## Example 2.5. Karl Stamitz, continued



## 4. Key and Key relations

The key relations in these pieces are fairly typical of the period. Three-movement works usually appear in a tonic-subdominant-tonic relationship; sometimes the middle movement is in the parallel minor (as seen in three of Joseph Haydn's sonatas and in Hoffmeister's Duetto Primo<sup>19</sup>). An unusual example is Stamitz's Duetto No. 1 in C major (Op. 10) with a middle movement in Ab major. Tonic-tonic relationship is the usual method in two-movement works. In general, in the relatively few works composed in minor keys, the finale ends in the major, with one exception being the early nineteenth-century duo of Louis Spohr.<sup>20</sup>

In keeping with the contemporary tradition, the tonic keys do not extend beyond three sharps or flats; the most common keys are C, D, G, A, F, and Bb major.<sup>21</sup> George Abraham Schneider's Duo, Op. 44, no. 3 is an exception: the

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<sup>19</sup> See Appendix II.

<sup>20</sup> See Appendix II.

<sup>21</sup> See Appendix II.

home key is Ab major, and the middle movement is set in the very unusual key of Db major.<sup>22</sup>

As seen in the structural outlines above, the fundamental harmonic scheme of these works falls into the typical pattern of departing from the tonic, arriving on the dominant, and then gradually returning to the tonic. Harmonic progressions are largely representative of the period, yet, as in other genres, some intriguing new approaches can be found from time to time. In the first movement of Neubaur's Duet in Bb, Op. 10, no. 3, what seems to be the end of the exposition at measure 26 with a cadence in F major and the next measure proceeding to f minor, is actually a harmonic diversion, punctuated by a half-measure rest before a modulating section which eventually leads back to F major, and the closing theme of the exposition. (Example 2.6)

Example 2.6. Neubaur, Duet, Op. 10, no. 3, first movement, mm. 24-50.<sup>23</sup>

The image shows a musical score for Violin and Viola. The Violin part is in the upper staff, and the Viola part is in the lower staff. The tempo is marked 'Allegro moderato'. The key signature has two flats (Bb). The score covers measures 24 to 50. In measure 24, the Violin has a triplet of eighth notes. In measure 25, there is a trill. In measure 26, there is a half-measure rest in the Violin part. The Viola part has chords and moving lines. Dynamics include 'p' and 'p dolce'.

<sup>22</sup> Ibid.

<sup>23</sup> Example laser-printed by Glenn Greenwood.

Example 2.6, Neubaur, continued.

##### 5. Melody and melodic division between the parts

As in the symphonie concertante genre, the use of pleasing melodies is prevalent, often with several themes strung together forming a group with less adherence to strict form. Before actually discussing the nature of melodic construction used in particular examples, it is helpful to distinguish the occurrence of melody in each part. Leonard Ratner's classification of duo types as discussed in chapter

one can be serviceable in this distinction.<sup>24</sup> Using this system the composers can be separated into two categories:

Melody/Bass Sonata

Luigi Gatti  
Joseph Haydn  
Michael Haydn  
F.C. Neubaur<sup>25</sup>

Duet

J.A. Amon  
G.G. Cambini  
Ernst Eichner  
Hoffmeister  
Lidl  
W.A. Mozart  
F.C. Neubauer  
Pichl

Pleyel  
Raimondi  
Alessandro Rolla  
G.A. Schneider  
Louis Spohr  
Karl Stamitz  
Sterkel

Looking into the two-melody instrumental pieces, there still are certain differences in the amount of equality of each instrument. For instance, the extent of melodic passages for the viola in Mozart's K.423 is considerably more than in K. 424. Because of this distinction, Ratner's divisions should be further subdivided as A, B, and C as indicated below:

A. Duets. Both parts are essentially equal in their presentation of independent principal and secondary melodic material, which appears in many applications: parallel playing (sometimes with the viola above the violin),

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<sup>24</sup> Ratner, Classic Music, p. 120.

<sup>25</sup> F.C. Neubaur appears in both categories as this paper has examples of compositions by him of both types.

imitation and dialogue and the sharing by both instruments of simple and complex accompaniment roles. Composers in this category include: Amon, Bruni, Eichner, Hoffmeister, Lidl, Mozart, Neubaur<sup>26</sup>, Pichl, Pleyel, Raimondi, Rolla, Schneider, Spohr, and K. Stamitz.

B. Duets. The viola has some melodic importance, coming mainly in partial or secondary themes. There is much use of parallel and imitative writing. However, the viola still has primarily an accompanying part. Composers here include: Amon, Cambini, Eichner, Mozart, K. Stamitz, and Sterkel.

C. Sonatas. The violin is melodically dominant, and the viola for the most part plays a subordinate, rhythmic accompaniment role, with some use of parallel or imitative writing.<sup>27</sup>

Among the many titles and terms, compositions called "Variations" deserve a brief discussion. The melodic concept of variations in this instrumental idiom falls generally into the same category as sonatas, with the violin playing the principal melodic role and the viola, the accompanying role. These compositions are sets of variations (sometimes numbered and sometimes not) based on themes which in some cases were well-known, as illustrated in the title of this piece by

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<sup>26</sup> Neubaur duets only.

<sup>27</sup> The use of sonata in this set of categories does not change as far as general characteristics of the pieces or which composers can be put here; both Haydns, Gatti and Neubaur fall into this column.

Viennese composer Karl Khym:

VARIAZIONI/ per il / Violino coll'accompagnamento /  
d'una Viola/ Ein Mädchen oder Weibchen / aus der  
Zauberflöte vor Mozart / composti / da / CARLO KHYM / N  
115 40 Xr. / a Vienna presso T. Mollo & Comp.<sup>28</sup>

The terms "dialogue"<sup>29</sup> and "concertante" often appear in the titles of two-melody instrumental duos, examples being Cambini's Sonate Dialoguée<sup>30</sup> or Bruni's Duo concertantes. Ratner describes the sharing of melody and accompaniment between phrases and period structures as indicative of the French style - seen in duets not only by Cambini but also Pleyel, Viotti and others, pointing the way to broader phrases and harmonic structures in early romantic music and to equality on the part of both instruments.<sup>31</sup> Dialogue can also be seen in the works of composers from other locations, such as German composer Ernst Eichner. In the first movement of his Duet in C major, Op. 10, no. 1, the first theme in the violin is followed by a modulating theme in the viola. (Example 2.7)

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<sup>28</sup> See Mazurowicz p. 326.

<sup>29</sup> "Dialogue" describes a musical work using devices of alternation of melody and accompaniment and contrast, seeming analogous to spoken dialogue (Grove, vol.5, p.415)

<sup>30</sup> See above, pp. 3-4, regarding mistitling.

<sup>31</sup> Ratner, Classic Music, p. 121.

Example 2.7. Eichner, Op. 10, no. 1, first movement, mm. 1-25.

*Allegro moderato maestoso*

Violin

Viola

The musical score consists of five systems of staves. The first system shows the beginning of the piece with a *f* dynamic. The second system includes dynamics *f*, *p*, *f*, *p*, and *f*, along with the marking "L L L L". The third system continues the melodic and harmonic development. The fourth system features dynamics *p* and *f*, and the marking "L L L L". The fifth system concludes the excerpt with a *f* dynamic.

Example 2.7, Eichner, continued.

Ratner's explanation of "concertante" (a term appearing in trios and quartet titling) is as follows:

1. There is one instrument to a part.
2. All voices are obbligato.
3. All voices share the principal melodic material.
4. Some passages are in the brilliant style.<sup>32</sup>

This sharing principle and titling can be seen in Bruni's Duo concertante no. 3. In the first movement of this work the viola and violin alternate phrases of the principal opening

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<sup>32</sup> Ibid., p. 127. "Brilliant style" is described by Ratner (p. 19) as the "use of rapid passages for virtuoso display or intense feeling".

theme. (Example 2.8) In the allegro movement of Pichl's Duo Op. 18, no. 1, the viola states the entire opening theme and then the violin responds in a similar manner. (Example 2.9) Incidentally, both of these works begin with the melody in the viola; while this practice is less frequent than the melody starting in the violin part, it is intriguing from the standpoint of the violist.

Example 2.8. Bruni, Duo concertante no. 3, first movement, mm. 1-16.

*Allegro moderato*

Violin

Viola

*p*

*p*

*p*

*p*

*p*

## Example 2.8, Bruni, continued.

Musical score for Example 2.8, Bruni, continued. The score is written for piano and consists of two systems. The first system shows a piano introduction with a treble clef and a bass clef. The music features a series of chords in the right hand and a rhythmic pattern in the left hand. The second system continues the piece with more complex rhythmic patterns and dynamics, including a forte (f) marking.

Example 2.9. Pichl, *Duo*, Op. 18, no. 1, Allegro,  
mm. 1-25.

Musical score for Example 2.9, Pichl, *Duo*, Op. 18, no. 1, Allegro, mm. 1-25. The score is written for violin and viola. The tempo is marked *Allegro*. The violin part begins with a piano (p) dynamic and features a series of eighth notes. The viola part begins with a forte (f) dynamic and features a series of quarter notes. The score consists of three systems, showing the interaction between the two instruments.

Example 2.9, Pichl, continued.

Concertante sharing among solo instruments is prevalent in many symphonic works of the period and is evident in the following example from the second movement of Mozart's K. 364. (Example 2.10) The only difference is that each soloist is accompanied by the orchestra rather than by the other soloist.

Example 2.10. W.A. Mozart, *Symphony Concertante*, K. 364,  
second movement, mm. 9-25.<sup>33</sup>

Solo Viola *Andante*

Solo Viola

Orchestra

9

14

19

<sup>33</sup> Orchestral reduction by Glenn Greenwood. The viola part appears in a different key as scordatura would have been used--in this case, the instrument would have all four strings tuned a half-step higher. See Chapter 3, p. 83 for more details.

Example 2.10, Mozart, continued.

When the movement in question is a rondo, the recurring theme is often given to the violin, but is seldom repeated by the viola, as in this example from the second movement of Johann Andreas Amon's Duet, Op. 2, no. 2, in G major. (Example 2.11) This idea is also seen in Pleyel's rondo from the Symphonie concertante for violin, viola and orchestra in Bb; there is repetition of the theme, but it passes from the violin to the orchestral first violins. (Example 2.12) Unlike the symphonic genre, however, several exceptions exist in the duos where the viola does share melodic material in the rondo, as seen in the most familiar example from the finale of Mozart's Duet K. 423. (Example 2.13)

Example 2.11. Amon, Duet, Op. 2, no. 2, Rondo, mm. 1-8.

Rondo - Moderato

Violin

Viola

Example 2.12. Pleyel, Symphonie concertante, second movement, mm. 1-15.<sup>34</sup>

Moderato

Solo Violin

*p dolce*

Orchestra

<sup>34</sup> Orchestral reduction by Glenn Greenwood.

## Example 2.12, Pleyel, continued.

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The music is in a minor key and 3/4 time. The first measure of the piano part features a '5' in the bass line, indicating a fifth finger fingering. The system concludes with a fermata over the final notes.

The second system of the musical score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are a grand staff. The piano accompaniment in the middle and bottom staves features a complex texture with many beamed sixteenth notes. The system concludes with a fermata over the final notes.

The third system of the musical score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are a grand staff. The piano accompaniment in the middle and bottom staves continues with the complex texture of beamed sixteenth notes. The system concludes with a fermata over the final notes. A measure number '12' is written in the bottom left corner of the system.

Example 2.13. W.A. Mozart, Duet, K. 423, Rondeau, mm. 1-19.

Rondeau  
Allegro

Violin

Viola

The musical score is written for Violin and Viola. It begins with the title "Rondeau" and the tempo marking "Allegro". The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into five systems. The first system shows the Violin and Viola parts starting with a piano (p) dynamic. The second system continues the melody and accompaniment. The third system features a piano (p) dynamic and a fermata. The fourth system includes a piano (p) dynamic and a fermata. The fifth system concludes with a piano (p) dynamic and a fermata.

## 6. Variety of Accompanying Textures in the Non-Melodic Voice

The accompanying voice, appearing in the viola in melody/bass sonatas and in both parts of two-melody duos, is sometimes complementary, echoing the rhythmic elements of the theme in the main voice. This feature can be observed in an excerpt from the first movement of Joseph Haydn's Sonata no. 1, Hob. VI:1, in F major, where the viola employs the dotted rhythm, first heard in the violin. (Example 2.14)

Example 2.14. Joseph Haydn, Sonata no. 1, Hob. VI:1, first movement, mm. 1-6.

*Allegro moderato*

The image shows a musical score for Violin and Viola, measures 1-6 of Joseph Haydn's Sonata no. 1, Hob. VI:1. The score is in F major and 3/4 time. The Violin part starts with a dotted rhythm (quarter note, eighth note, quarter note) and includes a triplet of eighth notes. The Viola part mirrors this dotted rhythm. The tempo is marked 'Allegro moderato'. The score is written in two systems, with the first system showing measures 1-3 and the second system showing measures 4-6. The Violin part is in the treble clef and the Viola part is in the bass clef. The key signature has one flat (F major). The time signature is 3/4. The first system includes dynamics markings *f* and *p*, and a triplet marking '3'. The second system includes a dynamic marking *f*. The third system includes a dynamic marking *f* and a triplet marking '3'.

Alberti bass seems to be one particular mainstay in the duos of this period, for it provides a complete harmonic framework for the melody. A typical example occurs in the first movement of Johann Andreas Amon's Duet, Op. 2, no. 2. (Example 2. 15) Sometimes, however, the accompaniment takes on the appearance and quality of a continuo type accompaniment; the second movement of Joseph Haydn's Sonata no. 2, Hob. VI:2, in A major has this particular quality for a few bars. (Example 2.16) It may be interesting to note that Robbins Landon makes the suggestion that the Haydn sonatas may have had an additional accompanying harpsichord.<sup>35</sup>

Example 2.15. Amon, Duet, Op. 2, no. 2, first movement, mm. 16-18.

*Allegro molto*

Violin

Viola

<sup>35</sup> Landon, Haydn Chronicles, vol. 2, p. 347.

Example 2.16. Joseph Haydn, Sonata no. 2, Hob. VI:2, second movement, mm. 1-11.

*Adagio*

Violin

Viola

When an orchestral accompaniment is added, both instruments can have the opportunity to play in solo sections or in parallel writing and still have a full harmonic support provided rather than having to depend on the other solo voice or in having the harmony implied. Still, symphonic accompaniment is generally thin when soloists play in order not to cover them up texturally or dynamically; Stamitz's 2nd movement of the Concerto in D (Eb) for violin, viola, and orchestra demonstrates this concept. (Example 2.17)

Example 2.17. Karl Stamitz, Concerto in D (Eb), second movement, mm. 1-16.<sup>36</sup>

Romanze

Violin Pr.  
Viola Pr.  
Violins 1 & 2  
Violas 1 & 2  
Violoncelli 1 & 2

The score is for the first system of the piece. It features five staves. The Violin part (Pr.) is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Viola part (Pr.) is in the alto clef with the same key signature and time signature. The Violins (1 & 2) and Violas (1 & 2) parts are in the treble clef with a key signature of one sharp and a 3/4 time signature. The Violoncelli (1 & 2) part is in the bass clef with a key signature of one sharp and a 3/4 time signature. The music consists of several measures of rhythmic patterns, including eighth and sixteenth notes, and rests.

The score is for the second system of the piece. It features five staves. The Violin part (Pr.) is in the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Viola part (Pr.) is in the alto clef with the same key signature and time signature. The Violins (1 & 2) and Violas (1 & 2) parts are in the treble clef with a key signature of one sharp and a 3/4 time signature. The Violoncelli (1 & 2) part is in the bass clef with a key signature of one sharp and a 3/4 time signature. The music continues with rhythmic patterns, including eighth and sixteenth notes, and rests.

<sup>36</sup> Orchestral reduction by the author of this thesis.

## Example 2.17, continued.

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by the first piano staff (treble clef), the second piano staff (bass clef), and the bass line (bass clef). The music is in 4/4 time and the key signature has two sharps (F# and C#). The first two measures show a vocal melody with eighth notes and quarter notes, accompanied by piano chords and a bass line. The third measure features a more complex piano accompaniment with sixteenth-note patterns in both hands. The fourth measure continues the vocal melody and piano accompaniment. The fifth measure concludes the system with a vocal note and piano accompaniment.

The second system of the musical score consists of five staves, continuing the composition from the first system. It maintains the same instrumentation and key signature. The vocal line continues with a similar melodic pattern. The piano accompaniment features a mix of chords and moving lines, with some measures showing more intricate sixteenth-note textures. The system concludes with a final vocal note and piano accompaniment.

## 7. Meter and Rhythm

Standard meters are used in great variety among movements, but they seldom change within one movement. Occasionally there are metrical changes within the movement, the most common being in first movements that have a slow introduction segueing to a fast section. An unusual instance in meter change appears in the contrasting sections of a rondo movement (the last movement) of Sterkel's Duo Op. 8, no. 6, which proceeds: 6/8 - 2/4 - 6/8 - C - 6/8.


A few interesting rhythms are featured in these works. The hocket-like rhythm in the trio section of the minuet movement of Stamitz's Op. 1, no. 2, which alternates eighth notes in each part in contrasting ranges of the instrument, is the most extreme example. (Example 2.18) A similar rhythmic pattern is used by the composer in his Concerto in D (Eb) for violin and viola in the second movement, where the hocketing appears between the two soloists in parallel thirds and the orchestral violins.

Example 2.18. Karl Stamitz, Duo, Op. 1, no. 2, second movement, mm. 17-24.

The image shows a musical score for Violin and Viola. The title "TRIO" is written above the first measure. The Violin part is in the upper staff, and the Viola part is in the lower staff. Both parts are in 3/8 time and D major. The rhythm is characterized by hocketing, with eighth notes alternating between the two instruments. The Violin part starts with a quarter rest, followed by eighth notes. The Viola part starts with eighth notes, followed by quarter notes. The score consists of eight measures.

Example 2.18, Karl Stamitz, continued.



Variation number two in the second movement of Pichl's Op. 18, no. 1 combines the viola's steady sixteenth notes with the violin's off-beat syncopation, creating a humorous atmosphere. (Example 2.19) Franz Neubaur's Sonata makes use of a two against three motive; the first-movement development shows the rhythmic pattern throughout fourteen bars of harmonic progression of this section, breaking only about six bars before the recapitulation for a transition back into the dominant. (Example 2.20) Stamitz's third movement of Op. 1, no. 2 has an interesting rhythmical motive in the rondo theme, against the violin's thematic melody; the viola plays an almost percussive counter-rhythm (  ) which adds to the feeling of inequality. (Example 2.21)

Example 2.19. Pichl, Duo, Op. 18, no. 1, second movement, mm. 49-51.

*Andante*

Example 2.20. Neubaur, *Sonata*, first movement, mm. 73-78.

*Allegro*

Violin

Viola

Example 2.21. Karl Stamitz, *Duo*, Op. 1, no. 2, third movement, mm. 1-8.

*Rondo Allegro*

Violin

Viola

## 8. Textures

Since the nature of the duo is intimate and thin, different compositional texturing helps to keep the duet types fresh and interesting. Both melody/bass duos and two-melody instrumental duos make use of the singing style, with the melody in one voice and a variety of accompanimental patterns in the other, ranging from the old fashioned continuo-type writing to arpeggiated and Alberti bass figures more associated with the period.

Parallel motion, in thirds and sixths and occasionally octaves and unisons, appears regularly in these works. In melody/bass duos, the violin ordinarily performs the melodic part, while in the two melody duos, each instrument plays the top line alternately in conjunction with the parallel motion. Parallel thirds and sixths are the textural mainstay of the duo literature, providing a contrast to the melody/accompaniment approach. Almost every duet, including some of the melody/bass sonatas, makes some use of this type of texture to a greater or lesser extent. It is applied in basically two different ways: (1) in melodic or lyrical passages, and (2) in brilliant figuration where the use of rapid passages creates a virtuosic display or intense feeling.<sup>37</sup> The following example from the first movement of Stamitz's Duetto no. 1, in C major demonstrates both types of

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<sup>37</sup> Ratner, Classic Music, p. 19.

parallel writing. (Example 2.22) Similar textures form the constructional basis for Stamitz's Concerto in D (Eb) for violin, viola and orchestra; in comparison to other symphonie concertante, this work displays long passages of thirds in the solos.<sup>38</sup>

Example 2.22. Karl Stamitz, Duetto no. 1, first movement, mm. 26-42.

*Moderato*

The image shows a musical score for Violin and Viola. The top system is labeled 'Violin' and 'Viola'. The Violin part begins with a mezzo-forte (mf) dynamic, and the Viola part begins with a piano-piano (pp) dynamic. The tempo is marked 'Moderato'. The score is divided into three systems, each showing the parallel thirds texture. The first system shows the Violin and Viola parts with dynamics mf and pp. The second system shows the Violin and Viola parts with dynamics p and pp. The third system shows the Violin and Viola parts with dynamics p and p.

<sup>38</sup> In contrast, Pleyel's concertante is about equal as far as parallel and solo textures are concerned. Mozart's is more of a dialogue for the two instruments against each other and against the orchestra.

Example 2.22, Karl Stamitz, continued.

Parallel motion at the octave was quite routinely used in this period as a means of creating dramatic tension in a transitional phrase or in a rousing opening phrase, and is employed in the opening bars of the Mozart quartet K. 590, in F Major. This type of excitement was also used in many of the two-melody instrumental duos. The best known example is in the slow introduction of Mozart's K. 424, in Bb. (Example 2.23) A similar instance can be found in the opening slow movement of Pleyel's Op. 44, no. 3. (Example 2.24) Unison passages are a frequent occurrence (a recall of the late-Baroque concerto grosso style). This method adds dramatic

effects to the beginnings of movements or in transitional passages leading up to a major change in sections. The first example is taken from the beginning of the development section of the first movement of Bruni's Duo concertante, no. 3 in Bb. Making a pointed contrast from the exposition, which ends on an F Major cadence, the development opens with a unison phrase in f minor, immediately restated a whole tone lower in an abrupt transition to eb minor. (Example 2.25) The second example, from the first movement of Hoffmeister's Duetto Primo, demonstrates a unison passage making a exciting lead into the recapitulation. (Example 2.26)

Example 2.23. W.A. Mozart, Duet, K. 424, first movement,  
m. 1

*Adagio*

Example 2.24. Pleyel, Duet, Op. 44, no. 3, first movement,  
mm. 1-2.

*Andante*

Example 2.25. Bruni, Duo concertante, no. 3, first movement,  
mm. 69-74.

*Allegro moderato*

Violin

Viola

Example 2.26. Hoffmeister, Duetto Primo, first movement,  
mm. 67-71.

*Allegro*

Allegro

Fuller textures are also used in both types of duos where the problem with the thin textures of the duo, in which the harmonic progression is often only implied, is alleviated by the use of double stops which may appear in one or both parts. Final cadential points use fuller chords of double, triple, and even quadruple stops. Sometimes three and four independent lines can be created by these two instruments, giving the textural density and general illusion of a string quartet, as demonstrated in the introduction of the first movement of Mozart's K. 424. (Example 2.27) Frequently, one of the voices will play an open string pedal point, creating a harmonic base while the other "two" lines move. An example of this double stop usage is seen in the rondo movement from Sterkel's Op. 8, no. 1: the viola plays a pedal point open G string, acting as a drone while playing a melody doubled by the violin a sixth lower. (Example 2.28) Double stops are used not only in accompanying situations but also in what occurs as the melodic voice creating its own contrapuntal texture, as in this illustration by Joseph Haydn in the first movement of his Sonata no. IV, Hob. VI:4, in D major. (Example 2.29) The most extreme and complex examples of double stops in both instruments in the works examined for this paper are in Louis Spohr's Duet in e minor, Op. 13; they are of a virtuosic nature.<sup>39</sup> (Example 2.30)

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<sup>39</sup> See Chapter Three, p. 70-2 for discussion of virtuosic technical demands.

Example 2.27. W.A. Mozart, Duet, K. 424, first movement,  
mm. 10-11.

*Adagio*

Violin

Viola

Example 2.28. Sterkel, Duet, Op. 8, no. 1, Rondo,  
mm. 57-64.<sup>40</sup>

*Allegro*

Violin

Viola

<sup>40</sup> Example copied by Clement Reid.

Example 2.28, Sterkel, continued.

Musical score for Example 2.28, Sterkel, continued. The score is in treble and bass clefs, showing a melodic line in the upper voice and a supporting bass line in the lower voice.

Example 2.29. Joseph Haydn, Sonata no. IV, Hob. VI:4, first movement, mm. 62-64.

*Moderato*

Violin

Viola

Musical score for Example 2.29, Joseph Haydn, Sonata no. IV, Hob. VI:4, first movement, mm. 62-64. The score is in treble and bass clefs, showing a melodic line in the Violin and a supporting bass line in the Viola. The tempo is marked *Moderato*.

Musical score for Example 2.29, Joseph Haydn, Sonata no. IV, Hob. VI:4, first movement, mm. 62-64. This is a continuation of the previous score, showing the Violin and Viola parts.

Example 2.30. Spohr, Duet, Op. 13, second movement, mm. 46-54.

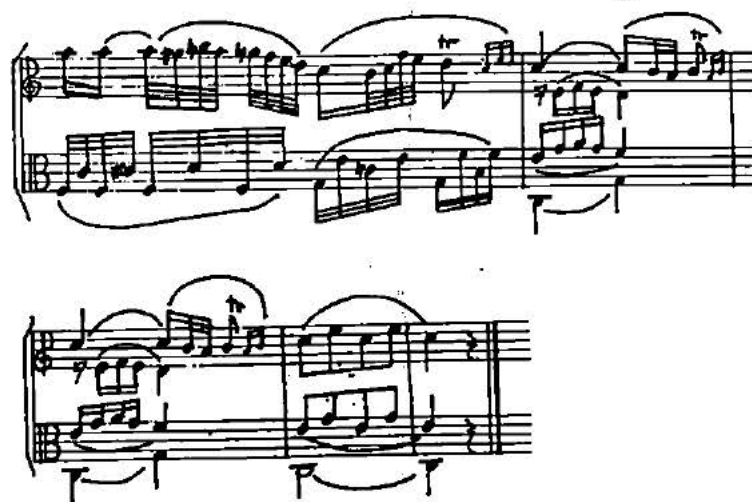
*Adagio*

Violin

Viola

Musical score for Example 2.30, Spohr, Duet, Op. 13, second movement, mm. 46-54. The score is in treble and bass clefs, showing a melodic line in the Violin and a supporting bass line in the Viola. The tempo is marked *Adagio*.

Example 2.30, Spohr, continued.



Imitation, a technique connected with the learned or strict styles, and usually associated with church music,<sup>41</sup> can be observed in this chamber genre as well. With each part having thematic material, most use of this type of writing is confined to short imitative entrances, as in the second theme from the first movement of the Hoffmeister Duet in G major. (Example 2.31) An example by Lidl (Op. 3 no. 2, first movement) demonstrates how the imitation expands and voice crossing is used. (Example 2.32) However, real fugal developments are seldom present, with the imitation never going much beyond a couple of measures. One notable exception is found in the first movement development of the Mozart Duet, K. 424, which is canonically imitative for

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<sup>41</sup> Ratner, Classic Music, p. 23.

several measures. Each part has a chance to begin successive phrases. (Example 2.33)

Example 2.31. Hoffmeister, Duet in G major, first movement, mm. 16-21.

*Allegro*

Violin

Viola

Example 2.32. Lidl, Duet, Op. 3, no. 2, first movement, mm. 39-42.<sup>42</sup>

*Moderato*

Violin

Viola

Example 2.33. W.A. Mozart, Duet, K. 424, first movement, mm. 96-106.<sup>43</sup>

*Allegro*

Violin

Viola

<sup>42</sup> Example copied by Glenn Greenwood.

<sup>43</sup> Example copied by Clement Reid.

Example 2.33, Mozart, continued.

The final type of textural feature to note is the rapid alternation in dialogue format of short phrases, frequently found in duo compositional development or transitional sections. A short example of this characteristic is taken from the development of the first movement of Mozart's Duet in G, K. 423. (Example 2.34) This same characteristic is used between the soloists and the orchestra, with added application of parallel thirds in the finale of Pleyel's Symphonie concertante in Bb major for violin and viola and orchestra. (Example 2.35)

Example 2.34. W.A. Mozart, Duet, K. 423, first movement, mm. 58-62.

*Allegro*

Violin

Viola

Violin

Viola

Violin

Viola

Example 2.35. Pleyel, Symphonie concertante, third movement,  
mm. 85-104.<sup>44</sup>

**Allegro Assai**

Solo Violin

Solo Viola

Orchestra

85

91

97

*f* *p* *f*

<sup>44</sup> Orchestral reduction by Glenn Greenwood.

As seen in this chapter, the violin/viola duos offer a wide and interesting variety of elements. Concertante and dialogue writing in the two-melody duos gives, not only the violin, but also the viola an opportunity to be featured melodically. Textural ideas, including counterpoint and double stops, add a vertical depth in varying degrees. Rhythmic, harmonic and accompanying features in both parts support the melody and often provide stylistical components. The number of movements and periodical structures are fairly typical for the period. As in some other genres (such as the string quartet), the duos are better known for their melodies than for strict ideas in form. Most of these pieces are not considered to be overly dramatic, a trait that can be shared with the audience-pleasing symphonie concertante compositions. But what of their technical requirements and performance considerations? Does the idea of who they were written for have anything to do with their difficulty? These questions will be more fully explored in the next chapter.

## CHAPTER THREE

### Technical Analysis

In the eighteenth century, the technical requirements for the duo literature were determined by the contemporary players or by the occasions for which the works were written. Given this notion, it is possible to group these works into three categories defined by function: pedagogical, amateur-music making, and virtuoso concert performance. A few performance considerations, such as particular markings, editorial comments, bowings, and cadenza and stylistic indications are additional subjects to be addressed.

An examination of the conditions in which these pieces were likely played and the players for whom these pieces were composed can present important information in answering questions about the technical details of this literature. Since references to the performers for whom the duos were composed are spotty at best, the scores themselves must be the basis for a discussion of the technical aspects of these works.

Specific accounts of the use of duos and sonatas for violin and viola are scattered and sparse, some being no more than a dedication on a title page. However, the popularity

of chamber music in more general terms in the home is captured in several references; a typical setting includes composer and musicians intermingling with music loving friends.<sup>1</sup>

Some duos were suitable for pedagogical use, allowing a common ground between a master and student to explore the complexities of chamber music performance in the privacy of lessons.<sup>2</sup> This custom is evident occasionally in the title of the composition, as in Frederigo Fiorillo's (1755-after 1823) Suite de l'étude du violon. Six sonates pour violon avec accompagnement d'alto oeuvre XV.<sup>3</sup> Depending on the pupil's technical standing, violin and viola sonata-type duos could have been used in two ways: the pupil playing the melodic violin part with the teacher taking the viola accompaniment, or vice versa.

It was the music-loving dilettante who elevated the use of duos to the level of the concert repertoire, by introducing the genre to the salons and other types of

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<sup>1</sup> See Louis Spohr, Autobiography. Originally translated (translator unnamed) from German (London: Longman, Green, Longman, Roberts and Green, 1865; reprint ed., New York: Da Capo Press, 1969).

<sup>2</sup> The New Harvard Dictionary of Music, ed. D.M. Randel (Cambridge, Mass.: Harvard University Press, 1986), p. 246. See also Ratner, p. 120.

<sup>3</sup> Zeyringer, p. 110. See also RISM F920-23. Publications by Sieber, André, and Mollo.

musical gatherings fashionable at the time.<sup>4</sup> Since these same amateurs performed a large amount of the chamber music, the technical requirements had to be adjusted to their standard of playing.<sup>5</sup>

Discussions in contemporary sources give limited information about pieces written by Michael Haydn, Mozart, Joseph Haydn, Karl Stamitz and Andreas Lidl. Scrutiny of the extant records indicates that Michael Haydn's commissioned set from the Archbishop Colloredo in Salzburg was completed by Mozart;<sup>6</sup> Joseph Haydn might have had Tomasini in mind when composing his Sonatas, Hob. VI: 1-6, writing the viola part for himself.<sup>7</sup>

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<sup>4</sup> Homer Ulrich, Chamber Music, 2nd ed. (New York: Columbia University Press, 1966) p. 115. He discusses the ideals of the Rousseauian "Back to nature" theme of liberty, enlightenment, and reason associated with the period; these concepts are expressed in the instrumental chamber music of the era by way of the entertainment and leisure value.

<sup>5</sup> According to Reinhard Pauley (Music in the Classic Period, p. 73), while it became fashionable for composers after Haydn to write chamber music intended for professionals, music for amateurs remained an inherent part of the European middle-class culture and the aristocracy well into the nineteenth century.

<sup>6</sup> Stanley Sadie, The New Grove Mozart (New York: W.W. Norton & Co., 1982), pp. 84 and 210. See also G. de Saint-Foix, "Le grand Voyage, L'Installation a Vienne" vol. III of W.-A. Mozart: Sa Vie Musicale et son Oeuvre (1777-1784) (Paris: Desclée de Brouwer, 1936), p. 384, and Geiringer "The Rise of Chamber Music", New Oxford, p. 548. Michael Haydn was unable to finish his commission most likely because of an illness; Mozart stepped in and finished the job, probably writing them during a visit to Salzburg in the summer of 1783.

<sup>7</sup> H.C. Robbins Landon, Haydn: Chronicles and Works, vol. 2, p. 346.

Regardless of the patron or occasion for the duos, public performances seem to have been rare, as most of this music was probably never conceived for use outside the home. The exceptions to this custom are works by Karl Stamitz: on 25 March, 1772, Karl and his brother Anton performed one of Karl's duos at the Concert Spirituel.<sup>8</sup> Another Karl Stamitz duo was favorably received following a concert presentation; as the following quotation below indicates, it must have achieved popularity as several printed scores were published, some with very enthusiastic comments:

"Duo à un violon et alto viola....This is the favorite duett which has been play'd with such great applause by Messrs Cramer & Crosdill."<sup>9</sup>

Often, there is some indication in the title as to the person for whom the piece was written; an example is a set by Andreas Lidl (d. 1789):

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<sup>8</sup> Constant Pierre, Histoire du Concert Spirituel 1725-1790 (Paris: Heugel, 1975), p.300.

<sup>9</sup> This edition was published by Joseph Schmitt of London [n.d.], (RISM S4550). See also RISM S4551-4555. While there is also an edition of a set of duos that were performed at the Concert spirituel (RISM S4523), it cannot be definitely determined if these are part of the same set that were performed by Karl and Anton at their appearance in March of 1772. However, in a preface to the 1964 Doblinger publication, Paul Doktor identifies this work as Duetto No. 1.

"A Second sett/ of Six Duettos/ three for VIOLIN and Tenor/ and three for/ Violin and Violoncello/ Composed & humbly dedicated/ To the Right Honble./ Lord Viscount Malden/ By AND. LIDEL/ OP. VI - Flyn scrip - PR. 10,,6/ London/ Printed & Sold by the AUTHOR N: 10 New Street in Broad Street/ GOLDEN SQUARE/ and at the Music Shops (Viola)."<sup>10</sup>

### Technical Criteria of Various Duos for Violin and Viola

The issue of technical demand in the duo repertoire has to take into account the intimate nature of the genre. Therefore, virtuosity should be measured by the impact it has on the music itself.

How technical is the melodic versus the non-melodic voice?<sup>11</sup> The question of technical difficulty of the instrumental parts can be demonstrated by means of a scale ranging from one (easy) to ten (virtuosic):

Table 3.1 part 1 - Technical Scale (used for both instruments)

Virtuosic		High			Medium			Low	
10	9	8	7	6	5	4	3	2	1

Definitions of each of the four technical descriptions follow:

<sup>10</sup> Mazurowicz, Das Sreichduett in Wien, p. 292.

<sup>11</sup> Taking into account accompaniment figures: independently moving or being in parallel motion with the melodic voice.

Virtuosic - On a professional level, there are extreme technical demands in all areas. Included would be such features as complicated/intricate rhythmic patterns, fast brilliant passage work, the use of high positions with rapid multiple changing often combined with difficult double and multiple stops.

High - Technical demands require a well-versed amateur or a student, advanced almost at the professional level. In this category there is position work into sixth position, fast brilliant passage work, complicated double stops requiring position changes to facilitate ease of fingering, and complicated rhythms.

Medium - Technical demands on a competent amateur or intermediate student are fewer than the level of professional standing. There is occasional work up to fifth position, but mainly the lower three positions are used, double stops are less complicated-- still two fingered but without frequent position changes-- and there are fast brilliant passages that lie easily in the hand.

Low - Technical demands of this group are on an easy scale, making them a good introduction to chamber music reading for students with fundamental preparations in technique and reading skills. The music goes only into third position, mainly to facilitate ease of fingering, and double stops are mainly a combination of an open string and a fingered note.

When applying this scale to selected pieces by composers

of duos, the following pattern emerges:

Table part 2 - Technical grading of each part

<u>Composer/Title</u>	<u>Violin</u>	<u>Viola</u>
Amon - Duos 1 & 2	6	5
Bruni - Duo conc. no. 3	7	6
Cambini - Sonata Dialoguée	5	4
Eichner - Op. 10, nos. 1 & 2	6	5
Gatti - Sonata I	5	2
Haydn, F.J. - Sonatas	10-9	4-3
Haydn, M. - Sonatas 2 & 3	8	2
Hoffmeister - Duet in G (Op.7, no.1)	7	7
" - Duetti 1 & 2	6	6
Lidl - Duet no. 2	5	5
Mozart - K. 423	8	8
" - K. 424	9	7
Neubaur - Sonata	10	2
" - Duet Op. 10, no. 3	6	6
Pichl - Op. 18, no. 1	7	7
Pleyel - Op.44, no.3; Op.69, no.1	7	7
Raimondi - Duetto in D	5	5
Rolla - Duo concertant, Op. 4, no. 2	9	8
Schneider - Op. 44, no. 3	7	7
Stamitz, K. - Op.12, no.2; Op.1, no.1	9	9
" - Duetto no.1; Op.1, no.2	8	8
Spohr - Duo Op. 13	10	9
Sterkel - Op. 8, no. 1	6	5

If a comparison is made between the above scale and the melodic importance of the viola, one will notice an overall correlation between the viola's melodic role and its technical rating. The more melodic material given to the instrument, the more the writing for both lines become evenly matched.<sup>12</sup>

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<sup>12</sup> See melodic scale table in Chapter 2, p. 30-1. An example is the sonata writing of F. C. Neubaur, which has the violin as the melodically dominant instrument according to the melodic scale, is unevenly matched on the above technical

An example of difficult high positions can be found in the first movement of Stamitz Op. 1, no. 1, in which the viola extends into seventh position and the violin into twelfth. (Example 3.1) This high position work is also present in Stamitz's Concerto for violin, viola, and orchestra in D(Eb) major, where especially the viola, which follows the violin in mostly parallel thirds, spends most of its time in upper positions in what could be described as violin range. (Example 3.2) Complex double stops and difficult rhythmic patterns also abound in some of the more technical of the duos.<sup>13</sup>

Example 3.1. Karl Stamitz, Duo, Op. 1, no. 1, first movement, mm. 104-5.

The image shows a musical score for Violin and Viola. The tempo is marked 'Allegro'. The key signature is D major (two sharps). The time signature is common time (C). The Violin part starts with a whole note G4, followed by a series of sixteenth notes ascending to G6. The Viola part starts with a whole note G3, followed by a series of sixteenth notes ascending to G5. The two parts are in parallel thirds.

scale. Conversely, the duo works of Hoffmeister are evenly matched for both violin and viola on both the melodic and technical scales.

<sup>13</sup> See Chapter Two, examples 2.19 and 2.21 for rhythmic characteristics, and examples 2.29 and 2.30 for intricate double stops.

Example 3.2. Karl Stamitz, Concerto in D (Eb), first movement, mm. 60-72.<sup>14</sup>

The musical score is arranged in three systems. The first system shows the beginning of the passage, marked *Allegro*. It features three staves: Violin Part (Violin Pr.), Viola Part (Viola Pr.), and Violins 1 & 2. The Violin Pr. staff starts with a dynamic marking of *p* and a bracketed *f* below the first measure. The Viola Pr. staff has a bracketed *f* below the second measure. The Violins 1 & 2 staff begins with a *p* dynamic marking. The second system continues the Violin Pr. part with a *f* dynamic marking and includes a *7* fingering. The third system continues the Violin Pr. part with a *f* dynamic marking and includes a *7* fingering. The Viola Pr. and Violins 1 & 2 parts continue with their respective melodic and harmonic lines.

<sup>14</sup> Condensed orchestration by the author.

Example 3.2, continued.



There is a tendency in modern editions to alleviate some of the extreme technical problems through editorial alterations. Paul Doktor, in his edition of Stamitz's Duetto in C major,<sup>15</sup> reversed the parts, so that the viola can avoid the sudden jump into fifth position,<sup>16</sup> but unfortunately this simplification interferes with the balance of the melodic division. In another case, Rudolf Hacker, editor of Amon's duos, wrote out the appoggiaturas in ordinary notes for purposes of regularizing them and for practical performance.<sup>17</sup>

Technically, the solo parts of the symphonie concertantes are about equal. Since these pieces were intended for the concert hall and were performed by virtuosi, their technical demands are formidable. Both solo parts of Mozart's K. 364 and/or Karl Stamitz's Concerto in D (Eb)

<sup>15</sup> Doblinger, 1964.

<sup>16</sup> Ibid. See preface.

<sup>17</sup> See preface to J.A. Amon, Zwei Duos for Violine und Viola, op. 2, nr. 1-2, ed. Rudolf Hacker (München: Verlag Walter Wollenweber, 1986).

would be marked "10" on the grading system. In Pleyel's Symphonie concertante, the violin line has a slightly more-important melodic part; nevertheless, the viola's rather demanding accompanying texture would put the writing in the "10" category.

Equality of melodic and technical variety give a special appeal to works of Hoffmeister (Duo in G), Pichl (Duo Op. 18 no. 1), and Lidl (Duo Op. 3 no. 2). These works, being less virtuosic than Mozart's and Stamitz's, can be given an exciting rendering by professional players, which would justify their performance in concerts and recitals. They also should be considered as good teaching material for advanced students in order to expand their technical skills and to present them in programs where they can demonstrate their knowledge of intimate performance.

#### Other Stylistic Features

There are four elements which need to be considered: (1) those related to movement titles, (2) stylistic borrowings, (3) miscellaneous markings (including those for bowing and articulation), and (4) cadenzas.

#### 1. Stylistic references in titles of movements

Characteristic markings appear most frequently in

reference to dance movements. While the minuet as a form needs no further explanation, occasionally it appears only as a stylistic element. The six Haydn Sonatas have the marking of "Tempo di minuetto" and the movements should be played in this manner. Other markings include Badiniere in Sterkel's Op. 8, no. 4, which suggests that it should be played in a playful and light manner,<sup>18</sup> and a Tempo di Menuetto Alla Pollacca in Pichl's Op. 18, no. 2.

## 2. Stylistic Borrowings

Styles reminiscent of earlier periods occur in some works. For example, in the first movement of Raimondi's Duetto in D major, the Andante di molto, is similar to preludes of some Vivaldi violin sonatas. (Example 3.3 part 1) It then proceeds to the presto which has the more classically associated Alberti bass pattern against a lyrical violin melody. (Example 3.3 part 2)

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<sup>18</sup> Don Michael Randel, The New Harvard Dictionary of Music (Cambridge/London: The Belknap Press of Harvard University Press, 1986), p. 65.

Example 3.3, part 1. Raimondi, Duetto, first movement, mm. 1-4.

Andante di molto

Violin

Viola

*p*

*cresc.*

Example 3.3, part 2. Raimondi, Duetto, first movement, mm. 9-12.<sup>19</sup>

Presto

Violin

Viola

*f*

*dim.*

<sup>19</sup> Example 3.3 parts 1 and 2 copied by Clement Reid.

### 3. Miscellaneous markings

A peculiar wavy line over a series of eighth notes shows up in Sonata I by Luigi Gatti (Example 3.4) which indicates, according to the editor, Dr. Werner Rainer, a sign for vibrato (tremolo) as listed by Geminiani and Leopold Mozart in their essays on violin technique.<sup>20</sup> As Robin Stowell explains, Geminiani's idea of continuous vibrato was not a common practice in the day, and special markings were used to indicate its expressive use.<sup>21</sup> It seems, however, that by the late eighteenth century the sign was used as a reference to slurred tremolo which is a type of slurred staccato.<sup>22</sup> The latter explanation seems more plausible in light of the passage in the Gatti involving eighth notes. Slurred staccatos in Mozart K. 424 show the more familiar practice of a slur mark over staccato markings. (Example 3.5)

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<sup>20</sup> See preface to Luigi Gatti, Sonata I in B dur für Violine und Viola, Erstrdruck, hrsg. von Werner Rainer (Wein: Doblinger, 1980).

<sup>21</sup> Robin Stowell Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries (New York: Cambridge University Press, 1966), p. 203. However, Leopold Mozart, in his A Treatise on the Fundamental Principles of Violin Playing. 2nd ed. (London/New York: Oxford University Press, 1951), p. 203, says that performers who vibrate consistently on each note sound "as if they had the palsy".

<sup>22</sup> Stowell, p. 176.

Example 3.4. Gatti, Sonata no. 1, first movement, m.16.



Example 3.5. W.A. Mozart, Duet, K. 424, first movement, mm. 43-45.

According to Stowell, there exists an ambiguity in the resolution of this sign which is related to the tempos of the passage as well as to the character of the music.<sup>23</sup>

Sjoersdma's edition of the Neubaur Sonata includes a note--"sopra una corda" in the violin part--its most likely explanation is to play the passage up in position. (Example 3.6) Unfortunately, the same edition contains several mistakes in the second movement of the viola part, which

<sup>23</sup> Ibid., pp. 172-3. Modern players are taught that slurred staccatos should be played on the string yet Leopold Mozart's Treatise, p.119, indicates that they would have been done off the string.

suggests the composer's or the editor's unfamiliarity with alto clef (Example 3.7, part 1).<sup>24</sup> A possible solution (Example 3.7, part 2) is offered here.

Example 3.6. Neubaur, *Sonata*, first movement, mm. 35-39.

Allegro sopra una corda

Violin

Viola

Example 3.7. Neubaur, *Sonata*, second movement, mm. 39-40.

part 1  
Sjoerdsma's ed. (sic)

part 2  
Author's correction

Violin

Viola

### Cadenza

Quantz offers suggestions about cadenzas in his treatise On Playing the Flute,<sup>25</sup> specifically on how to make a one-

<sup>24</sup> It is not possible to determine the source of this error without access to the composer's manuscript.

<sup>25</sup> A translation by Edward R. Reilly (New York: The Free Press, 1966), pp. 179-95.

part or two-part cadenza sound improvised while carefully observing compositional rules. The cadenza should not be too long and should be within the technical capabilities of the players.<sup>26</sup> The question arises as to where to place cadenzas in the duos. Many of these works have fermatas at cadences concluding particular sections, as in the second movement of Hoffmeister's Duet in G major before the return of the rondo theme. This might be a place to consider a possible short cadenza, primarily in the violin as it proceeds with the melodic part in the rondo, or, since the viola is on an equal technical basis, a division of the cadenza activity between the two instruments may be appropriate.

Technical virtuosity is associated with this type of improvisational device. The last movement of Neubaur's Sonata, op. 13, offers an example of a written-out cadenza-like passage with the double-stop requirements needed to play J.S. Bach solo violin sonatas. (Example 3.8) Another example of a written out cadenza,<sup>27</sup> in Haydn's Sonata No. 1, shows only the violin having the moving part; this seems to reflect the fact that it is indeed a work for violin with viola accompaniment and was written with a virtuoso violin performer in mind. (Example 3.9) Editors in the past have

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<sup>26</sup> Ibid., p. 182.

<sup>27</sup> Analogous to the problem stated in footnote number 24, it is difficult to determine whether this cadenza is by the composer or the editor.

often included suggestions for the cadenza, some, in keeping with the overall style of the work, succeed well; however, others seem either too long or out of character.<sup>28</sup> More recent editors, in keeping with the spirit of improvisation, have tended to leave the nature of the cadenza to the performer, or whether to do one at all.

Example 3.8. Neubaur, Sonata, third movement, mm. 102-7.

*Andante*

Violin  
accompanies  
itself

<sup>28</sup> The editor of Joseph Haydn's works, Walter Lebermann, has put in editorial suggestions for cadenzas featuring both instruments trading off brilliant figures. It seems illogical that a voice confined to the role of accompaniment should suddenly be featured melodically in a cadenza.

Example 3.9 Joseph Haydn, Sonata no. 1, Hob. VI:1, first movement, mm. 38-39.

The image shows a musical score for Violin and Viola. The Violin part is on the top staff, starting with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a slur over measures 38 and 39, and the tempo marking 'adagio' above the staff. The Viola part is on the bottom staff, starting with a bass clef and a key signature of one flat (Bb). It contains a few notes and rests, including a slur over a note in measure 39.

### Scordatura

The use of altered tunings, or scordatura, is one technical device frequently found in the symphonies concertantes for violin, viola and orchestra, and is seemingly lacking in the duos. Mozart's employment of it in his Symphonie concertante, K. 364 is used to brighten the timbre of the viola in order to match that of the violin. However, most modern practical editions have rewritten the viola part in Eb, and it has become the tradition in this century to play the viola in the transcribed version. According to Bernard McWilliams, the Stamitz Concerto for violin, viola and orchestra in D was originally in Eb with both the violin and viola tuned up a half step.<sup>29</sup> McWilliams has provided a score in which the orchestra parts have been rewritten into D major to match the soloists without

<sup>29</sup> McWilliams, Concerto in D major, p. 66. McWilliam's score is based on a manuscript copy located in the Library of Congress in Washington, D.C. (M1040 A2565p).

scordatura tuning, with the reasoning that the soloists' parts work better idiomatically in the key of D major than in Eb.<sup>30</sup> The string tension put on modern instruments makes altered tunings impractical; however, with authenticity-minded individuals performing on reproductions of period instruments, this custom is beginning to change.

After perusing editors' comments in the prefaces to various editions, one reaches the conclusion that scordatura writing (an idea more associated with the 17th century works of Biber) in this time period was not a common practice in the duo literature. A possible explanation is that the majority of the duos were composed for amateurs of varying proficiency, who, without experience in reading scordatura notation, could have been confused by the sound of the different pitch.

#### Performance considerations

Most of the works examined in this thesis are published in modern practical editions, because only a minute number of scores have been issued in historical editions. However, some of the editors have taken the trouble to examine manuscripts and other source material in an attempt to preserve authenticity as much as possible. Paul Doktor, in

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<sup>30</sup> Ibid., p. 87.

his edition of the Mozart Two Duets,<sup>31</sup> states in his Preface that all bowings and dynamic markings not present in the autograph are marked in parentheses. Other matters such as bow direction and fingers are editor's suggestions.<sup>32</sup>

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<sup>31</sup> New York/London: G. Schirmer, 1965.

<sup>32</sup> Ibid. See Preface.

## CONCLUSION AND SUMMARY

The last twenty to thirty years have seen a general increase in the number of publications of late eighteenth and early nineteenth century duo works for the combination of violin and viola. Yet the genre as a whole has had to contend with a number of misconceptions that have kept these works from being more generally known. The idea that there are not many important or worthwhile works of this type is one such prevalent thought; indeed, some modern editors, unfamiliar with the repertoire, have tended to maintain this opinion. However, the lists of various available duos in modern print together with extant contemporary editions and manuscripts prove that the duo literature of the classical era is rich and, upon closer examination, musically rewarding.

There is still the persistent viewpoint that the viola, if not an inferior instrument, is just a middle-voice orchestral timbre, and that violists are not up to the technical standards of violinists. Yet the majority of the music examined for this thesis demonstrates that the viola is treated as an equal partner with the violin not only in technical matters but in melodic importance as well, therefore demanding players of equal abilities.

As to why this genre of the period is not better-known or why, in a sense, it may have gone out of fashion, probably has to do with the changing place of chamber music in society after aristocratic patronage diminished. The nineteenth century audiences' emerging preoccupation with virtuosity and the element of the dramatic (associated with the concerto and other symphonic forms) was the predominant criterion with respect to what was known and popular in the late nineteenth and early twentieth centuries. Except for a few works, eighteenth century composers such as Bach, Handel, Haydn, and Mozart had to be rediscovered gradually after the discipline of musicology began around 1850.

The duo literature was not seen as serious or dramatic music. Only a handful of works meant for virtuosic performance survived; others originally intended as "hausmusik" were mainly in use as pedagogical materials. It should be recalled that there were basically three types of string chamber music: those for concert performance, for home entertainment, and those for study. The first was addressed to the professional player, while the others were meant for the amateur and the training of the student. These distinctions explain the wide technical and musical range in the duos, from the very simple to the highly advanced. Their pleasing melodies, which gave instant gratification to the players, as well as varying degrees of technical demands, made them a popular form of chamber music among students,

dilettantes, and professionals alike. In addition, the technical advances, developed within the literature, opened up new horizons for the next generation of composers whether they applied these new approaches in chamber form or in the symphonic literature.

In summary, the duo literature for violin and viola of the classical era is not only musically delightful in many different respects, but it also has the potential to satisfy interested players of our own time. It is my hope that from this study will come an appreciation of this overlooked music of the classical period by lesser known composers and that more modern editions of the duo repertoire (and subsequently that of the viola repertoire) will be published as a result.

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## APPENDIX I

The main purpose of Appendix I is to give the reader an overview to the locations (or possible locations) where the composers of duo compositions for violin and viola in the late eighteenth and early nineteenth centuries were active in writing (and in some cases first publishing) their compositions. In the interest of illustrating the diversity of nationality of composers who influenced the classical style and its expansion across Europe, an attempt has been made here to show the place of origin of these composers. In addition, information concerning the availability in modern print of their duos and references to source materials are included.

This appendix does not give information related to publishers since that information is readily available in the New Grove, RISM, Zeyringer and elsewhere; neither does the author make the claim to be comprehensive in this listing.

Overall, the appendix clearly demonstrates the abundant literature in this genre.

The following formal arrangement has been used for this appendix: The composers are divided into sections according to country or general geographic area of activity when writing their duo compositions. These sections are: A) Austria, B) Denmark, C) England, D) France, E) Germany, F) Holland, G) Russia, I) Spain, J) Switzerland. Each section

is further divided into columns of additional specific information. Column one includes the composer's name, with last name first (often just an initial for given names) [line one], composer's dates [line two], and geographic area of origin [line 3]. Column two includes duo compositions for violin and viola by the same composer entry as in column one. This column sometimes has multiple lines for more than one composition or group of compositions. If an individual entry needs more room for pertinent titling information, that entry is continued on the next line and is indented. Column three, line one, includes information as to specific city or area of activity where the composer wrote his violin/viola duos. Column three, line two gives the approximate dates that the composer was active in that city. Column four is reserved for additional remarks pertaining to the composer or his duo works (whether they are known by different opus numbers, availability of this composers duo works in modern print, dedications, etc.). Column five lists references used in the preparation of this table as well as easy access to information regarding publication. The entries are condensed to a short abbreviation of the title of the reference followed by the volume number and page number (example - NG [New Grove] v. 10, 53-54). In the case of RISM, the entry number is given instead of the volume and page number.

## General Abbreviations for Appendix One

aft. or a - after  
b. - born  
bef. - before  
Bent - Benton, Rita, Ignace Pleyel: A Thematic Catalogue of his Compositions  
cent. - century  
c - circa  
d. - died  
desc. - descent  
Eit - Robert Eitner, Biographisch-Bibliographisches Quellen-Lexicon  
Hob. - Hoboken  
Ital. - Italian  
K. - Köchel  
Maz - Mazurowicz, Das Streichduett im Wien  
MGG - Die Musik in Geschichte und Gegenwart  
mod. ed. avail. - modern editions available  
NG - The New Grove Dictionary of Music and Musicians  
op. or op - opus  
publ. - published  
RISM - Repertoire International des Sources Musicales  
v. - volume  
Zey - Zeyringer, Literatur für Viola

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
A) AUSTRIA				
Breunig, Konrad 18th cent German	6 Duetti Op. 7	Vienna ? c 1779	duets date from 1779	Zey 108 RISM B 4349 Eit v.2, 188
Breymann, Anton (c1761-?) ?	3 Duos Op. 1	Vienna ? c 1790	publ. in Vienna c 1790	Zey 108 RISM B 4446 Eit v.2, 190
Gatti, Luigi (1740-1817) Italian	6 Sonatas	Salzburg ?1783-1817	Written for Archbishop H. Colloredo; mod. ed. avail (See Preface) to Doblinger ed. 1950)	Zey 110 NG v.7, 185-6
Hänsel, Peter (1770-1831) German	3 Thèmes Variés Op.4 3 Duos Op.26	Vienna 1791-1831	mod. ed. avail.	Zey 111 NG v.8, 150 Maz p. 283
Haydn, F.J. (1732-1809) Austrian	6 Sonatas Hob.VI:1-6	Esterhaza 1761-1790	mod. ed. avail, see Grove book on F.J. Haydn	Zey 111 RISM H 3825-34
Haydn, Michael (1737-1806) Austrian	4 Sonatas	Salzburg 1763-?1806	mod. ed. avail.	Zey 111 NG v.8, 407-12 RISM H 4842-44

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
A) AUSTRIA (Cont'd)				
Hoffmeister, F.A. (1754-1812) Austrian	6 Duos Op. 19 3 Duos Op. 7 6 Duos Op. 13	Vienna ?-1801	Also active as duo composer in Leipzig mod. ed. avail	Zey 112 RISM H 6091-6103 NG v.8, 628-30
Huber, Pankraz 18th Cent. ?	6 Duos Op. 1	Vienna c 1772	works in Breit. 1772 composer also known as Pankratius Huber	Zey 112 RISM H 7597-8 Eit v.5, 217
Khym, Carl (c1770-aft.1809) Czech	Grand Duo Op. 10 Variations on Mozart's "Ein Mädchen oder Weibchen"	Vienna c 1800		Zey 113 NG v.10, 53-54 RISM K 517 Maz 290, 326
Kozeluch, Leopold (1747-1818) Czech	Duetto in D	Vienna 1778-1818		Zey 113 NG v.10, 225-7
Kraus, Johann G. (c 1800-?) ?	12 Variationen "Wann der Tag schon ausser geht"	? Vienna ? c1799	Publ. in Vienna, 1799	Zey 113 RISM K 1911 Eit. v.5, 431

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		A) AUSTRIA	(Cont'd)	
Krommer, F.V. (1760-1831) Czech	Sonate in D Op. 27 Sonate in A Op. 29 Sonate in D Op. 42 Sonate in D Op. 45	Vienna 1795-?1831	Op. 27 pub. c 1800 Op. 42 (c 1802) also as Op. 45	Zey 113 NG v.10, 278-9 RISM K 2779, 2789 2813-15
Mozart, W.A. (1756-1791) Austrian	Duos K. 423, 424	Salzburg 1783	Active composer in Vienna; duos composed in Salzburg; see Grove book on W.A. Mozart mod. ed. avail.	Zey 115 RISM M 6267-70
Neubaur, F.C. (c1760-1795) Czech	Duos Op. 10 Duos Op. 12 Duos Op. 13 18 Variations Op.14	?Vienna ?	Op. 10 also as Op. 16; mod. ed. avail.	Zey 115 NG v.13, 119-20 RISM N 471-2, 475-6
Pichl, Wenzel (1741-1805) Czech	6 Duos as Op. 10 6 Duos as Op. 18	? Vienna	Associated with Viennese school, lived in Milan mod. ed. avail.	Zey 116 NG v.14, 731-2 RISM P 2280, 2283-88
Pohl, Wilhelm (?-?1807) ?	3 Duos Op. 4	? Vienna c 1791	publ. in Vienna c 1791	Zey 116 RISM P 4998

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		A) AUSTRIA	(Cont'd)	
Radicati, F.A. (1775-1820) Italian	Grande sonate, D, Op. 10	? Vienna ?	publ. in Vienna, composed & dedicated to Philippe Zaffarini	Zey 116 NG v.15, 530-31
Wranitzky, Anton (1761-1820) Czech	6 Duets Op. 2	Vienna c1780-1820		Zey 121 NG v.20, 538
Wranitzky, Paul (1756-1808) Czech	3 Sonatas (1789)	Vienna ?-1808		Zey 121 NG v.20, 538-40
		B) DENMARK		
Laurent, P.J. (1757-?) ?	8 Var. on a favorite air	Copenhagen bef. 1800		Zey 114 RISM L 1090 Eit v.6, 76

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
C) ENGLAND				
Barthélemon, F-H (1741-1808) French	2 Duets Op 8 (c 1778)	London 1764-		Zey 107 NG v.2, 194-5 RISM B 1124
Billington, T (1754-?1832) English	6 Duets Op. 12	? ?		Zey 107 NG v.2, 706 RISM B 2695
Blake, Benjamin (1751-1827) English	6 Duette Op.1 (1781) 6 Duette Op.2 (c1782) 6 Duette Op.3 (1785) Duett Op. 7 (c1820)	London 1775-	Op. 7 for vn and va/vc	Zey 107 NG v.2, 775 RISM B 2823-29, 2833
Borghi, Luigi (c1745-c1806) Italian	6 Duos Op. 6	London ?	also as Op. 5 for vn & va/vc; often confused with Giuseppe Borghi (18th c.)	Zey 107 NG v.3, 50 RISM B 3730-31, 3727
Giardini, Felice (1716-1796) Italian	2 Duette (1790)	London c. 1790	works publ. in London	Zey 110 NG. v.7, 350-1

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		C) ENGLAND	(Cont'd)	
Howard, William 18th Cent. English	3 Duets	? London aft. 1755?		Zey 112 RISM H 7582 Eit v.5, 214
Kammel, Anton (1730-?1787) Czech	2 Duos Op. 15 6 Divertimenti Op. 17	London 1764-?	Op. 17 for vn and vn/va	Zey 112 NG v.9, 787-8 RISM K 151-2, 160-3
Koczvara, Franz (1750-1791) ? Czech	3 Duets (c 1783)	London 1770-late 80s	from set of 6	Zey 113 NG v.10, 136 RISM K 1119
Lamotte, Franz (?1751-?1781) Dutch	6 Duetti	?London 1776-?		Zey 113 RISM L 425
Lidl, Andreas (?-1789) Austrian	6 Duets Op. 3 (1778) 3 Duos Op. 6	London 1778-	Op.3 for vn & va/vc/vn Op.6 from set of 6 mod. ed. avail.	Zey 114 NG v.10, 827-8 RISM L 2372-73 2376-77
Raimondi, Ignacio (c1735-1813) Italian	Duet in D (c1790)	London 1780-	mod. ed. avail.	Zey 116 NG v.15, 543 RISM R 90-2

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		C) ENGLAND	(Cont'd)	
Wilton, C.H. (1761-?) English	6 Duets (c1780)	Gloucester ?1784-	Publ. in London	Zey 121 NG v.20, 446 RISM W 1253
		D) FRANCE		
Alday, François (c1761-1835) French	3 Duo conc. Op. 23	Lyon ?	Confused with brother Paul	Zey 106 NG v.1, 231-2 RISM A 805
Alday, Paul (1763-1835) French	Airs variés (1787)	? ?	lost; see also F. Alday	
Barrière, E-B-J (1748-1816/8) French	6 Duos Op. 9	Paris ?	Modern ed. Duett Nr. 4 possible misattribution to Jean Barrière (c1705-1747)	Zey 107 NG v.2, 186-7 RISM B 1026
Brèval, J-B (1753-1823) French	6 Duos Op. 15 (1784)	Paris c. 1778-1814		Zey 108 NG v.3, 267 RISM B 4375-6

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		D) FRANCE	(Cont'd)	
Bruni, B. (1757-1821) Italian	6 Duos Op. 2 6 Duos Op. 25	Paris 1780-?	mod. pub. avail.	Zey 108 NG v.3, 389-90 RISM B 4801-2, 4804-5
Cambini, G.G.M. (1746-1825) Italian	6 Duos Op. 12(14) 6 Duos d'airs variés 6 Duos dialogués 6 Duos Op. 35 6 Airs choisis variés	Paris ?1773-?1825	mod. pub. avail.	Zey 108 NG v.3, 639-641 RISM C 502-5, 507
DeGuillon, J. (later 18th C.) French	6 Duos Op. 1 (1776)	Paris/Lyon ?	composer also as Guillon	Zey 111 NG v.7, 818 RISM G 5100
Fiorillo, F. (1755-aft.1823) Italian	6 Sonatas Op. 15	Paris 1785		Zey 110 NG v.6, 600-01 RISM F 920-3
Grosse, S. D. (1757-1789) German	3 Duos Op. 3	Paris c 1780	works from a set of six duos (3 also for vn/vn)	Zey 111 RISM G 4720 MGG v.5 p941-50

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		D) FRANCE	(Cont'd)	
Grot, P 18th Cent. ?	6 Duos	Paris c 1780		Zey 111 RISM G 4749
Huet, Nicolas 18th Cent. French	6 Duos conc. Op. 4	Paris ?		Zey 112 RISM H 7813 Eit v.5, 228
Kreutzer, R. (1766-1831) French	6 Duos Op. 2 (1783)	Versailles 1783	active Paris 1784-1826	Zey 113 NG v.10, 260-62 RISM K 2298-9
Lorenziti, A. (c1740-1789) French-Ital desc.	? 6 Duos Op. 3 6 Duos Op. 10	?Paris ?	confused with brother Bernardo	Zey 114 NG v.11, 235 RISM L 2866-7, 2869
Lorenziti, B. (c1764-1825) French-Ital desc.	vn/va(bass) ? 6 Duos Op. 3 Recuel d'airs avec variations	?Paris ?	confused with brother Antonio	Zey 114 NG v.11, 235 RISM L 2847,2849
Mestrino, Nicola (1748-1789) Italian	3 Duos Op. 3	Paris ?1787-1789	duos publ. in Paris (n.d.)	Zey 115 NG v.12, 212-3 RISM M 2409

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		D) FRANCE	(Cont'd)	
Navoigille, G. (c1745-1811) French	Thème variée	?Paris ?		Zey 115 NG v.13, 83-4 RISM N 302
Pleyel, Ignaz (1757-1831) Austrian	3 Duos Op. 44 3 Duos Op. 69 6 Duos 4e livre	Paris 1795-	Op. 44 also as Op.46 & 52 Op. 69 also as Op. 68 mod. ed. avail.	Zey 116 NG v.15, 6-11 Bent. 526-31, 544-49 RISM P 4111-12, 4120-21, 4123, 4126-28,4194-97
Prot, Felix Jean (1747-1823) French	6 Duos Op. 1 (1776) 6 Duos dialogues Op. 2	Paris ?1775-		Zey 116 NG v.15, 312-3 RISM P 5522-3
Ragué, L.-C. (c1760-a1793) French	6 Duos dialogués Op. 11	Paris 1783-93		Zey 116 NG v.15, 540 RISM R 55
Simrock, H. b. c 1760 German	3 Duos Op. 3 6 Duos Op. 5	Paris ? c. 1807		Zey 119 RISM S 3507 Eit v.9, 182

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		D) FRANCE	(Cont'd)	
Stamitz, Anton (1750-89/1800) Czech	6 Duos Op. 10 (c 1799) 6 Duos livre 3 (c 1788) 6 Duos livre 4 (1786) 6 Duos livre 19 (1788)	Paris 1770-?	also assoc. w/Mannheim; mod. ed. avail.	Zey 119 NG v.18, 60-63 RISM S 4392-3, 4397
Stamitz, Karl (1745-1801) German	6 Duos Op. 10 6 Duos Op. 19 3 Duos Op. 12 (1777) 6 Duos Op.34 (c1785) 6 Duos Op.23 (c1786) 2 Duos (n.d.) Grand Duo (c1803)	Paris 1770-1777	Op. 10 also as Op. 1 & 8 Op. 10 also as Op. 19 also active London and elsewhere; mod. ed. avail.	Zey 119-20 NG v.18, 63-6 RISM S 4522-30, 4533, 4535-38, 4543-46, 4548-59
Van Dyk, David L ? (18th Cent.)	2 Sonaten	Paris  c 1800	self publ. c 1800	Zey 120  RISM V 278
Woldemar, Michel (1750-1815) French	3 Duos dial. (c1800)	Clermont- Ferrand ?		Zey 121 NG v.20, 472-3 RISM W 1752

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
E) GERMANY				
Amon, J.A. (1763-1825) German	6 Duos	Heilbronn 1789-?1817	First publ. in Paris mod. ed. avail.	Zey 115 NG v.1, 331-2 RISM A 1012
Bliesener, J. d. 1842 German	3 Duos conc. Op 7	Berlin c.1789-1842		Zey 107 RISM B 2970 Eit v.2, 67-8
Campagnoli, B. Italian (1751-1827)	6 Solos Op.6 Sonate notturne Op. 16	Leipzig ?1797-c1818	Op. 6 for vn and vc or va Op. 16 "L'illusion de la (va acc) viole d'amour"	Zey 108 RISM C 586-8, 603 NG v.3, 652-2
Cannabich, C. (1731-1798) German	6 Duettos (1775)	Mannheim ?1744-1778	duo for fl or vn and va	Zey 108 NG v.3, 686-7
Eichner, Ernst (1740-1777) German	6 Duos Op. 10 c1772	?Zweibruken 1769-1772	Composer assoc. with Mannheim also as Op. 8 (spurious) mod. ed. avail.	Zey 109 NG v.6, 80-81 RISM E 558-63

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		E) GERMANY	(Cont'd)	
Graaf, F.H. (1727-1795) German	6 Duos concertante	Augsburg 1772-?1783	Duos publ. in Augsburg	Zey 111 NG v.7, 610-11
Lebrun, L.A. (1752-1790) German	6 Duos Op. 4	? Mannheim ?	mod. ed. avail.	Zey 114 NG v.10, 581-2 RISM L 1261-3
Loewe, J. H. b. 1766 German	9 Var. "Die Tiroler sind lustig" Op. 4	? Bremen c 1799	pub. 1800, Andre	Zey 114 RISM L 2744 Eit v.6, 204-5
Massoneau, Louis (1766-1848) German	1re recueil des airs variée, Op. 11	? Frankfurt c1795-1803	also as Op. 10 ?	NG v.11, 813-4 RISM M 1337 RISM M 1337
Müller, J.A. d. bef. 1828 German	6 Duos Op. 2	?	works in Breit. 1781 also as op. 1	Zey 115 RISM M 7888-9 Eit v.7, 107
Münchhausen, A.v. (c1755-1811) German	3 Duos Op. 8 (1797)	Berlin 1788-?1799	Ger. diplomat & mus. amateur	Zey 115 NG v.12, 778 RISM M 1801

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<u>Composer Dates / Origin</u>	<u>Vn/Va duos</u>	<u>City/Area Dates Active</u>	<u>Remarks</u>	<u>References</u>
		E) GERMANY	(Cont'd)	
Westerhoff, C.W. (1763-1806) German	6 Duos op. 8	? ?	Publ. Leipzig, 1799	Zey 121 NG v.20, 374-5 RISM W 956
		F) HOLLAND		
Graaf, C.E. (1723-1804) German	6 Duos Op. 28 (c 1747)	The Hague 1765-?1804		Zey 111 NG v.7, 610 RISM G 3353
Schwindl, F. (1737-1786) ?	6 Duettos (1779)	The Hague c 1770-1780	also for vn & vc	Zey 119 NG v.17, 51 RISM S 2598
Teniers, W.A. (1748-1820) Dutch	12 Variations Op. 7	Amsterdam ?	publ. in Amsterdam composer as Willemanel Guillame	Zey 120 NG v.18, 688 RISM T 497-500

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G) ITALY				
Gagni, Angelo 18th c. Italian	3 Duetti	? Bologna ? c 1785		Zey 110 RISM G 120 Eit v.4, 124
Rolla, Alessandro (1757-1841) Italian	at least 27 duos	Milan ?1792-1841	mod. pub. avail.	Zey 117-8 NG v.16, 112-3
H) RUSSIA				
Khandoshkin, Ivan (1747-1804) Russian	6 Old Russian Songs with variations (c 1783)	St. Peters ?	see also Handoschkin	Zey 111 NG v.3, 49-50
I) SPAIN				
Brunetti, Gaetano (1744-1798) Italian	6 Divertimenti Op. 2	? Madrid 1788-?		Zey 108 NG v.3, 357-8

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J) SWITZERLAND				
Demachi, G. (1732-aft.1791) Italian	6 Duos Op. 1	Geneva? 1771-?1791	works pub. in 1786, Hummel	ZEY 109 NG v.5, 356-7 RISM D 1524

## APPENDIX II

The purpose of Appendix II is to give the reader an index to the duo compositions for violin and viola used in this thesis. This list (showing a total of seventy-four pieces representing the work of nineteen composers from the late eighteenth and early nineteenth centuries) is presented in the interest of having a table of titles of movements as well as key and meter relations. It does not illustrate all of the duos by all of these composers in modern print.

The following formal arrangement has been used for this appendix: The duo composers are listed alphabetically in column one. In the same column, under each composer, are the duos and duo sonatas listed by opus number, number of composition, or catalog numbers. The key of the composition is used in the absence of an identifying number (the one exception by Ignace Raimondi, who only wrote one duo in this combination, is identified as "Duetto"). In columns two through four, line one displays the titles of the movement either by a tempo marking (Allegro, Tempo di Minuetto, etc.) or by form (rondo, minuet) and in some cases both. Line two indicates the meter (by a fraction "2/4", or by c - common time and  $\text{C}$  - Alla breve) and the key (with "+" for major and "-" for minor) for each movement. When the title takes more than one line, the next line is used and indented with the meter and key dropping to the following line(s). Any changes

of tempo in the movement are separated by a dash (Adagio - Allegro). If there is a change in key and/or meter as well as tempo, the first tempo appears with a dash, followed by the first key and meter in the second line, indented; the third line lists the tempo change with its key and meter in line four:

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Adagio -  
  2/4   a -  
Allegro  
  6/8   A +
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Occasionally, the tempo changes are shown in the title of the movement (Rondo: Andante un poco Allegro); in this case the title appears on the same line and any changes in key or meter both appear on the next line (6/8 - 2/4 C +). Abbreviations are the same as in Appendix I.

Appendix II  
Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
<b>Amon. J.A.</b>			
Op. 2, no. 1	Allegro moderato c C +	Rondo: Allegro molto 2/4 C +	
Op. 2, no. 2	Allegro molto 3/4 G +	Rondo: Moderato 6/8 G +	
<b>Bruni, A.B.</b>			
Duo Conc. 1	Allegro moderato c Eb +	Allegro assai 3/8 Eb +	
Duo Conc. 2	Allegro con moto c g -	Andante 2/4 G +	
Duo Conc. 3	Allegro moderato c Bb +	Menuetto: moderato 3/4 Bb +	
Duo Conc. 4	Allegro maestoso c D +	Allegretto scherzando 2/4 D +	
Duo Conc. 5	Adagio- c c - Allegro 3/4 C +	Andante sostenuto 2/4 D +	
Duo Conc. 6	Adagio 3/4 F +	Finale: Allegro scherzando 6/8 F +	
<b>Cambini, G.G.</b>			
Op. 46, no. 6 "Sonate Dialoguée"	Allegro affetuoso c Eb +	Tempo di Minuetto 3/4 Eb +	

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Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
<b>Eichner, E.</b>			
Op. 10, no. 1	Allegro moderato maestoso c C +	Rondo: Andantino 6/8 C +	
Op. 10, no. 2	Allegro moderato c D +	Rondo: Allegro 2/4 D +	
Op. 10, no. 3	Allegro molto 2/4 G +	Rondo: Allegro 2/4 G +	
Op. 10, no. 4	Allegro moderato c c -	Andante moderato 3/4 Eb +	Allegro moderato 3/4 c -
Op. 10, no. 5	Allegro moderato 3/4 A +	Andante moderato 2/4 D +	Allegro 2/4 A +
Op. 10, no. 6	Allegro maestoso C F +	Rondo: moderato 2/4 F +	
<b>Gatti, L.</b>			
Sonata 1	Allegro aperto c Bb +	Adagio 3/4 F +	Rondo: Andante con moto c Bb +
Sonata 2	Andante 2/4 D +	Adagio cantabile c g -	Tempo di minuetto 3/4 D +
<b>Haydn, F.J.</b>			
Sonata 1 Hob. VI:1	Allegro moderato c F +	Adagio 3/4 F +	Tempo di minuetto 3/4 F +
Sonata 2 Hob. VI:2	Allegro moderato c A +	Adagio 3/4 a -	Tempo di minuetto 3/4 A +

Appendix II  
Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
Sonata 3 Hob. VI:3	Andante 2/4 Bb +	Adagio 6/8 Eb +	Tempo di minuetto 3/4 Bb +
Sonata 4 Hob. VI:4	Moderato c D +	Adagio c d -	Tempo di minuetto 3/4 D +
Sonata 5 Hob. VI:5	Moderato 2/4 Eb +	Adagio 3/4 Ab +	Tempo di minuetto 3/4 Eb +
Sonata 6 Hob. VI:6	Allegro c C +	Adagio 6/8 c -	Tempo di minuetto 3/4 C +
Haydn, M.			
Sonata 1 Hob. VI:C1	Allegro 3/4 C +	Adagio c F +	Rondo con spirito 2/4 C +
Sonata 2 Hob. VI:D3	Allegro moderato c D +	Adagio 6/8 G +	Allegro (ma non troppo) con variazioni c D +
Sonata 3 Hob. VI:F2	Allegretto 3/4 F +	Adagio c Bb +	Rondo: Allegro 3/8 F +
Sonata 4 Hob. VI:E1	Allegro moderato c E +	Adagio 3/4 A +	Allegro 2/4 E +
Hoffmeister, F.A.			
Duetto Primo	Allegro c C +	Adagio c c -	Menuetto 3/4 C +
Duetto Secondo	Adagio c a -	Allegro 6/8 A +	

Appendix II  
Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
Duetto Terzo	Poco adagio 2/4 F +	Allegretto 6/8 F +	
Duetto Quarto	Allegro Menuetto c Bb +	Menuetto 3/4 Bb +	
Duetto Quinto	Adagio 6/8 d -	Allegro c D +	
Duetto Sesto	Allegro c G +	Allegretto 6/8 G +	
Duet in G	Allegro c G +	Poco Adagio c C +	Rondo 6/8 G +
Lidl, A			
Op. 3, no. 1	Moderato vivace c D +	Rondeau 6/8 D +	
Op. 3, no. 2	Moderato c Bb +	Tempo di Menuetto 3/4 Bb +	
Op. 3, no. 3	Moderato con spirito c G +	Rondo: Un poco andante 2/4 G +	
Duetto in C	Moderato vivace c C +	Rondo 6/8 C +	
Mozart, W.A.			
K. 423	Allegro c G +	Adagio 3/4 C +	Rondeau: Allegro c G +
K. 424	Adagio - c Bb + Allegro 3/4 Bb +	Andante cantabile 6/8 Eb +	Andante grazioso c Bb +

Appendix II  
Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
Neubaur, F.C.			
Op. 10, no. 1	Allegro moderato c g -	Adagio non tanto c Bb +	Rondo: Andante quasi Allegretto 3/4 g -/G +
Op. 10, no. 2	Allegro c Eb +	Adagio 6/8 c -	Rondo: Allegro 2/4 Eb +
Op. 10, no. 3	Allegro c Bb +	Adagio 3/4 F +	Rondo: Allegro 6/8 Bb +
Sonata, Op. 13	Allegro c G +	Romance: Adagio c C +	Rondo: Allegretto- Andante- molto-presto 2/4 G +
Pichl, W.			
Op. 18, no. 1	Adagio - 3/4 D + Allegro c D +	Andante: Tema con variazioni 2/4 D +	
Op. 18, no. 2	Allegro moderato c Bb +	Minuetto: moderato 3/4 Bb +	
Op. 18, no. 4	Larghetto - Allegro moderato c F +	Tempo di Menuetto Alla Pollacco 3/4 F +	
Pleyel, I.			
Op. 44, no. 1	Allegro c G +	Rondo: Allegretto c G +	

Appendix II  
Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
Op. 44, no. 2	Allegro c d -	Andante 2/4 F +	Allegro 6/8 d -
Op. 44, no. 3	Allegro c Ab +	Allegretto 2/4 Db +	Allegro 2/4 Ab +
Spohr, L.			
Op. 13	Allegro 3/4 e -	Adagio 2/4 C +	Tempo di Minuetto 3/4 e -
Stamitz, K.			
Op. 1, no. 1	Allegro c D +	Andante moderato 3/4 D +	Rondo: Allegro 2/4 D +
Op. 1, no. 2	Allegro molto 3/4 d -	Menuetto cantabile 3/4 D +	Rondo: Allegro 2/4 D +
Op. 1, no. 3	Moderato c G +	Rondo 2/4 G +	
Op. 1, no. 4	Allegro 3/4 A +	Amoroso 2/4 D +	Allegro 3/8 A +
Op. 1, no. 5	Allegro 2/4 C +	Andante 2/4 Eb +	Allemande 3/8 Eb +
Op. 1, no. 6	Allegro 2/4 Eb +	Rondo: Presto 3/8 Eb +	
Duetto no. 1	Moderato c C +	Largo - 2/4 Ab + Rondo: Allegro 2/4 C +	

Appendix II  
Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
Op. 44, no. 2	Allegro c Bb +	Menuetto: Poco allegretto 3/4 Bb +	
Op. 44, no. 3	Andante c c -	Allegro espressivo 6/8 c -	Tempo di Menuetto 3/4 C +
Op. 69, no. 1	Allegro spiritoso c C +	Rondo: Allegro 6/8 C +	
Op. 69, no. 2	Allegro c F +	Andantino: Theme and Variations c F +	
Op. 69, no. 3	Allegro 3/4 Eb +	Andante 2/4 Ab +	Rondo: Allegretto 2/4 Eb +
Raimondi, I.			
Duetto	Andante di molto - Presto - Andante come primo - Presto c D +	Larghetto 3/4 G +	Prestissimo 2/4 D +
Rolla, A.			
Op. 4, no. 2	Adagio ma non troppo - 6/8 c - Allegro c c -	Adagio ma non troppo 3/4 Ab +	Rondo: Allegro 2/4 C +
Schneider, G.A.			
Op. 44, no. 1	Allegro c Bb +	Poco Adagio 2/4 Eb +	Allegro 2/4 Bb +

Appendix II  
Violin and Viola Duos: Table of Movements

<u>Composer/Title</u>	<u>1st Movement</u>	<u>2nd Movement</u>	<u>3rd Movement</u>
Duetto no. 2	Allegro ¢ A +	Andante grazioso- 3/4 D + Rondo Allegretto 6/8 A +	
Op. 12, no. 2	Allegro - Rondo ¢ A +		
Sterkel, J.F.X.			
Op. 8, no. 1	Andante 2/4 D +	Rondo 6/8 D +	
Op. 8, no. 2	Allegretto 3/4 A +	Menuetto 3/4 A +	
Op. 8, no. 3	Allegro 6/8 F +	Rondo 2/4 F +	
Op. 8, no. 4	Allegro non tanto ¢ Bb +	Badinerie (Scherzando) 2/4 Bb +	
Op. 8, no. 5	Allegretto 2/4 G +	Tempo di Minuetto 3/4 G +	
Op. 8, no. 6	Allegro con brio c C +	Rondo: Andante un poco Allegro 6/8-2/4 C +	

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EIGHTEENTH AND EARLY NINETEENTH CENTURIES

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