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The History and Pedagogy of Viola Duos from the Late Eighteenth and Early Nineteenth Centuries

Oana Vasilica Potur



FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

THE HISTORY AND PEDAGOGY OF VIOLA DUOS FROM THE LATE EIGHTEENTH
AND EARLY NINETEENTH CENTURIES

By

OANA VASILICA POTUR

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Spring Semester, 2015

Oana Vasilica Potur defended this treatise on April 9, 2015.

The members of the supervisory committee were:

Pamela Ryan
Professor Directing Treatise

Evan Jones
University Representative

Greg Sauer
Committee Member

Corinne Stillwell
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.

ACKNOWLEDGEMENTS

This treatise would not have been possible without the help and support of my professors, colleagues, and parents.

I would like to thank Dr. Pamela Ryan, in particular, for her continuous mentorship and guidance throughout my studies, as well as to my committee members Corinne Stillwell, Greg Sauer, and Dr. Evan Jones for their generosity and wonderful ideas for this project.

I would like to thank my fellow violists from Florida State University, especially to Allyson Royal and Mihai Razvan Berindean, who spent countless hours helping me play and understand the viola duos discussed in this project.

I would like to acknowledge Joseph Koeferl's wonderful work on writing the musical examples included in this treatise.

Finally, I would like to show my greatest gratitude to my parents who have guided and supported me in every aspect of my studies. Without their unconditional love and sacrifice I would not be the person I am today.

TABLE OF CONTENTS

List of Musical Examples	vi
List of Tables.....	viii
Abstract.....	ix
CHAPTER ONE. INTRODUCTION: OVERVIEW OF THE VIOLA DUOS	1
CHAPTER TWO. ALESSANDRO ROLLA AND HIS <i>VIOLA DUOS BL. 1-32</i>	16
CHAPTER THREE. EXPANSION OF THE DUO REPERTOIRE FOR VIOLA.....	24
Carl Stamitz	24
Wilhelm Friedemann Bach	31
Carl Siegemund Schönebeck	36
Christian Stumpff.....	40
Félix-Jean Prot	46
CHAPTER FOUR. PEDAGOGICAL INSTRUCTION WITHIN THE DUOS OF FRANZ XAVER STERKEL AND PIETRO NARDINI.....	51
Franz Xaver Sterkel	51
Pietro Nardini.....	57
CHAPTER FIVE. DIFFICULTY LEVELS OF THE VIOLA DUOS.....	61
<i>Easy Level</i>	63
<i>Medium Easy Level</i>	64
<i>Medium Level</i>	65
<i>More Advanced Level</i>	66
<i>Advanced Level</i>	67

APPENDICES	69
A. Composers Included in This Study	69
B. Detailed Observations on the Viola Duos	70
Bibliography	112
Biographical Sketch	119

LIST OF MUSICAL EXAMPLES

2.1. A. Rolla, <i>BI. 6</i> , “Moderato,” mm. 10-11.....	19
2.2. A. Rolla, <i>BI. 7</i> , “Moderato,” mm. 5-6.....	19
2.3. A. Rolla, <i>BI. 15</i> , “Cantabile Scherzoso,” mm. 33-36	20
2.4. A. Rolla, <i>Etude Duetto No. 2</i> , <i>BI. 24</i> , mm. 1-4.....	22
2.5. A. Rolla, <i>Etude Duetto No. 3</i> , <i>BI. 25</i> , mm. 17-20.....	22
2.6. A. Rolla, <i>Etude Duetto No. 5</i> , <i>BI. 27</i> , mm. 37-38.....	23
3.1. C. Stamitz, <i>Sechs Duette für Zwei Violon III</i> , “Allegro,” mm. 41-47	27
3.2. C. Stamitz, <i>Sechs Duette für Zwei Violon VI</i> , “Rondo,” mm. 1-5	28
3.3. C. Stamitz, <i>Sechs Duette für Zwei Violon I</i> , “Allegro,” mm. 48-49.....	28
3.4. C. Stamitz, <i>Sechs Duette für Zwei Violon I</i> , “Andante,” mm. 1-3	29
3.5. C. Stamitz, <i>Sechs Duette für Zwei Violon II</i> , “Andante moderato,” mm. 24-27	29
3.6. C. Stamitz, <i>Sechs Duette für Zwei Violon VI</i> , “Allegro moderato,” mm. 1-5.....	30
3.7. W. F. Bach, <i>Drei Duette für Zwei Violon I</i> , “Lamento,” mm. 1-8	34
3.8. W. F. Bach, <i>Drei Duette für Zwei Violon II</i> , “Amoroso”	34
3.9. W. F. Bach, <i>Drei Duette für Zwei Violon III</i> , “Scherzo”	35
3.10. C. S. Schönebeck, <i>Duo I</i> , “Rondo,” mm. 26-35	39
3.11. C. Stumpff, <i>Duo No. 2 in G major for 2 Violas</i> , “Rondo gratioso, [sic]” mm. 69-70	42
3.12. C. Stumpff, <i>Duo No. 4 in F major for 2 Violas</i> , “Allegro moderato,” mm. 1-8.....	42
3.13. C. Stumpff, <i>Duo No. 1 in C major for 2 Violas</i> , “Allegro moderato,” mm. 9-16.....	43
3.14. C. Stumpff, <i>Duo No. 1 in C major for 2 Violas</i> , “Rondo gratioso, [sic]” mm. 1-4	43
3.15. C. Stumpff, <i>Duo No. 4 in F major for 2 Violas</i> , “Rondo: Allegretto,” mm. 1-4	44

3.16. C. Stumpff, <i>Duo No. 1 in C major for 2 Violas</i> , “Rondo gracioso, [sic]” mm. 17-21	44
3.17. C. Stumpff, <i>Duo No. 4 in F major for 2 Violas</i> , “Rondo: Allegretto,” mm. 17-21	44
3.19. C. Stumpff, <i>Duo No 3 in B-flat major for 2 Violas</i> , “Allegro moderato”, m. 118.....	45
3.19. C. Stumpff, <i>Duo No. 3 in B-flat major for 2 Violas</i> , “Rondeau: Allegretto,” mm. 1-8.....	45
3.20. C. Stumpff, <i>Duo No. 3 in B-flat major for 2 Violas</i> , “Rondeau: Allegretto,” mm. 26-33	46
3.21. F. J. Prot, <i>Duo No. 1 in E-flat major for Two Violas</i> , “Allegro,” mm. 1-4.....	48
3.22. F. J. Prot, <i>Duo No. 4 in A major for Two Violas</i> , “Allegro,” mm. 1-9	49
3.23. F. J. Prot, <i>Duo No. 3 in G major for Two Violas</i> , “Rondeau: Vivace,” mm. 21-24	50
4.1. F. X. Sterkel, <i>Drei Duette für Bratschen No. 2</i> , “Allegro,” mm. 65-74.....	55
4.2. F. X. Sterkel, <i>Drei Duette für Bratschen No. 1</i> , “Allegro non troppo,” mm. 15-18	56
4.3. F. X. Sterkel, <i>Drei Duette für Bratschen No. 2</i> , “Allegro moderato,” mm. 9-12	56
4.4. P. Nardini, <i>Sechs Duette für Violen II</i> , “Andante,” mm. 1-3.....	59
4.5. P. Nardini, <i>Sechs Duette für Violen II</i> , “Andante,” mm. 9-10.....	59
4.6. P. Nardini, <i>Sechs Duette für Violen V</i> , “Minuetto,” mm. 7-10.....	60

LIST OF TABLES

Table 1: List of compositions for <i>Easy</i> Level.....	64
Table 2: List of compositions for <i>Medium Easy</i> Level.....	65
Table 3: List of compositions for <i>Medium</i> Level.....	66
Table 4: List of compositions for <i>More Advanced</i> Level	67
Table 5: List of compositions for <i>Advanced</i> Level.....	68

ABSTRACT

The viola duo repertoire (for two violas alone) from the second half of the eighteenth century includes over one hundred and ten compositions written by approximately ten composers. Today, the most known and performed viola duos of that era are the *Three Duets for Two Violas* by Wilhelm Friedemann Bach (1710-1784). These pieces display a compositional style closer to Baroque period, rich in imitative writing and fugues, and little of the progressive writing, characteristic of the Enlightenment. W. F. Bach's viola duos hold a much deserved place in the viola duo literature, however, few gems of viola duos have been excluded from recital programs and standard repertoire for viola. This study will examine the unaccompanied viola duos by Wilhelm Friedemann Bach, Pietro Nardini (1722-1793), Félix-Jean Prot (1747-1823), Alessandro Rolla (1757-1841), Carl Siegemund Schönebeck (1758-1800?), Carl Stamitz (1745-1801), Franz Xaver Sterkel (1750-1817), and Christian Stumpff (1737-1801?) and will attempt to identify the works with the most effective pedagogical or artistic merit. The present project includes works originally written for two violas; other transcriptions or arrangements are not included.

CHAPTER ONE

INTRODUCTION: OVERVIEW OF THE VIOLA DUOS

The Western European society from the second half of the eighteenth century witnessed events that influenced its socio-economic, political, and artistic development. The struggle for power, dominance and territorial expansion led to tragic conflicts such as the Seven Years' War (1754-1763), the French Revolution (1789-1799), and the French Revolutionary Wars: the War of the First Coalition (1792-1797) and the War of the Second Coalition (1798-1802), which shaped the social and political face of Europe. Economic development was made possible by the contributions to the field of electricity by Benjamin Franklin (1706-1790), Luigi Galvani (1737-1798), and Alessandro Volta (1745-1827); the invention of an efficient steam engine (1769) by James Watt (1736-1819); and of the power loom (1784) by Edmund Cartwright (1743-1823), leading to the Industrial Revolution. Science was pushed forth by discoveries made by Galileo Galilei (1564-1643),¹ Isaac Newton (1642-1726/7),² and Johannes Kepler (1571-1630).³

The eighteenth-century aesthetics and philosophical values show a propensity towards intellectualism and away from religion and the church, from which a cultural movement known as the Enlightenment emerged. In France, Denis Diderot (1713-1784) led a group of thinkers known as the *philosophes*, in compiling the *Encyclopédie* which was published in twenty-eight volumes from 1751 to 1772. The *Encyclopédistes* embodied a philosophical ideal of unprecedented freedom of thought, evoking nature and reason. By 'nature' they referred to the physical universe and to the world of passions.⁴ A significant influence on the philosophical

¹ Known as the "father of the modern observational astronomy," Galileo developed the telescope which played a key role in consequent astronomic observations.

² Isaac Newton formulated the laws of motion and universal gravitation.

³ Johannes Kepler represented a key figure in the scientific revolution, best known for his laws of planetary motion.

⁴ Julian Rushton, *Classical Music*, 13.

ideals of the century was Immanuel Kant's (1724-1804) *Kritik der reinen Vernunft*, 1781, (*Critique of Pure Reason*) where he examined the possibilities and the limits of rational thought, illustrating the relationship between reason and human experience.⁵

The economic prosperity of the mid-eighteenth century generated the rise of the upper-middle class who had the leisure time to engage in intellectual and artistic activities. The involvement of the middle-class in music had a strong impact on the musician's condition and on the musical style of the Enlightenment. In the era of reason and inventions, musicians were making a precarious living by serving at courts and churches, however, the developing music market for the middle-class brought them new financial opportunities. In response to the new conditions, musicians made themselves entrepreneurs, as well as composers and performers.⁶ The high demand for music for amateurs (non-professional) made music-publishing industry a prosperous business and many musical scores became available to the general public.

The rise of the bourgeoisie accounted also for the increased importance of chamber music and the proliferation of new genres, as well as for the characteristic style associated with chamber music of the mid-eighteenth century. This was described by Johann Adolph Schiebe (1708-1776) in one of his treatises as following: "The ultimate purpose of the chamber style is above all to delight and enliven the listener. He is thus brought to splendor, to joy, and to laughter....From this can be determined the general character of chamber music. It must above all be lively and penetrating."⁷ Many amateur musicians had the financial freedom to invest in music endeavors and therefore, performing became common in their houses in the form of duos

⁵ Egon Wellesz and Frederick W. Sternfeld, "The Concerto," in *The Age of Enlightenment, 1745-1790* 7, (London: Oxford University Press, 1973), xvi.

⁶ Julian Rushton, *Classical music*, 11.

⁷ Mark A. Radice, *Chamber Music: An Essential History*, 13.

or other small chamber works, these being known as *Hausmusik*. Music associated with *Hausmusik* reflects the limited cultural level and sophistication of the amateur musician. This type of music is not highly demanding or technically challenging; the melodies are simple, pleasing, and appealing, and overall the atmosphere was less formal. In addition, music acquired a clear and transparent structure, reflecting the less sophisticated audience as well.⁸

The instrumental duo genre culminated during the Enlightenment, however, the idea of duo has its roots in the sixteenth century when Italian composers wrote pedagogical duos for teacher and pupil to play along.⁹ Seventeenth-century composers added a bass line to the two melodic lines and kept the same name, creating confusion between the ‘duo’ and ‘the trio sonata’. In an attempt to clarify the meaning of ‘duo’, Jean Laurent de Bethizy (1709-1781) identified three types of duos that may be written for two voices or for two instruments: the two part duos, where both parts sound in the manner of upper parts; duos composed for two voices, others for two instruments, others for a treble instrument and a voice which sings the bass, others for one voice and a *basso continuo*; and a hybrid of the first two where each part is alternately an upper part and a *basso continuo* or a *quasi-basso continuo* because it imitates the style of an upper line [or melody].¹⁰ To eliminate further confusion, Friedrich Wilhelm Marpurg (1718-1795) defined the instrumental ‘duo’ or ‘duet’ in his *Handbuch bey dem Generalbasse und der Composition* as the following: “the real duo or duet consists of two contrapuntal parts of equal standing and has no bass or other subsidiary part besides.”¹¹

⁸ John H. Baron, *Intimate Music: A History of the Idea of Chamber Music*, (Pendragon Press, 1998), 279.

⁹ Ruth Halle Rowen, *Early Chamber Music*, (New York,: King’s Crown Press, 1949), 42.

¹⁰ *Ibid*, 43.

¹¹ *Ibid*, 44.

In the late eighteenth century, the instrumental duo was used for both instruction and private performance, therefore, amateur musicians and music students favored and supported this instrumental genre. Their consistent demands for repertoire motivated composers to write instrumental duos for a variety of instrumental combinations, including for two violas. The popularity of this genre did not last past the onset of the nineteenth century due to the separation of the two classes of musicians, performers and listeners. Gradually, the amateur status deteriorated. The perfection of musical forms, increased complexity of harmony, and the demand for technical virtuosic pieces, transformed instrumental music into a more specialized field, making it inaccessible to the amateur musician. The instrumental duos even lost their pedagogical value as teachers eliminated them from lessons in favor of undivided attention to technical details.¹²

The viola duos were not too popular perhaps because of the low status of the instrument in the eighteenth century. The historical and musical reasons for the viola's subservient status to the violin and the cello before the twentieth century has been a subject of interest for many violists and researchers of the viola. Cecil Forsyth, a violist himself, in his manual *Orchestration*, remarked the following: "The Viola has perhaps suffered the ups and downs of musical treatment more than any other stringed-instrument. In the late sixteenth and early seventeenth century it held much the same position in the orchestra that the 1st and 2nd Violins occupy to-day. The Violin, however, with its higher pitch and its more exquisite tone-colour, was continually "knocking at the door," and the Viola found itself servant where once it had been master."¹³ For decades, musicians were influenced by Johann Joachim Quantz's (1697-1773) discriminatory

¹² William Henley, "Duets for Strings," *Cobbett's Cyclopedic Survey of Chamber Music* 1, (London: Oxford University Press, H. Milford, 1929), 340-45.

¹³ Cecil Forsyth, *Orchestration*, (New York: Dover Publications, Inc., 1982), 395.

observations on the viola who, in *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) (*On Playing the Flute*), stated that “the viola is regarded as of little importance in the musical establishment. The reason may well be that it is often played by persons who are still either 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.”¹⁴ Indeed, the eighteenth-century viola had a large body and a short neck, making shifting to higher notes more difficult and the overall playing more challenging. The discrepancy between the range and the size of the instrument does not help either: “its four strings are tuned a perfect fifth below those of the Violin, its size by no means corresponds to the increased depth of pitch. [...] These compensations are impracticable. Nor can the general size of the instrument be increased so as to be in correct proportion to its pitch. In either case we should get an instrument too small to be played satisfactory in the Cello-position and far too large to be properly played in the Violin-position.”¹⁵

Despite the flaws in the viola’s design and Quantz’s observations, composers of the late eighteenth century appreciated the strengths and the technical potentials of the viola. Composers such as Georg Druschetsky (1745-1819), Carl Ditters von Dittersdorf (1739-1799), Roman Hoffstetter (1742-1815), Franz Anton Hoffmeister (1754-1812), Johann Baptist Vanhal (1739-1813), and Paul Wranitzky (1756-1808) dedicated their works to solo viola, although, over time, these works have been overlooked. “Significant concertos and sonatas featuring the instrument were written by talented composers, whose reputations were overshadowed by the superior genius of Haydn and Mozart; consequently, their works fell into neglect and were forgotten

¹⁴ Johann Joachim Quantz, and Edward R. Reilly, *On Playing the Flute*, (New York: Schirmer Books, 1985), 237.

¹⁵ Cecil Forsyth, *Orchestration*, 381.

during the 19th century.”¹⁶ Even if the famous composers of the late eighteenth century did not write for viola solo, Franz Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), and Ludwig van Beethoven (1770-1827), brought a significant contribution to the rich and sophisticated viola writing in chamber music. “During the lifetime of Haydn, Mozart and Beethoven a good many changes took place in the treatment of the viola in chamber music, especially in quartets and quintets and occasionally in string trios and duos. [...] The changes came about partly because a basic concept of late 18th-century chamber music was that a single player played each part. [...] In this context a viola player of any attainment would become increasingly impatient simply playing the harmonic filler ‘parts of the middle’ while the first violin was playing the main melodies. [...] Composers of early quartets, like Haydn, saw that the inner parts of string quartets would have to be made more interesting by giving them thematic motifs or even, from time to time, main melodies, obbligato parts or virtuoso figuration... This factor in turn animated the solo player to greater mastery of the technique of his instrument.”¹⁷ Furthermore, Haydn and Beethoven used to play the viola in chamber music, but it was Mozart who played and treated the viola with “affection and confidence” in his chamber and symphonic works.¹⁸

Mozart’s interest in the viola is noticeable in his string quartets, written between 1756 and 1791, where the “[string quartets] furnish the violist with material that is full of technical challenge and rich in musical interest”¹⁹ and “it [is] being given almost as important a place as

¹⁶ Maurice W. Riley, *The History of the Viola*, 128.

¹⁷ David D. Boyden and Ann M. Woodward, “Viola,” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed Feb. 14, 2015).

¹⁸ Harold R. Harvey, “The Viola, a Really Great Solo Instrument,” *Journal of the American Viola Society* 16 (Apr. 1979), 6.

¹⁹ Maurice W. Riley, *The History of the Viola*, 131.

the first violin.”²⁰ However, Mozart’s fondness for the middle voiced instrument is most evident in his mature chamber works written in his last eight years of life, between 1783 and 1791. During that time, he composed the two *Duets for Violin and Viola in G and B-flat major*, K. 423-424; the two *Piano Quartets in G minor, K. 478 and E-flat major, K. 493*; the *Trio for Clarinet, Viola, and Piano in E-flat major, “Kegelstatt,” K. 498*; the *Divertimento for Violin, Viola, and Cello in E-flat major, K. 563*; and the four *String Quintets for 2 Violins, 2 Violas, and Cello in C major, K. 515, G minor, K. 516, D major, K. 593, and E-flat major, K. 614*.²¹ Even if not composed during the abovementioned years, one cannot disregard the *Symphonie Concertante for Violin, Viola, and Orchestra in E-flat major*, K. 364 (1779), where the viola part shows proof of daring and original writing, incorporating an unprecedented component of virtuosity. In this piece, Mozart treated both instruments equally and, for the first time, the viola played a leading role next to the violin. Through the *symphonie concertante* genre, Mozart brought the viola to the *concertante* style level. According to Koch this genre entails a “solo part which had, in addition to its distinct, independent line, a virtuoso flavor taken over from the concerto itself.”²² In his duos for violin and viola K. 423 and K. 424, the two parts are equally challenging and the two instruments share and exchange flawlessly the accompaniment and soloist roles.²³

The most popular string duos to include the viola were the duos for violin and viola. The practicability of this group combination and the popularity of the violin led to high demands for repertoire. The latest printed edition of Franz Zeyringer’s *Literatur für Viola*, published in 1985,

²⁰ Harold R. Harvey, “The Viola, a Really Great Solo Instrument,” 5.

²¹ Maurice W. Riley, *The History of the Viola*, 131.

²² Ruth Halle Rowen, *Early Chamber Music*, 45.

²³ Alison Elaine Spieth, “A Matter of Taste: Duos for Violin and Viola by Joseph Haydn, Michael Haydn, and Wolfgang Amadeus Mozart” (DMA diss., University of California, Los Angeles, 2012), 5.

shows that approximately 41%²⁴ of the listed duo repertoire for violin and viola was written between 1750 and 1825 by over seventy composers such as: Carl Stamitz (1745-1801), Ignatz Pleyel (1757-1831), Wolfgang Amadeus Mozart, Franz Anton Hoffmeister (1754-1812), Louis Spohr (1784-1859), Michael Haydn (1737-1806), Antonio Bartolomeo Bruni, Giuseppe Maria Cambini (1746-1825), Pietro Nardini (1722-1793), Alessandro Rolla (1757-1841), Giovanni Battista Viotti (1755-1824), and many others.

Duos for two violas were never as fashionable as the violin and viola duos, however, works for two violas were not new in the late 1700s. In fact, the last of the *Brandenburg Concertos*, No. 6 in B-flat major BWV 1051 by Johann Sebastian Bach (1685-1750) features two violas as soloists.²⁵ Another influential composer of the Baroque period, who features two violas as soloists in a concerto, was Georg Philip Telemann (1681-1767) who, around 1740, wrote the *Double Concerto for two violas, strings, and basso continuo, in G Major, TWV52:G3*.²⁶ Today, the most commonly played unaccompanied viola duos from the early eighteenth century are Jean Marie Leclair's (1697-1764) six *Sonatas Op. 12*, however, these *Sonatas* have been originally composed for two violins.²⁷

Leclair was one of those “many-sided, multi-talented” musicians who founded the post-Lully eighteenth-century French school of composition and violin playing.²⁸ Nicknamed the “Corelli of France” by Blainville (1711-1771) in his *L'Esprit de l'art musical ou réflexions sur la*

²⁴ Conrad David Bruderer, “A Study of Twentieth-Century Violin and Viola Duos, Including Critical Reviews and Analyses of Selected Works” (PhD diss., University of California, San Diego, 1998), 10.

²⁵ The six *Brandenburg Concertos* were dedicated to Christian Ludwig, Margrave of Brandenburg, date stamped on March 24th, 1721. Supplemental information of the *Brandenburg Concertos* and J. S. Bach's life and career can be found in *Grove Music Online*, “Bach” by Christoph Wolff.

²⁶ Steven Zohn, “Telemann, Georg Philipp,” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed Sept. 26, 2014).

²⁷ Neal Zaslaw, *Jean-Marie Leclair L'aîné: Biography and Chronological Thematic Catalogue*, (1965), 128.

²⁸ Fritz Spiegl, *Lives, Wives, and Loves of the Great Composers*, (London: M. Boyars, 1997), 131.

musique, Leclair is known for modifying the Corellian sonata style to accommodate the French musical taste.²⁹ His melodies and certain aspects of his violin playing, such as the “Tartini bow,” were inspired from the Italians as well.³⁰ For his instrument, Leclair wrote four books of sonatas for violin and basso continuo (Op. 1, 2, 5, 9) and two books of sonatas for two violins without bass (Op. 2, 12), consisting of six pieces each. The first *livre* of sonatas for two violins, Op. 3, was written in 1730 and dedicated to his pupil and new patron Bonnier de la Masson. The second *Livre de Sonates a Deux Violons Sans Basse Op. 12* was composed in 1747 and dedicated to Monsieur Baron Conseiller du Roy. This second book of sonatas appeared with the direction “*On peu jouer ces Sonates à deux Violes*,” however, they were originally written for two violins.³¹ The viola version was edited by Walter Lebermann and published by Schott publications in 1971. The originality of these pieces is also confirmed by John White in his article “Music for Two Violas.”³²

The largest number of works for two unaccompanied violas date from the second half of the eighteenth century. According to numerous articles and indices of viola and string music, approximately one hundred and ten viola duos were written during that time by over ten composers, such as: Wilhelm Friedemann Bach, Antonio Bartolomeo Bruni (1757-1821), Giuseppe Maria Cambini (1746-1825), Michel Corrette (1707-1795), Pietro Gianotti (early eighteenth century-1765), Felice de Giardini (1716-1796), Pietro Nardini, Félix-Jean Prot, Alessandro Rolla, Carl Siegemund Schönebeck, Carl Stamitz, Franz Xaver Sterkel, and Christian Stumpff. Currently, most of these pieces are available in print. The interest in the viola duo

²⁹ James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau*, (London: Batsford, 1973), 306.

³⁰ Neal Zaslaw, “Leclair,” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxformusiconline.com> (accessed Feb. 16, 2015).

³¹ Neal Zaslaw, *Jean-Marie Leclair L'aîné: Biography and Chronological Thematic Catalogue*, (1965), 128.

³² John White, “Music for Two Violas,” *The Strad* 89, no. 1064 (Dec. 1978), 759.

declined drastically during the nineteenth and twentieth centuries. Composers who wrote viola duos in the nineteenth and twentieth centuries were: Nicolae Beloiu (b. 1927), Frank Bridge (1879-1941), Dimitrie Cuclin (1885-1978), Arthur Honegger (1892-1955), Doru Popovici (1932-), Douglas Townsend (1921-2012), Elizabeth Maconchy (1904-1994), Gordon Jacob (1895-1984), Samuel Applebaum (1904-1984), George Benjamin (b. 1960), and others.

Duos for two same instruments, including those for two violas, have several advantages, unreachable through playing with a different instrument. One of these advantages is the similarity in timbre which reduces the balance issues when the two voices alternate solo and accompanying roles. In addition, tuning to an instrument with the same timbre facilitates work on intonation. Some might find playing with a fellow violist outside the orchestra section an enjoyable experience, different from playing in any other ensembles. Since the performance setting of these duos was mainly private, the players were not influenced by the pressure of a criticizing audience.³³ The educational value of the duos for two violas is significant for violists of all levels. Through duet playing, students develop rhythmic integrity, become more aware of time and note values, and develop more accurate intonation by being exposed to vertical intervals. Furthermore, students learn to listen more carefully to harmonies, to improve sight-reading, and to develop the ability to play without any interruptions. In the student-teacher setting, the student is exposed to the teacher's tone quality and vibrato, learns to imitate the sonorities, and becomes more expressive by mimicking the teacher's gesture and phrase shape. Through duet playing, students develop skills essential for ensemble playing such as: leading and following; matching pitch; articulation, and stroke; blending with the ensemble's sound; and

³³ John H. Baron, *Intimate Music: A History of the Idea of Chamber Musi*, 281.

developing non-verbal gestures.³⁴ The addition of some viola duos from the late eighteenth century to today's standard repertoire would provide greater literature options for violists. This newly rediscovered medium of chamber music will enable violists to explore other instrumental genres aside from the string quartet or trio.

Despite the significant number of viola duos written in the late eighteenth and early nineteenth centuries, very few duos of this kind are studied and performed today. Perhaps the best known viola duos from this time period are the *Three Duets for Two Violas* by W. F. Bach which are the top results on the most popular internet search engines. Beside W. F. Bach's viola duos, little is known about the other duo compositions. It is nearly impossible for today's violist to be aware of the viola duo repertoire available since these pieces have been omitted by some indexes of strings and viola music. One example is *String Music in Print* by Margaret Farish, published in 1973, who lists only the viola duos by W. F. Bach, Luigi Cherubini' (*Two Fugues*), Jaques Mazas,³⁵ Carl Stamitz,³⁶ and Franz Xaver Sterkel.³⁷ In 1984, Margaret Farish published a supplement to the 1973's edition which included an additional five listings of viola duos, however, only two are original works for viola.³⁸ In *The Index of Viola Music* published in 1976, Wayne Wilkins' entry on viola duos is more detailed than Farish's, although still incomplete.³⁹ The most accurate list of composers who wrote duos for two violas is found in Franz Zeyringer's multiple editions of *Literatur für Viola*. The most recent printed edition of this reference book dates from 1985, however, a supplement to the last edition is provided by the Primrose

³⁴ Johann Joachim Quantz and Edward R. Reilly, *On Playing the Flute*, 162.

³⁵ Jaques Mazas's duos are originally written for two violins, not two violas.

³⁶ The list of viola duos by Carl Stamitz presented by Farish is incomplete. Only the first three, out of six duos, have been listed.

³⁷ Margaret K. Farish, *String Music in Print*, (New York: R.R. Bowker Co, 1965), 17.

³⁸ Margaret K. Farish, *String Music in Print. 1984. Supplement* (Philadelphia: Musicadata, 1984), 13.

³⁹ Wayne Wilkins, *The Index of Viola Music*, (Magnolia, Ark: Music Register, 1976), 13.

International Viola Archive (PIVA) and it includes listings of viola music collected since 1985.⁴⁰ The entry on viola duos provides a consolidated list of repertoire of all times.

An overview of articles published in the *Journal of the American Viola Society* (JAVS) from 1985 to the present date, and in the *American Viola Society Newsletter* from November 1978 to April 1985, showed that viola duos have been addressed in only a couple of articles. The first one, dating from November 1985, is Louise Goldberg's English translation of Luigi Inzaghi's article "Alessandro Rolla's String Music." In this article, Inzaghi provides a short list of publications of Rolla's viola duos⁴¹ and divides these works into three different groups.⁴² (For more information on Inzaghi's division of the viola duos please see page 16) The second article, "Finding New Viola 'Gems': Ken Martinson uncovers hidden viola repertoire" was published in the fall of 2010 and discusses briefly the newly published, or re-published repertoire, including the viola duos by Alessandro Rolla BI. 1-32 and the six *Torinese Viola Duos* Wo.BI. 1-6, and the *44 Anonymous 18th-Century Italian Duets*.⁴³ A large number of viola duos dating from the late eighteenth and early nineteenth centuries have been edited, published, or re-published in the mid-1950s and yet, until today, these works have not been thoroughly addressed in writing.

John White, in collaboration with Graeme Scott, presented a program of original music for two violas at the Royal Academy of Music in April, 1978. On the topic, White published the December 1978 article "Music for Two Violas" in *The Strad* magazine where he briefly reviews the viola duos by W. F. Bach, F. X. Sterkel, C. Stamitz, Jean-Marie Leclair, Pietro Nardini,

⁴⁰ Primrose International Viola Archive, "Zeyringer Literatur für Viola Update," Brigham Young University: Harold B. Lee Library. <http://music.lib.byu.edu>.

⁴¹ The list of published viola duos provided by Inzaghi includes: BI. 13, 17, and 19, edited by Fritz Rikko (New York, Weaner-Levant, 1944); BI. 8 edited by Myron Rosenblum (Dallas, Rarities for Strings); and BI. 15, 18, and 8 edited by Ulrich Drüner (Frankfurt, Peters, 1976).

⁴² Luigi Inzaghi, "Alessandro Rolla's String Music," *Journal of the American Viola Society* 1, no. 2 (Nov., 1985), 3.

⁴³ Kenneth Martinson, "Finding New Viola 'Gems'," *Journal of the American Viola Society* 32, (Fall, 2011), 44.

Felice de Giardini, A. B. Bruni, Carl Siegemund Schönebeck, A. Rolla, and a number of twentieth century works by Elizabeth Maconchy, Arnold Matz, Douglas Townsend, Edmund Rubbra, Gordon Jacob, and Samuel Applebaum.

Another reason for the viola duos to be neglected might be the low opinion on the genre and its literature of some renowned authors and editors. For example, in *Cyclopedic Survey of Chamber Music*, under the entry “Duets for Strings,” Walter Wilson Cobbett concluded that “they [viola duos] are few and offer little interest.”⁴⁴ Cobbett does not provide additional information regarding his research on viola duos, nor does he provide examples of pieces that he thought ‘offer little interest.’ Since the *Cyclopedic Survey of Chamber Music* was published in 1929, it is nearly impossible to determine the number of viola duos available in print at the time. Some viola duos were published soon after composition, however, it is hard to determine if the editions remained in circulation at the beginning of the twentieth century, as well as their condition.

Works for multiple violas have raised more interest among violists in the last few years. As Thomas Tatton predicted back in 1977, “works for multiple violas will play a larger role in artistic performances and viola pedagogy as the number of excellent violists increases”⁴⁵ and indeed, in the last years, every subsequent North American International Viola Congress has held either a reading session or performances of viola ensemble music. Furthermore, viola ensemble music has been included in the programs and events organized by local viola societies.⁴⁶ The latest publication of the American String Teacher Association (ASTA) string syllabus published

⁴⁴ Walter Wilson Cobbett, *Cobbett’s Cyclopedic Survey of Chamber Music*, (London: Oxford University Press, H. Milford, 1929), 341.

⁴⁵ Thomas Tatton, “Chamber Works for Multiple Viola,” *American String Teacher* 4, (Winter, 1977), 19.

⁴⁶ Thomas Tatton, “Viola Ensembles,” *Journal of the American Viola Society* 10, no. 2 (Fall, 1999), 39.

in 2009, includes an Appendix with “Viola in an Ensemble,” in duos, trios, and quartets. The repertoire for ensembles is divided into three categories as Ensemble Grades 1-2, Ensemble Grades 3-4, and Ensemble Grades 5-6, and includes a brief description of the technical requirements of each level, as well as an average list of works corresponding to each ensemble level. A list of repertoire for duos to include viola is provided only for Ensemble Grades 3-4 and Ensemble Grades 5-6. The only eighteenth century duos written originally for two violas included in the ASTA listing for Ensemble Grades 3-4 are the following: W. F. Bach *Three Duets for Two Violas*, Luigi Cherubini *Two Fugues*, Felice de Giardini *Duetto in D*, Pietro Nardini *Sechs Duette*, and Carl Stamitz *Six Duets for Two Violas* (volume one and two). For Ensemble Grades 5-6, the list of original viola duos from the late 1700s is even shorter, including A. Rolla’s *Three Duets* published by Mercury, without any other specific details, and Carl Siegemund Schönebeck’s *Two Concertante Duos Op. 13*. The list of viola duo literature offered by ASTA is completed by pieces that have been transcribed and arranged from other instruments. Many original viola duos from the late eighteenth century have been omitted in the ASTA string syllabus in favor of other arrangements from the same time period. The viola duo literature from this time period is varied and includes pieces appropriate to all levels of performance. Considering the pedagogical benefits mentioned earlier and the repertoire available to serve its purpose, more original viola duos should be included in reference works and in standard repertoire.

Access to the viola duo repertoire has been facilitated by the increased number of publications available today. The International Music Score Library Project (IMSLP) provides a generous number of viola duos available for print at no cost. Their selections include the following: *Three Duets for Two Violas* by W. F. Bach; numerous duos by Rolla including the

manuscript of the *Torinese* duos; *Six Duos for Two Violas* by G. M. Cambini; *Three Duos* Vol. 1, No. 1-3 by C. Stamitz; and the manuscript of the *Six Viola Duets Op. 15* by C. Stumpff.

Around 2010, Kenneth Martinson edited and published numerous viola duos from the late eighteenth-century under Gems Music Publications (www.gemsmusicpublications.com). This list of viola duos newly published by him include the works by W. F. Bach, G. M. Cambini, F. J. Prot, A. Rolla (the complete viola duos), and C. Stumpff. The viola duo's discography is not very ample; recordings of only selected duos by W. F. Bach, C. Stamitz, A. Rolla's *Torinese* duos, and A. B. Bruni, are available. Some audio recordings are available for purchase on the IMSLP website.

The purpose of this study is to discuss the *Sechs Duette für Violen* by Pietro Nardini, *Six Duos (1783) for 2 Violas* by Christian Stumpff, *Three Duets for Two Violas* by Wilhelm Friedemann Bach, *Sechs Duette für Zwei Violen* by Carl Stamitz, *Six Duos, Op. 9* by Félix-Jean Prot, *Viola Duos BI. 1-32* by Alessandro Rolla, *Drei Duette für Bratschen* by Franz Xaver Sterkel, and *Two Duos Concertans, Op. 13* by Carl Siegemund Schönebeck, and to identify the works with the most effective pedagogical and/or artistic use.

CHAPTER TWO

ALESSANDRO ROLLA AND HIS *VIOLA DUOS BI. 1-32*

Born on April 23rd 1757, in the Italian province of Pavia, Alessandro Rolla is perhaps the most important composer of instrumental music in the Lombardy area from the early nineteenth century.⁴⁷ Rolla's career as a violist-composer started at an early age when, in 1772, he performed a viola concerto of his own at the *Basilica of Saint Ambrose* in Milan, under G. B. Sammartini's baton.⁴⁸ His remarkable abilities on the viola brought the twenty-five year old Rolla the first violist position at the Court orchestra of Parma where, ten years later, he became the leader and conductor of the orchestra. In 1802, after the death of the Duke of Parma, Rolla was appointed conductor of *La Scala* opera, in Milan, a position he held until 1833. During his tenure at *La Scala* opera, Rolla directed several operas by Mozart, Rossini, Bellini, and Donizetti. Upon the inauguration of the Milan Conservatory in 1803, Rolla was appointed as the violin and viola teacher. In this position, Rolla devoted a great share of his time and devotion to his students and to the writing of new study material.⁴⁹

During his eighty-four years of life, Rolla built a career as both a violinist and violist, and wrote close to six hundred works, almost exclusively for strings.⁵⁰ In the "Foreward" to Rolla's *Concerto for Viola and Orchestra in E-flat major*, Sydney Beck remarks the following: "The most striking aspect of Rolla's career was his early predilection and enthusiasm for the viola, which led to a special study of its technique, and eventually influenced the course of his artistic

⁴⁷ Antonio Rostagno, "Rolla, Alessandro" *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com>, (accessed Feb. 4, 2015).

⁴⁸ Luigi Inzaghi, "Alessandro Rolla-Violist, Composer, Conductor," in *The Viola: Yearbook of the International Viola Research Society* (Kassel: Bärenreiter, 1979), 113.

⁴⁹ Antonio Rostagno. "Rolla, Alessandro." *Grove Music Online*.

⁵⁰ Luigi Inzaghi, "Alessandro Rolla's String Music," 3.

life.”⁵¹ His large output for the viola shows Rolla’s affinity for the instrument. In his works, he features the viola more than any of his contemporaries. For the viola, he wrote: thirty-two duos for two violas, seventy-eight duos for violin and viola, thirteen compositions for viola solo, five compositions for viola and bass, fourteen concertos and one concertino for viola and orchestra, six other works for viola and orchestra, three trios for two flutes and viola, nine trios for violin, viola and cello, and twenty-eight trios for two violins and viola.⁵² According to Ulrich Drüner, “a number of his works [for viola] are some of the best ever to be written for viola on account of their wealth of inspiration, their freshness combined with poised and consummate techniques of writing.”⁵³ Rolla’s works have been catalogued by Luigi Bianchi and Luigi Inzaghi in *Alessandro Rolla: Catalogo Tematico delle Opere* assigning them a *BI* (Bianchi and Inzaghi) ordering number.

Rolla did not publish his viola duos while he was still alive, which makes it harder to establish the year of composition or the particular reason he wrote them. The first viola duos by Rolla were published in the mid-twentieth century. According to Luigi Inzaghi, the viola duos were written before 1802, when Rolla accepted the position as the orchestra conductor at the *La Scala* opera.⁵⁴ Inzaghi divided the viola duos, chronologically and stylistically, into three groups: the first one, according to him, was probably composed between 1775 and 1780, comprises duos with only two movements, and incorporates repetitive pre-classic rhythms; the second group of viola duos are more sophisticated, though still in two movements, have longer duration, the themes suggest Viennese style, are technically more challenging, and the accompaniments are

⁵¹ Sydney Beck, Ed., “Foreword,” Alessandro Rolla, *Concerto for Viola and Orchestra in E-flat, Op. 3*, (New York: Ricordi, 1953).

⁵² Luigi Inzaghi, “Alessandro Rolla-Violist, Composer, Conductor,” 113.

⁵³ Ulrich Drüner, Ed., “Preface,” Alessandro Rolla, *Drei Duos: für Zwei Violon.* Frankfurt: H. Litolf’s Verlag, 1976.

⁵⁴ Luigi Inzaghi, “Alessandro Rolla’s String Music,” 3.

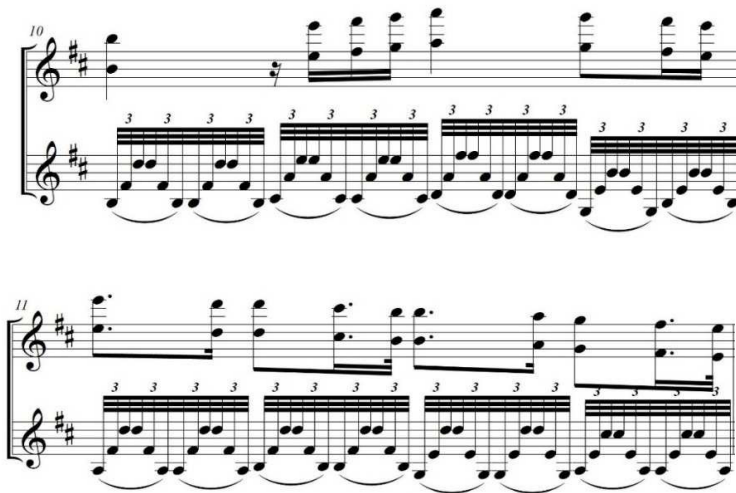
written with more care; and the third group of viola duos have three movements, adopt the Italian-style cantabile, monothematic, and brilliant virtuosity.⁵⁵

The first twenty-two viola duos *BI. 1-22* by Alessandro Rolla were published in three volumes by Gems Music Publications (www.gemsmusicpublications.com) and were prepared and edited by Kenneth Martinson. According to the editor, the manuscripts of these works were found in the *Biblioteca de Conservatorio Giuseppe Verdi (Archivo Nosedo)* in Milan, Italy (*BI. 3-7, 9-11, 13-15, 17-22*), the *Biblioteca del Teatro La Scala (BI. 12)*, and the *Biblioteca Musicale G. Greggiati* in Ostiglia, Italy (*BI. 1, 2, 8, 16*).⁵⁶ Martinson's division of the duos into three volumes does not correspond to the division into the three groups by Inzaghi. Overall, the twenty-two viola duos incorporate pieces of various lengths, movements, technical challenges, and formal and musical complexity. The average number of movements for Rolla's viola duos is two movements, however, *BI. 6* and *BI. 7* include only one movement, and *BI. 8, 15, 18, and 22* include three movements each. Although incomplete, the viola duo *BI. 16* is still included in Martinson's publication. The level of difficulty of these viola duos varies tremendously. Some pieces, such as *BI. 1* and *BI. 10*, are accessible and easy to play, whereas other pieces, such as *BI. 6* and *BI. 7* are highly technically demanding. As mentioned above, the latter viola duos have only one movement of relatively short length, between 11 and 12 measures long, entitled *Arpeggio per viola con altra viola d'accompagnamento*. In both works, the first viola presents a beautiful, lyrical melody written in very high positions with occasional double stops, while the second viola provides a fast and anxious accompaniment consisting of *bariolage* (Example 2.1) or different bow slurs and strokes, over multiple strings (Example 2.2). These two viola duos are

⁵⁵ Luigi Inzaghi, "Alessandro Rolla's String Music," 4.

⁵⁶ Kenneth Martinson, "Finding New 'Gems'," 44.

among the most technically difficult pieces written in this time period and could represent a great addition to the recital program, as well as an excellent pedagogical tool.



Example 2.1. A. Rolla, *BI. 6*, “Moderato,” mm. 10-11.



Example 2.2. A. Rolla, *BI. 7*, “Moderato,” mm. 5-6.

Characteristic of Rolla, who fully adopted the Italian-style cantabile in his music, the melodic content of the viola duos is treated with exceptional finesse and mastery of the instrument. As the pieces progress, the melodic and formal structures become more complex,

reaching the highest level in *BI. 15* in F major. For the first time in the viola duos, each of the three movements of the piece displays clearly a complex and mature form. The first movement of the *BI. 15*, “Allegro espressivo,” displays a bi-thematic sonata form, the second movement “Cantabile Scherzoso” is in a tripartite ABA form, and the third movement “Rondeau: Presto” reveals a five-part rondo form. Ulrich Drüner describes the *BI. 15* viola duo as having “difficult passages in the first movement of the duet in F major (*BI. 15*), which are frankly virtuoso in style; burlesque humor in the Cantabile scherzo of the same duet.”⁵⁷ The “Cantabile Scherzoso” movement is built on one theme, with variations in syncopated triplets and quadruplets in the second half of the movement. In the final variation of this “Cantabile,” the first viola evokes the sonorities of the guitar by playing the theme in *pizzicato* chords, accompanied by the arpeggiated thirty-second notes in the low register of the second viola.⁵⁸ (Example 2.3)



Example 2.3. A. Rolla, *BI. 15*, “Cantabile Scherzoso,” mm. 33-36.

⁵⁷ Luigi Inzaghi, “Alessandro Rolla’s String Music,” 4.

⁵⁸ *Ibid.*



Example 2.3. Continued.

The last ten viola duos, *BI. 23-32*, cataloged by Luigi Alberto Bianchi and Luigi Inzaghi in *Alessandro Rolla: Catalogo Tematico delle Opere* are entitled “etude duets” and presumably they were used in pedagogical settings. The *10 Etude Duets BI. 23-32* have been first published twenty-three years after Rolla’s death, in 1864, by Edition Praeger & Meier (No. 3482) and were prepared by Ludwig Pagels. These duos have also been published in Vienna as violin duos by Praeger & Meier and by Artaria, as *10 Studii per 2 violine, Op. 10*.⁵⁹ The single movement viola duos approach several aspects concerning the left and the right hand technique. These technical aspects appear mainly in the first viola part, suggesting that Rolla used these works in lessons with his viola students. Despite their technical orientation, Rolla did not neglect the musical aspects. The melodies are simple and pleasant, characteristic to Rolla’s music. Each technical feature is introduced gradually, usually one per piece, while reviewing the previously studied material. Therefore, as the etudes progress, the level of difficulty is increasing and the pieces are longer.

The technical aspects approached in *Etude Duetto No. 1, BI. 23*, are double stops in slow rhythm and arpeggios in octaves, broken by the eighth-note rhythm. These features continue to be developed in the second etude, however, the rhythm is diminished to quarter, eighth, and

⁵⁹ Kenneth Martinson, “Preface” to *10 Etude Duets, BI. 23-32 for 2 Violas* by Alessandro Rolla (Gainesville, FL: Gems Music Publications Ltd., Inc., 2008).

sixteenth notes. *Etude Duetto No. 2, BI. 24*, has a unique dramatic character, created through the use of abrupt or gradual dynamic effects. The palette of dynamics used in this etude includes contrasting shades from *pianissimo* to *fortissimo* (Example 2.4).



Example 2.4. A. Rolla, *Etude Duetto No. 2, BI. 24*, mm. 1-4.

Etude Duetto No. 3, BI. 25, features virtuosic elements such as fast finger action in the left hand and thirty-second notes runs, alternation of different bow speeds, and fast and slurred string crossings in the bow hand. The abovementioned elements are combined in measures 17 through 20, where the first viola provides a soft and energetic accompaniment to the lyrical melody played by the second viola (Example 2.5).



Example 2.5. A. Rolla, *Etude Duetto No. 3, BI. 25*, mm. 17-20.

The new technical aspect emphasized by Rolla in *Etude Duetto No. 5*, *BI. 27*, involves alternating different bow speeds and tedious bow distribution in the first viola part (Example 2.6).



Example 2.6. A. Rolla, *Etude Duetto No. 5*, *BI. 27*, mm. 37-38.

The composer also used the predominant bow stroke and rhythmic pattern found in this etude in his *Capriccio No. 2 in E-flat major*, *BI. 311*.

Beginning with *Etude Duetto No. 7*, *BI. 29*, Rolla starts diversifying the use of double stops by adding non-harmonic tones, such as suspensions, to create momentary dissonances and tension. Similarly, in *Etude Duetto No. 9*, *BI. 31*, Rolla combines a variety of non-harmonic tones such as passing, retardation, and neighbor tones, to create new and exotic sonorities and thus, more interesting harmonies.

Alessandro Rolla's output for two violas is the largest so far in the viola history. The thirty-two viola duos *BI. 1-32* provide an excellent source of repertoire for violists of all levels. These works include some sophisticated and complex pieces which belong in the standard viola repertoire, as well as works that include valuable pedagogical benefits. The mesmerizing lyricism gracefully hides the technical demands and keeps alive the utmost reason for playing these pieces: to enjoy making beautiful music with a fellow violist.

CHAPTER THREE

EXPANSION OF THE DUO REPERTOIRE FOR VIOLA

Until the turn of the twentieth century, the viola was neglected and was not been considered a solo instrument. Even today, violists are fighting to overcome certain prejudices while promoting their instrument. Since the viola literature is dominated by twentieth-century music, performers are facing the difficult challenge of making this repertoire accessible and meaningful to the average concertgoer whose musical knowledge is typically limited to the tonal framework. However, in the last few decades, viola literature has grown considerable thanks to violists who promoted and performed new works and who invested countless time and resources researching old ones. This extensive search for old repertoire has brought to light numerous works for viola, including works for two violas. In the second half of the eighteenth century, composers wrote over one hundred and ten viola duos, which are available today. The following section discusses viola duos from the late eighteenth century by Carl Stamitz, Wilhelm Friedemann Bach, Carl S. Schönebeck, C. Stumpff, and Félix-Jean Prot that make a considerable addition to the viola repertoire and to concert programs for both audience and performers.

Carl Stamitz

The best known - and perhaps the first and the only - touring virtuoso violist in the late eighteenth century, Carl Stamitz introduced the viola as a viable solo instrument through his activities as a performer and composer.⁶⁰ Born in Mannheim in 1745, Carl received his earliest musical education from his father, Johann (1717-1757), who died when Carl was eleven years old. Carl continued his violin studies with his father's successor at the court of Mannheim,

⁶⁰ Ann M. Woodward, "Observations on the Status, Instruments, and Solo Repertoire of Violists in the Classical Period," *Journal of the Violin Society of America* 9, no. 2 (1988), 86.

Christian Cannabich (1731-1798), and furthered his musical education with composition lessons with Ignaz Holzbauer (1711-1783) and Franz Xaver Richter (1709-1789).⁶¹ In 1770, Carl and his younger brother Anton Stamitz (1750- c. 1796) moved to Paris, where in less than a year Carl was appointed composer and conductor for Duke Louis of Noailles. In Paris, the two brothers appeared regularly at the *Concert Spirituel* performing their own compositions for the violin, the viola, and the viola d'amore. During his tenure with the Duke of Noailles, Carl travelled extensively as a virtuoso, performing concerts in Vienna, Frankfurt, Ausburg, and Strasbourg. Between 1770 and 1780, Stamitz appeared as an active performer in London, where he published numerous compositions, especially chamber works. Soon after 1780 (the exact date has not been documented), Carl moved to The Hague where, between 1782 and 1784, he appeared mainly as a viola soloist, performing no less than twenty eight concerts at the court of William V, Prince of Orange. During the 1780s, Carl appeared as a viola soloist and conductor in Hamburg, Lübeck, Leipzig, Dresden, Prague, Halle, and Kassel where, in 1789, he was appointed director of the *Liebhaber* concerts. The following year, 1790, after an unsuccessful opera project, Carl left Kassel for Greiz, Vogtland, where he remained until 1795. The same year, Carl moved to Jena to become Kapellmeister and music teacher at the university, an appointment he kept until his death in 1801.⁶²

Considered “one of the most competent and industrious composers,”⁶³ Carl Stamitz’s compositions include perhaps as many chamber as orchestral works, however, his reputation as a

⁶¹Constance J. Whitman Gee. "The Viola Concerti of the Stamitz Family: A Performance Project Including Concerto in G Major by Johann Stamitz (1717--1757), Concerto Number One in B-Flat Major, Concerto Number Three in G Major and Concerto Number Four in D Major by Anton Stamitz (1750--After 1796), Concerto Number One in D Major and Concerto Number Two in A Major by Carl Stamitz (1745--1801)." (DMA diss., University of Maryland College Park, 2001), 21.

⁶² Eugene K. Wolf, et al, "Stamitz," *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed Feb. 8, 2015).

⁶³ Egon Wellesz and Frederick W. Sternfeld, “The Concerto,” 461.

composer is derived from the latter.⁶⁴ Carl's at least fifty-one symphonies, thirty-eight *symphonies concertante*, and over sixty concertos for various instruments, makes him "the most prolific composer from Mannheim."⁶⁵ Stamitz's compositional style reflects his Mannheim legacy, as seen in the dynamic effects, homophonic texture, slow harmonic rhythm, contrasting thematic materials, and in specific figures such as the 'sigh' and 'rocket'. For the viola, Stamitz wrote three concertos in D, B-flat, and A, one sonata for viola and keyboard, quartets with two violas, duets for violin and viola, and six duets for two violas.⁶⁶ The D major *Concerto for Viola and Orchestra, Op. 1*, is considered the standard, major eighteenth-century piece for viola, and it is studied and performed by almost all violists.

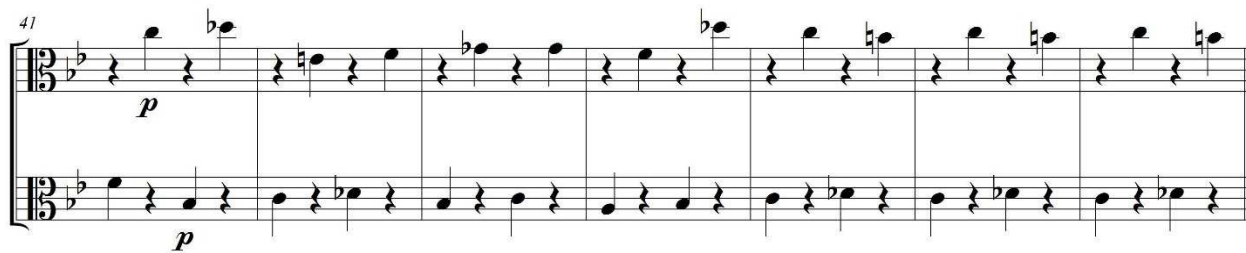
The *Sechs Duette für Zwei Violon (Six Duets for Two Violas)* were not published during Carl Stamitz's lifetime which makes it difficult to determine an accurate date of composition for these pieces and the reason he chose to write for this instrumentation. Considering the above average level of difficulty and complexity of these pieces, one might believe that Carl wrote the viola duos for his own performance, perhaps with his younger brother Anton in mind, who also played the viola; however, these assumptions cannot be confirmed by any documented evidence. As is characteristic to the instrumental duos from the late eighteenth century, Stamitz's viola duos have either two or three movements. Coincidence or not, the odd numbered duos (*Nos. 1, 3, 5*) have three movements titled "Allegro," "Andante," and "Rondo" (or "Tempo di Minuetto" in *Duo No. 5*), while the even numbered ones (*Nos. 2, 4, 6*) have two movements titled "Andante moderato" and "Allegro" in the case of *Duo No. 2*, and "Allegro" and "Rondo allegretto" in the *Duos Nos. 4 and 6*.

⁶⁴ Eugene K. Wolf, et al. "Stamitz." *Grove Music Online*.

⁶⁵ Ibid.

⁶⁶ Louise Goldberg, "Virtuoso Viola Music before Paganini," *American String Teacher* 32, no. 2 (Spring 1982), 16.

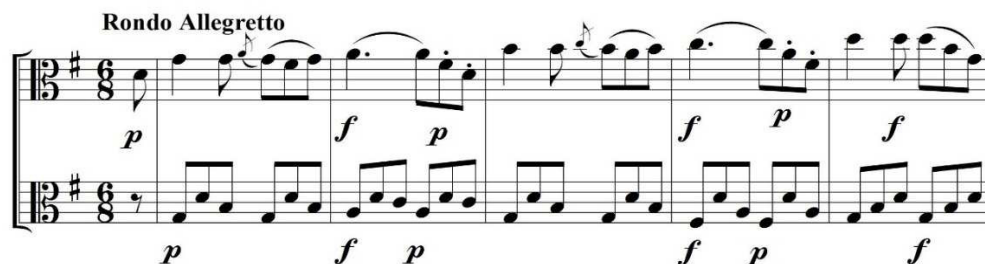
As mentioned earlier, Carl Stamitz's compositional style was strongly influenced by his Mannheim legacy, and these stylistic features are present in the viola duos as well. Characteristic to the Mannheim style, the overall texture of the viola duos is homophonic, combined with occasional monophonic textures as evidenced by hocket in the two viola parts (Example 3.1).



Example 3.1. C. Stamitz, *Sechs Duette für Zwei Violon III*, “Allegro,” mm. 41-47.

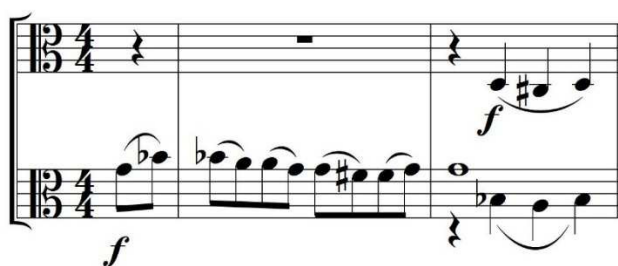
In the viola duos, Stamitz favored irregular or broken effects of hocket and used it before a strong and loud return of a theme or a statement, creating contrasting textures, harmonies, and dynamics.

One of the main features of the Mannheim style, also found in the viola duos, is the tendency to exploit dynamic effects. In *Six Duets for Two Violas*, Stamitz uses a rich palette of dynamics which includes shades from *pianissimo* to *fortissimo*. The abrupt alternation of dynamics produces an echo effect which creates a momentary unstable illusion of space and time to the listener. This abrupt alternation of dynamics adds also a dramatic and mysterious aspect to the music, keeping both the performers and the audience actively involved. This technique is used frequently in the viola duos, reaching its climax in the last movement of *Duo No. 6*, “Rondo,” where opposite dynamics alternate at a fast speed (Example 3.2).



Example 3.2. C. Stamitz, *Sechs Duette für Zwei Violoncelli*, “Rondo,” mm. 1-5.

Another feature associated with the Mannheim style, often used by Stamitz in the viola duos, is the Mannheim ‘sigh’. This effect is created by adding more weight on the first of two notes in a descending pair of slurred notes. In the “Allegro” from *Duo No. 1 in C major*, Stamitz uses the ‘sigh’ figure to alter the melodic motive found in the opening of the development section. Introduced by the second viola, this melodic motive appears in the key of G minor, the parallel key of G major which concluded the first part, and it recalls the main theme of the movement. The minor mode used by the composer adds an extra layer of intensity and ardor to the melody, and makes the ‘sighs’ figure effective (Example 3.3).



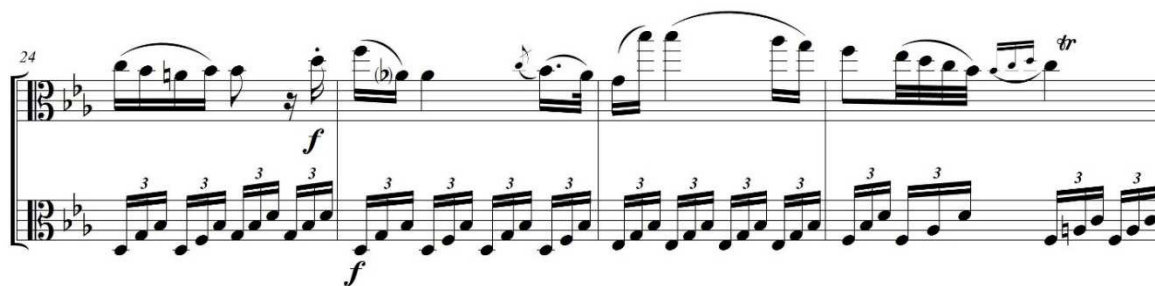
Example 3.3. C. Stamitz, *Sechs Duette für Zwei Violoncelli*, “Allegro,” mm. 48-49.

The melodic motive showed above is also used, and further developed, in the second movement of the same duo, “Andante,” in C minor. Here, the ‘sigh’ figure appears more often and it carries even more tension, this time created by the temporary horizontal and vertical dissonances created between B flat and F sharp, and C and F sharp (Example 3.4).



Example 3.4. C. Stamitz, *Sechs Duette für Zwei Violoncelli* I, “Andante,” mm. 1-3.

In the viola duos, Stamitz’s expressivity is not limited to the melodic content only but in his use of rhythm as well. As shown in Example 3.5, in the first movement of *Duo No. 2*, “Andante moderato,” the composer uses polyrhythm to create rhythmic instability by overlapping duplets and triplets. However, this rhythmic conflict might suggest an independence of the voices, considering the contrasting ranges, articulations, and character of the melodic content.

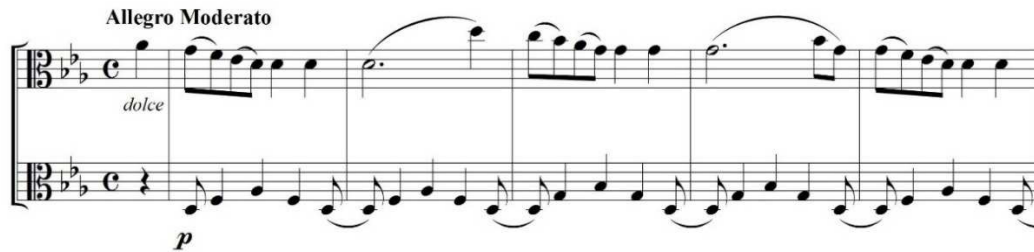


Example 3.5. C. Stamitz, *Sechs Duette für Zwei Violoncelli* II, “Andante moderato,” mm. 24-27.

In this excerpt, the extensive use of syncopation by the first viola tends to shift the strong beat an eighth note to the right, losing the sense of the original beat, however, the steady pulse is kept by the ostinato sextuplet figure from the second viola line and the harmonic progression pattern.

A similar sense of rhythmic instability is found in the first movement of *Duo No. 5*, “Allegro moderato,” where, according to Robert Anderson “the syncopations that open no 5 are

persistent enough to trip the unwary.”⁶⁷ The sense of instability is more intense in the first six measures where the syncopated eighth note from the end and the beginning of the bar are tied over the bar line, eliminating the sense of a strong down beat (Example 3.6).



Example 3.6. C. Stamitz, *Sechs Duette für Zwei Violon V*, “Allegro moderato,” mm. 1-5.

The busy accompaniment tricks the ear into a thicker texture which is contrasted later by hocket. The motoric type of accompaniment used in this movement, in this case an extended syncopated rhythm, is unique among the viola duos of the late eighteenth century. Other composers have also used syncopated rhythms in their accompaniments, but not for more than three or four bars. In Stamitz’s *Duo No. 5*, the syncopated rhythm accompaniment is as long as the theme, which is ten measures long. The accompanying syncopation turns into a rhythmic motive, played later (together and separate) by the two violas.

Carl Stamitz’s viola duos make an excellent addition to the viola repertoire due to their melodic and rhythmic complexity. From a player’s point of view, the technical aspects featured in these pieces are not the most challenging, though not very easy either, making them available to intermediate or upper-intermediate level violists. Stamitz’s viola duos include a variety of

⁶⁷ Robert Anderson, “Review: String Duets: *Duo in E Flat for Viola and Cello* by Dittersdorf; *Duo in G for Violin and Viola*, Op 13 no 6 by Hoffmeister; *Duet for One Violin* by Paganini; *Duetto for Cello and Double-Bass* by Rossini; *Duets for Two Violas nos 4-6* by Carl Stamitz; *12 Slovakian Folksongs for Two Violins* by Halsey Stevens,” *The Musical Times* 110, no. 1518 (Aug., 1969), p. 865

challenging bow strokes, slurs, articulations, double stops, and dynamics. Specific information on each of these aspects can be found in Appendix B. Regarding Stamitz's duos numbers 4 through 6, Robert Anderson makes the following remarks: "The equal partnership between the Stamitz violas makes for unhurried exposition and neither instrument is exactly laconic. It is a pleasing if unstrenuous dialogue with enough originality to sustain interest."⁶⁸ In all six viola duos, the melodic material is evenly distributed between the two instruments. Each player has a turn to play the melody while the other part accompanies and, in each movement, the two violas unite and play together in intervals of thirds and sixths. The spirited and joyful character of the fast movements combined with the lyricism and expressiveness of the slow movements, bring pleasure to the performers and audience alike.

Wilhelm Friedemann Bach

Born in November of 1710 in Weimar, Germany, Wilhelm Friedemann Bach was Johann Sebastian's oldest son from his first marriage with Maria Barbara Bach. Friedemann was considered, by his father, the most talented among his sons, and was also his father's favorite.⁶⁹ By the age of 23, Friedemann was an outstanding organ virtuoso whose improvisations were comparable to his father's, while also showing definite promise in the field of composition. In 1729, he entered the University of Leipzig, where, beside music classes, Friedemann attended lectures on law, philosophy, and mathematics. After completing his university studies in 1733, Friedemann was appointed organist at the *Sophienkirche* in Dresden, where he served for thirteen years. His work load at the church was not heavy, allowing Friedemann the time to compose and to be actively involved in the music life at the Court of Dresden. In 1746, Friedemann was

⁶⁸ Robert Anderson, "Review: String Duets," 865.

⁶⁹ Karl Geiringer, et al., *Music of the Bach family: an anthology*. Cambridge: Harvard University Press, 1955, 108.

appointed organist and music director at the *Liebfrauenkirche* in Halle, a job he retained for eighteen years. By 1764, Friedemann became resentful due to the lack of cooperation and the narrow-mindedness of the Halle officials and thus he resigned his position, without first securing another job. For rest of his life, his circumstances deteriorated and he was unsuccessful in the effort to obtain permanent work. Friedemann spent another six years in Halle by making a living through teaching and some public performances. After repeated attempts to find a position in Braunschweig and Göttingen, Friedemann moved to Berlin, the capital of Prussia at the time, where he spent the last ten years of his life. The years before his death on July 1st 1784, were a continuing struggle against poverty and poor health. He was making a precarious living through organ recitals, teaching, and writing works for organ recitals.⁷⁰

The life of this oldest of Johann Sebastian's sons was, to quote Karl Geiringer, "an unhappy, even a tragic one."⁷¹ The idea persists among musicologists that he was an underachiever, suffering from personal or psychological problems of various sorts, unable to live up to the expectations raised by his upbringing and youthful brilliance.⁷² He held only two significant positions throughout his life, the one in Dresden and Halle, both of them obtained while his father was alive. According to Geiringer, Friedemann refused to live according to society's demands and he spent much time fighting against the indifference and lack of understanding shown by the people who surrounded him.⁷³

Friedemann's compositional *oeuvre* is not as highly ranked as any other family members' compositions. Despite several promises by editors, many of his works were not published during

⁷⁰ Christoph Wolff, et al., "Bach." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed Feb. 4, 2015).

⁷¹ Karl Geiringer, et al., *Music of the Bach family: an anthology*, 109.

⁷² Peter Woolny, "Studies in the Music of Wilhelm Friedemann Bach: Sources and Style," Harvard University, 1993, <http://search.proquest.com> (accessed Feb. 3, 2015).

⁷³ Karl Geiringer, et al. *Music of the Bach family: an anthology*: 109.

his lifetime. Although never completely forgotten, his music was never widely distributed and, even today, it remains little performed or published. Martin Falck, in his University of Leipzig dissertation of 1913 *Thematisches Verzeichnis der Kompositionen Wilhelm Friedemann Bach* collected almost all of Friedemann's compositions available and catalogued them.⁷⁴ Compared to some of his contemporaries, Friedemann's musical output was small. He contributed to the vocal repertoire with about two dozen cantatas, whereas his instrumental compositions are of greater significance. He composed nine symphonies, several works for keyboard, six duos for two flutes, and three duos for two violas.⁷⁵ Friedemann's viola duos are unique within the Bach family and can constitute an original contribution to the instrumental ensemble repertoire.⁷⁶

The *Three Duets for Two Violas* in G, G minor, and C, respectively, were written in 1775 in Berlin, perhaps for W. F. Bach's student Sara Levy, or for a member of her circle. A fair-copy autograph of the three duos (SA 3921) is preserved with Levy's stamp on the cover.⁷⁷ These works have been edited by Karl Haas and published in London, in 1953, by Hinrichsen-Peters.⁷⁸ Martin Falck catalogued the three viola duos as *F. 60*, *F. 61*, and *F. 62*. Even though written during the composer's late years, the viola duos show a return to the Baroque principles of style, rather than showing progressive elements. Friedemann maintains strict two-part writing, avoids double and triple stops, and creates an overall thin texture, dominated by imitative writing. From the nine movements in the three duos, two of the movements are canons, namely

⁷⁴ Patricia Rose Haas, "Wilhelm Friedemann Bach by Dr. Martin Falck. Translated from the German by Patricia Rose Haas," University of Louisville, KY, 1969, <http://search.proquest.com> (accessed Feb. 4, 2015).

⁷⁵ Karl Geiringer, *Music of the Bach family: an anthology*, 109.

⁷⁶ David Schulenberg, *The Music of Wilhelm Friedemann Bach*. Rochester, NY: University of Rochester Press, 2010, 125.

⁷⁷ *Ibid*, 143.

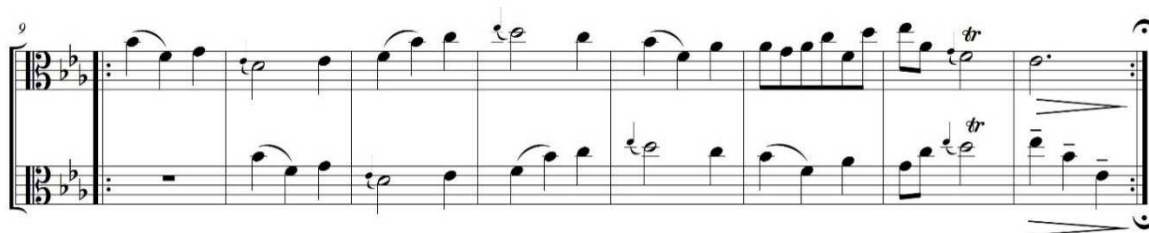
⁷⁸ Sydney Back, "3 Viola Duos by W. F. Bach; Karl Haas," Review, *Notes*, Second Series, vol. 11, no. 1 (Dec., 1953), 155-156, <http://www.jstor.org> (accessed Feb. 4, 2015).

“Amoroso” and “Scherzo,” and three are fugues “Lamento,” “Presto,” and “Alla breve (Fuge).” In fact, the slow movement of the *G major Duo F. 60*, “Lamento,” is a double fugue in E minor where two fugal subjects are simultaneously stated at the beginning. The first fugal subject is seven measures long and is presented by the first viola, and the second fugal subject is eight measures long, and is introduced by the second viola (Example 3.7). This double fugue within a slow movement is unique among Friedemann’s instrumental fugues.

Example 3.7. W. F. Bach, *Drei Duette für Zwei Violoncelli I*, “Lamento,” mm. 1-8.

In writing the middle movements of viola duos *F. 61* and *F. 62*, Friedemann shows little creativity and inspiration. The canonic “Amoroso” from the *G minor Duo F. 61*, is a short minuet in binary form, disguised later as the “Scherzo” of the *C major Duo F. 62*, (Example 3.8 and Example 3.9).

Example 3.8a. W. F. Bach, *Drei Duette für Zwei Violoncelli II*, “Amoroso.”



Example 3.8. Continued.



Example 3.9. W. F. Bach, *Drei Duette für Zwei Violen* III, "Scherzo."

As described by Karl Geiringer, "the music [of the viola duos] has a stilled and laborious character, and the poetic names *Lamento*, *Amoroso*, *Scherzo*, cannot hide the fact that these sections, in which the composer's imagination formally developed with utter freedom, are now sterile."⁷⁹

The *C major Duo* F. 62, does not divulge any new elements. The thematic material from the first movement is a slight variation of the first movement of the *G major Duo*, and the

⁷⁹ Karl Geiringer, *The Bach Family; Seven Generations of Creative Genius*, (New York: Oxford University Press, 1954), 329.

“Vivace” is a through-composed movement, with frequent voice crossings, disturbing the sense of the higher versus lower viola parts.

Although not easy to play in tune and in correct style, W. F. Bach’s *Drei Duette für Zwei Violon* do not raise any particular technical challenges and can be successfully approached by intermediate level viola students. Ranked by the ASTA syllabus with the difficulty level corresponding to Ensemble Grades 3-4, Friedemann’s works have been listed also as suggested literature for this level. Currently, W. F. Bach’s pieces are the most studied and performed viola duos from the late eighteenth century, possibly because they are easy to acquire. These viola duos are the top result on today’s most popular internet search engines and are listed in all indexes for viola music. A copy of the score can be accessed for free on the IMSLP’s website and, in addition, video and audio recordings can be viewed on YouTube (<http://www.youtube.com>).

Carl Siegemund Schönebeck

In the second half of the eighteenth century, the musician’s socio-economic status changed due to the larger market for freelancing and growth of the music publishing industry, which enabled musicians to supplement their income outside of the courts and churches. This financial freedom encouraged talented people to pursue a career in music, therefore, the number of performers and composers blossomed. However, many of these musicians were overshadowed by the geni of the century - Haydn, Mozart, and Beethoven - and were overlooked by musicologists. The following three composers are examples of neglected composers from the second half of the eighteenth century. Carl Siegemund Schönebeck’s contributions music have been little documented. His biography has been omitted by the influential encyclopedias of music such as *The New Grove Dictionary of Music and Musicians* or *Grove Music Online*;

however, his *Two Concertante Duos Op. 13* for two violas has been mentioned in several indices of viola music, as well as in the ASTA syllabus, as repertoire for Ensemble Grades 5-6.

Born on 26 October 1758 in Lübben, Lower Lusatia, Carl Siegemund Schönebeck is known as a composer and cello virtuoso. After receiving unsatisfactory training from local musicians on the violin and several wind instruments, Schönebeck decided to teach himself cello. His only teacher on the instrument was the French cellist Jean-Balthasar Triklir (1750-1813), with whom Schönebeck studied in Dresden in the early 1780s. Before he even begun his cello lessons, Schönebeck start playing with the orchestra of Count von Dohn in 1779, and later was employed by the Council of Sorau, the Duke of Curland, and Count Truchsess zu Waldburg. In 1797, due to poor health, Schönebeck returned to his native town, Lübben, where he remained until his death. The precise death date has not been documented, however, no activity of the composer has been observed after 1800.⁸⁰

Besides his *Operette Der Wunderigel*, Schönebeck's writing is exclusively instrumental and includes three concertos for cello, *Op. 1*, *5*, and *8*; three duos for viola and cello, *Op. 2*; one concerto for bassoon, *Op. 4*; three duos for two cellos, *Op. 5*; three duos concertants for two cellos; three duos for violin and cello, *Op. 8*; three duos concertants for two violas, *Op. 13*; and three quartets concertants for flute, violin, viola, and cello.⁸¹ Schönebeck's *oeuvre* is modest in relationship to his contemporaries, however, the aforementioned works were published between 1796 and 1804. The popularity of his duos required subsequent printings.⁸²

⁸⁰ Karlheinz Schultz-Hauser, Preface of *Two Concertante Duos Op. 13*, by Carl Siegemund Schönebeck, (Mainz: Schott, 1968).

⁸¹ Ernst Ludwig Gerber, *Historisch-biographisches Lexikon der Tonkünstler <1790-1792> und Neues historisch-biographisches Lexikon der Tonkünstler <1812-1814>*, Bd. 3, (Graz: Akademische Druck-u. Verlagsanstalt, 1966), 112.

⁸² Ulrich Drüner, "Preface" for *Drei Duos für Viola and Violoncello, Op. 2*, by Carl Siegemund Schönebeck, (Winterthur: Amadeus Verlag, 1985).

Carl Siegemund Schönebeck's viola duos were first published around 1800 by Hoffmeister & Kühnel as *Trois Duos Concertans pour deux Altos-Violes, Oeuvre XIII*. A subsequent edition of the duos was released by Schott publication in 1968 and was edited by Karlheinz Schultz-Hauser.⁸³ For an unknown reason, Schultz-Hauser selected only the first two viola duos for the new edition, excluding the third one. Since the Schott edition has been the only edition used in the last half a century, the existence of the third viola duo has been forgotten. In the two published viola duos, Schultz-Hauser completed the articulation and dynamics, and added bowings and fingerings.⁸⁴

Schönebeck's *Two Concertante Duos, Op. 13 in E-flat and C*, are similar in form and structure, however, each piece is characterized by contrast in meter, movement structure, form, themes, character and tone color, rhythm, articulation, and dynamics. Specific details on meter, rhythm, articulation, and dynamics can be found in Appendix B. Schönebeck's viola duos follow a three contrasting movement structure, fast-slow-fast, similar to the concerto of the late eighteenth century. Each of the three movements have been written in different forms, as the following: sonata form in the first movement entitled "Allegro maestoso" or "Allegro ma non troppo;" simple ternary form (ABA) in the "Andante" movements; and five-part rondo form in the final movements titled "Rondo."

On Schönebeck's viola duos, John White observes that "the second viola is once again treated as an accompanying instrument" which is not entirely true.⁸⁵ In the *E-flat Duo*, the two violas alternate the solo and accompanying roles, proving the equality between instruments.

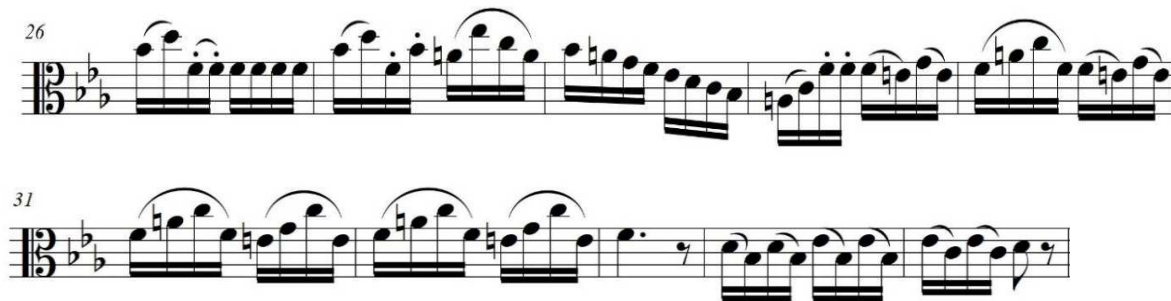
⁸³ Katalog der Deutschen Nationalbibliothek, "Schönebeck, Carl Siegemund," Leipzig Frankfurt Am Main, <https://portal.dnb.de/opac.htm> (accessed March 13, 2015).

⁸⁴ Karlheinz Schultz-Hauser, Preface of *Two Concertante Duos Op. 13*, by Carl Siegemund Schönebeck.

⁸⁵ John White, "Music for Two Violas," *The Strad*, 759.

Furthermore, the frequent interactions of the two voices in the *C major Duo* show the simultaneous equality of the two violas. In this piece, the two instruments engage frequently in question and answer dialogues, complete each other's ideas, and play in thirds.

On technical level, Schönebeck's viola duos seem virtuosic, however, they do not raise a challenge for the left hand technique as much as they do for the right hand. The virtuosic aspect is given by various bow strokes, slurs, and frequent string crossings used throughout the piece. In just one passage, like the one illustrated in Example 3.10, different bow strokes and slurs are being alternated, never settling on a pattern.



Example 3.10. C. S. Schönebeck, *Duo I*, “Rondo,” mm. 26-35.

The overall technical level of difficulty of the *Two Concertante Duos*, *Op. 13*, is not very high; however, these works have been ranked in the ASTA syllabus as repertoire for Ensemble Grade 5-6. Since other more challenging duos have been omitted from their listings, the current ranking would be appropriate.

Carl Siegemund Schönebeck's *Two Concertante Duos*, *Op. 13*, make a valuable addition to the viola repertoire and to a recital program. The pleasant musical content, as well as the contrasting themes, characters, tone colors, rhythms, articulations, bow strokes, and dynamics, make these viola duos appealing to the audience and keep the performer actively involved at all times. In addition, these pieces are a good representation of the viola since they explore the lower

register of the instrument more than other pieces do, bringing out the dark and rich sound unique to viola.

Christian Stumpff

There is no precise evidence concerning Christian Stumpff's biography, and the little information available is contradictory and confusing for the reader. Wolfgang Sawodny, the editor of Stumpff's [sic] *Duo C-dur für 2 Violen, Op. 15*, (published by the Wollenweber publication in 1985),⁸⁶ and Kenneth Martinson, the editor of the *Six Duos for 2 Violas*, (published by Gems Music Publications in 2010),⁸⁷ agreed that Christian Stumpff was born between 1730 and 1740 in the Rhein-Main region in Germany, and that he emigrated to Paris as a young man, where he lived at least until 1785. Suzanne Forsberg, the author of the article on "Stumpf, Johann Christian [sic]" published in *Grove Music Online*, implies that Christian Stumpff and Johann Christian Stumpf are the same person, who was born circa 1740 and died in Frankfurt around 1801.⁸⁸ The most specific dates for Stumpf [sic] are provided by Hans Oskar Koch, the author of the entry on "Stumpf, Johann Christian [sic]" in *Die Musik in Geschichte und Gegenwart. Personenteil* (MGG). According to Koch, Johann Christian Stumpf was baptized on 23 July 1737 in Mainz and died on 11 April 1801 in Frankfurt.⁸⁹ The remaining information in Koch's article is similar to the information provided by Forsberg in her article from *Grove Music Online*. According to her article, Stumpf [sic] played bassoon with the *Altona Orchestra* in Germany until 1798, and his last appointment was with the *Frankfurt Opera*, as a

⁸⁶ Wolfgang Sawodny, "Sleeve notes" for *Duo C-Dur für 2 Violen, Opus 15*, by Johann Christian Stumpff [sic], München-Gräfelfing: W. Wollenweber, 1989.

⁸⁷ Kenneth Martinson, "Preface" for *Six Duos for 2 Violas*, by Christian Stumpff [sic], Gems Music Publications Ltd., Inc., 2010.

⁸⁸ Suzanne Forsberg, "Stumpf, Johann Christian, [sic]" *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com>, (accessed Jan. 28, 2015).

⁸⁹ Hans Oskar Koch, "Stumpf, Johann Christian," *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik* 16, (1994), 231.

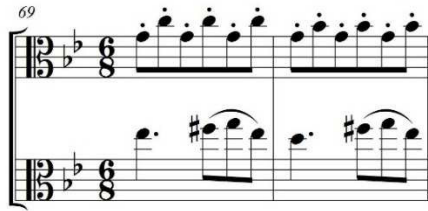
choral coach, under Christian Cannabich's conducting. Stumpff's compositional output includes a number of symphonies and *symphony concertantes*, as well as works for chamber music in the genres of duos, trios, and quartets.⁹⁰ The duos for two violas, Op. 15, were first published in Paris in 1782-83 by Michaud and republished in 1783 by N. Haueisen in Frankfurt. The latter edition is preserved today in the University Library of Tübingen, Germany.⁹¹ The scores used in this study were prepared and edited by Kenneth Martinson in 2010, and are based on the Michaud edition. Stumpff's *Six Duos (1783) for 2 Violas* are not the most popular pieces from the eighteenth century; a reason for their unpopularity might be because their absence from some indices of viola or string music, such as Wayne Wilkins' *The Index of Viola Music* (c. 1976) or Margaret Farish's *String Music in Print* (1973); or the composer's lack of prestige. However, Stumpff's viola duos are listed in Franz Zeyringer's *Literatur für Viola* and in the *Primrose International Viola Archive* at Brigham Young University in Provo, Utah.

The *Six Duos (1783) for 2 Violas* by Christian Stumpff are each divided into two movements titled "Allegro moderato" and "Rondo gratoso [sic]" or "Rondeau: Allegretto." All six duos are written in major tonalities, C, G, B-flat, F, E-flat and D, respectively, and are of moderate length - the first movements are 128 to 129 measures long, and the second movements range between 112 and 119 measures. The form of the first movements is an incipient sonata form and the second movements have a five-part rondo form. Overall, the phrases are symmetrical and are four measures long, characteristic of the music of the second half of the eighteenth century. The primary and the secondary themes are clearly differentiated, and the harmonic rhythm is slow. The only time Stumpff experiments briefly with dissonant sonorities is

⁹⁰ Suzanne Forsberg, "Stumpff, Johann Christian, [sic]" *Grove Music Online*. *Oxford Music Online*.

⁹¹ Wolfgang Sawodny, "Sleeve notes" for *Duo C-Dur für 2 Violen, Opus 15*, by Johann Christian Stumpff.

in the second movement of *Duo No. 2 in G major*, where he uses the harmonic minor mode of the G minor scale, exposing the augmented second interval between F sharp and E flat, creating dissonant intervals of an augmented fourth and fifth between the two voices (see Example 3.11). The momentary harmonic tension created is resolved quickly to the tonic (G minor).



Example 3.11. C. Stumpff, *Duo No. 2 in G major for 2 Violas*, “Rondo gratoso, [sic]” mm. 69-70.

In the first three viola duos, in C, G and B-flat, Stumpff reveals some creativity in writing and developing the thematic material, however, in the last three duos, his creativity is limited to slight alteration and variation of previously encountered material. As one can observe from Examples 3.12 and 3.13, the primary theme and its accompaniment from *Duo No. 4 in F major* resembles melodically and rhythmically the primary theme from *Duo No. 1 in C major*.



Example 3.12. C. Stumpff, *Duo No. 4 in F major for 2 Violas*, “Allegro moderato,” mm. 1-8.

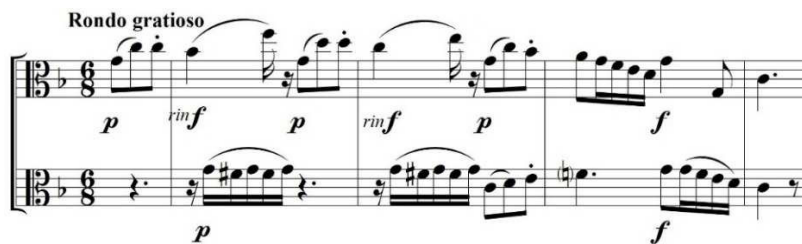


Example 3.12. Continued.



Example 3.13. C. Stumpff, *Duo No. 1 in C major for 2 Violas*, “Allegro moderato,” mm. 9-16.

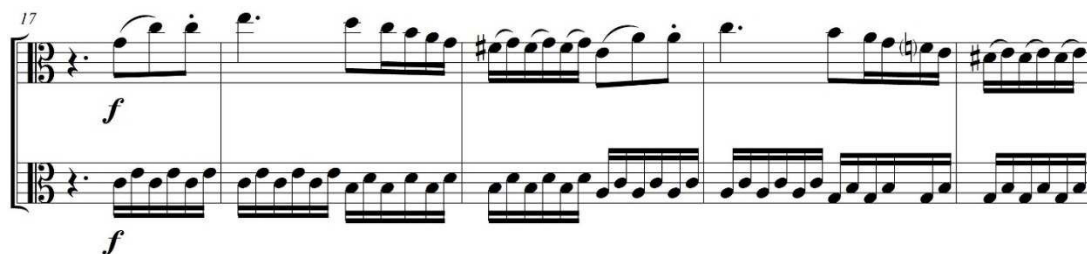
In writing the second movement of the *Duo No. 4 in F major*, “Rondo: Allegretto,” Stumpff used rhythmic and melodic material previously encountered in his viola duos. The rondo theme (Example 3.14 and 3.15), as well as the theme from the B section (Example 3.16 and 3.17), were inspired by the “Rondo gratoso [sic]” movement of *Duo No. 1 in C major*.



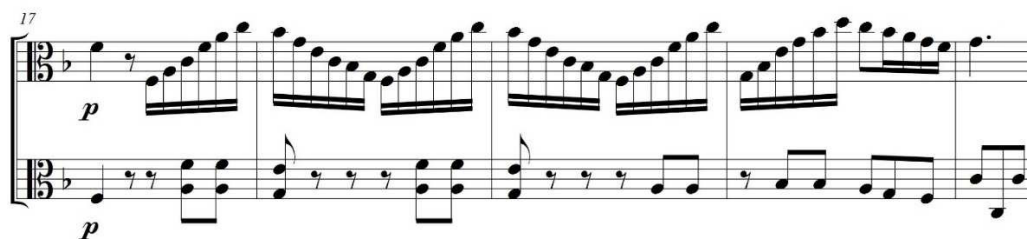
Example 3.14. C. Stumpff, *Duo No. 1 in C major for 2 Violas*, “Rondo gratoso, [sic]” mm. 1-4.



Example 3.15. C. Stumpff, *Duo No. 4 in F major for 2 Violas*, “Rondo: Allegretto,” mm. 1-4.



Example 3.16. C. Stumpff, *Duo No. 1 in C major for 2 Violas*, “Rondo gratoso, [sic]” mm. 17-21.

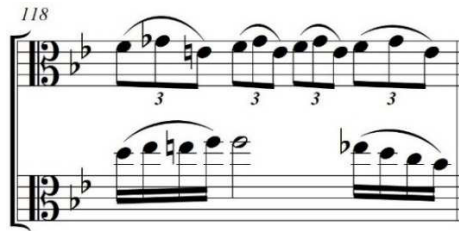


Example 3.17. C. Stumpff, *Duo No. 4 in F major for 2 Violas*, “Rondo: Allegretto,” mm. 17-21.

In the *Six Duos (1783) for 2 Violas*, the melodic material has been equally divided between the two parts. The function of the two violas alternates between solo and accompanying, interrupted by occasional dialogue passages. The most frequent type of accompaniment used by Stumpff in these duos is the motoric accompaniment, usually the Alberti bass, although complementary and chordal accompaniments are frequently used as well.

The difficulty level of the *Six Duos (1783) for 2 Violas* by Stumpff is intermediate, due to the challenging technical and rhythmical aspects found in both viola parts. Throughout each movement, the rhythm is paced quickly and it alternates between duple and triple. The only time

Stumpff makes use of polyrhythms in measures 118 and 125 of “Allegro moderato” in *Duo No. 3 in B-flat major* (Example 3.18).



Example 3.18. C. Stumpff, *Duo No. 3 in B-flat major for 2 Violas*, “Allegro moderato,” m. 118.

The technical demands of these duos can raise a challenge for both the left and the right hand technique. An example would be the “Rondeau: Allegretto” from *Duo No. 3 in B-flat major* which involves fast and repeated trills ending with a *nachschlag* (Example 3.19). This can become a troublesome passage for the violist if the left hand lacks agility and precision in execution.



Example 3.19. C. Stumpff, *Duo No. 3 in B-flat major for 2 Violas*, “Rondeau: Allegretto,” mm. 1-8.

In addition, measures 36 through 33 of the same movement challenge the first violist’s string crossing technique (Example 3.20).



Example 3.20. C. Stumpff, *Duo No. 3 in B-flat major for 2 Violas*, “Rondeau: Allegretto,” mm. 26-33.

With their attractive melodies and technical difficulties, the first three of the *Six Duos* (1783) for 2 Violas by Christian Stumpff make a valuable addition to the standard viola repertoire and to a recital program. The challenging aspects of these duos will keep the performers involved, while the audience will be enchanted by the pleasing melodic content. A copy of the score published by Michaud in Paris in 1782-83 can be accessed on IMSLP and the modern (2010) edition of the same score, prepared and edited by Kenneth Martinson, can be purchased from Gems Music Publications’ website (www.gemsmusicpublications.com). Video or audio recordings of the *Six Duos* (1783) for 2 Violas are not available at this time.

Félix-Jean Prot

One of the few composers presented in this study who wrote viola duos in the second half of the eighteenth century and actively played the viola was Félix-Jean Prot. Born in 1747, in Senlis, France, Prot begun his musical training with Henri Desmarets (1661-1741) on the violin and later studied composition with Henri Gianotti (early 18th century – 1765). In 1775, he joined the orchestra of the *Comédie-Française* as a violist, a position he held for forty-seven years until

just before his death, in 1823. As a composer, he wrote four operas and several duos for string instruments. Some of his duos to include the viola are *Six Duos, Op. 1*, for violin and viola written circa 1775; *Six Duos Dialogués et Concertants, Op. 2*, for violin and viola dating from around 1780; one *Simphonie Concertante* for two violas and orchestra, written in 1786; and *Six Duos for Two Violas, Op. 9*, with no date of publication mentioned.⁹² In the Preface of the *Six Duos, Op. 9 for Two Violas*, Kenneth Martinson estimates that the viola duos were written sometime between 1788 and 1800, considering the previously established *œuvre* numbering system.⁹³ François-Joseph Fétis does not provide the year of publication for the viola duos either; however, in his article on Prot from *Biographie universelle des musiciens et bibliographie générale de la musique* he mentions that these pieces were first published by Leduc.⁹⁴ Considering that Leduc publishers were established in 1841, eighteen years after Prot's death, the viola duos might have been published post-mortem. The scores used in the present study were prepared and edited by Kenneth Martinson in 2010 and are based on the first edition published by Leduc, currently found at the Frankfurt *Stadt und Universitätsbibliothek*.

For the *Six Duos, Op. 9 for Two Violas*, Prot chose only the major tonalities of E-flat, C, G, A, D and F, respectively, and a two-movement structure for each duo. The title of each movement indicates the tempo and the character. Overall, the texture of the six viola duos is homophonic, with few monophonic moments, usually used at the beginning of a movement or at strong cadence points. Prot's intimate knowledge of the viola shows through in the variety of

⁹² Aristide Wirsta and Elisabeth Cook, "Prot, Félix-Jean," *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed Jan. 31, 2015).

⁹³ Kenneth Martinson, "Preface" for *Six Duos, Op. 9 for Two Violas*, by Félix-Jean Prot (Gainesville, FL: Gems Music Publications Ltd., Inc., 2010).

⁹⁴ François-Joseph Fétis, "Prot, Félix-Jean," *Biographie universelle des musiciens et bibliographie générale de la musique* 7, (Paris: Firmin-Didot et cie, 1883), 130

articulations and bow strokes used, as well as in the wider range of the instrument explored in these pieces, always keeping to an idiomatic style for the viola.

In composing these viola duos, Prot combined different features of French instrumental music with features of the Mannheim style. These stylistic elements are apparent from the introductory bars of the duos in E-flat, G and A. The “Allegro” of the *E-flat Duo* opens with a four-bar dotted-rhythm introduction, played in unison by the two violas, which resembles the opening section of a French overture (Example 3.21). The character of this short introduction is heroic and majestic and it is contrasted immediately by a peaceful and melodic theme in the first viola line, accompanied lightly by the second viola.



Example 3.21. F. J. Prot, *Duo No. 1 in E-flat major for Two Violas*, “Allegro,” mm. 1-4.

The “Allegro” of the *A major Duo* opens with an introductory section as well, however, here, the introduction resembles the opening of a typical Mannheim symphony. The movement opens with four loud tonic triads, played in unison by the two violas, followed by an abrupt silence, lasting three beats. The suspenseful silence raises the listener’s curiosity on what might be to follow, especially when the soft entrance is delayed. Dynamic effects, abrupt or gradual in a short span of time, are a characteristic feature of the Mannheim style (Example 3.22). The abrupt dynamic changes are predominantly encountered in second movements as either a variation technique, a transitory tool, or for its expressive and dramatic character.



Example 3.22. F. J. Prot, *Duo No. 4 in A major for Two Violas*, “Allegro,” mm. 1-9.

A characteristic feature of French instrumental music is the attention the small melodic-rhythmic units, incorporated by Prot in a binary structure, which was used in all first movements of the viola duos. The harmonic progression of binary form follows the standard harmonies of the late eighteenth century (tonic-dominant-tonic), while the more fluid chordal rhythm explores different sonorities and occasional dissonances.

The technical complexity, as well as the stylistic variety of the *Six Duos, Op. 9 for Two Violas* by Félix-Jean Prot makes them a valuable addition to the upper-intermediate level viola repertoire for a recital program. The alternation of various articulations, bow strokes, and rhythms give these duos a virtuosic character. In the first movements, before the final cadence, each viola part has its virtuoso moment where the performer’s abilities are challenged. The virtuosic character of the duos is reinforced by shifts to high positions (up to the sixth position) and the frequent use of double stops, sometimes even in high positions (Example 3.23).



Example 3.23. F. J. Prot, *Duo No. 3 in G major for Two Violas*, “Rondeau: Vivace,” mm. 21-24.

The technical and thematic materials are evenly distributed between the two violas, suggesting that Prot wrote these viola duos for two equally qualified violists, perhaps himself and another violist from the *Comédie-Française* orchestra. The equality between parts is also suggested by the frequent occurrences of voice crossings, which eradicates any sense of an assigned higher or lower viola part. Even though not listed in some indices for viola music, the *Six Duos, Op. 9 for Two Violas* by Prot are available for purchase from the publisher’s website or other online stores. Video or audio recordings are not available at this time.

CHAPTER FOUR
PEDAGOGICAL INSTRUCTION WITHIN THE DUOS
BY FRANZ XAVER STERKEL AND PIETRO NARDINI

In the late eighteenth century, the most important aspect of the instrumental duo in general was their educational value, significant for violists of all levels. Through duet practice, students develop skills essential for solo and ensemble playing. Some viola duos were written for private instruction for a student to play with the teacher or for two students of similar level to play together and help each other. The following section discusses the most important pedagogical aspects found in viola duos by Franz Xaver Sterkel and Pietro Nardini. These pieces favor the rhythmic and technical aspects of viola playing in detriment to the musical complexity, however, the simple melodic content is pleasing and entertaining.

Franz Xaver Sterkel

Born in Würzburg, Germany, on December 3rd in 1750, Johann Franz Xaver Sterkel gained a place in music history through his compositions and his remarkable talent as a performer on the piano and organ. From an early age, he received his musical training from Albrecht Kette (1726-1767) and Georg Weismandel in his home town. At the age of fourteen, in 1764, Sterkel entered the university in Würzburg and four years later, in 1768, he was appointed organist at the collegiate chapter of Neumünster. While at Neumünster, Sterkel pursued Christian theology and, in 1772, he was appointed sub-deacon; in 1773, a deacon; and the following year in 1774, he became a priest. Beside his church duties, Sterkel played the keyboard at the Court of Würzburg and as a result of one of his performances, he was invited to play for the Court at Mainz. In 1778, his connections to the Mainz Court won him a position in the Liebfrauen chapter where he was named Court Chaplain. The following year, in 1779, Sterkel and the violinist

Friedrich Lehritter (1753-1831), the Elector Friedrich Karl Joseph's (1719-1802) younger half-brother, traveled together to Italy where they performed extensively in major cities. Sterkel's lengthy exposure to the Italian musical style had a great influence on his mature compositional style, especially on his chamber works. In October of 1792, Vincenzo Righini (1756-1812), the director of the Mainz Court and Sterkel's brother-in-law, left for Berlin, resulting in his position as Kapellmeister was then offered to Sterkel in the following year, 1793. Sterkel's tenure as Kapellmeister at the royal court ended in 1797 when the chapel was disbanded due to damages caused by The War of the First Coalition (1792-1797), which was part of the French Revolutionary Wars (1792-1802). After a few years in Würzburg and Regensburg, in April of 1810, the Grand Duke of Frankfurt, Karl Theodor von Dalberg (1744-1817), appointed Sterkel as music director in Aschaffenburg. In addition to the usual duties as a music director, Sterkel was also in charge of theatrical productions, which included performances of W. A. Mozart's *Die Zauberflöte* and *Die Entführung aus dem Serail*. Sterkel's appointment at the court was again concluded early in 1814, when Aschaffenburg was annexed to Bavaria and the court was dissolved. In 1815, Sterkel returned to his home town, Würzburg, where he spent the last years until his death on October 12th, 1817.⁹⁵

Franz Xaver Sterkel was highly acclaimed in his time as both a keyboard player and a composer. His professional reputation increased tremendously due to his work as editor on the following two works: a compilation of lessons (sonatas) for piano, published by John Relfe (London, 1786), which includes works by F. J. Haydn, F. X. Sterkel, Johann Schobert (1735-1767), Leopold Kozeluch (1747-1818), Johann Baptist Vanhal (1739-1813), Jean-Frédéric

⁹⁵ Ronald R. Kidd, "Sterkel, Johann Franz Xaver" *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed Jan. 14, 2015).

Edelmann (1749-1794), and John Relfe (1766-1837); and Muzio Clementi's (1752-1832) *Musical Characteristics* Op. 19 (1787), which includes *Preludes* and *Cadences* by Sterkel, Haydn, Kozeluch, Mozart, Vanhal, and Clementi. Sterkel's compositional output was substantial as well. Due to the large demand for music written for amateur musicians, his chamber music works initially published by German firms were reprinted in Paris, London, and Vienna. In addition to compositions for various chamber settings, Sterkel's compositional *oeuvre* includes sacred and secular vocal music, works for solo piano, as well as a modest number of orchestral pieces.⁹⁶

There is no documented evidence that connects Sterkel, who was known as a remarkable pianist, to the viola. A large segment of Sterkel's chamber music output includes works for keyboard and violin and/or cello. In addition to the three viola duos, the other chamber works to include viola are the *Grand Quintette* for two violins, two violas, and cello, written around 1790, and *Six Duos for Violin and Viola, Op. 18* dating from circa 1779.⁹⁷ Specific information pertaining to the time and context Sterkel wrote the three viola duets is not available. The most accessible edition of the three pieces is the edition published in Leipzig in 1955 by the Hofmeister [sic] publication, edited by Hans Bülow.⁹⁸ The three viola duos are mentioned in the major indexes of viola and string music such as Franz Zeyringer's *Literatur für Viola*, Wayne Wilkins' *The Index of Viola Music*, and Margaret Farish's *String Music in Print*, although none of the authors provide additional information beyond the editor and publisher.

⁹⁶ Ronald R. Kidd, "Sterkel, Johann Franz Xaver" *Grove Music Online*.

⁹⁷ Ibid.

⁹⁸ Franz Zeyringer, *Literatur für Viola*, (Hartberg: Schönwetter, 1976), 101.

The three two-movement viola duos by Sterkel are in major keys and have a simple harmonic and thematic structure with an energetic and buoyant character. The pieces are accessible to intermediate-level violists. Overall, they can be played in first position, with one small exception,⁹⁹ and are not very lengthy. The average duration of a first movement varies from 81 to 103 measures, if the repeat signs are not respected. The first movements of the viola duos are in binary form, a precursor to the sonata form.

The characters in the second movements are joyful and jubilant. The second movement of the *C major Viola Duet* is marked “Tempo di Minuetto” and follows the most common, simple ternary form, the *Minuet-Trio-Da Capo* structure.¹⁰⁰ The only unusual aspect about this movement is that the “Trio” section is in the tonic key, not in the minor key, as expected. The texture of the “Minuet” is transparent since the melody appears only in the first viola part, accompanied lightly by the second viola. The texture of the “Trio” is much thicker than in the “Minuet,” through the use of the drone, the open G string, which is also the fifth of the chord. The character of this section is dramatic and intense with a much darker tone color. The composer, or perhaps the editor, marks specific dynamic indications as to how the phrase should be built.

The second movement of the *Drei Duette für Bratschen No. 2 in E-flat major*, is titled “Allegro,” and it is the only movement written in a compound meter, in this case 6/8. The melodic division between the two instruments is balanced. The themes are introduced either simultaneously in octaves or, occasionally, the first viola introduces the theme, while the second

⁹⁹ Measures 80 and 81 in the first movement of the D major duet requires shifting to the third position.

¹⁰⁰ Meredith Ellis Little, “Minuet,” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed Jan. 15, 2015).

viola provides a motoric accompaniment to keep the mood of the movement light and vivid. This “Allegro” movement is the most virtuosic and technically challenging of all the three duos, especially in the C section in the second viola part, measures 65-74 (Example 4.1). The fast rhythm, rapid string crossings, and the multitude of augmented seconds make it inaccessible to an intermediate-level violist. Since this passage appears in the second viola part, this might suggest that the duos was meant to be played by a teacher with a student, however, there is no evidence that Sterkel taught the viola, or any stringed instrument for that matter.



Example 4.1. F. X. Sterkel, *Drei Duette für Bratschen No. 2*, “Allegro,” mm. 65-74.

In his three viola duets, F. X. Sterkel distributes the melodic material relatively equal between the two instruments. The overall texture of the pieces is thin, with occasional use of double stops, usually before a strong cadence. At the beginning and/or at the end of larger sections, the two violas present the thematic material in rhythmical and intervallic unison, octaves or more often, in thirds. One other method of introducing the theme used by Sterkel in these duos is for one viola to play and develop the theme while the other viola accompanies. The composer used several types of accompaniment, such as motoric and complementary, to keep the

accompanying line as interesting and as diverse as the melodic line. A common type of accompaniment used in these pieces is the Alberti bass since it provides a complete harmony for the melody (see Example 4.2). Another method used by Sterkel in introducing the theme is the monodic style, when one viola introduces the theme by itself, without any type of accompaniment from the other instrument (see Example 4.3).



Example 4.2. F. X. Sterkel, *Drei Duette für Bratschen No. 1*, “Allegro non troppo,” mm. 15-18.



Example 4.3. F. X. Sterkel, *Drei Duette für Bratschen No. 2*, “Allegro moderato,” mm. 9-12.

The *Drei Duette für Bratschen* by F. X. Sterkel represent valuable pedagogical material for intermediate-level viola students. For example, the pieces are not very long; the phrases are usually four measures long, characteristic of the Classical period; each movement is usually bi-thematic; the melodies are pleasant and not too sophisticated; the rhythm used is varied (quarter notes, eighth notes, triplets, dotted rhythms); and the pieces include a variety of contrasting dynamics. The scores can be accessed by students through their university library service, if available, and if not, through the Inter-Library Loan. They are also available for purchase at several online stores at inexpensive prices.

Pietro Nardini

Born on April 12th, 1722, in Livorno, Italy, Pietro Nardini is remembered today for his contributions as a violinist and a composer. His main violin teacher was Giuseppe Tartini (1692-1770) with whom he studied in Padua. Nardini spent most of his adult life teaching and giving public and private concerts for which he spent long periods of time abroad. The two main court positions held by the Italian violinist were in Stuttgart, from October 1762 until March 1765, and in Florence, beginning in 1768, at the chapel of the Court of the Grand Duke Leopold of Tuscany. At the Court of Grand Duke Leopold, Nardini was initially appointed solo violinist and later, music director. Nardini kept this position until his death on May 7, 1793.¹⁰¹

As a violinist, Nardini was well known for his solo performances, as well as for his orchestral playing. He was praised for his “perfect technique, excellent bow control, and superb sound” and was particularly famous for his lyrical interpretation of slow movements.¹⁰² As a violin teacher, some of his students who gained a lasting reputation in music history are Gaetano Brunetti (1744-1798), Giuseppe Maria Cambini (1746-1825), and Bartolomeo Campagnoli (1751-1827). Characteristic to the eighteenth-century Italian style, Nardini’s compositions combine a *cantabile* and passionate writing style of the slow movements with the virtuosic and fluent writing style of the fast movements. His compositional *oeuvre* includes two overtures, a substantial number of works for violin, both solo and accompanied; chamber music works for flute, strings and harpsichord; six string quartets; and six viola duets. About his compositions, Herr Paul David wrote: “Vivacity, grace, a sweet sentimentality, are the main characteristics of

¹⁰¹ Maria Teresa Dellaborra, “Nardini, Pietro,” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com>, (accessed Jan. 26, 2015).

¹⁰² Ibid.

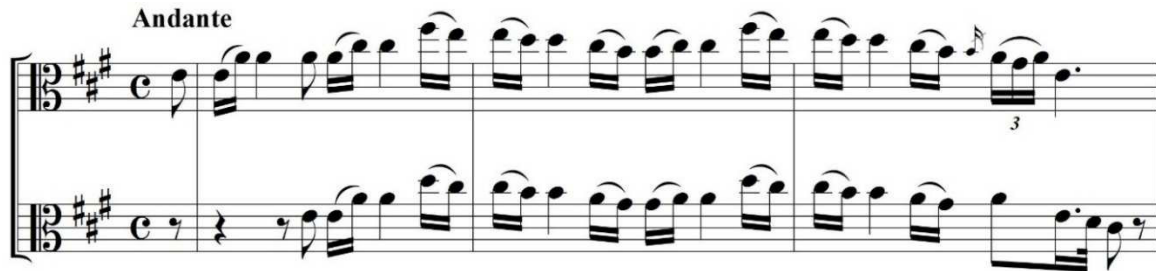
his style, which is altogether more modern in form and feeling than Tartini's."¹⁰³ According to Maria Teresa Dellaborra, in *Grove Music Online*, the six viola duos were written circa 1775, in London, however, the reason for the composer to write these pieces is still unknown. The viola duos were edited by Walter Lebermann and published in Mainz, Germany, in 1969.¹⁰⁴

The *Sechs Duette für Violon* by Pietro Nardini constitute a resourceful pedagogical tool for teachers of elementary and intermediate-level student violists due to their simple and pleasant melodies, short duration, various key signatures, technical aspects, and rhythmic motives presented in each piece. Each duo has two movements, titled "Andante" and "Minuetto," except for the last duo which has three movements, titled "Andante," "Allegro," and "Gracioso." The average length of the first movements varies from 20 to 76 measures and of the second movements, from 20 to 31 measures. Through the study of these duos, the student violist is exposed to different key signatures in major tonalities. The key signatures chosen by Nardini for the viola duos are E-flat major (for *Duo Nos. 1, 4, 6*), A major (for *Duo No. 2*), F major (for *Duo No. 3*), and B-flat major (for *Duo No. 5*). Binary form dominates the formal structure of each movement and the harmonic progression follows the standard form, from tonic to dominant (in the first half of the movement) and dominant to tonic (in the second half of the movement). Nardini's "Minuetto" movements from the viola duos do not follow the typical eighteenth century *Minuet-Trio-Minuet (Da capo)* structure, but the simple binary form. Specific rhythms and technical aspects are approached in every duo and, as they gradually progress, the difficulty level of the pieces increases.

¹⁰³ X [pseudo]. "From My Study," *The Musical Times and Singing Class Circular* 36, no. 623, (Jan. 1, 1895), 13.

¹⁰⁴ Maria Teresa Dellaborra, "Nardini, Pietro," *Grove Music Online. Oxford Music*.

The first Duo deals with the solo versus accompanying aspect of duet playing, where the thematic material appears in the first viola part and the second viola accompanies. Due to its harmonic complexity, the predominant type of accompaniment chosen by Nardini for this piece is the Alberti bass. The second duo emphasizes syncopated rhythms (see Example 4.4) and the accuracy of performing off-beats (see Example 4.5), both essential skills in ensemble playing.



Example 4.4. P. Nardini, *Sechs Duette für Violon II*, “Andante,” mm. 1-3.

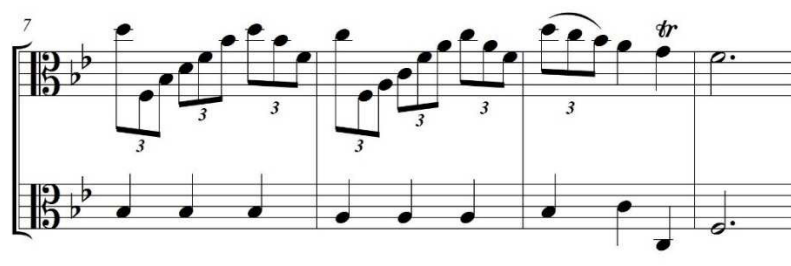


Example 4.5. P. Nardini, *Sechs Duette für Violon II*, “Andante,” mm. 9-10.

In the *A major Viola Duo*, the thematic material is equally divided between the two instruments, balancing the two voices.

The demanding technical and rhythmical aspects found in the first viola part of the fifth duo, in B-flat major, requires a more advanced violist, of intermediate level. The first movement of the duo incorporates multiple fast trills and large, rapid, and awkward string crossings, while constantly alternating between double and triple meter. This movement could be played in the

first position, although, shifting to third position is recommended to avoid trilling with a weak finger or trilling an open string. In the *B-flat major Duo*, the primary role of the second viola is to accompany the first viola. Nardini again uses motoric accompaniment, however, this time the rhythmic motion is highly active, with sixteenth notes and sextuplets. The second movement, “Minuetto,” can be a challenge for the first violist; the arpeggiated theme includes abrupt leaps, exceeding the interval of an octave, challenging the string crossings techniques in both the left and right hands (see Example 4.6).



Example 4.6. P. Nardini, *Sechs Duette für Violon V*, “Minuetto,” mm. 7-10.

Nardini combines all musical, rhythmical, and technical aspects introduced so far, into this complex sixth duo in E-flat major. In this final duo, the composer breaks away from the two movement structure, adding a “Gracioso” third movement in a jubilant and graceful character.

Although not mentioned in the ASTA syllabus, the *Sechs Duette für Violon* by Pietro Nardini would make a good addition to the viola repertoire for elementary to intermediate level viola studies. In these short and melodically pleasant pieces, the Italian composer fluidly incorporated some technical and rhythmical aspects essential for solo and ensemble playing. These pieces can be easily accessed; they can be purchased from several online music stores at a reasonable price. A quality video and audio recording can be accessed on YouTube (www.youtube.com).

CHAPTER FIVE

DIFFICULTY LEVELS OF THE VIOLA DUOS

In the last few decades, American string pedagogues from public and private institutions worked together to compile a syllabus for each string instrument, for various string ensembles, and for string orchestra. In 2009, the American String Teachers Association (ASTA) published the latest *String Syllabus Volume One*, edited by David Littrell, delineating six levels of performance difficulty for each string instrument,¹⁰⁵ as well as for string ensembles¹⁰⁶ such as duo, trio, and quartet.¹⁰⁷ Each category of this syllabus includes a brief description of the technical and musical levels required, and an exhaustive and detailed list of methods, etudes, and pieces suitable for educational purposes. Similar to the rating system used in the ASTA *String Syllabus*, the *Shar Apprentice Sheet Music Difficulty Rating Scale*¹⁰⁸ provides a brief description of each difficulty level and includes a briefer list of repertoire.¹⁰⁹ In *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*, the authors, Donald L. Hamann

¹⁰⁵ The ASTA *String Syllabus* uses a numeric system, from Grade 1 to Grade 6, to rate the technical and musical difficulty of the literature.

¹⁰⁶ The ASTA *String Syllabus* uses a similar rating system for string ensembles. The ensemble literature is divided into three categories: the first category includes works corresponding with the difficulty level of Grade 1 and 2; the second category includes works corresponding with the difficulty level of Grade 3 and 4; and the third category includes works corresponding with the difficulty level of Grade 5 and 6.

¹⁰⁷ David Littrell, ed., *String Syllabus Volume One* (American String Teachers Association, 2009).

¹⁰⁸ The *Shar Apprentice Sheet Music Difficulty Rating Scale* uses a numeric rating system, from A1 to A6. The Apprentice numbers roughly coincide with the ASTA difficulty levels; however, the characteristics of pieces of the same level are similar. The violin and the viola are discussed simultaneously. The difficulty levels are rated similarly for both violin and viola.

¹⁰⁹ *Shar Apprentice Sheet Music Difficulty Rating Scale* <http://www.sharmusic.com> (accessed Nov. 7, 2014).

and Robert Gillespie, provide charts of detailed criteria¹¹⁰ used for string orchestra grade assessment, as well as a list of works appropriate for each level.¹¹¹

After studying each level's technical and musical demands for the viola as a solo instrument, in an ensemble, and in string orchestra, I have organized a rating system, from easy to advanced, to evaluate the viola duos composed roughly between 1750 and 1825. This rating system begins with the letter "E" (easy), followed by "ME" (medium easy), "M" (medium), "MA" (medium advanced), and "A" (advanced). When categorizing the difficulty levels, the primary aspects observed are the note ranges of the pieces, the harmonic and rhythmic complexities, the use of double and triple stops, the articulations, the bow strokes, the idiomatic writing for the instrument, the dynamic ranges, the requirement for musical sensitivity and maturity, the need for musical colors and characters, the key and time signatures, the tempo markings, and the length of the pieces. The grade level designations in this treatise are intended to provide violists and viola teachers with information on the difficulty of specific viola duos. The specific details on each piece that led to this classification can be found in Appendix B, in alphabetical order by composer's last name.

The technical demands of the violist in the late eighteenth century, which were not as stringent as the demands of today's soloist, are a significant factor that influences the grading of these pieces. The virtuosic viola repertoire did not appear until the turn of the twentieth century. This new repertoire would have not been available without Lionel Tertis' pioneering work in promoting the viola as a solo instrument and in finding new satisfying repertoire for the

¹¹⁰ The components used in the criteria are: time signature, key, tonality, rhythm/rhythmic patterns, range, use of accidentals, dynamics, articulation, bowings, clef, and length of the movement/composition.

¹¹¹ Donald L. Hamann and Robert Gillespie, *Strategies for Teaching Strings: Building a Successful String and Orchestra Program* (New York, NY: Oxford University Press, 2013), 247-265.

instrument.¹¹² In the eighteenth century, formal viola education in conservatories did not yet exist, as the instrument was played mainly by violinists. Alessandro Rolla, violinist and violist, was the first to teach both violin and viola at the newly opened Conservatory in Milan in 1805.¹¹³

Compositions with the same grade level assessment can vary according to the musical and technical difficulty. Some pieces can be technically accessible but musically challenging, whereas other pieces, conversely, can be musically easy and technically challenging. In that case, the instructor, or the violist, should make a judgmental call in deciding which piece is more appropriate to the level of a given student.

The following classification includes unaccompanied viola duos in five distinct levels of difficulty, on this grading system, explained above, from Easy to Advanced. Each level of assessment includes a detailed criteria for evaluation, as well as a list of duos corresponding to each level. The composer's name, title of the piece, and the edition used in this study, will be included. Additional information on the composers and the pieces mentioned here can be found in previous chapters or in Appendix B. Only original viola duos, no transcriptions or arrangements, are included in the tables below.

Easy Level

E. Literature in the E (easy) category requires basic technique and simple rhythm. The pieces are in first position only and are written in accessible keys, idiomatic to the viola. Basic dynamic levels such as loud and soft are required.

Range: first position.

Key: G, D, A, C.

¹¹² Watson Forbes, "Tertis, Lionel," *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed Nov. 7, 2014).

¹¹³ Antonio Rostagno, "Rolla, Alessandro," *Grove Music Online*.

Tonality: major.

Time signature: simple meter (common time, 2/4, 3/4).

Rhythm: whole notes, half notes, quarters, eighths.

Bow strokes: *martelé*, *detaché*, *legato*, short slurs (2-4 notes).

Dynamics: *p*, *f*, *crescendo*.

Musical expression: 4-bar phrases, contrasting rhythms, characters, and dynamics.

Length: 20-60 measures.

Clef: alto.

Table 1: List of compositions for *Easy Level*

Composer	Title	Publisher
Rolla	<i>Duetto in do maggiore per 2 viole, Bl. 1</i>	Gems
Rolla	<i>Duetto in mi bemolle maggiore per 2 viole, Bl. 10</i>	Gems
Nardini	<i>Sechs Duette für Violen I</i>	Schott
Nardini	<i>Sechs Duette für Violen II</i>	Schott
Nardini	<i>Sechs Duette für Violen III</i>	Schott
Nardini	<i>Sechs Duette für Violen IV</i>	Schott
Nardini	<i>Sechs Duette für Violen V</i>	Schott

Medium Easy Level

ME. Literature in the ME (medium easy) level includes additional bow strokes than previously encountered and simple rhythms. These pieces make full use of first and half positions and require some finger extensions. The key signatures are more varied than in the previous level and are idiomatic to the viola.

Range: use of all notes in first position.

Key: G, D, A, C, F, F minor.

Tonality: major and minor.

Time signature: simple meter (2/4, 3/4, 4/4).

Rhythm: whole notes, half notes, quarters, eighths, dotted rhythms.

Bow strokes: *martelé*, *detaché*, *legato*, *marcato*, long slurs, slurs over string crossings.

Dynamics: *p*, *f*, *sfz*, *crescendo* and *diminuendo*.

Musical expression: 4-bar phrases, asymmetric phrases, contrasting rhythms, colors, characters, and dynamics.

Length: 30-80 measures.

Clef: alto.

Table 2: List of compositions for *Medium Easy* Level

Composer	Title	Publisher
Rolla	<i>Duetto in do maggiore per 2 viole, BI. 3</i>	Gems
Rolla	<i>Duetto in re maggiore per 2 viole, BI. 4</i>	Gems
Rolla	<i>Duetto in mi bemolle maggiore per 2 viole, BI. 9</i>	Gems
Rolla	<i>Duetto in la bemolle maggiore per 2 viole, BI. 20</i>	Gems
Nardini	<i>Sechs Duette für Violon VI</i>	Schott
Prot	<i>Duo No. 6 in F major for 2 Violas</i>	Gems
Sterkel	<i>Drei Duette für Bratschen No. 1</i>	Hofmeister
Sterkel	<i>Drei Duette für Bratschen No. 2</i>	Hofmeister
Sterkel	<i>Drei Duette für Bratschen No. 3</i>	Hofmeister
Stumpff	<i>Duo No. 1 in C major for 2 Violas</i>	Gems

Medium Level

M: The literature in the M (medium) level makes full use of the first three positions and uses simple and compound meters. The key signatures frequently include minor modes. Some advanced bow strokes and articulations are required.

Range: the first three positions, easy double and triple stops.

Key: G, D, A, C, F, F minor, B-flat major, B minor, A minor, D minor.

Tonality: major and minor.

Time signature: simple meter (2/4, 3/4, 4/4) and compound meter (6/8, 9/8).

Rhythm/rhythmic patterns: whole notes, quarters, half notes, eighths, dotted and syncopated rhythms, triplets, sixteenths.

Bow strokes: *martelé*, *detaché*, *legato*, *marcato*, slurred *staccato*, “hooked” bowings, “off-the-string” stroke.

Dynamics: *p*, *f*, *crescendo*, *sfz*, *diminuendo*, dynamic swells, *subito*, control of dynamics in short and long strokes.

Articulation: accents, more complex slurs, *staccato*.

Musical expression: asymmetrical phrases, contrasting themes, characters, and colors, frequent use of *vibrato*, dramatic dynamic effects.

Length: 50-150 measures.

Clef: alto.

Table 3: List of compositions for *Medium Level*

Composer	Title	Publisher
Rolla	<i>Duetto in re maggiore, Bl. 5</i>	Gems
Rolla	<i>Duetto in mi bemolle maggiore, Bl. 11</i>	Gems
Rolla	<i>Duetto in fa maggiore, Bl. 12</i>	Gems
Rolla	<i>Duetto in fa maggiore, Bl. 13</i>	Gems
Rolla	<i>Duetto in fa maggiore, Bl. 14</i>	Gems
Rolla	<i>Duetto in fa minore, Bl. 16</i>	Gems
Rolla	<i>Duetto in sol maggiore, Bl. 17</i>	Gems
Rolla	<i>Duetto in fa minore, Bl. 18</i>	Gems
Rolla	<i>Duetto in la bemolle maggiore, Bl. 19</i>	Gems
Rolla	<i>Duetto in la bemolle maggiore, Bl. 21</i>	Gems
Bach, W. F.	<i>Three Duets for Two Violas I</i>	International
Bach, W. F.	<i>Three Duets for Two Violas II</i>	International
Bach, W. F.	<i>Three Duets for Two Violas III</i>	International
Prot	<i>Duo No. 1 in E-flat major for 2 Violas</i>	Gems
Prot	<i>Duo No. 2 in C major for 2 Violas</i>	Gems
Prot	<i>Duo No. 5 in D major for 2 Violas</i>	Gems
Stamitz, C.	<i>Sechs Duette für Zwei Violen I</i>	Schott
Stamitz, C.	<i>Sechs Duette für Zwei Violen II</i>	Schott
Stamitz, C.	<i>Sechs Duette für Zwei Violen III</i>	Schott
Stamitz, C.	<i>Sechs Duette für Zwei Violen IV</i>	Schott
Stumpff	<i>Duo No. 2 in G major for 2 Violas</i>	Gems
Stumpff	<i>Duo No. 3 in B-flat major for 2 Violas</i>	Gems
Stumpff	<i>Duo No. 4 in F major for 2 Violas</i>	Gems
Stumpff	<i>Duo No. 5 in E-flat major for 2 Violas</i>	Gems
Stumpff	<i>Duo No. 6 in D major for 2 Violas</i>	Gems
Schönebeck	<i>Duo I</i>	Schott
Schönebeck	<i>Duo II</i>	Schott

More Advanced Level

MA: More Advanced literature requires shifting to fifth position. This music is written in simple and compound meters, in various keys and modes, and in treble and alto clefs. Abrupt changes in dynamics and rhythms and used frequently.

Range: up to fifth position, double and triple stops appear frequently.

Key: 2-3 sharps or flats.

Tonality: major, minor, and modal.

Time signature: simple meters (2/4, 3/4, 4/4) and compound meters (6/8, 9/8, 12/8).

Rhythm/rhythmic patterns: whole notes, quarters, half notes, eighths, dotted and syncopated rhythms, triplets, sixteenths, polyrhythms.
Bow strokes: *martelé*, *detaché*, *legato*, *marcato*, slurred *staccato*, “hooked” bowings, “off-the-string,” *sautillé*, *spiccato*.
Dynamics: *pp*, *pf*, *crescendo*, *sfz*, *diminuendo*, dynamic swells, *subito* dynamics.
Articulation: accents, complex slurs, *staccato*, light, crisp.
Musical expression: demanding phrases, higher level of sophistication and interpretation, contrasting themes, characters, and tone colors.
Length: 40-250 measures.
Clef: alto and treble clefs.

Table 4: List of compositions for *More Advanced Level*

Composer	Title	Publisher
Rolla	<i>Duetto in do maggiore, Bl. 2</i>	Gems
Rolla	<i>Duetto in mi bemolle maggiore, Bl. 8</i>	Gems
Rolla	<i>Duetto in la maggiore, Bl. 22</i>	Gems
Prot	<i>Duo No. 3 in G major for 2 Violas</i>	Gems
Prot	<i>Duo No. 4 in A major for 2 Violas</i>	Gems
Stamitz, C.	<i>Sechs Duette für Zwei Violen II</i>	Schott
Stamitz, C.	<i>Sechs Duette für Zwei Violen III</i>	Schott

Advanced Level

A: Advanced literature requires shifting to higher positions. The music is written in all keys and alto and treble clefs. Varied rhythms, bow strokes, articulations, and dynamics are frequently used.

Range: violist should be able to play comfortably in any position.
Key: all.
Tonality: major, minor, and modal.
Time signature: all the time signatures encountered previously and mixed meter in $n/4$ and $n/8$.
Rhythm/rhythmic patterns: whole notes, quarters, half notes, eighths, dotted and syncopated rhythms, triplets, sixteenths, quintuplets, hemiola.
Bow strokes: the violist needs to master all the bow strokes previously encountered.
Dynamics: dramatic dynamic contrast, three or more dynamic shades within 2-4 measures.
Articulation: sophisticated; light, crisp, *staccato*, fast finger action, sustained, accents.
Musical expression: mature interpretation and musicianship.

Length: any.

Clef: alto and treble clefs.

Table 5: List of compositions for *Advanced Level*

Composer	Title	Publisher
Rolla	<i>Arpeggio in re maggiore per viola con altra viola d'accompagnamento, BI. 6</i>	Gems
Rolla	<i>Arpeggio in mi bemolle maggiore per viola con altra viola d'accompagnamento, BI. 7</i>	Gems
Rolla	<i>Duetto in fa maggiore, BI. 15</i>	Gems

APPENDIX A

COMPOSERS INCLUDED IN THIS STUDY

Wilhelm Friedemann Bach (1710-1784)

Pietro Nardini (1722-1793)

Félix-Jean Prot (1747-1823)

Alessandro Rolla (1757-1841)

Carl Siegemund Schönebeck (1758-1800?)

Carl Stamitz (1745-1801)

Franz Xaver Sterkel (1750-1817)

Christian Stumpff (1737-1801?)

APPENDIX B

DETAILED OBSERVATIONS ON THE VIOLA DUOS

The following section includes specific information on each viola duo addressed in this study. The information provided in this section focuses on title, number of movements within the piece, note range, key and time signature, rhythms, bow strokes, dynamics, articulation, musical expression, average length of the piece, and clef. The viola duos are arranged alphabetically by the composer's last name.

W. F. Bach, *Three Duets for Two Violas I.*

Movements: I-“Allegro”
II-“Lamento”
III-“Presto”

Range: shifting to third position is required in the first viola part; the second viola part can be played in first position.

Key: G.

Tonality: major.

Time signature: simple meter (common time, 3/4) and compound meter (6/8).

Rhythmic complexity: sixteenths, eighths, quarters, syncopated rhythms, some dotted rhythms, ties.

Bow strokes: *detaché*, slurs, *spiccato*, *staccato*, long and expressive slurs, slurred string crossings, alternation of long and short strokes.

Dynamics: *p*, *mf*, *f*, *ff*, *poco a poco*, *subito*, *non diminuendo*, dramatic dynamic contrast from *p* and *f* within a short period of time,

Articulation: *leggiero*, *spiccato*, sustained, *legato*.

Musical expression and interpretation: imitative writing, contrasting themes and characters. The editor included fingering and string suggestions to lead to the appropriate color and character of the piece. The slurs over the bar line in the double fugue of the “Lamento” indicate the forward direction of the melodic line.

Length: between 46 and 126 measures.

Clef: the first viola part is written in the alto and the treble clefs; the second viola part is written in the alto clef only.

W. F. Bach, *Three Duets for Two Violas II.*

Movements: I-“Tempo giusto”
II-“Amoroso”
III-“Alla breve (Fuge)”

Range: shifting to fourth position is required in the first viola part; the second viola part can be played in first position.

Key: G.

Tonality: minor.

Time signature: simple meter (common time, 3/4, cut time).

Rhythmic complexity: sixteenths, eighths, quarters, half notes, whole notes, syncopated and dotted rhythms.

Bow strokes: *spiccato*, *detaché*, *martelé*, *staccato*, *legato*, slurred, *non-legato*.

Dynamics: *p*, *mf*, *f*, *f e sempre*, *subito* dynamics, *poco a poco crescendo*.

Articulation: *spiccato*, *leggiero*, light, crisp.

Musical expression and interpretation: in the first movement, the phrases are asymmetrical and the form generated by key areas and not themes; 6-bar fugue subject; imitative writing.

Length: between 16 and 108 measures.

Clef: alto and treble in the first viola part; alto only in the second viola part.

W. F. Bach, *Three Duets for Two Violas III.*

Movements: I-“Allegro di molto”
II-“Scherzo”
III-“Vivace”

Range: shifting to second position is required in the first viola part; shifting to fourth position is required in the second viola part.

Key: C.

Tonality: major.

Time signature: simple meter (“cut time,” 3/4, 2/4).

Rhythmic complexity: sixteenths, eighths, quarters, occasional dotted and syncopated rhythms.

Bow strokes: *detaché*, *marcato*, *martelé*, “hooked,” *staccato*, slurs.

Dynamics: *p, mf, f, ff, crescendo, e poco a poco instante*.

Articulation: *marcato, cantabile, leggiero, staccato*.

Musical expression and interpretation: *cantabile, marcato, risoluto, poco a poco instante* (gradual intensity).

Length: between 16 and 66 measures.

Clef: the first viola part is written in alto clef; the second viola part is written in the alto and treble clefs.

P. Nardini, *Sechs Duette I*.

Movements: I-“Andante”
II-“Minuetto”

Range: first position.

Key: E-flat.

Tonality: major.

Time signature: simple meter (2/4, 3/4).

Rhythmic complexity: mostly sixteenth notes, triplets, some dotted rhythms, occasional use of syncopated rhythms.

Bow strokes: *detaché*, “off-the-string,” long and sustained bows.

Dynamics: no dynamics marked. Contrasting dynamics can be added for variety.

Articulation: sustained, light and short strokes in the accompanying line. No specific articulation marked.

Musical expression and interpretation: 4-bar phrases, bright, singing-like character.

Length: between 22 and 34 measures.

Clef: alto.

P. Nardini, *Sechs Duette II*.

Movements: I-“Andante”
II-“Minuetto”

Range: shifting to second position (or third) is required in the first viola part; the second viola part can be played in first position.

Key: A.

Tonality: major.

Time signature: simple meter (3/4, common time).

Rhythmic complexity: thirty seconds, sixteenths, triplets, some simple dotted rhythms, “off-beats.”

Bow strokes: *detaché*, “off-the-string” stroke.

Dynamics: none marked.

Articulation: light, some passages require a short, “off-the-string” articulation.

Musical expression and interpretation: asymmetric 3 or 4-bar phrases. Dramatic contrast between phrases generated by rhythmic diversity and harmonic progression. Light and cheerful character.

Length: between 23 and 30 measures.

P. Nardini, *Sechs Duette III*.

Movements: I-untitled
II-“Minuetto”

Range: occasional use of second position in the first viola part; the second viola part can be played in first position.

Key: F.

Tonality: major.

Time signature: simple meter (2/4, 3/4).

Rhythmic complexity: sixteenths, eighths, and quarters. Moderate use of dotted rhythms, triplets, and syncopated rhythms.

Bow strokes: *detaché*, short and “off-the-string” strokes.

Dynamics: none marked.

Articulation: sustained, light and short.

Musical expression and interpretation: long phrases, significant development of thematic material; prominent rhythmic and character contrasts between phrases.

Length: between 20 and 59 measures.

Clef: alto.

P. Nardini, *Sechs Duette* IV.

Movements: I-“Andante”
II-“Minuetto”

Range: first position.

Key: E-flat.

Tonality: major.

Time signature: simple meter (2/4, 3/4).

Rhythmic complexity: sixteenths, eighths, and quarters. Moderate use of dotted rhythms, triplets, and syncopation. Alternation between sixteenths and triplets within one measure.

Bow strokes: *detaché*, “off-the-string” strokes, *staccato*, *legato*, fast alternation of long and short strokes.

Dynamics: no dynamic markings.

Articulation: light, *staccato*.

Musical expression: 4-bar symmetric phrases.

Length: between 31 and 43 measures.

Clef: alto only.

P. Nardini, *Sechs Duette* V.

Movements: I-“Andante”
II-“Minuetto”

Range: occasional shifting to second position is required in the first viola part; the second viola part can be played in first position.

Key: B-flat.

Tonality: major.

Time signature: simple meter (2/4, 3/4).

Rhythmic complexity: sixteenths, eighths, sextuplets; fast alternation between groups of four sixteenth notes and sextuplets; use of polyrhythms (triplets against quarters).

Bow strokes: *detaché*, slurred bows, and “off-the-string.”

Dynamics: none marked.

Articulation: light and crisp.

Musical expression and interpretation: 4-bar phrases grouped as antecedent and consequent; lively and graceful character.

Length: between 22 and 76 measures.

Clef: alto only.

P. Nardini, *Sechs Duette VI*.

Movements: I-“Andante”
II-“Allegro”
III-“Gracioso”

Range: shifting to third position is required in the first viola part; the second viola part can be played in first position or shift to third position to avoid awkward string crossings.

Key: E-flat.

Tonality: major.

Time signature: simple meter (common time, 2/4) and compound meter (3/8).

Rhythmic complexity: alternation of sextuplets, sixteenths, thirty seconds, and syncopated rhythms. Rhythmic pattern of one sixteenth note, two thirty seconds, and two sixteenths on one beat.

Bow strokes: “off-the-string,” slurs, *spiccato*, fast alternation of slurred and separate strokes.

Dynamics: none marked.

Articulation: light, graceful, *spiccato*.

Musical expression and interpretation: 4-bar phrases, higher level of virtuosity within Nardini’s duos. The overall character of the piece is graceful and pleasant with occasional dialogue between the violas.

Length: between 20 and 56 measures.

Clef: alto only.

F. J. Prot, *Duo No. 1 in E-flat major for Two Violas*.

Movements: I-“Allegro”
II-“Andantino con Variazione”

Range: shifting to third position is required in both viola parts.

Key: E-flat.

Tonality: major.

Time signature: simple meter (common time) and compound meter (6/8).

Rhythmical complexity: extended sixteenth-note runs, triplets, dotted rhythms. The variation technique used by the composer is rhythmical in nature. Rhythmic patterns used: Variation II- one eighth note followed by four sixteenths, preceded by an eighth note pick-up; Variation III- four thirty seconds followed by two short eighths, preceded by an eighth note pick-up.

Bow strokes: *martelé*, *spiccato*, slurred notes, *detaché*, and *staccato*.

Dynamics: *f* and *p* are the only dynamics marked.

Articulation: short and crisp, light, lifted, strong and precise.

Musical expression and interpretation: 4-bar phrases. The themes are rhythmically and harmonically contrasting. Frequent use of diminished seventh chords, as well as diminished and augmented intervals. The harmonic rhythm is fast. The character of the theme is gallant and gracious. The character of each variation changes accordingly with the rhythmic and harmonic alteration of the theme.

Length: between 71 and 110 measures.

Clef: alto only.

F. J. Prot, *Duo No. 2 in C major for Two Violas*.

Movements: I-“Allegro”
II-“Rondeau: Allegro”

Range: shifting to fourth position is required in the first viola part; shifting to third position is required in the second viola part.

Key: C.

Tonality: major.

Time signature: simple meter (common time) and compound meter (6/8).

Rhythmic complexity: sixteenths, eighths, triplets, quarters, dotted rhythms. Quick rhythmic alternation between dotted quarter note, sixteenths, triplets, and eighths. Pattern in 6/8: four slurred sixteenths followed by a short eighth note on a different bow direction.

Bow strokes: *martelé*, *spiccato*, *staccato*, “off the string,” fast alternation between long and short bows, slurred, *legato*, “hooked” eighth notes on the same bow direction.

Dynamics: *pp*, *p*, *f*, and *rinf*.

Articulation: light and crisp.

Musical expression and interpretation: 4-bar phrases. The two instruments play in thirds often and occasionally voice crossings occurs. When the two violas introduce the thematic material simultaneously, parallel and contrary motion of the voices occurs. Effective color contrast between the A and C sections of the “Rondeau” through the use of the parallel minor key (C minor) in the C section.

Length: between 86 and 129 measures.

Clef: alto only.

F. J. Prot, *Duo No. 3 in G major for Two Violas*.

Movements: I-“Allegro”
II-“Rondeau: Vivace”

Range: occasional shifting to fifth position is required in the first viola part; shifting to second or third position is required in the second viola part.

Key: G.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: sixteenths, eighths, triplets, quarters, half notes, dotted rhythms.
Occasionally, Prot places the longest and heaviest note on beat two of the measure, changing the rhythmic balance normally expected in common time.

Bow strokes: long and sustained bows, *martelé*, *marcato*, *spiccato*, *detaché*.

Dynamics: *pp*, *p*, *f*.

Articulation: sustained, *marcato*, crisp and clear.

Musical expression and interpretation: asymmetrical phrases, contrasting themes; the abrupt modulations create a dramatic contrast in color and character.

Length: between 95 and 141 measures.

Clef: alto only.

F. J. Prot, *Duo No. 4 in A major for Two Violas.*

Movements: I-“Allegro”
II-“Andante Moderato con Variazione”

Range: shifting to fifth or sixth position is required in the first viola part; shifting to third position is required in the second viola part. Frequent use of double and triple stops.

Key: A.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: sixteenths, eighths, quarters, whole notes, dotted rhythms. The theme of the second movement is rhythmically altered in the two variations. In Variation I, the rhythm of the theme is diminished to the thirty-second level; Variation II makes full use of sextuplets.

Bow strokes: extensive use of “hooked” bows, *marcato*, slurred *staccato*, *spiccato*, *martelé*, *legato*, sustained strokes, accents, alternation between short and long bows, and alternation between fast and slow strokes.

Dynamics: *p*, *rin*, *f*.

Articulation: crisp, light, sustained, *staccato*, use of double stops.

Musical expression and interpretation: dramatic dynamic and texture contrast separated by long and suspenseful rests; use of *fermatas* at cadential points or on tensioned chords (m. 128, G-sharp fully diminished seventh).

Length: between 48 and 147 measures.

Clef: alto only.

F. J. Prot, *Duo No. 5 in D major for Two Violas.*

Movements: I-“Allegro”
II-“Tempo di Minuetto; Grazioso”

Range: the first viola part requires shifting to third position; the second viola part can be played in first position.

Key: D.

Tonality: major.

Time signature: simple meter (common time, 3/4).

Rhythmic complexity: a balanced use of sixteenth notes, triplets, eighth notes, and dotted quarter note followed by an eighth note pattern, occasional use of syncopated rhythms.

Bow strokes: *detaché*, *martelé*, *staccato*, long and sustained bows, quick alternation of fast and slow strokes, long slurs.

Dynamics: *pp*, *p*, *f*, *crescendo* and *diminuendo*. Abrupt changes of loud and soft dynamics.

Articulation: *staccato*, crisp, light, sustained, use of *vibrato*.

Musical expression: asymmetric phrases, contrasting themes, virtuosic yet gracious, use of *vibrato* in the expressive themes.

Length: between 48 and 95 measures.

Clef: alto only.

F. J. Prot, *Duo No. 6 in F major for Two Violas*.

Movements: I-“Allegro”
II-“Allegro assai”

Range: both viola parts require shifting to second position.

Key: F.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: alternating sixteenths and triplets in the same phrase, sometimes in the same measure; one short triplet eighth note followed by two slurred triplet eighth notes on a separate bow direction.

Bow strokes: *martelé*, *staccato*, slurred *staccato*, *detaché*, slurred and sustained half notes.

Dynamics: *pp*, *p*, *f*.

Articulation: fast finger movement in the left hand, crisp, light, sustained, *staccato*, use of double stops.

Musical expression and interpretation: asymmetrical phrases, contrasting characters, harmonies, and rhythms.

Length: between 98 and 105 measures.

Clef: alto only.

A. Rolla, *Duetto in do maggiore per 2 viole*, BI. 1.

Movements: I-“Allegro”
II-“Rondo: Allegretto”

Range: shifting to third position is required in the first viola part; the second viola part can be played in first position.

Key: C.

Tonality: major.

Time signature: simple meter (2/4).

Rhythmic complexity: thirty seconds, sextuplets, sixteenths, eighths, dotted rhythms.

Bow strokes: *staccato*, *detaché*, *legato*, slurred, *martelé*, long and sustained. Quick alternation between “on” and “off-the-string” strokes.

Dynamics: *f*, *p*, contrasting dynamics within short periods of time.

Articulation: light, crisp, *staccato*.

Musical expression and interpretation: 4-bar phrases, joyful and playful character. Some use of double stops. Contrasting phrases in rhythm, character, and dynamics. The second movement is in binary form, not rondo form, as expected from the title.

Length: between 41 and 69 measures.

Clef: alto only.

A. Rolla, *Duetto in do maggiore per 2 viole*, BI. 2.

Movements: I-“Allegro”
II-“Rondo: Allegretto”

Range: both viola parts require shifting to seventh or eighth position.

Key: C.

Tonality: major.

Time signature: simple meter (common time) and compound meter (6/8).

Rhythmic complexity: sixteenths, eighths, quarters, some dotted rhythms, syncopated rhythmic motive.

Bow strokes: slurred *staccato*, *detaché*, *martelé*, long slurs, *spiccato*, long and sustained, fast string crossings, fast alternation of long and short strokes.

Dynamics: *p, pp, f, sfz, diminuendo*.

Articulation: sustained, crisp, light, fast finger action in the left hand, *sfz*.

Musical expression: *dolce*, expressive, *cantabile*, virtuosic, suspenseful, contrasting characters and colors between the rondo episodes, fast runs and *arpeggios*.

Length: between 175 and 176 measures.

Clef: alto and treble clefs in both viola parts.

A. Rolla, *Duetto in do maggiore per 2 viole, BI. 3.*

Movements: I-“Andante”
II-“Rondo”

Range: shifting to third position is required in the first viola part; the second viola part can be played in first position.

Key: C.

Tonality: major.

Time signature: simple meter (2/4).

Rhythmic complexity: thirty seconds, sextuplets, sixteenths, frequent use of syncopated rhythms, some dotted rhythms.

Bow strokes: *spiccato, staccato, détaché*, fast alternation of “short-long-short” strokes, *martelé*, slurs.

Dynamics: *p, f*.

Articulation: light, crisp, *staccato*, lifted.

Musical expression and interpretation: the violas often play in intervals of thirds or sixths; not very dramatic contrast between phrases; use of contrasting dynamics in stating the melodic motive.

Length: between 47 and 66 measures.

Clef: alto only.

A. Rolla, *Duetto in re maggiore per 2 viole*, BI. 4.

Movements: I-“Largo”
II-“Aria Cantabile con Variazioni”

Range: shifting to third position is required in the first viola part; the second viola part can be played in first position.

Key: D.

Tonality: major.

Time signature: simple meter (common time, *alla breve*).

Rhythmic complexity: sixteenths, quarters, syncopated rhythms, triplets, dotted rhythms. The variations on the theme are mostly rhythmical.

Bow strokes: slurred *staccato*, long slurs, *legato*, *martelé*, alternation of long and short strokes.

Dynamics: *pp p, f*.

Articulation: light and crisp in the accompanimental part.

Musical expression and interpretation: *sotto voce*, *cantabile*, expressive, driven rhythms in the accompanimental part, *attacca* to the next movement, playful, virtuosic. Tone color and character contrast between the seven-part rondo episodes.

Length: between 57 and 122 measures.

Clef: alto only.

A. Rolla, *Duetto in re maggiore per 2 viole*, BI. 5.

Movements: I-“Largo”
II-“Minuetto a Rondeau”

Range: both viola parts require shifting to third position.

Key: D.

Tonality: major.

Time signature: simple meter (3/4).

Rhythmic complexity: sixteenths, eighths, quarters, occasional use of dotted and syncopated rhythms.

Bow strokes: slurred *staccato*, slurs over string crossings in the C episode. An alternate version of the C episode is provided by the editor where the slurred string crossings have been replaced with Alberti bass, on separate bows. The melodic line is not affected.

Dynamics: *pp, p, mf, f, poco f, crescendo, sfz.*

Articulation: sustained phrases, sharp, crisp, fast finger action in the accompanimental part.

Musical expression and interpretation: *dolce*, dramatic dynamic contrast within short periods of time, various dynamic shades, expressive, gracious and *cantabile* melodies contrasted by virtuosic accompaniments.

Length: between 35 and 88 measures.

Clef: alto only.

A. Rolla, *Arpeggio in re maggiore per viola con altra viola d'accompagnamento*, BI. 6.

Movement: “Moderato”

Range: constant shifting from first to tenth position on the D and A strings is required in the first viola part; shifting to third position is required in the second viola part.

Key: D.

Tonality: major.

Time signature: simple meter (common time).

Rhythmic complexity: in the first viola, the rhythm part alternates between quarters and sixteenths; in the second viola part, the pattern is twelve notes-per-beat.

Bow strokes: long and sustained bows in the first viola part, *bariolage* in the second viola part

Dynamics: none marked.

Articulation: sustained double stops in the first viola part; fast finger movement in the second viola part.

Musical expression: *cantabile* and expressive.

Length: 12 measures.

Clef: the first viola part is written in treble clef; the second viola part is written in alto and treble clefs.

A. Rolla, *Arpeggio in mi bemolle maggiore per viola con altra viola d'accompagnamento*, BI. 7.

Movement: “Moderato”

Range: shifting to sixth position is required in the first viola part; the second viola part is not required to shift.

Key: E-flat.

Tonality: major.

Time signature: simple meter (common time).

Rhythmic complexity: in the first viola part, the rhythm alternates between quarters, eighths, triplets, and dotted eighths followed by one sixteenth note; in the second viola part, the predominant rhythmical divisions are thirty seconds and sextuplets. When the two parts overlap, polyrhythms are created.

Bow strokes: pattern of one short thirty-second note followed by three slurred thirty-second notes; three slurred sextuplets over three strings followed by three slurred *staccato* sextuplets.

Dynamics: no dynamics marked.

Articulation: sustained and expressive articulation in the first viola part; the second viola part requires fast and accurate finger movement in the left hand.

Musical expression: *cantabile* and expressive.

Length: 11 measures.

Clef: the first viola part is written in treble clef; the second viola part is written in alto clef.

A. Rolla, *Duetto in mi bemolle maggiore per 2 viole*, BI. 8.

Movements: I-“Andante sostenuto”
II-“Tema con Variazioni”
III-“Rondo: Presto”

Range: shifting to seventh position is required in the first viola part; shifting to fifth position is required in the second viola part.

Key: E-flat.

Tonality: major.

Time signature: simple meter (3/4, 2/4) and compound (3/8).

Rhythmic complexity: thirty seconds, sixteenths, eighths, quarters, sextuplets, some dotted and syncopated rhythms.

Bow strokes: flying up-bow *staccato*, fast string crossings over multiple strings, long slurs over two strings, *staccato*, *martelé*, *detaché*, lifted, alternation of long and short bows.

Dynamics: *p*, *f*, *sf*, *crescendo*.

Articulation: sustained, fast finger action in the written-out embellishments, light, lifted, crisp.

Musical expression and interpretation: *dolce*, Italian-style *cantabile*, sustained, gentle, delicate.

In the first viola part, measures 13 through 16 are marked *Sul D* to bring out the darker tone appropriate to the character of the phrase. The *cantabile* theme is contrasted by agitated and virtuosic variations. This movement concludes with a harmonic transition into the following movement marked *attacca subito al Rondo*. The third movement is not a rondo form as expected from the title but a ternary form with a long and virtuosic *coda*. Each section of the rondo is delineated by rests. The A section is a ternary form on its own. Suspenseful transitions are created through the use of chromatic scales.

Length: between 67 and 324 measures.

Clef: alto and treble clefs are used in both viola parts.

A. Rolla, *Duetto in mi bemolle maggiore per 2 viole*, BI. 9.

Movements: I-“Moderato”

II-“Rondo: Andantino con moto”

Range: shifting to third position is required in both viola parts.

Key: E-flat.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: slurred eighths, triplets, half notes, two instances of polyrhythms; pattern of two eighth-note triplets slurred followed by one separate eighth-note triplet.

Bow strokes: sustained, occasional alternation of long and short bows, “off-the-string,” *detaché*, *staccato*, lifted, slurred, *marcato*, *martelé*.

Dynamics: *pp p*, *mf*, *f*.

Articulation: sustained, light, precise, *staccato*, *legato*.

Musical expression and interpretation: *dolce*, *cantabile*, asymmetric phrases, rhythmic and harmonic contrasting themes, though not contrasting in character or color; use of *fermata* on half cadences to emphasize the climax of a section.

Length: between 87 and 106 measures.

Clef: alto only.

A. Rolla, *Duetto in mi bemolle maggiore per 2 viole, BI. 10.*

Movements: I-“Allegretto”

II-“Rondo”

Range: shifting to third position is required in the first viola part; the second viola part can be played in first position.

Key: E-flat.

Tonality: major.

Time signature: simple meter (2/4) and compound meter (6/8).

Rhythmic complexity: sixteenths, sextuplets, some thirty seconds, eighths, dotted rhythms, occasional use of syncopated rhythms, one instance of polyrhythm.

Bow strokes: *detaché*, *staccato*, longer slurs, sustained, alternation of short and long bows.

Dynamics: no dynamics marked.

Articulation: *staccato*, light and agile, some use of *vibrato*.

Musical expression and interpretation: asymmetrical phrases, rhythmic and harmonic contrast between the two melodic ideas.

Length: between 26 and 65 measures.

Clef: alto only.

A. Rolla, *Duetto in mi bemolle maggiore per 2 viole, BI. 11.*

Movements: I-“Largo”

II-“Minuetto a Rondeau”

Range: shifting to third position is required in both viola parts.

Key: E-flat.

Tonality: major.

Time signature: simple meter (3/4, 2/4).

Rhythmic complexity: three-notes-slurred followed by three-notes-separate; pattern of two-notes-slurred (eighths or sixteenths).

Bow strokes: long and sustained strokes, accents, longer slurs, slurred *staccato*, *detaché*, four sixteenths slurred in pairs within string crossings. An alternative version of measures 93 to 116 has been provided by the editor, replacing the slurred notes with Alberti bass.

Dynamics: *pp*, *pp assai*, *p*, *mf*, *crescendo*, *sfz*.

Articulation: sustained, crisp, accurate, fast finger action in the left hand, *sciolte* (light and easy), *sfz*.

Musical expression and interpretation: *dolce*, expressive, Italian-style *cantabile*, use of *sfz* on dissonant sonorities; each section is delineated by rests; dramatic dynamic effects within short periods of time; contrasting characters and colors in the rondo episodes.

Length: between 40 and 140 measures.

Clef: alto only.

A. Rolla, *Duetto in fa maggiore per 2 viole*, *Bl. 12*.

Movements: I-“Largo”
II-“Rondo: Allegretto”

Range: shifting to third position is required for both viola parts.

Key: F.

Tonality: major.

Time signature: simple meter (3/4, 2/4).

Rhythmic complexity: thirty seconds, sixteenths, sextuplets, eighths, quarters.

Bow strokes: sustained, *detaché*, *staccato*, “off-the-string,” “hooked,” dotted rhythms, quick alternation of triple and duple meter, slurred string crossings, four sixteenths slurred in pairs within string crossings, alternation of long and short strokes.

Dynamics: *p*, *pp assai*, *mp*, *mf*, *f*, *sfz*.

Articulation: sustained, light and crisp on the short notes, *sfz*.

Musical expression and interpretation: *dolce*, dramatic effects in dynamic and articulation between *p* and *sfz*; *ad libitum* indication next to the *fermata* on the half cadence in measure 16. The first violist is encouraged to be free in his interpretation of the chromatic scale leading to the initial theme. Use of *fermatas* at every strong cadential point. The character of the first theme is light, elegant and gracious contrasted by dramatic dynamic effects in the re-statement.

Length: between 31 and 141 measures.

Clef: alto only.

A. Rolla, *Duetto in fa maggiore per 2 viole*, BI. 13.

Movements: I-“Andantino con moto”
II-“Rondo: Presto”

Range: shifting to seventh position is required in the first viola part; shifting to third position is required in the second viola part.

Key: F.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: four sixteenths slurred in pairs, triplets, eighths, quarters, half notes, syncopated rhythms, slurred string crossings, dotted rhythms.

Bow strokes: long and sustained bows, *staccato*, *martelé*, *detaché*, *legato*, alternation of short and long strokes.

Dynamics: *mf*, *p*, *pp*, *sf*.

Articulation: sustained, *staccato*, short, crisp, and accurate.

Musical expression and interpretations: *dolce*, playful, teasing; each rondo episode is delineated by rests and *fermatas*.

Length: between 119 and 198 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef.

A. Rolla, *Duetto in fa maggiore per 2 viole*, BI. 14.

Movements: I-“Adagio”
II-“Rondeau: Allegretto”

Range: the first viola part can be played in first position; shifting to third position is required in the second viola part.

Key: F.

Tonality: major.

Time signature: simple meter (3/4, 2/4).

Rhythmic complexity: thirty seconds, sixteenths, triplets, eighths, quarters, some dotted rhythms.

Bow strokes: flying *staccato*, sustained, pattern of two-notes-slurred followed by two-notes-separate, string crossings under long or short slurs, alternation of fast and slow strokes.

Dynamics: *p, f*.

Articulation: light, accurate and clean on the flying *staccato, spiccato*.

Musical expression and interpretation: expressive, *cantabile*, dramatic effect created by dissonant intervals, anxious character created by the slurred thirty-second notes.

Length: between 32 and 86 measures.

Clef: alto only.

A. Rolla, *Duetto in fa maggiore per 2 viole, BI. 15.*

Movements: I-“Allegro espressivo”
II-“Cantabile Scherzoso”
III-“Rondeau: Presto”

Range: shifting to third position is required in both viola parts.

Key: F.

Tonality: major.

Time signature: simple meter (3/4, 2/4) and compound meter (6/8).

Rhythmic complexity: thirty seconds, sixteenths, triplets, eighths, quarters, dotted and syncopated rhythms.

Bow strokes: *staccato*, sustained; pattern of two-notes-slurred followed by two-separate-notes, string crossings under long or short slurs, alternation of fast and slow strokes, string crossings over multiple strings, *detaché, martelé, legato*.

Dynamics: *pp, p, mf, f, sfz*.

Articulation: short, crisp, clear, *staccato*, light, lifted.

Musical expression and interpretation: *dolce, cantabile*, hocket texture. In “Cantabile Scherzoso,” the second viola is marked *solo* accompanied by *pizzicato* chords in the first viola, resembling a guitar.

Length: between 60 and 176 measures.

Clef: the first viola part is written in alto clef, the second viola part is written in alto and treble clefs.

A. Rolla, *Duetto in fa minore per 2 viole*, BI. 16.

Movements: I-“Largo Sostenuto”
II-“Allegro”

Range: shifting to fourth and fifth positions is required in both viola parts.

Key: F.

Tonality: the first movement is in the minor mode, the second movement is in the major mode.

Time signature: simple meter (3/4, common time).

Rhythmic complexity: thirty seconds, sixteenths, eighths, half notes, syncopated rhythms.

Bow strokes: long slurs over three strings, slurred *staccato*, ties, alternation of fast and slow strokes, sustained, accents.

Dynamics: *p*, *mf*, *f*, *sfz*.

Articulation: light, crisp, sustained.

Musical expression and interpretation: *sotto voce* marking in the melodic line and *sempre sotto voce* marking in the accompanying line. Specific expression marks such as *tenuto* and *morendo*; use of *fermatas*; melody in Italian-style *cantabile* (opera), gentle, elegant.

Length: between 30 and 43 measures. The second movement is unfinished, ending on a half cadence.

Clef: the first viola part is written in alto clef, the second viola part is written in both alto and treble clefs.

A. Rolla, *Duetto in sol maggiore per 2 viole*, BI. 17.

Movements: I-“Maestoso”
II-“Rondo: Allegrino”

Range: shifting to third position is required in the first viola part; the second viola part can be played in first position.

Key: G.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: sixteenths, eighths, quarters, dotted half notes.

Bow strokes: two-note-slur pattern, slurred and flying *staccato*, *detaché*, *martelé*, *legato*.

Dynamics: *pp, p, f*.

Articulation: *staccato*, light, crisp, accurate.

Musical expression and interpretation: the first movement introduces only one theme which is alternatively played by both instruments in different tonalities. Use of hocket. The character of the second movement is light and joyful.

Length: between 104 and 134 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef.

A. Rolla, *Duetto in fa minore per 2 viole*, BI. 18.

Movements: I-“Allegro ma non troppo”

II-“Largo”

III-“Presto agitato”

Range: shifting to third position is required in both viola parts.

Key: F.

Tonality: minor.

Time signature: simple (2/4, common time).

Rhythmic complexity: sixteenths, sextuplets, eighths, some dotted rhythms.

Bow strokes: *staccato*, *spiccato*, fast string crossings, slurred *staccato*, two-note-slurred pattern.

Dynamics: *pp, p, mf, f, ff, crescendo*, frequent dynamic contrast.

Articulation: *staccato*, light, clean, crisp.

Musical expression and interpretation: frequent use of embellishments, *sotto voce*, hocket, *morendo*, contrasting characters between movements; use of *vibrato*, especially in the “Largo.”

Length: between 32 and 199 measures.

Clef: alto only.

A. Rolla, *Duetto in la bemolle maggiore per 2 viole, BI. 19.*

Movements: I-“Moderato”
II-“Minuetto Grazioso”

Range: shifting to fourth position is required for both viola parts.

Key: A-flat.

Tonality: major.

Time signature: simple meter (common time, 3/4).

Rhythmic complexity: thirty seconds, sixteenths, triplets, eighths, quarters, dotted and syncopated rhythms.

Bow strokes: *staccato*, *spiccato*, slurred *staccato*, *detaché*, *martelé*, sustained, slurs over multiple strings.

Dynamics: *pp*, *p*, *f*, *ff*, *crescendo*, *sotto voce*.

Articulation: light, crisp, clear, and accurate.

Musical expression and interpretation: *dolce*, *sotto voce*, contrasting characters and colors between themes.

Length: between 121 and 140 measures.

Clef: both viola parts are written in alto and treble clefs.

A. Rolla, *Duetto in la bemolle maggiore per 2 viole, BI. 20.*

Movements: I-“Largo”
II-“Rondeau: Allegretto”

Range: shifting to seventh position is required in the first viola part; shifting to fourth position is required in the second viola part.

Key: A-flat.

Tonality: major.

Time signature: simple meter (3/4) and compound meter (3/8).

Rhythmic complexity: sixteenths, eighths, quarters, some dotted rhythms.

Bow strokes: flying *staccato*, *staccato*, slurs over two or three strings.

Dynamics: *pp*, *p*, *mf*, *sfz*.

Articulation: sustained, crisp, accurate, clear, *staccato*, fast finger action in the left hand.

Musical expression and interpretation: the “Largo” has a mysterious and somber character emphasized by the use of mute, contrasted by the “Rondeau” with a bright, joyful, charismatic character.

Length: between 39 and 148 measures.

Clef: both viola parts are written in alto and treble clefs.

A. Rolla, *Duetto in la bemolle maggiore per 2 viole*, BI. 21.

Movements: I-“Largo sostenuto”
II-“Rondeau: Andante con moto”

Range: shifting to third position is required in both viola parts.

Key: A-flat.

Tonality: major.

Time signature: simple meter (3/4, 2/4).

Rhythmic complexity: thirty seconds, sixteenths, dotted rhythms.

Bow strokes: slurred *staccato*, *staccato*, *martelé*, *sf*, alternation of slow and fast strokes, slurred string crossings.

Dynamics: *p*, *sf*, and *pp*.

Articulation: light, lifted, crisp, *staccato*.

Musical expression and interpretation: *dolce*, *sotto voce*, *con sordino*; use of hocket in the first movement. Contrasting character, color, and rhythms between the rondo episodes of the second movement.

Length: between 42 and 135 measures.

Clef: alto only.

A. Rolla, *Duetto in la maggiore per 2 viole*, BI. 22.

Movements: I-“Allegretto”
II-“Cantabile con Espressione”
III-“Minuetto a Rondeau”

Range: shifting to third position is required in the first viola part; shifting to fourth and fifth positions is required in the second viola part.

Key: A.

Tonality: major.

Time signature: simple meter (2/4, 3/4, common time).

Rhythmic complexity: thirty seconds, sextuplets, triplets, two-slurred and two-separate sixteenths pattern, dotted and syncopated rhythms,

Bow strokes: *portato*, *detaché*, *martelé*, *staccato*, long slurs over multiple strings, *spiccato*, slurred *portato*, flying *staccato*.

Dynamics: *pp*, *p*, *mf*, *f*, *crescendo*, *poco f*, *mf e sciolte* (light and easy).

Articulation: light, crisp, sustained, *staccato*.

Musical expression and interpretation: *dolce*, *morendo*, *sotto voce*; contrasting characters, colors, rhythms, and tonality between sections of the rondo. The second movement is written in the Italian-style *cantabile* (opera).

Length: between 34 and 163 measures.

Clef: both viola parts are written in alto and treble clefs.

A. Rolla, *Etude Duetto No. 1 in sol maggiore*, BI. 23.

Movement: “Allegro sostenuto”

Range: shifting to tenth position is required in the first viola part; shifting to third position is required in the second viola part.

Key: G.

Tonality: major.

Time signature: simple meter (common time).

Rhythmic complexity: eighths, triplets, half notes.

Bow strokes: sustained, *detaché*, “off-the-string.”

Dynamics: *p*, *mf*, *f*, *crescendo*, swell dynamics.

Technical challenges: double stops - mainly thirds and octaves, arpeggios in octaves broken by the eighth note rhythm, three-octave runs.

Musical expression: usually the first viola part has the technically challenging part while the second viola plays a simple, though pleasant melody.

Length: 59 measures.

Clef: the first viola part is written in alto and treble clefs. The second viola part is written in alto clef,

A. Rolla, *Etude Duetto No. 2 in fa maggiore, Bl. 24.*

Movement: “Andante”

Range: shifting to ninth position is required in the first viola part; shifting to third position is required in the second viola part.

Key: F.

Tonality: major.

Time signature: simple meter (3/4).

Rhythmic complexity: sixteenths, sextuplets, eighths, quarters.

Bow strokes: alternation of slow and fast bows. Pattern: two-notes-slurred on a down bow followed by one note on an up bow.

Dynamics: *pp, p, mf, f, ff, crescendo*. Dramatic dynamic swells from *p* to *f* and back to *p* in double stops passages.

Technical challenges: double stops - mostly sixths and thirds; two-octave scale runs; fast alternation of long and short strokes, variety of dynamics.

Musical expression: simple and pleasant melodies played often in double stops accompanied by a virtuosic line.

Length: 43 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef.

A. Rolla, *Etude Duetto No. 3 in mi bemolle maggiore, Bl. 25.*

Movement: “Andante.”

Range: shifting to eighth position is required in the first viola part; shifting to second position is required in the second viola part.

Key: E-flat.

Tonality: major.

Time signature: simple meter (3/4).

Rhythmic complexity: thirty seconds, sixteenths, sextuplets, eighths.

Bow strokes: long slurs, slurs over string crossings, alternation of fast and slow strokes.

Dynamics: *p, mf, f, crescendo*.

Technical challenges: string crossings, slurred string crossing, alternation of fast and slow strokes, fast finger action, slurred double stops.

Musical expression: usually the first viola part has the technically challenging part while the second viola plays a simple, though pleasant melody.

Length: 57 measures.

Clef: the first viola part is written in alto and treble clefs. The second viola part is written in alto clef.

A. Rolla, *Etude Duetto No. 4 in si bemolle maggiore*, BI. 26.

Movement: “Allegro”

Range: shifting to eleventh position is required in the first viola part; shifting to third position is required in the second viola part.

Key: B-flat.

Tonality: major.

Time signature: simple meter (common time).

Rhythmic complexity: eighths, quarters, syncopated rhythms.

Bow strokes: *detaché*, sustained, “off-the-string.”

Dynamics: *pp*, *p*, *mf*, *f*, “hairpins,” *crescendo* and *decrescendo*.

Technical challenges: expressive melody in double stops, syncopated rhythm, shifting to eleventh position.

Musical expression: rondo form, complex melodies, contrasting rhythm and texture between the rondo episodes.

Length: 99 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef.

A. Rolla, *Etude Duetto No. 5 in re maggiore*, BI. 27.

Movement: “Andante”

Range: shifting to seventh position is required in the first viola part; shifting to third position is required in the second viola part.

Key: D.

Tonality: major.

Time signature: simple meter (3/4).

Rhythmic complexity: thirty seconds, triplets, eighths, quarters.

Bow strokes: sustained, *staccato*, repeated string crossing under long slurs, alternation of fast and slow strokes, long shifts.

Dynamics: *p*, *mf*, *f*, “hairpins,” *crescendo* and *diminuendo*.

Technical challenges: thematic material in double stops, repeated string crossings (on separate bows or under long slurs), triple stops, long shifts.

Musical expression: simple and pleasant melodies played often in double stops accompanied by a virtuosic line.

Length: 59 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef.

A. Rolla, *Etude Duetto No. 6 in fa maggiore*, BI. 28.

Movement: “Allegro moderato.”

Range: shifting to ninth position is required in the first viola part; the second viola part can be played in first position.

Key: F.

Tonality: major.

Time signature: simple meter (common time).

Rhythmic complexity: sixteenth notes, triplets, quarter notes, half notes.

Bow strokes: long and sustained, *detaché*, *staccato*, slurred or separate string crossings, dotted and syncopated rhythms, frequent alternation of fast and slow bows.

Dynamics: *p*, *mf*, *f*, *crescendo*, “hairpins,” *crescendo* and *diminuendo*.

Technical challenges: double stops - mostly thirds and sixths, slurred string crossings, alternation of fast and slow strokes, long shifts, extensive length, fast tempo.

Musical expression: rondo form, complex melodies, contrasting rhythm and texture between the rondo episodes.

Length: 98 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef.

A. Rolla, *Etude Duetto No. 7 in sol maggiore, BI. 29.*

Movement: “Allegro”

Range: shifting to ninth position is required in the first viola part; the second viola part can be played in first position.

Key: G.

Tonality: major.

Time signature: simple meter (cut time).

Rhythmic complexity: triplets, quarters, whole notes, rhythmic displacement through the use of slurs on weaker beats.

Bow strokes: *detaché*, slurred string crossings, “off-the-string.”

Dynamics: *p, pp, mf, f, diminuendo*, “hairpins,” *crescendo* and *diminuendo*.

Technical challenges: arpeggiated triplets, frequent shifts, repeated string crossings, double stops.

Musical expression: the arpeggiated melody is accompanied by double stops which also provides the harmonic structure.

Length: 67 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef.

A. Rolla, *Etude Duetto No. 8 in mi bemolle maggiore, BI. 30.*

Movement: “Allegro”

Range: shifting to eighth position is required in the first viola part; the second viola part can be played in first position.

Key: E-flat.

Tonality: major.

Time signature: simple meter (common time).

Rhythmic complexity: sixteenths, triplets, quarters, half notes.

Bow strokes: *detaché*, slurred string crossings, “off-the-string,” accents, alternation of fast and slow strokes.

Dynamics: *p*, *mf*, *f*, *crescendo*, *tenuto*, “hairpins,” *crescendo* and *diminuendo*.

Technical challenges: arpeggiated triplets, sustained double stops, repeated slurred string crossings, emphasis of the beat while sustaining an E-flat pedal.

Musical expression: the arpeggiated melody is accompanied by sustained double stops which also provides the harmonic structure. Complex melodies, contrasting rhythms and textures between the rondo episodes.

Length: 98 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef only.

A. Rolla, *Etude Duetto No. 9 in la bemolle maggiore*, *Bl. 31*.

Movement: “Larghetto-Allegro”

Range: shifting to eleventh position is required in the first viola part; shifting to fifth position is required in the second viola part.

Key: A-flat.

Tonality: major.

Time signature: simple meter (3/4, common time).

Rhythmic complexity: thirty seconds, sixteenths, triplets, eighths, syncopated and dotted rhythms, rhythmic displacement though the use of slurs on weaker beats.

Bow strokes: *detaché*, *martelé*, long slurs, alternation of fast and slow strokes, alternation of slurred and separate strokes.

Dynamics: *p*, *mf*, *f*, *ff*, *crescendo*, *sfz*.

Technical challenges: This etude exploits all the technical elements previously encountered: double and triple stops, thirty-second note runs, alternation of fast and slow strokes, alternation of slurred and separate bows, repeated slurred string crossings, arpeggiated triplets, long shifts in both parts, abrupt and gradual dynamic contrasts, complex harmonies and melodies, significant length of the piece.

Musical expression: the “Larghetto” can be considered a slow introduction to the “Allegro.” Sophisticated harmony and structure.

Length: 144 measures.

Clef: both parts are written in alto and treble clefs.

A. Rolla, *Etude Duetto No. 10 in fa maggiore*, BI. 32.

Movement: “Andante sostenuto-Allegro moderato”

Range: shifting to ninth position is required in the first part; shifting to third position is required in the second part.

Key: F.

Tonality: major.

Time signature: simple meter (3/4, common time).

Rhythmic complexity: thirty-second notes, sixteenths, triplets, sextuplets, quarters, syncopated and dotted rhythms, occasional use of polyrhythms.

Bow strokes: *staccato*, slurred, *detaché*, slurred string crossing.

Dynamics: *p*, *mf*, *f*, “hairpins,” swell dynamics.

Technical challenges: playing in high positions, sixteenth-note runs in two and three octaves, double stops, fast string crossings, rhythmic alternations, syncopated rhythms, and execution of the various dynamic shades marked in the part.

Musical expression: the “Andante sostenuto” section is an introduction to the “Allegro.” in addition to being technically challenging, the slow section is very expressive and melodic. The virtuosic passages of the “Allegro” underline a beautiful melodic line. Each section is delineated by repeat signs.

Length: 115 measures.

Clef: the first viola part is written in alto and treble clefs; the second viola part is written in alto clef only.

C. S. Schönebeck, *Duo I, Op. 13*.

Movements: I-“Allegro maestoso”
II-“Andante”
III-“Rondo. Allegretto”

Range: shifting to third position is required in both viola parts.

Key: E-flat.

Tonality: major.

Time signature: simple meter (common time, 2/4) and compound meter (6/8).

Rhythmic complexity: sixteenths, sextuplets, eighths, quarters, dotted rhythms, occasional instances of syncopated rhythms.

Bow strokes: *detaché*, *martelé*, “off-the-string,” “hooked,” long slurs, *spiccato*, slurs over multiple strings, *tenuto*, *staccato*, accents.

Dynamics: *pp*, *p*, *mf*, *f*, *ff*, “hairpins,” *crescendo* and *decrescendo*, *crescendo poco a poco*, *rf*, quick alternation of loud and soft dynamics.

Articulation: *rf*, *tenuto*, accents, light, crisp.

Musical expression: *dolce*, *maestoso*, *ritardando*, *sotto voce*, *fermatas*.

Length: between 44 and 241 measures.

Clef: alto clef only.

C. S. Schönebeck, *Duo II, Op. 13*.

Movements: I-“Allegro ma non troppo”
II-“Andante”
III-“Rondo. Allegretto”

Range: shifting to fourth position is required in both viola parts.

Key: C.

Tonality: major.

Time signature: simple meter (common time, 2/4) and compound meter (6/8).

Rhythmic complexity: thirty seconds, sixteenths, triplets, eighths, quarters, occasional use of dotted rhythms, frequent use of syncopated rhythms in the third movement.

Bow strokes: *detaché*, *martelé*, “hooked,” long slurs, slurs over multiple strings, slurred *spiccato*, *rf*, accents.

Dynamics: *pp*, *p*, *mf*, *f*, *ff*, “hairpins,” *crescendo* and *decrescendo*, quick alternation of loud and soft dynamics.

Articulation: *rf*, light, crisp, accents, sustained.

Musical expression: *dolce*, *fermatas*, *ritardando*, joyful, energetic, pleasant melodies, contrasting themes.

Length: between 36 and 231 measures.

Clef: alto only.

C. Stamitz, *Sechs Duette für Zwei Violon I.*

Movements: I-“Allegro”
II-“Andante”
III-“Rondo”

Range: shifting to third position is required in both viola parts.

Key: C.

Tonality: major.

Time signature: simple meter (“cut time,” 2/4, 3/4).

Rhythmic complexity: eighths, triplets, quarters, dotted and syncopated rhythms, rhythms that create momentum, use of polyrhythms.

Bow strokes: *staccato*, *martelé*, *detaché*, long slurs, sustained, “off-the-string.”

Dynamics: *p*, *f*, *pp*, *crescendo*.

Articulation: light, crisp, lifted.

Musical expression and interpretation: *dolce*, dramatic dynamic contrast within short periods of time. The pleasant and delicate character of the first theme is contrasted by the suspenseful, rhythmically driven character of the second theme. The first theme of the “Andante” is based on the theme from the “Allegro,” here in the parallel minor key. In the “Rondo,” the five episodes form are contrasting in character, rhythm, and articulation.

Length: between 70 and 114 measures.

Clef: alto only.

C. Stamitz, *Sechs Duette für Zwei Violon II.*

Movements: I-“Allegro moderato”
II-“Allegro”

Range: shifting to fifth position is required in the first viola part; shifting to third position is required in the second viola part.

Key: E-flat.

Tonality: major.

Time signature: simple meter (2/4, 3/4).

Rhythmic complexity: sixteenths, triplets, eighths, quarters, dotted and syncopated rhythms, use of polyrhythms, dotted half notes.

Bow strokes: sustained, *martelé*, *detaché*, slurs, *staccato*, alternation of short and long strokes, and alternation of slurred and separate bows.

Dynamics: *p*, *f*, *pp*, *crescendo*.

Articulation: sustained, fast finger action in the accompanying part, light, crisp and clear.

Musical expression and interpretation: *dolce*, gracious, gallant. Dramatic dynamic contrast within short periods of time, joyful, contrasting tone color between themes.

Length: between 88 and 225 measures.

Clef: alto only.

C. Stamitz, *Sechs Duette für Zwei Violen III*.

Movements: I-“Allegro”
II-“Andante; Poco moderato”
III-“Rondo; Poco allegretto”

Range: shifting to sixth position is required in the first viola part; shifting to third position is required in the second viola part.

Key: B-flat.

Tonality: major.

Time signature: simple meter (“cut time,” 3/4, 2/4).

Rhythmic complexity: sextuplets, whole notes, pattern of two slurred eighths followed by two separate eighths; occasional use of dotted and syncopated rhythms.

Bow strokes: *staccato*, *martelé*, slurred, sustained, lifted, long slurs, *detaché*.

Dynamics: *pp*, *p*, *mp*, *fp*, *f*, *crescendo*.

Articulation: lifted, *staccato*, sustained, crisp and clear in the accompanying part.

Musical expression and interpretation: 4-bar phrases, *dolce*, joyful, expressive, use of *vibrato*, *cantabile*, dramatic effects created by dynamic contrasts and occasional dissonances, contrasting characters, tone color, and harmonies.

Length: between 74 and 157 measures.

Clef: alto only.

C. Stamitz, *Sechs Duette für Zwei Violon IV.*

Movements: I-“Allegro”
II-“Rondo; Allegretto”

Range: shifting to third position is required in both viola parts.

Key: F.

Tonality: major.

Time signature: simple meter (3/4) and compound meter (6/8).

Rhythmic complexity: eighths, quarters, dotted rhythms, pick-ups.

Bow strokes: *staccato*, *martelé*, slurred, alternation of long and short bows, long and sustained bows.

Dynamics: *f*, *p*, *diminuendo*, *crescendo*.

Articulation: light, crisp, sustained, *staccato*.

Musical expression and interpretation: dramatic dynamic contrast within a measure, character and color contrast between the two themes; light and playful, *dolce*, connected *vibrato* under a slur, alternation of faster and slower *vibrato* to emphasize dynamic contrast.

Length: between 148 and 173 measures.

Clef: alto only.

C. Stamitz, *Sechs Duette für Zwei Violon V.*

Movements: I-“Allegro moderato”
II-“Andante di molto”
III-“Tempo di Minuetto”

Range: shifting to fourth position is required in the first viola part; shifting to third position is required in the second viola part.

Key: D.

Tonality: major.

Time signature: simple meter (“cut time,” 2/4, 3/4).

Rhythmic complexity: syncopated and dotted rhythms, rhythmic displacement through the use of slurs on weaker beats.

Bow strokes: “off-the-string,” sustained, *staccato*, *detaché*, alternation of long and short strokes.

Dynamics: *pp*, *p*, *fp*, *f*, *crescendo*, *diminuendo*.

Articulation: clean and clear, crisp, sustained, light, *staccato*.

Musical expression and interpretation: *dolce*, use of *vibrato*, abrupt dynamic effects, *grazioso*, contrasting rhythms, tonality, and character between themes and sections of a movement.

Length: between 72 and 165 measures.

Clef: alto only.

C. Stamitz, *Sechs Duette für Zwei Violon VI*.

Movements: I-“Allegro”
II-“Rondo; Allegretto”

Range: shifting to third position is required in both viola parts.

Key: G.

Tonality: major.

Time signature: simple meter (“cut time”) and compound meter (6/8).

Rhythmic complexity: sixteenths, eighths, dotted rhythms, syncopated rhythms.

Bow strokes: *staccato*, long slurs, sustained, alternation of long and short bows.

Dynamics: *pp*, *p*, *f*, quick alternation of *f* and *p*.

Articulation: light.

Musical expression and interpretation: *dolce*, contrasting character, dynamics, and tonality between phrases.

Length: between 171 and 207 measures.

Clef: alto only.

F. X. Sterkel, *Drei Duette für Bratschen No. 1*.

Movements: I-“Allegro non troppo”
II-“Tempo di Menuetto”

Range: both viola parts can be played in first position.

Key: C.

Tonality: major.

Time signature: simple meter (common time).

Rhythmic complexity: some sixteenth notes, triplets, eighths, quarters, dotted rhythms, alternation of dotted rhythms and triplets, and one occurrence of syncopated rhythm.

Bow strokes: *staccato*, *detaché*, “off-the-string,” slurred.

Dynamics: *f*, *mf*, *p*, “hairpins,” *crescendo*.

Articulation: light, clear, *staccato*.

Musical expression and interpretation: “Allegro non troppo:” two themes contrasting in character, rhythms, and tone color. “Minuet:” 4-bar phrases, the second section uses thematic material from the first section, in the key of G major (dominant). “Trio:” 8-bar period with an antecedent and consequent phrases (the antecedent theme is melodic, *cantabile*, and the consequent theme is more articulated, with a joyful character).

Length: between 60 and 81 measures.

Clef: alto only.

F. X. Sterkel, *Drei Duette für Bratschen No. 2.*

Movements: I-“Allegro moderato”
II-“Allegro”

Range: mostly first position, though using second or third positions might facilitate string crossings.

Key: E-flat.

Tonality: major.

Time signature: simple (common time) and compound (6/8).

Rhythmic complexity: sixteenths, eighths, quarters, half notes, some dotted rhythms.

Bow strokes: long and sustained bows, *staccato*, accents, “hooked,” alternation of long and short strokes.

Dynamics: *mf*, *f*, *p*, *pp*.

Articulation: sustained, *staccato*, accents, “brushed” stroke.

Musical expression and interpretation: 8-bar periods with 4-bar antecedent and 4-bar consequent phrases, the repeated melodic content is emphasized by contrasting dynamics. In the second movement, the antecedent theme is energetic, capricious, and in loud dynamic; the consequent theme is lyrical, *cantabile*, melodic, and in soft dynamic.

Length: between 82 and 103 measures.

Clef: alto only.

F. X. Sterkel, *Drei Duette für Bratschen No. 3.*

Movements: I-“Adagio”
II-“Tempo di Gavotte”

Range: use of first and third positions in the first viola part; the second viola part can be played in first position only.

Key: D.

Tonality: major.

Time signature: simple meter (3/4, common time).

Rhythmic complexity: thirty seconds, sixteenths, eighths, dotted and syncopated rhythms.

Bow strokes: *detaché*, three notes tied on the same bow direction, “off-the-string” strokes, alternation of long and slow strokes

Dynamics: *pp*, *p*, *mf*, *f*, “hairpins.”

Articulation: sustained, *cantabile*, short and light, *grazioso*.

Musical expression and interpretation: 4-bar phrases, the melodic material used in this movement is a rhythmical and melodic variation of previously heard material. The thematic material is not as contrasting as in previous movements.

Length: between 92 and 74 measures.

Clef: alto only.

C. Stumpff, *Duo No. 1 in C major for 2 Violas.*

Movements: I-“Allegro moderato”
II-“Rondo gratioso” [sic]

Range: both viola parts require occasional shifting to third position.

Key: C.

Tonality: major.

Time signature: simple meter (common time) and compound meter (6/8).

Rhythmic complexity: sixteenths, triplets, eighths, quarters, dotted and syncopated rhythms.

Patterns in the second movement: two slurred eighths followed by a short, separate eighth note; one short, eighth note followed by four slurred sixteenths in a different bow direction.

Bow strokes: *martelé*, *detaché*, “hooked,” two slurred-two separate notes pattern, *staccato*, long and short slurs.

Dynamics: *pp*, *p*, *mf*, *crescendo* and *diminuendo*, “hairpins.”

Articulation: light and crisp, *staccato*, *martelé*, accents.

Musical expression and interpretation: 4-bar phrases grouped into 8 measure long period. Abrupt dynamic contrast between *f* and *p*.

Length: between 112 and 128 measures.

Clef: alto only.

C. Stumpff, *Duo No. 2 in G Major for 2 Violas*.

Movements: I-“Allegro moderato”
II-“Rondo graciosos” [sic]

Range: shifting to third position is required in both viola parts.

Key: G.

Tonality: major.

Time signature: simple meter (4/4, 3/4).

Rhythmic complexity: sixteenths, triplets, eighths, quarters. Pattern of two slurred triplet eighths followed by one separate triplet eighth in a different bow direction; two slurred quarters followed by a short quarter on a separate bow.

Bow strokes: *staccato*, *martelé*, *detaché*, long and sustained bows, “hooked.”

Dynamics: none marked.

Articulation: *staccato*, long and *cantabile* phrases, light and gracious.

Musical expression and interpretation: two 4-bar phrases grouped into 8-bar periods. The first movement is bi-thematic. In the second movement, the character of the A section is graceful and gracious, contrasted by the virtuosic, fast rhythmic paced theme of the B section, and the dark and suspenseful theme of the C section.

Length: between 112 and 129 measures.

Clef: alto only.

C. Stumpff, *Duo No. 3 in B-flat Major for 2 Violas*.

Movements: I-“Allegro moderato”
II-“Rondeau: Allegretto”

Range: shifting to third position is required in both viola parts.

Key: B-flat.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: sixteenth-note runs, triplets, eighths, dotted rhythms, use of polyrhythms.
Two trilled eighth-notes completed with a *nachschlag*.

Bow strokes: *detaché*, slurred, *martelé*, *portato*,

Dynamics: *rinf*, *pp*, *p*, *mf*, *f*.

Articulation: accents, *staccato*, *al ponticello e sempre staccato* indication in the second section of the “Rondo” (m. 21-44).

Musical expression and interpretation: 4-bar phrases, use of *vibrato* in the melodic themes.
Contrasting characters and tone color between the rondo sections.

Length: between 128 and 125 measures.

Clef: alto only.

C. Stumpff, *Duo No. 4 in F Major for 2 Violas*.

Movements: I-“Allegro moderato”
II-“Rondo: Allegretto”

Range: shifting to third position is required in both viola parts.

Key: F.

Tonality: major.

Time signature: simple (common time) and compound meter (6/8).

Rhythmic complexity: sixteenths, triplets, eighths. Patterns in the second movement: two-eighths slurred followed by a short, separate eighth note.

Bow strokes: long slurs, *staccato*, *martelé*, long and sustained notes, alternation of long and short strokes.

Dynamics: *rinf*, *p*.

Articulation: light, quick and crisp virtuosic articulation.

Musical expression and interpretation: two 4-bar phrases grouped into 8-bar periods. Use of ornaments for harmonic suspension and virtuosic effect; harmonic and rhythmic contrast between phrases. Each section has its unique character and tone color.

Length: between 128 and 116 measures.

Clef: alto only.

C. Stumpff, *Duo No. 5 in E-flat Major for 2 Violas.*

Movements: I-“Allegro moderato”
II-“Rondo gratoso” [sic]

Range: shifting to third position is required in both viola parts.

Key: E-flat.

Tonality: major.

Time signature: simple meter (common time, 3/4).

Rhythmic complexity: sixteenths, triplets, eighths, quarters, dotted rhythms; patterns of two-eighths slurred followed by two-eighths separate.

Bow strokes: *staccato*, *martelé*, long slurs, “off-the-string” stroke.

Dynamics: *f* and *p*.

Articulation: quick, light, crisp, and heavy in the C section of the “Rondo.”

Musical expression and interpretation: two 4-bar phrases grouped into 8-bar period. The first movement is bi-thematic. The two themes contrast in tone color, character, rhythm and harmony.

Length: between 112 and 128 measures.

Clef: alto only.

C. Stumpff, *Duo No. 6 in D Major for 2 Violas.*

Movements: I-“Allegro moderato”
II-“Rondeau: Allegretto”

Range: shifting to third position is required in both viola parts

Key: D.

Tonality: major.

Time signature: simple meter (common time, 2/4).

Rhythmic complexity: sixteenths, triplets, eighths, quarters, dotted half notes, pattern of two-sixteenths slurred followed by two-sixteenths separate.

Bow strokes: *staccato*, *martelé*, long slurs, “off-the-string” stroke, *marcato*.

Dynamics: *p* and *f*.

Articulation: alternation of light and elegant, and quick and crisp articulation.

Musical expression and interpretation: two 4-bar phrases grouped into a 8-bar period. The first movement is bi-thematic. The two themes are contrasting in tone color, character, rhythm and harmony.

Length: between 116 and 128 measures.

Clef: alto only.

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BIOGRAPHICAL SKETCH

A native of Romania, Oana Potur started her musical studies at the age of seven in her home town, Iasi. While still a student in Romania, Oana won several national and international competitions, additionally as a member of different orchestras, she played concerts in France, Italy, Austria, Luxembourg, Hungary, and Greece. In 2006 she was awarded a full scholarship and the *Woodruff Award* by Columbus State University in Georgia, where she studied viola with Manuel Diaz and Maureen Gallagher. Since 2010, Oana has been part of Dr. Pamela Ryan's viola studio at Florida State University where she completed her Master in Viola Performance in 2012, and she is currently working on her doctoral degree. In 2014, Oana was awarded the *Marian Anderson String Quartet* teaching fellowship and she coached chamber music for two weeks at the *Marian Anderson String Quartet Chamber Music Institute* in Bryan, Texas. Since her move to the United States of America, Oana has collaborated with numerous orchestras in Georgia and North Florida and has performed in master classes for Roberto Diaz, Diaz Trio, Honggang Li, Karen Ritscher, Susan Dubois, Paul Neubauer, Misha Amory, Sheila Browne, Pierre-Henri Xuereb and others.