

ABSTRACT

Title of Dissertation: EXPLORING VIENNESE TUNING AND ITS
 BENEFITS FOR THE MODERN DOUBLE
 BASSIST

Cassidy Andrew Morgan, Doctor of Musical
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Dissertation directed by: Dr. James Stern, School of Music

The role of the double bass in Vienna during the eighteenth century evolved significantly between 1760 and 1812. During these years, Viennese composers began to view the double bass less as an accompanimental instrument and more as a solo voice. Despite the abundance of music written for the double bass during this time, few of these compositions are regularly performed today. This dissertation serves three purposes. I explore how learning eighteenth-century Viennese compositions in the original tuning can influence modern performances of these works. Secondly, I document the arrangement of a lesser-known work for the modern tuned bass using the manuscript as the source material. Finally, by performing a variety of eighteenth-century bass works, I bring this music to the public's attention.

The research for this dissertation has been presented in two forms. The recitals present both solo and chamber works from eighteenth-century Vienna. The repertoire for the three recitals was chosen so that each recital addresses one of the three purposes

mentioned above. The research paper presents performance practices of the eighteenth century, challenges the modern double bassist faces when playing this literature, as well as a look into how to arrange one of these works for the modern tuned double bass. The three recitals were performed on the campus of the University of Maryland in the Leah M. Smith Hall, Gildenhorn Recital Hall and the Ulrich Recital Hall, respectively. Recordings of all three recitals can be found in the Digital Repository at the University of Maryland (DRUM).

EXPLORING VIENNESE TUNING
AND ITS BENEFITS FOR THE MODERN DOUBLE BASSIST

by

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Dissertation submitted to the Faculty of the Graduate School of the
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Editorial Procedures

This dissertation includes musical examples that I have supplemented with editorial markings. These editorial indications are codified by the following symbols:

Fingerings:

0 = open string
1 = first finger
2 = second finger
3 = third finger
4 = fourth finger
+ = thumb

Strings:

I = first string (highest)
II = second string
III = third string
IV = fourth string
V = fifth string

Other:

° = harmonic
- = shift

The example below shows each of these symbols in context.

The musical score examples illustrate the use of editorial markings in a 13/24 time signature, key of D major (two sharps). The score is divided into five systems, each with a measure number in the left margin.

- System 1 (Measures 112-116):** Labeled "solo" at the beginning. It shows various fingerings (1, 2, 4, 1, 2, 1, 4, 1, 2, 1, 4, -1, 3, 0, 3, 1, 0, -4, 2, 0, -4, 1, 1) and string indications (III, II, I, II, III, II, I, IV, I, III, I, III). A sixteenth-note triplet is marked with a "6" and a slur.
- System 2 (Measures 117-121):** Continues the piece with fingerings (2, 4, 1, 2, 4, 1, 2, 4, 1, 4, 1, 2, 1, 2, -4, -2, 1, 4, 1, -41-14, 1) and string indications (II, I, II, I, II, I, 6, II, 6, III). It includes a triplet of sixteenth notes marked with a "6" and a slur.
- System 3 (Measures 122-123):** Shows fingerings (0, -, 0, 1, 0, 2, -, 3, 1, -, 4, 1, 4, -1, 3, 1, -, 4, 1, 2) and string indications (I, II, I, 3, II). It includes a triplet of sixteenth notes marked with a "3" and a slur.
- System 4 (Measures 124-127):** Continues with fingerings (2, 1, 1, 4, 1, 2, 1, -2, 4, -, 1, -2, 4, -, 3, 2, -, 1, 2, 1, 4, 1, 2, 1, -2, 4, 2, 1, 0, -1) and string indications (III, II, I, II, III, II, I, 6, II, IV, II). It includes a triplet of sixteenth notes marked with a "6" and a slur.
- System 5 (Measures 128-129):** Labeled "1." and "2." at the beginning of the first and second measures respectively. It shows fingerings (0, 2, 0, 1, 0, -1, -2, 4, 0, 2, 0, 1, 0, -1, -2, 4) and string indications (III, II, I, III, II, I). It includes a triplet of sixteenth notes marked with a "6" and a slur.

Recital Programs

Dissertation Recital #1

Cassidy A. Morgan, Double Bass
Pyung-Kang Sharon Oh, Violin
Emily Cantrell, Viola
Seth Castleton, Cello
David Henry, Piano

November 8, 2015

2:00 p.m.

Leah M. Smith Hall

Lecture

The Viennese Violone in Schubert's "Trout" Quintet

-Intermission-

Piano Quintet in A Major "Trout" op. 114

Franz Schubert
(1797-1828)

- I. *Allegro vivace*
- II. *Andante*
- III. *Scherzo*
- IV. *Theme and Variations*
- V. *Allegro giusto*

Dissertation Recital #2

Cassidy A. Morgan, Double Bass
Camille Balleza, Piano
William Neri, Viola

February 21, 2016
2:00 p.m.
Gildenhorn Recital Hall

Concerto No. 15 in D Major

Johann Matthias Sperger
(1750-1812)

I. *Allegro Moderato**

Concerto No. 15 in D Major

Johann Matthias Sperger
(1750-1812)

I. *Allegro Moderato*
II. *Adagio*
III. *Rondo*

-Intermission-

Sinfonia Concertante in D Major

Karl Ditters von Dittersdorf
(1739-1799)

I. *Allegro*
II. *Andantino*
III. *Menuetto*
IV. *Allegro ma non troppo*

*performed in modern solo tuning

Dissertation Recital #3

Cassidy A. Morgan, Double Bass
Michael Langlois, Piano
Kristin Bakkegard, Violin
Paul Bagley, Violin
Karl Mitze, Viola
Emily Kurlinski, Viola
Amy Smith, Cello

March 21, 2016
8:00 p.m.
Ulrich Recital Hall

Concerto in D Major

Vàclav Pichl
(1741-1805)

- I. *Allegro moderato*
- II. *Andante molto*
- III. *Presto*

Concerto No. 3 in D Major

Franz Anton Hoffmeister
(1754-1812)

- I. *Allegro moderato*
- II. *Adagio*
- III. *Rondo*

-Intermission-

Sextet for Two Violins, Two Violas, Cello and Violone

Ignaz Pleyel
(1757-1831)

- I. *Allegro*
- II. *Cantabile con espressione*
- III. *Menuetto*
- IV. *Rondo allegro*

Introduction

Today's catalog of Classic-era solo literature for the double bass seems sparse in comparison with the repertoire that is available for the other members of the violin family. Only a handful of works from this time, that were written for the double bass, receive regular performances today, including Karl Ditters von Dittersdorf's second violone concerto, the concertos of Johann Baptist Vanhal and Antonio Capuzzi, and Mozart's aria for bass voice and obbligato double bass, *Per Questa Bella Mano*. Composers working in and around Vienna during the second half of the eighteenth century wrote at least 30 concertos, as well as many sonatas and chamber works for the double bass, but many of these works have not received scholarly attention in the past, and therefore remain unavailable to today's performers.

Furthermore, little information regarding how to play the instrument, for which these Classic-era works were composed, survives. Eighteenth-century writings on the "Golden Age" of the double bass, a period that dates from 1760 until 1812, make few references to how to perform music on the Viennese-tuned bass.¹ This lack of documentation of contemporary performance practice provides the modern bassist with almost no guidance on how to accurately interpret and realize this music. Many performers approach these works from a modern perspective, and while these methods are acceptable, a modern approach does not reflect many of the nuances inherent in this music. These observations led me to explore the repertoire for the double bass composed in and around Vienna during the second half of the eighteenth century. Additionally, my

¹ Paul Brun, *A New History of the Double Bass* (Villeneuve d'Ascq: Paul Brun Productions, 2000) 99-111.

observations inspired me to examine the ways that playing this music in its original tuning can affect the performance of this music.

The purpose of this dissertation is threefold. By learning how to perform these works in the original tuning, and utilizing eighteenth-century performance techniques, I have applied my findings to performances of these works on the modern-tuned instrument. Secondly, I explore the production of an informed performance edition of Johann Matthias Sperger's Concerto No. 15, using the composer's original manuscript as the basis for my discussion. By doing so, I have made it possible to create a new edition of this work in the future. Finally, by performing works of this time in the original tuning, I have shed light on compositions that are not currently part of the standard double bass repertoire, and thereby have brought them to the public's attention.

The historical background on the "Golden Age" of the double bass has been well documented by Josef Focht², Alfred Planyavsky³, Adolf Meier⁴, and others. Much of this research is only available in German, though some sections of these publications have been translated into English. Many of these translations are available in the journal of the International Society of Bassists. These articles provide the reader with a general understanding of the violone, and its uses in eighteenth-century Vienna. Many performers would gain useful knowledge from reading the original texts by Focht, Planyavsky, and Meier. It is my hope that these publications will eventually be translated into a variety of languages, so a wider audience can benefit from this rich collection of scholarly research.

² Josef Focht, *Der Wiener Kontrabass* (Tutzing: Verlegt Bei Hans Schneider, 1999).

³ Alfred Planyavsky, *Geschichte des Kontrabasses* (Tutzing: H. Schneider, 1984).

⁴ Adolf Meier, *Konzertante Musik für Kontrabass in der Wiener Klassik* (Mainz: Musikverlag Emil Katzwichler, 1969).

Because these scholars have provided a thorough background on the history of this period, I have instead chosen to focus on the performance of eighteenth-century music for the double bass. One problem with the current literature regarding the Viennese tuned bass is the lack of a comprehensive discussion regarding the actual performance of the instrument. As a result, I have written this dissertation in three chapters in order to provide the modern double bassist with the necessary information required to have a more informed approach when performing this music.

In this dissertation, I use the term violone (‘large viol’) to refer to the double bass of the Classic era, tuned (from low to high) F_1 A_1 D_2 $F\#_2$ A_2 . Over the course of music history, the term violone has referred to at least a dozen different types of instruments, both in the 8’ register, and the 16’ register. As a result of advancements in string technology, the term violone began to refer exclusively to the larger 16’ stringed instrument. By the mid- to late-eighteenth century, the smaller 8’ instrument was retitled the violon-cello. The most common name for the double bass instrument used in Vienna during the Classic era is violone, but by the late eighteenth century, ‘violone’ and ‘double bass’ take on the same meaning. The title page of J.M. Sperger's first concerto provides evidence for this interchange of nomenclature; here, Sperger crossed out the word violone and replaced it with contrabasso.⁵ In this dissertation, I use the terms ‘double bass’ and ‘violone’ interchangeably.

⁵ Klaus Trumpf, “The New Edition of Concerto No. 2 By Karl Ditters von Dittersdorf,” *International Society of Bassists* Vol. XIX No.2 (1994): 40.

Chapter 1: Performance Practices in Eighteenth-Century Vienna Applicable to the Violone

An exploration of the common performance practices of the late-eighteenth century can inform future interpretations of the violone repertoire of this time. Mid eighteenth-century treatises, like those by Johann Joachim Quantz and Leopold Mozart, provide useful primary source information on the interpretation of flute and violin performance, but no such writings address Viennese performance practice for the violone between 1760 and 1812. Because no contemporary written record of the performance methods of this time period exists, modern scholars postulate that information regarding technique was passed down from teacher to pupil. This dearth of primary source evidence means that today's performers must rely on the information in the surviving manuscripts, supplemented by explanations of common performance practices drawn from treatises written for other instruments. In this chapter, I will summarize the current understanding of methods of the late eighteenth century. I will supplement my presentation of this information with musical examples drawn from the Viennese violone repertoire, thereby illustrating the ways that the common practices of the time can be applied to situations within eighteenth-century Viennese compositions. By doing so, I will present my own hypotheses regarding how eighteenth-century Viennese violonists approached the performance of this music.

Notation

At first glance, eighteenth-century violone manuscripts created in Vienna by composers such as Karl Ditters von Dittersdorf, Johann Baptist Vanhal, and Johann Matthias Sperger may not seem to contain anything out of the ordinary for manuscripts of this time. However, closer inspection reveals that these sources are marked by several idiosyncrasies in notation. By identifying these particularities, the modern double bassist can more accurately interpret the music of these composers.

Firstly, these composers treat clefs more freely than modern composers. As is the practice today, the bass clef is notated so the sounding pitch of the double bass is one octave below the written pitch. Early concerto manuscripts, such as those of Dittersdorf, employ *only* the bass clef in the solo violone line. Conversely, Johann Baptist Vanhal's concerto includes both bass and treble clefs in the solo part. Example 1.1 presents the first page of Vanhal's manuscript, published by Friedrich Hofmeister Musikverlag.

Example 1.1: Vanhal Violone Concerto Manuscript⁶



⁶ Johann Krtitel Vanhal, *Konzert D-Dur für Kontrabaß und Orchester*, ed. Klaus Trumpf (Leipzig: Friedrich Hofmeister Musikverlag, 1996).

In the second measure of the second to last line, the solo part is notated in treble clef. The marking “8va” indicates that the performer should play everything under the bracket an octave higher than written. This notation presents a logistical problem, however. If the performer continues reading one octave below the written pitch, this phrase would be nearly impossible to play on the eighteenth-century violone. Many of the written notes fall beyond the end of the fingerboard, and therefore are difficult to produce accurately. Viennese violone scholar Klaus Trumpf was the first to document how the sounding pitch is actually two octaves below the written pitch when notated in treble clef.⁷ This explanation seems more logical. The interpretation of this notation based on Trumpf’s findings places this passage in a relatively comfortable register. As composers began writing more challenging music later in the eighteenth-century, the treble clef was used to aid the soloist in differentiating between tutti and solo sections.⁸

Another peculiarity of Viennese violone manuscripts of this time is the lack of instructions for the soloist. Often, the solo pages of these manuscripts contain the musical line, some bowings, and a few articulations; the rest of the interpretation is left open to the performer’s discretion. To a modern bassist, this lack of instruction may seem like an oversight on the part of the composer, but this style of notation was common in the eighteenth century, because performers of the time were already familiar with the rules of performance practice. Many of the rules regarding eighteenth-century performance practice survive in the publications of Leopold Mozart⁹, C.P.E. Bach¹⁰ and Johann

⁷ Klaus Trumpf, “Johann Sperger,” trans. Sharon Brown *Bass World*, Vol. I No. 3 (1975): J-17.

⁸ Trumpf, “Johann Sperger,” J-17.

⁹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knecker (London: Oxford University Press, 1951)

Joachim Quantz.¹¹ In these treatises, the authors discuss the performance of music written for the violin, keyboard, and flute, respectively. The treatise by Johann Quantz also includes a section discussing specific practices of other instruments, including the double bass.¹² Unfortunately, Quantz's instructions are general, and do not provide the reader with much in terms of the technique of the double bass. In addition to instrument-specific techniques, these publications also address phrasing, ornaments, and general performance procedures.

I argue that the most noticeable lacuna in the Viennese manuscripts of this time is the absence of dynamic markings. Though these composers include some dynamic markings, these are typically reserved for tutti sections. The absence of expression markings are the likely result of the freedom given to eighteenth-century. Though soloists were free to interpret the dynamics of this music, some common dynamic treatments did exist. Quantz describes one situation for dynamic treatment:

“In the repetition of the same or of similar ideas consisting of half or whole bars, whether at the same level or in transposition, the repetition of the idea may be played somewhat more softly than the first statement.”¹³

This approach to dynamics results in an echo effect that creates intrigue in an otherwise repetitive passage. Examples 1.2 and 1.3 present an instance of this method in Václav Pichl's first concerto.

¹⁰ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W. W. Norton & Company, Inc, 1949).

¹¹ Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (London: Faber and Faber, 1966).

¹² Quantz, *On Playing the Flute*, 246–250.

¹³ Quantz, *On Playing the Flute*, 277.

Example 1.2: Pichl Concerto No. 1 Mvt. 1 mm. 35–39 (Written Dynamics)



Example 1.3: Pichl Concerto No. 1 Mvt. 1 mm 35–39 (Implied Dynamics)



The implied dynamics in Example 1.3 generate the echo effect and provide the phrase with a sense of direction that drives towards the cadence. Though this particular example constitutes an effective use of dynamics, scholar Harry Jacobson believes this concept should not necessarily be applied every time a musical idea is reiterated.¹⁴ Due to the repetitive nature of late eighteenth-century bass music, overuse of this technique would negate its effectiveness.

¹⁴ Harry Jacobson, “The Edition of an Unpublished Contrabass Solo-Quartet by Franz Hoffmeister,” *International Society of Bassists* Vol. XV No. 2 (1989): 59.

Eighteenth-century Viennese violone manuscripts often provide suggested bowings for the performer, but this practice is not incorporated consistently in the manuscripts studied here. In his treatise on violin performance, Leopold Mozart discusses the proper method of bowing in great detail.¹⁵ Understanding the approach to bowing, as described by the elder Mozart, can inform modern bassists' interpretation of music for the Viennese violone. Example 1.4 shows the technique of bowing a triple meter section with a down-bow on each down beat.¹⁶

Example 1.4: Pleyel String Sextet in F Major Mvt. 3 mm. 17–26



The final three measures of this example also display how the rule of a down bow followed by two up bows becomes moot when consecutive measures have three quarter notes.

The opening violone statement in Václav Pichl's first concerto demonstrates another example of the specific bowing rules. Mozart explains how to bow dotted rhythms as follows:

“If four notes come together in a crotchet [quarter note], be it the first or second, the third or fourth crotchet; and if the first and third note be dotted, each note is played separately and with a special stroke, in such manner that the three-stroked notes are played very late and the following note played immediately after it with a swift change of bow...Should, however, the up stroke happen to occur on

¹⁵ Mozart, *Treatise on the Fundamental Principles of Violin Playing*, 73–95.

¹⁶ Mozart, *Treatise on the Fundamental Principles of Violin Playing*, 83.

the first of four such notes, then the first two notes must be taken in one stroke and separated from each other by a lifting of the bow in order to bring the bowing back to its proper order.”¹⁷

In the opening statement of Pichl’s concerto, presented below in Example 1.5, the soloist begins with a sustained half note followed by a skipping dotted rhythm. If the performer plays first two notes of the dotted figure on an up bow, followed by separate bows, the arrival of the down beat of the next measure can be played with a down bow.

Example 1.5: Pichl Concerto No. 1 Mvt. 1 mm. 15–17



In addition to the bowing practices of the time, these treatises by Mozart, Bach, and Quantz also go into great detail regarding the treatment of embellishments. Appoggiaturas are one such embellishment that frequently appears in many works of the mid and late-eighteenth century, including those analyzed for this study. An example of an appoggiatura is found in Franz Anton Hoffmeister’s Concerto No. 3 in D Major; see the second full measure of Example 1.6 below.

¹⁷ Mozart, *Treatise on the Fundamental Principles of Violin Playing*, 77.

Example 1.6: Hoffmeister Concerto No. 3 Mvt. 3 mm. 1–4 (Written)



In this example, the appoggiatura acts as a passing note from E to C. According to the studied treatises, the appoggiatura should last one half of the duration of the note to which it is attached.¹⁸ This means that the first beat of the second measure will sound like two eighth notes rather than a quarter. Additionally, the emphasis should be placed on the first note of the second measure; D. Measure 3 presents another type of embellishment known as a turn. Eighteenth-century performance practice dictates that, given the quick tempo of this movement, the turn would be executed as four sixteenth notes.¹⁹ This turn should begin one note above the written pitch, pass through the written pitch, travel to one note below, and return to the original pitch. Example 1.7 below shows how the notation in Example 1.6 would change if the ornaments were written out.

Example 1.7: Hoffmeister Concerto No. 3 Mvt. 3 mm. 1–4 (Sounding Ornaments)



These are just a few examples that illustrate the performance practices known to the performers of the time. Review of eighteenth-century writings, like those by Quantz,

¹⁸ Bach, *Essay*, 90.

¹⁹ Bach, *Essay*, 113.

Mozart, and Bach, will provide the modern performer with background and context. As a result, the modern double bassist can have a better understanding of how to approach these works despite the lack of performance instructions in the manuscripts.

Left Hand Techniques

The instrument used in Vienna during the second half of the eighteenth century was similar in size and sounding register to the modern double bass. Despite these similarities, the Viennese violone possessed several differences from the modern double bass, most notably in its tuning. Example 1.8 shows the modern double bass tuning; Example 1.9 shows what we now call “Viennese” or “third-fourth” tuning.

Example 1.8: Modern Tuning



Example 1.9: Viennese Tuning



The Viennese-tuned double bass existed in two forms. Most common was a five stringed instrument tuned, from low to high, $F_1 A_1 D_2 F\#_2 A_2$. There also existed a four stringed version, which omitted the low F natural, tuned $A_1 D_2 F\#_2 A_2$. Performers of solo music frequently preferred the four-stringed violone, while orchestral players and

chamber musicians favored the five-stringed version of the instrument. Additionally, the violone of the eighteenth century was equipped with a series of frets. These frets aided the performer by promoting a clear fundamental. Quantz believed that frets were a necessity for the bassist because the lack of frets “...not only impedes the vibrations [of the string] but also makes the string buzz afterward.”²⁰ As a result of this difference in tuning, modern left hand techniques are not completely transferable to an instrument utilizing a Viennese setup. The research of scholars working in this area has provided modern performers with some knowledge of the ways eighteenth-century performers approached the Viennese tuned instrument.

The manuscripts of Johann Matthias Sperger provide much of the basis for our understanding of eighteenth-century performance practice. Sperger wrote fingerings into his manuscripts on several occasions. Example 1.10 presents an example of this type of notation.

Example 1.10: Sperger Manuscript Fingering



Klaus Trumpf's survey of Sperger's oeuvre reveals a significant number of these instances. These fingerings provide evidence regarding the playing methods of Sperger,

²⁰ Quantz, *On Playing the Flute*, 248.

himself a virtuoso violonist.²¹ On the whole, Sperger's technique is surprisingly similar to the modern methods. He indicates that fingers 1, 2 and 4 should be used exclusively in the lower positions. Sperger even utilizes what the modern bass community considers an extended technique, when playing between the last fret and the octave harmonic, by indicating that the performer should use a four finger technique consisting of 1, 2, 3 and 4.

In addition to his focus on fingering techniques, Trumpf provides modern performers with a glimpse into some of the left hand applications used in eighteenth-century violone music. One such technique is the practice of playing across the strings rather than up and down. The utilization of frets, combined with the large string length,²² presented many challenges for the eighteenth-century bassists. By playing across the strings, the performer could avoid shifts that would possibly result in missed notes. An example of one such passage in Karl Ditters von Dittersdorf's *Sinfonia Concertante* for Bass and Viola.

Example 1.11: Dittersdorf *Sinfonia Concertante* in D Major Mvt. 2 mm. 5–10



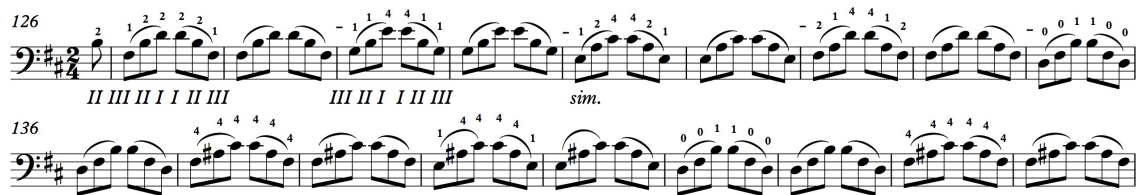
The eighteenth-century Viennese bassist could play almost this entire passage without needing to shift positions. The few necessary shifts are no larger than a half step.

²¹ Trumpf, "Johann Sperger," J-17.

²² The string length of the violone was often 43" as opposed to the modern double bass, which typically is no longer than 42".

This practice of remaining in one position is a similar technique to what Trumpf calls the “grip” method.²³ In this method, the left hand is arranged with the fingers in position across multiple strings as if performing a chord. The performer then moves the bow to individual strings playing one note at a time. The literature considered for the present study includes frequent instances in which this method is called for. I present one such occurrence in Example 1.12.

Example 1.12: Pichl Concerto No. 1 Mvt. 3 mm. 126–144



This excerpt is to be performed by placing the fingers of the left hand on the specified notes and holding down each string as if performing a chord. By “gripping” the notes at the same time, the vibration of the instrument causes the sympathetic vibration of the held notes. The result of these vibrations is resonance. Once the strings are held down, the performer can simply move the bow from string to string. Every two measures the position of the left hand changes while the right hand motion remains consistent.

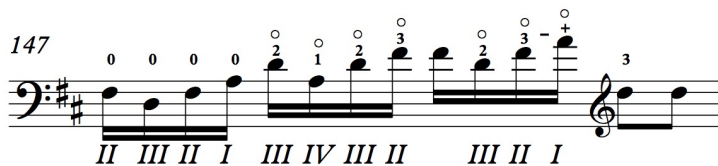
Based on the fingerings in Sperger’s manuscripts, we can postulate that the use of open strings was highly encouraged in the late eighteenth-century.²⁴ This practice is

²³ Klaus Trumpf, “The New Edition of Concerto No. 2 by Karl Ditters von Dittersdorf,” *International Society of Bassists*, Vol. XIX No. 2 (1994): 40.

²⁴ Josef Focht, “Solo Music for the Viennese Double Bass and Mozart’s Compositions with Obligato Passages for Double Bass,” *International Society of Bassists*, Vol. XVIII No. 2 (1992): 48.

contrary to today's methods, which largely discourage the use of open strings in order to maintain a consistent tone color. Due to the already resonant tuning, the open strings on the Viennese violone often emphasize important key areas of the composition. I have encountered several instances in the music analyzed for this study in which fast, virtuosic passages are played entirely using open strings or harmonics. Example 1.13 below presents one such occasion in the first movement of Hoffmeister's third concerto.

Example 1.13: Hoffmeister, Concerto No. 3, Mvt. 1, m. 147



This measure outlines a D major chord, the tonic key of the first movement, in a virtuosic flourish. This use of a quick succession of open strings and harmonics allows the performer to quickly shift from the lower positions into the higher positions without an interruption of the musical line.

Scholar Adolf Meier documents the rapid increase of virtuosity in double bass technique between 1760 and 1780, a time that scholars have identified as the first twenty years of the Viennese school of bass performance. In this article, Meier presents information on how the soloistic writing for the violone evolved. This study compares Haydn's orchestral solos Nos. 6, 7 and 8, all composed in 1761; Karl Ditters von Dittersdorf's concertos of the early or mid-1760s; Václav Pichl's Concerto No. 1, composed in the late 1760s; and the early concertos of Johann Sperger of the late 1770s. Meier claims that Pichl's first concerto is the first composition to require performers to play extended passages above the middle harmonic. These extended passages require the

performer's thumb to be used as a means to alter the pitch of the string; in modern parlance, this technique is called 'thumb position'.²⁵

During the eighteenth century, the thumb was not always used in the same manner as it is today. In the late eighteenth-century, the performer's thumb was placed at important harmonic locations on the instrument. The placement of the thumb across the strings creates a false nut. Doing so imitates the open strings, thus freeing the rest of the performers fingers to act as if the passage was being performed lower on the fingerboard.²⁶ Example 1.14 below illustrates this practice.

Example 1.14: Sperger Concerto No. 15 Mvt. 1 mm. 252–254



This example presents a passage utilizing the thumb as a false nut. By placing the thumb at the partial, the performer's first, second, and third fingers are free to close the string. In the ascending scale in the first half of the last measure, the thumb is then anchored at the third partial while the fingers are free to close the string in the new register.

The presence of notation in Sperger's manuscripts provides the modern bassist with a general idea of how eighteenth-century violonists used the left hand. It is possible that Sperger's fingerings are exclusive to his own technique, and other performers of the time used a different set of rules, but without the discovery of a hitherto unknown treatise

²⁵ Adolf Meier, "The Vienna Double Bass and its Technique During the Era of the Vienna Classic," trans. Klaus Schruoff *International Society of Bassists* Vol. XIII No. 3 (1987): 14.

²⁶ Josef Focht, *Der Wiener Kontrabass*, (Tutzing: Verlegt Bei Hans Schneider, 1999), 60.

like those written by Mozart, Bach, and Quantz, we will never know with absolute certainty how the performers of the time actually played. By learning to perform late eighteenth-century works in the intended tuning, however, it is possible to deduce how eighteenth-century violonists approached music of the time.

Chapter 2: Practical Application

Chapter 2 of this dissertation addresses practical applications of the performance practice issues described above, and examines the ways that these concepts apply to the modern double bass. By exploring eighteenth-century Viennese music of the solo, orchestral, and chamber repertoire, in its original tuning, the modern bassist will gain insight on the stylistic differences between performing this music in modern tuning, and in the original Viennese tuning. This chapter presents information on how Viennese tuning fingerings can serve as a template for modern performance. Additionally, I examine how passages, which are deemed difficult on modern tuned instruments, can be executed more easily on an instrument tuned to the Viennese system. Furthermore, I explore the ways that Viennese tuning can influence modern performance of eighteenth-century works.

Using Viennese Fingerings as the Basis for Modern Performance

Modern historians regard Joseph Haydn as one of the most influential composers of music for the Viennese violone. Trumpf credits Haydn with writing the first concerto for the instrument. Haydn was the first composer of the Classic era to feature the violone as a solo instrument in a symphonic work (see Haydn's Symphonies nos. 6, 7, 8, 31, 45 and 72).²⁷ Haydn's Symphony No. 31 contains one of the most famous orchestral solos for the double bass. This solo requires the performer to play long lyrical lines. Multiple

²⁷ Trumpf, "Johann Sperger," J-14.

possibilities of fingerings for this excerpt exist. Example 2.1 below shows a fairly common fingering for this passage on the modern-tuned double bass.²⁸

Example 2.1: Haydn Symphony No. 31 Mvt IV mm. 112–128 (Modern Fingering)

112 solo 1 1 - 4 1 - 1 1 4 - 1 2 - 1 4 - 1 3 1 3 1 0 - 3 2 0 - 4 1 1

II I II I III I III I II I II

117 1 - 4 1 - 1 - 4 1 - 1 - 4 1 4 1 - 2 1 - 1 4 1 - 4 1 - 1 41-14 1

I 6 6

118 - 1 - 3 + + 1 3 - 1 4 1 4 - 1 3 1 4 1 - 2

II I 3

124 2 1 2 - 4 - 1 2 - 1 4 3 1 4 - 1 3 1 - 4 1 1 4 - 1 2 - 1 4 - 3 2 3 0 2

II I II I 6 II III II

128 1. 0 1 4 0 1 4 - 2 4 2. 0 1 4 0 1 4 - 2 4

II I II I

Modern double bassists rely heavily on the use of shifts in performing this solo, a technique that serves two purposes. Firstly, this approach facilitates the performer in maintaining a continuous musical line. By playing much of this excerpt on the same string, the performer can maintain a seamless phrase with more ease. Performers must

²⁸ Tuned E₁ A₁ D₂ G₂

take care to disguise string crossings in instances when playing across multiple strings is required.

The second result of use of multiple shifts in the performance of this solo is that, by shifting, the bassist is more able to preserve continuity in tone color. Each string possesses a slightly different tone, typically increasing in darkness as the performer moves to the lower, thicker strings. Playing the majority of this excerpt on one string perpetuates a continuous tone color. The long stretch of notes in measures 117–120 of Example 2.1 is an example of an instance when the performer can maintain a consistent phrase and tone color by playing the passage on a single string.

Example 2.2 shows a fingering for the same excerpt in Viennese tuning. This change in tuning requires fewer shifts than are typically used when playing this excerpt in modern tuning. A performer playing in Viennese tuning is not required to shift until just before the second beat of measure 114; in contrast, the modern double bassist will have already shifted four times by measure 114. In order to perform this passage without shifting in Viennese tuning, the bassist will play across multiple strings in the same position.

112 *solo*

117

124

128

23

Example 2.3: Haydn Symphony No. 31 Mvt. IV mm. 112–128 (Viennese Influenced Modern Fingering)

The musical score is presented in five systems, each with a measure number at the beginning. The notation includes various fingerings (1-3, 0, 1, 2, 3, 4, 5, 6), slurs, and dynamic markings. Below the staff, Roman numerals (I, II, III) indicate fingerings for specific notes. The score ends with a double bar line and repeat signs at measure 128.

By playing across the strings rather than up and down, there is a noticeable increase in resonance. The ringing of harmonics account for this change, which is more closely related to the sensation achieved when using Viennese tuning.

The reader should note that the approach I suggest is not a perfect solution. In order to achieve the openness of sound associated with Viennese tuning, on the modern bass, the performer must sacrifice some of the lyrical properties present in the more frequently used modern fingering. This approach also requires more of the performer in order to disguise string crossings and to maintain a consistent tone color by moving the bow closer to the bridge as the strings get thicker.

Viennese Tuning and Modern Tuning in Orchestral Literature: Comparisons

Eighteenth-century orchestral works by Wolfgang Amadeus Mozart and Joseph Haydn present significant challenges to the double bassist performing in modern tuning. Though advances in string technology over the past two and a half centuries have made many passages easier to play, several examples from the mid- and late-eighteenth century continue to pose a technical challenge to today's performers. An exploration of this repertoire, as realized in Viennese tuning, illuminates the ease with which eighteenth-century performers could execute these notoriously difficult passages.

One example of a composition that is difficult to execute in modern tuning, but is markedly easier on a Viennese-tuned bass, is Mozart's Symphony No. 35 in D Major, K. 385 "Haffner." Despite its joyous nature, Mozart's 35th symphony includes some of the most difficult music in today's symphonic repertoire for the modern double bassist. The fourth movement is perhaps the most challenging section of this piece, because its many rapid passages involve both large shifts and many string crossings at inconvenient moments. Example 2.4 below shows a conventional fingering for this passage.

Example 2.4: Mozart Symphony No. 35 “Haffner” Mvt. IV mm. 9–30 (Modern Fingering)

Measure 10 includes an instance of an inconvenient string crossing. In this measure, the performer is required to cross from one string to the next using the same finger; given the quick tempo of the music, this is not an easy task. While it is possible to change fingers from one string to the next, this arrangement does not put the performer in a position to play the rest of the passage comfortably, and therefore creates a new set of challenges.

A modern conception among today’s performers is that the bassists of the eighteenth century were not expected to play every note. Although this statement is true on the whole, this idea inspired me explore Mozart’s 35th symphony further, by playing it in Viennese tuning.²⁹ Example 2.5 shows the same excerpt with the most logical fingering possibility.

²⁹ Paul Brun, “Variations in Playing Standards,” *International Society of Bassists* Vol. XVI No. 1 (1989): 47.

Example 2.5: Mozart Symphony No. 35 “Haffner” Mvt. IV mm. 9–30 (Viennese Fingering)

The musical score for Example 2.5 is presented in four staves, each with fingerings and positions indicated above and below the notes. The key signature is one sharp (F#).

- Staff 1 (Measures 9-14):** Measures 9-14. Fingerings: 0 2 0 1 0 -1 4 0 -4 2 4 2 4 1 0 1 0 -2 0 1 0 -1 4 0 -4 2 4 2 4 1 0 1 0. Positions: III II I II III II I II III II.
- Staff 2 (Measures 15-20):** Measures 15-20. Fingerings: 4 -4 2 4 2 4 1 0 1 0 -1 0 1 0 1 2 0 1 4 -4 2 4 2 4 1 0 1 -. Positions: I II III II III II I II.
- Staff 3 (Measures 21-25):** Measures 21-25. Fingerings: 1 0 1 2 -4 1 4 0 -4 2 4 2 4 1 0 1 -1 0 1 2 -4 1 4 0 4 2 4. Positions: III I II III I.
- Staff 4 (Measures 26-30):** Measures 26-30. Fingerings: 2 1 2 1 2 1 4 1 0 4 0 1 1 0 1 1 2 1 2 1 2 1 4 1 0 4 0 1 1 0 1 1 2. Positions: II III IV III IV III IV II III II III IV III IV III IV II III II.

Large sections of this excerpt, which are extremely difficult in modern tuning, can be performed without any shifts when playing in Viennese tuning. While measures 14, 16 and 18 require extensive shifting of bassists playing on the modern instrument, these passages can all be played in one position in Viennese tuning. Another advantage of performing this excerpt in Viennese tuning is the possibility of playing more frequently on open strings. The tuning of the open strings make the execution of this excerpt easier, by leaving the performer’s left hand free to make the necessary shifts.

Joseph Haydn’s Symphony No. 88 Hob 1:88 in G major is another excerpt that is difficult on modern equipment, but made simple when played in Viennese tuning.

Example 2.6 below presents an excerpt from the first movement.

Example 2.6: Haydn Symphony No. 88 Mvt.1 mm. 85–102 (Modern Fingering)

Much like Mozart 35, this excerpt requires difficult string crossings and frequent shifts.

In order to execute these string crossings, the modern bassist must play on multiple strings in quick succession using the same finger. I have chosen the fingering illustrated in measures 93 through 95 of Example 2.6, above, because this fingering closely resembles the fingering option used in Viennese tuning, presented in Example 2.7 below.

Example 2.7: Haydn Symphony No. 88 Mvt. 1 mm. 85–102 (Viennese Fingering)

When played on the Viennese-tuned bass, this excerpt becomes simple. The first eight measures may be played on a single string, by using the open A. Much like the applicatura, or method of fingering, of the first Haydn 88 example, the performer plays each measure of the opening statement in one position, shifting once per measure.

Measures 93 through 96, and measures 100 through 102 are examples of instances where the performer, using a Viennese tuned instrument, can play across the strings as opposed to shifting. Though learning these excerpts in Viennese tuning does not offer alternative fingerings to facilitate these passages on the modern-tuned double bass, it does provide some perspective on how this music was performed in mid to late eighteenth century.

How Understanding Viennese Tuning Changes the Modern Perspective

Franz Schubert's Piano Quintet in A Major, op. 114, commonly known as the "Trout," is one of the most famous works in the chamber music repertoire. Schubert composed the "Trout" Quintet in 1819. It is shortly before this time that the Viennese-tuned double bass began to fall out of favor. The larger fourths-tuned bass began replacing it in professional settings. Although, at this time, professionals rarely used the Viennese-tuned double bass, it remained popular with amateur musicians. Amateur cellist Sylvester Paumgartner commissioned the "trout" quintet with the intention of performing it in his home for guests. No information regarding the identities of the other performers who collaborated with Paumgartner survives, but the context for this commission seems to indicate that the double bassist, at its premiere, was an amateur performer, and therefore likely played an instrument in Viennese tuning.³⁰

The first movement of the "Trout" Quintet features one of the more technically demanding passages for the double bass in this work. Though this excerpt is relatively simple to perform on the modern-tuned bass, approaching it in Viennese tuning makes it

³⁰ Focht, *Der Wiener Kontrabass*, 133.

even easier to play. Example 2.8 below presents measures 181–189 of the first movement with modern fingerings; example 2.9 shows the same passage in Viennese tuning.

Example 2.8: Schubert Piano Quintet in A Major Mvt.1 mm. 181–189 (Modern Tuning)

Example 2.8 shows the bass line for measures 181–189 in modern tuning. The score is in bass clef, 3/4 time, and A major. Fingerings are indicated by numbers 1-4 above notes. Shifting is indicated by Roman numerals I-IV below the staff. Trills are marked with '3' and 'f'.

Example 2.9: Schubert Piano Quintet in A Major Mvt.1 mm 181–189 (Viennese Tuning)

Example 2.9 shows the bass line for measures 181–189 in Viennese tuning. The score is in bass clef, 3/4 time, and A major. Fingerings are indicated by numbers 1-4 above notes. Shifting is indicated by Roman numerals I-V below the staff. Trills are marked with '3' and 'f'.

The most notable difference between these two examples is the lack of shifting necessary in Viennese tuning. The modern-tuned bass requires a shift between the first two notes; these same notes can be played by simply barring ones finger across the

strings of the Viennese-tuned bass. Furthermore, a performance in Viennese tuning does not require a single shift until measure 185.

Variation IV of the “Trout” Quintet’s fourth movement is one of the only moments of turmoil in an otherwise tranquil piece; it is only fitting that the lowest two members of the ensemble, the cello and the bass, play such a moment. Unlike the excerpt from the first movement discussed above, both the modern-tuned and Viennese-tuned instruments require frequent shifting. Example 2.10 presents measures 81–85 in modern tuning and example 2.11 shows a Viennese tuning variant.

Example 2.10: Schubert Piano Quintet in A Major Mvt. IV mm. 81–85 (Modern Tuning)

The musical score for Example 2.10 is written for bass clef, 2/4 time, and includes fingering and shifting instructions. The score is divided into two systems, each containing five measures. The first system begins with a forte (*ff*) dynamic. The second system ends with a piano (*p*) dynamic. The score includes various fingering numbers (0, 1, 2, 3, 4) and shifting instructions (I, II, III, IV, 6) for the bass. The key signature is one flat (B-flat).

Example 2.11: Schubert Piano Quintet in A Major Mvt. IV mm. 81–85 (Viennese Tuning)

80

ff

p

III II III I II III V II III I II III III IV III IV III IV V IV III II I *p* V

Measure 81 and measure 84 of this excerpt are of particular interest in a discussion of the alternative tuning systems. In measure 81, Viennese tuning offers a more comfortable alternative to the fingering required in modern tuning. When performing this passage in Viennese tuning, measure 84 presents an opportunity to use the “grip” technique discussed in the Chapter 1 of this dissertation. In this case, nearly the entire measure can be played in one position.

In conclusion, I argue that performing late-eighteenth century music in the original tuning eliminates many of the difficulties of playing this music on the modern bass. The effortless, carefree qualities of late eighteenth-century music are easier to achieve in Viennese tuning. Though it is not always possible to apply simplistic fingerings to difficult passages in the literature while playing on the modern-tuned double bass, a performer’s approach to this music can be greatly influenced by gaining perspective on how it feels to perform this music in the original tuning.

Chapter 3: Using the Manuscript as a Source for New Editions for both the Viennese-Tuned and Modern-Tuned Double Bass

In this chapter, I will explore the challenges of creating of a new performance edition of Johann Matthias Sperger's Concerto No. 15 in D Major. I chose to analyze a work by Sperger because he was largely responsible for the continued existence of this repertory; Sperger's personal collection, was donated to the local library, now known as the Landesbibliothek Mecklenburg-Vorpommern Günther Uecker in Schwerin, Germany, upon his death in 1812. Included in this collection, are the majority of the manuscripts of Viennese violone music that survive today.

The majority of modern publications of music, written for the Viennese violone, include only a part to be performed on the modern double bass. These editions often do not incorporate a separate part for an instrument in Viennese tuning. Additionally, many of these publications list the alterations to the source made by the editor. While most of the editors explain why these changes are made, others do not. This raises questions as to why the editor deemed these changes necessary, especially because some changes can affect the overall form of the composition.

Once such example was discussed by Michael J. Schultz in Volume XV No. 3 of the official journal of the International Society of Bassists.³¹ In this article, Schultz discusses a 1938 edition of Karl Ditters von Dittersdorf's second concerto, published by Schott. In this publication, editor Franz Tischer-Zeitz omitted large sections of the concerto. By doing so, Tischer-Zeitz altered the formal design on the piece. It was not until 1978 that Rodney Slatford published a new version of this concerto that includes the

³¹ Michael J. Schultz, "The Tuning of the Viennese Double Bass: An Indication of it's [*sic*] Effect on the Articulation of Form in a Dittersdorf Concerto," *International Society of Bassists* Vol. XV No. 3 (1989).

sections removed by Tischer-Zeitz. In his article, Schultz offers his theories on why Tischer-Zeitz omitted these sections in order to provide a better understanding of the 1938 edition. Schultz speculates that Tischer-Zeitz removed some sections due to the technical difficulty of performing these passages in the modern fourths tuning, and that he removed others to provide the composition a better sense of direction. In doing so, Tischer-Zeitz altered the formal design of the original work and therefore his edition does not accurately portray Dittersdorf's intention for the piece.

In the course of my own research on Sperger's 15th concerto, I obtained a digital facsimile of Sperger's manuscript from the Landesbibliothek Mecklenburg-Vorpommern Günther Uecker, and explored the published editions of this work. This search resulted in a version edited by Michinori Bunya, published by Friedrich Hofmeister Musikverlag. My own interpretation of Sperger's holograph resulted in readings that differed from Bunya's. This discrepancy piqued my curiosity on the subject of how different editors, working with the same source material, could produce in different results.

As discussed in Chapter one, composers of the eighteenth century used clefs differently than modern practices. In Sperger's manuscript, the composer uses treble clef to differentiate between the tutti sections and the entrances of the solo voice. Example 3.1 below illustrates Sperger's use of changing clefs, on the second page of his manuscript.

Example 3.1: Sperger Concerto No. 15 Manuscript³²

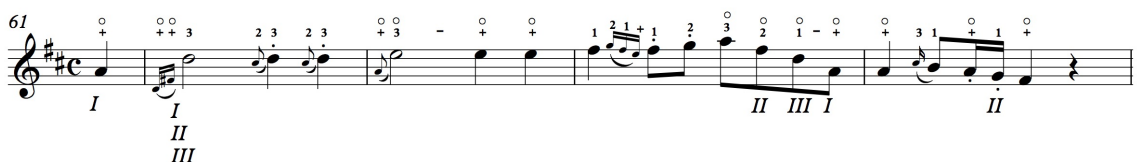


³² Johann Matthias Sperger, Concerto No. 15, Schwerin, Germany, Landesbibliothek Mecklenburg-Vorpommern Günther Uecker, Mus 5177/5.

In this example, Sperger employs the treble clef alone, as well as the treble clef accented by the “8va” marking. Similar to the notation Vanhal used in Example 1.1, Sperger’s notation in this section would be nearly impossible to realize in the octave that is written. This logistical issue suggests that the passage beginning in the 26th measure of the example should be played two octaves below the written pitch.

Perhaps the most common issue confronted by editors, when arranging eighteenth-century violone music for the modern double bass, is the difficulty of executing of some passages in modern tuning. On the violone, many passages are easily performed by the “grip” technique. When playing the same passages on the fourths-tuned bass, this technique is not possible. The opening statement of Sperger’s 15th concerto, presented in examples 3.2, 3.3, and 3.4 below, is playable on the modern-tuned instrument. Modern tuning does not allow the performer to use as many harmonics. Measure 64 of example 3.2 illustrates the “grip” technique mentioned above in Viennese tuning. To realize this passage, the performer’s left hand should be placed so that one finger is located at the same partial on each string while the bow moves from one string to the next.

Example 3.2: Sperger Concerto No. 15 Mvt. 1 mm. 61–65 (Viennese Tuning)



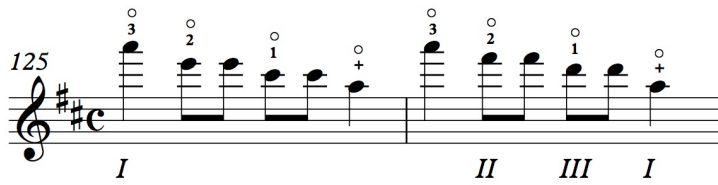
Example 3.3: Sperger Concerto No. 15 Mvt. 1 mm. 61–65 (Modern Tuning - Reading Pitch)



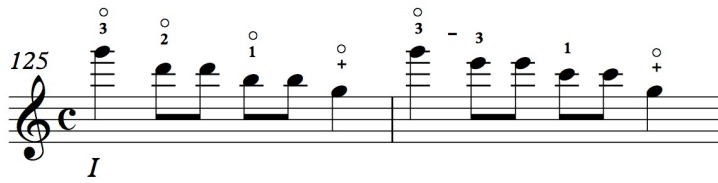
61 

37

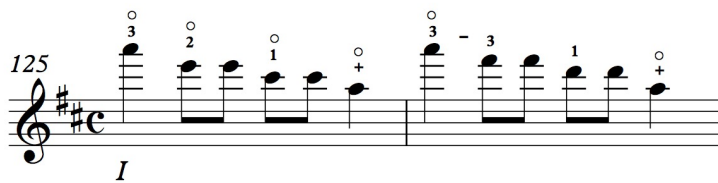
Example 3.5: Sperger Concerto No. 15 Mvt. 1 mm. 125–126 (Viennese Tuning)



Example 3.6: Sperger Concerto No. 15 Mvt. 1 mm. 125–126 (Modern Tuning – Reading Pitch)



Example 3.7: Sperger Concerto No. 15 Mvt. 1 mm. 125–126 (Modern Tuning - Sounding Pitch)



The anacrusis of measure 257 through the end of measure 258 presents the most challenging section for a bassist playing Sperger's concerto on a modern-tuned instrument. In this section, the performer can imitate the violone fingering by playing across three strings. This effect is not easily achieved without the use of harmonics, but is not impossible. Bunya dropped these measures by an octave, thereby placing these notes in a more friendly register for the modern instrument. Though Bunya's editorial decision facilitates this passage for the modern performer, I argue that Sperger's original intention should be preserved in this instance because this passage can be performed in its intended register.

Example 3.8: Sperger Concerto No. 15 Mvt. 1 mm. 256–258 (Viennese Tuning)



Example 3.9: Sperger Concerto No. 15 Mvt. 1 mm. 256–258 (Modern Tuning - Reading Pitch)



Example 3.10: Sperger Concerto No. 15 Mvt. 1 mm. 256–258 (Modern Tuning - Sounding Pitch)



Though some of the challenges in performing this music on the modern-tuned instrument are the result of an inconvenience in harmonic usage, other obstacles for the modern double bassist also exist. In some instances, the tuning system of the modern bass renders some passages impossible to realize. For example, the opening cadential passage lies beautifully on the Viennese-tuned instrument; see Example 3.11 below.

Example 3.11: Sperger Concerto No. 15 Mvt. 1 mm. 65–69 (Viennese Tuning)



In the current configuration, the final two chords are not physically possible to play on the fourths-tuned bass. Instead, the performer must find another method to execute this passage. Examples 3.12 and 3.13 below show several options to realize this passage that are similar to the original.

Example 3.12: Sperger Concerto No. 15 Mvt. 1 mm. 65–69 - Option 1 (Modern Tuning - Reading Pitch)



Example 3.13: Sperger Concerto No. 15 Mvt. 1 mm. 65–69 - Option 1 (Modern Tuning - Sounding Pitch)



The second to last quarter note in measure 68 must be raised by an octave so the performer can utilize the open string. The use of the open string creates enough opportunity to set up the performer's left hand for the final chords. The final quarter of

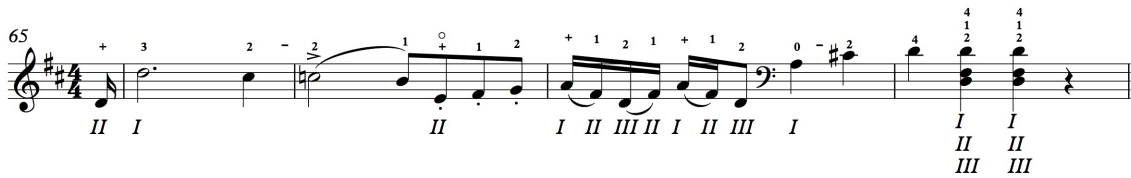
measure 68 is reduced from a double stop, sounding A and C#, to a single note, C#. In measure 69 of examples 3.12 and 3.13, the first note is transposed up two octaves and the final two chords are re-voiced by raising the lowest note one octave. I argue that this is the best method for performing this section as it keeps the majority of the phrase in the same octave.

Bunya suggests an alternative regarding how to realize this passage. By transposing the second half of measure 67 down an octave, the passage becomes easier to perform. Although Bunya does not, I have chosen to preserve the final two chords in examples 3.14 and 3.15. These chords are possible to achieve if the player realizes them with an extended left hand. Bunya's suggestion, although more technically simple, interrupts the phrase direction intended by Sperger. I argue that this disruption of the musical line creates a less desirable outcome than the option presented in examples 3.12 and 3.13.

Example 3.14: Sperger Concerto No. 15 Mvt. 1 mm. 65–69 - Option 2 (Modern Tuning - Reading Pitch)



Example 3.15: Sperger Concerto No. 15 Mvt. 1 mm. 65–69 - Option 2 (Modern Tuning - Sounding Pitch)



The examples listed here are just two of several instances where Bunya takes liberties with the register in the first movement of Sperger's concerto. These changes vary from single notes to entire phrases. By lowering the octave, Bunya does not make these passages significantly easier; in fact, these changes can make the music more difficult to play. An example of a change that increases the level of difficulty of Sperger's music appears in measures 86 and 87 of the first movement. Here, Bunya lowers the first note of each measure an octave. Due to particularities of modern tuning, which have been discussed above, the performer must shift back to close the lowest note and is then forced to quickly leap from one end of the instrument to the other. If Bunya had preserved Sperger's original register, the first note of this passage could be played in closer proximity to the arrival note, and would therefore be easier to execute.

My own transcriptions of the second and third movements of Sperger's manuscript were nearly identical to the notation in Bunya's edition. Bunya followed the manuscript closely in these movements. Because of this, it is unclear why he made some of the register changes in the first movement. It is possible that Bunya's changes in the first movement were a result of misreading the source material.

Though creating my own interpretation of Sperger's holograph involved more effort than simply performing this music from a previously-published edition, I argue that

study of the manuscript source provided me with a greater understanding of both Sperger's Concerto No. 15, and the process of interpreting Viennese music on the modern-tuned bass. By learning the music as the composer intended, I gained an understanding of what Sperger was trying to achieve with his music. This knowledge allowed me to make educated decisions regarding the realization of this music on the modern-tuned double bass. I encourage any performer wishing to learn this music to take a similar journey.

Several editors, including Tobias Glöckler and Klaus Trumpf, have published editions of late eighteenth-century works for the violone. What makes these editions unique is the inclusion both modern and Viennese-tuning parts. Additionally, several of these publications incorporate facsimiles of the manuscript scores and detailed explanations regarding changes made by the editor. The inclusion of this primary source material provides the performer with sufficient information to make individual decisions regarding an interpretation of this music. Because of the differences between the modern and Viennese tuning systems, a performer who does not consult the original sources for the music of eighteenth-century Vienna, and does not choose to explore these works in the original tuning, will lack the necessary context to truly understand the intentions of composers of music for the Viennese double bass.

Conclusion

Between 1760 and Sperger's death in 1812, Vienna was a center of activity related to the double bass instrument. Neither before nor since has there been as great a demand for the composition and performance of works for the double bass. This leads to the question of why so few of these works have received scholarly attention. Some modern writers have dismissed this repertoire with the excuse that it does not lie well on the instrument, but this statement does not apply when performing this music in Viennese tuning. Learning these works in the original tuning and gaining an understanding of eighteenth-century performance practices will help modern bassists to realize this music more accurately.

This dissertation suggests an approach to eighteenth-century performance practices as applicable to the music composed for the violone. The manuscripts of "Golden Age" composers contain varying amounts of performance instructions. The lack of instructions can be confusing to modern players who are unfamiliar with eighteenth-century performance practices. By providing explanations for eighteenth-century practices, deduced from clues in the scores analyzed here, as well as exploring the writings of contemporary pedagogues, I have demonstrated how the modern bassist can accurately realize works from the Viennese violone repertoire. These practices can be applied to solo, orchestral, and chamber repertoire of this time.

Learning to play this music on the Viennese-tuned double bass allows the modern double bassist to take a more informed approach to this music. The applicatura used by the performers of the Classic era not only provides solutions for passages that seem

challenging to the bassist playing in modern tuning, but also provides a new perspective on how to effectively realize this music. By presenting many left hand techniques used when playing the Viennese-tuned double bass and comparing these techniques with modern equivalents, I show how the original tuning can inspire a new point of view for modern performers.

In addition to the exploration of performance practices undertaken here, this dissertation discusses the process of arranging eighteenth-century Viennese compositions for the modern double bass. By exploring the manuscript of Johann Matthias Sperger's Concerto No.15 in D major, I gained an understanding of how Sperger's compositional style complements the tuning of the Viennese double bass. In addition, this study explores methods to overcome challenges when arranging Sperger's music for performance on the modern-tuned bass. As a result, I argue that bassists wishing to perform works from this time should seek out the manuscripts to assess the composers' original intent for the music. At the very least, performers should use editions that provide facsimiles of these manuscripts. Doing so will help the modern performer understand why the editors made changes to the music and decide if the changes were necessary.

This dissertation provides a starting point for additional research on eighteenth-century Viennese violone music. To conduct this research in the most thorough manner, the performer should learn to play the Viennese-tuned double bass. Although this process is time consuming, it is worth the effort. Future researchers that undertake this effort will

gain a more thorough understanding of Classic-era repertoire, thus enhancing future performances of this music on the modern double bass.³³

³³ Those interested in experiencing the increased resonance of the Viennese-tuned bass without investing the time necessary to learn the locations of the new notes should explore the publications of Tobias Glöckler, who suggests an alternate method of notation.

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