

Thematic Catalogue for Upright Bass Concerti

A Senior Project

presented to

the Faculty of the Music Department

California Polytechnic State University, San Luis Obispo

In Partial Fulfillment

of the Requirements for the Degree

Bachelor of Music

by

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June, 2013

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Introduction

The goal of the *Thematic Catalogue for Upright Bass Concerti* is to provide a cohesive format for information for 62 bass concerti. The objective was to research the following data:

- Date composed
- Background information of composer
- Tempos
- Form
- An incipit from the opening of each movement
- The durations (including the time and number of movements)
- Instrumentation
- Range of bass part
- Special techniques required
- A prose description of the piece
- Premiere information
- Publisher
- If a piano reduction is available
- Recordings
- The dedicatee

However, some of the information proved to be unavailable for 22 of the concerti, but all available data is included in those instances. For instance, if no libraries or online sources were able to provide a particular musical score, that score would then be considered to be “unavailable for study.”

The specialized organization of this catalogue creates a standardized perspective of bass concerti. The entire catalogue is arranged alphabetically by the last name of each composer, and within each composer's entry, each concerto is arranged chronologically by date of composition (if the given composer happened to write more than one bass concerto). In effect, this enables students and teachers to compare and contrast concertos, and reveals characteristics of a beginning-level concerto versus an advanced-level concerto. Last but not least, this catalogue provides the information needed to access the actual sheet or digital music.

Although there is a breadth of variability in regards to the variety of bass concerti, there is a particular format for pieces that seemed to be *more* common than others. The average bass concerto is likely to be organized in the manner of Giovanni Bottesini's

Concerto No. 1:

- First movement: Sonata form, fast tempo
- Second movement: Ternary form, slow tempo
- Third movement: Rondo form, fast tempo

Furthermore, it would be difficult to say that there is a predominant key among bass concerti. However, the keys of G and D major seem to be popular (Bottesini's third movement from *Concerto No. 1* is in G major). Another very similar bass concerto that falls into this category is František Černý's *Bass Concerto*, Op. 20. Perhaps these keys are "common" since they are relatively "good" (resonant) keys for the upright bass. For instance, both G and D are open strings on the bass, as well the roots of their respective dominant and subdominant chords.

Since a large number of bass concerti employ solo tuning, it is important to understand the effects of it. As standard tuning is E-A-D-G, solo tuning is simply standard tuning, with each string tuned one whole step higher, to F \sharp -B-E-A. The intention of solo tuning is solely to provide a more “present” and “brighter” tone, much appreciated when it comes to solo music in general. When solo tuning is used, the solo bass part is rewritten a whole step lower from the standard tuning part so that both the solo part and orchestral parts “sound” in the same key. In other words, although the bassist is reading the pitches a whole step lower, the sounding pitches are one whole step higher due to the solo tuning. If solo tuning is required for the bass, it influences not only the key sounded by the solo bass and orchestra, but also the tone of the instrument.

While solo tuning has been commonly used for the past three centuries, yet another popular tuning from early eighteenth century is known as Viennese tuning. While more complicated than solo tuning, it comes in a variety of tuning options, all of which are adapted for eighteenth-century violone basses. Tuned to A-D-F \sharp -A (and sometimes with an added low F), most of the strings are tuned in thirds. One variant of this is a type of “solo” Viennese tuning, where each of these strings are tuned up a half step to B \flat -E \flat -G-B \flat (and sometimes with an added low G \flat). When this is done, the solo bass music is written a half step lower than the orchestra’s, since the sounding pitches will match the orchestra’s due to the tuning.¹

Generally, the duration of fifteen minutes for a bass concerto seems to be average, with the first movement longest in duration and the second movement shortest. The nature of the sonata form versus ternary form versus rondo form, and the lengths of

¹ <http://viennesetuning.com/>

those respectively, contributes to the lengths of the movements. A good example of this trend would be Bottesini's *Concerto No. 3 in A major*, where the first movement is around 7 minutes long, while the second movement is 2 minutes and the third is 3 minutes. This trend is supported in another example, Dragonetti's *Concerto No. 3 in A major*.

As expected, the solo bass material of bass concerti is almost always challenging, and very technically involved. Aspects of the demanding material include but are not limited to:

- Thumb position (extensive use)
- Tenor clef
- Treble clef
- Harmonics
- Double-stops

While the majority of the most challenging bass concerti originated from the eighteenth and nineteenth centuries, contemporary and modern compositions offer many more experimental compositions. For example, Barry Conyngham's *Concerto for Double Bass "Shadows of Noh"* from 1979 utilizes graphic notation, detunes strings during performance, and hits the strings with various parts of the bow. These methods are not found in earlier compositions from the eighteenth century. However, of the works included in this catalogue, Antonio Capuzzi's double bass concerto is an outlier in regards to its playability. Composed entirely in bass clef, its melodies are primarily in conjunct motion and range from the low to mid-range.

Truly, bass concerti composed in earlier eras employ and emphasize the use of treble clef and thumb position more often than twentieth and twenty-first century compositions. Since thumb position is one of the most difficult aspects of solo upright bass, we find that Dragonetti's concerti are quite difficult when compared to others. These particular concerti, for example, use pitches that are beyond the capability of the fingerboard, and use harmonics close to the bridge, such as Dragonetti's *Pezzo di Concerto*. All in all, there are compositions that range in difficulty from all eras of solo bass concerti.

Even though there are generalized parameters for what is to be expected from a bass concerto, there are compositions that break the barriers of expected norms. One such example is Craig Russell's *Concerto for Bass and Orchestra*. Consisting of five movements, and entirely in bass clef, this twentieth-century composition is indeed nonstandard when it comes to the average bass concerto. Since we expect the standard bass concerto to range only three movements, employ the treble clef (and therefore thumb position), and likely use tenor clef, we find that Craig Russell's *Concerto for Bass and Orchestra* is unique in this aspect.

Despite the fact that most bass concerti are written with tonal key signatures, there are a number of compositions (primarily from the twentieth century) that do not. A prime example of this is Serge Lancen's *Double Bass Concerto*, in which both of the movements display atonal aspects. Atonality can only be found in compositions beyond the eighteenth century.

All in all, there were a number of obstacles I encountered while compiling this thematic catalogue. Of these, disorganized facsimiles proved to be a burden. In an

attempt to analyze a particular bass concerto (such as any one of Franz Joseph Keyper's), many passages would be cut out of the score, and physically pasted with gum-like material. In addition, the paper of older scores tend to warp and bend over the years; this contributes to unprofessional incipits provided in this catalogue. It is for this reason that handwritten incipits are sometimes used instead.

Another obstacle I encountered was the effort to obtain scores. The lengthy waiting period for InterLibrary loans to arrive proved to be a significant obstacle. While it would be immensely helpful to have all of the necessary books available on demand, this was simply not the case. On the other hand, imslp.org was endlessly fruitful, providing digital scores for many of the studied bass concerti.

While imslp.org supplied this catalogue with perfectly clean digital incipits (with the exception of untranscribed facsimiles), musical scores supplied through InterLibrary loans were sometimes quite aged. This, in return, meant that pages were often yellowed, browned, and faded, creating another obstacle when it came to scanning and providing clean and clear incipits.

Unexpectedly, I encountered a fair share of incongruent information. When researching for the publishers of particular concerti, or especially the composition dates, I discovered that as helpful as the Internet is, it can be just as misleading.

Lastly, when bass concerti had no available recordings, it created a challenge to "hear" the music with my eyes. Listening to the actual music can be very revealing as to the intended keys of the composer, as well as the special techniques required of the bassist.

Giovanni Bottesini - 3 Concerti

Giovanni Bottesini (1821-1889) was an “Italian double bass player, conductor, and composer.” After just “four years of studying at the Milan Conservatory, he left with a prize of 300 francs for solo playing.”²

I. Concerto No. 1 in F♯ Minor

1. Date Composed

Romantic era

2. Tempos

- a) Allegro moderato - 3/4
- b) Andantino - 4/4
- c) Allegro con fuoco - cut-time

3. Form

- 1st mvt. - Sonata - F♯ minor (E minor in solo tuning)
- 2nd mvt. - Ternary - D major (C major in solo tuning)
- 3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

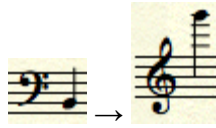
- I. 9 minutes
- II. 5 ½ minutes
- III. 6 minutes

6. Instrumentation

[Unknown]

² Rodney Slatford, “Giovanni Bottesini,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 4: 85-86.

7. Range of Bass Part



8. Special Bass Techniques Required

- Solo tuning
- Extensive virtuosic running lines
- Thumb position
- Treble clef
- Harmonics

9. Prose Description of Piece

This piece from the romantic period is considered to be his most accomplished composition for the double bass. There is a lengthy orchestral introduction, and the solo part has many adventurous modulations.

10. Premiere Information

[Unknown]

11. Publisher

Bottesini, Giovanni. *Concerto No. 1 for Double Bass*. Edited by Oscar G. Zimmerman. Rochester: Zimmerman Publications, 1984.

12. If Piano Reduction Is Available

Yes

13. Recordings

Bottesini, Giovanni. *Concerti for Double Bass and Orchestra*. Boguslaw Furtok, Johannes Staehle, Stephan Tetzlaff, and Ulrich Edelmann. Georgsmarienhütte CPO 999 665-2.

Bottesini, Giovanni. *A Showcase*. Emma Johnson, José-Luis Garcia, Thomas Martin, and Andrew Litton. ASV CD DCA 563.

14. The Dedicatee

[Unknown]

II. Concerto No. 2 in B minor

1. Date Composed

1857

2. Tempos

- a) Moderato - 4/4
- b) Andante - 6/8
- c) Allegro - Cut-time

3. Form

- 1st mvt. - Sonata - B minor (A minor in solo tuning)
- 2nd mvt. - Ternary - E minor (D minor in solo tuning)
- 3rd mvt. - Rondo - B minor (A minor in solo tuning)

4. An Incipit From the Opening of Each Movement

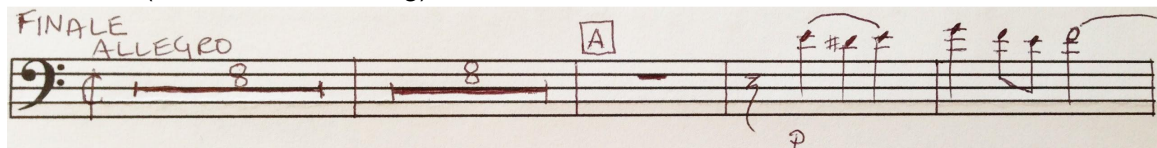
#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

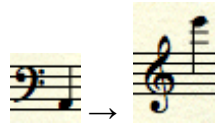
- I. 6 minutes
- II. 6 minutes
- III. 4 minutes

6. Instrumentation

2 flutes, 2 oboes, 2 clarinets, bassoon, 2 horns, 2 trumpets, timpani, violins, violas, cellos, and bass.³

³ IMSLP, "Double Bass Concerto No.2 in B minor," *IMSLP*, August 12, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_B_minor_\(Bottesini,_Giovanni\)](http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_B_minor_(Bottesini,_Giovanni)) (March 9, 2013).

7. Range of Bass Part



8. Special Bass Techniques Required

- Harmonics
- Thumb position
- Cadenza
- Double-stops

9. Prose Description of Piece

This piece is one of the best known of Bottesini's works and is far more compact, musically speaking, than his first concerto.

10. Premiere Information

[Unknown]

11. Publisher

Bottesini, Giovanni. *Concerto No.2 in B Minor for String Bass and Piano*. Edited by Lucio Buccarella. New York: International Music Company, 1985.

12. If Piano Reduction Is Available

Yes

13. Recordings

Bottesini, Giovanni. *Der Kontrabass*. Wolfgang Harrer, Christian Altenburger, and Gert Meditz. Koch Schwann Musica Mundi CD 311 112 G1.

Bottesini, Giovanni. *Concerti for Double Bass and Orchestra*. Boguslaw Furtok, Johannes Staehle, Stephan Tetzlaff, and Ulrich Edelmann. Georgsmarienhütte CPO 999 665-2.

Bottesini, Giovanni. *Der Kontrabass*. Klaus Stoll, Wolfgang Harrer, Gary Karr, Jörg Baumann, Gert Meditz, and Uros Lajovic. Koch Schwann CD 311 112 G1.

Bottesini, Giovanni. *Concertos*. Meyer, Edgar. Joshua Bell, Yo-Yo Ma, and Hugh Wolff. Sony Classical SK 60956.

Bottesini, Giovanni. *The Art of the Double Bass*. Streicher, Ludwig, Valicek, Sperger, and Domenico Dragonetti. Musical Heritage Society MHS 984.

14. The Dedicatee

[Unknown]

III. Concerto No. 3 in A Major (Concerto di bravura)

1. Date Composed

Romantic era

2. Tempos

a) Andante Mosso- 6/8 - 4/4

b) Andante - 4/4

c) Allegretto - 2/4

3. Form

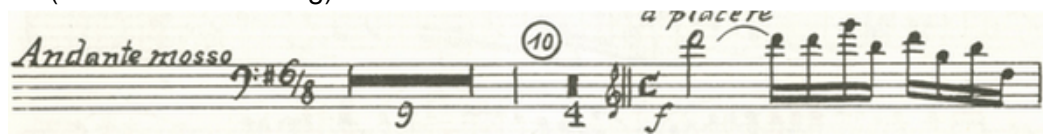
1st mvt. - Sonata - A major (G major in solo tuning)

2nd mvt. - Ternary - E major (D major in solo tuning)

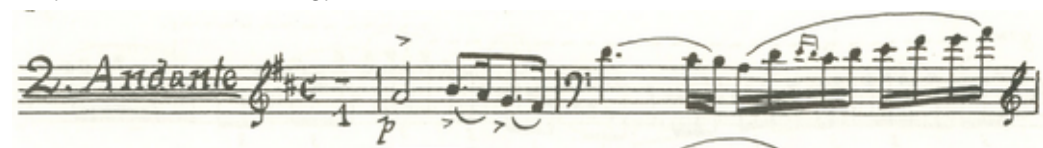
3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

I. 7 minutes

II. 2 minutes

III. 3 minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part



8. Special Bass Techniques Required

- Extensive use of harmonics
- Cadenza
- Solo tuning
- Treble clef
- Octave leaps
- Tenor clef

9. Prose Description of Piece

This piece emphasizes the singing upper harmonics offered by the upright bass. Although the piece has its fast sections, there are freely flowing sections that allow the bassist to be endlessly expressive. Of Bottesini's concerti, this is the least known.

10. Premiere Information

[Unknown]

11. Publisher

Bottesini, Giovanni. *Concerto No. 3 in A, Kontrabass und Klavier: Concerto di Bravura*. Edited by Rudolf Malarić. Wien: Doblinger, 1988.

12. If Piano Reduction Is Available

Yes

13. Recordings

Bottesini, Giovanni. *Virtuoso Works for Double-Bass*. Massimo Giorgi, Diego Conti, Vincenzo Mariozzi, and Vittorio Antonellini. Nuova Era 6810.

Bottesini, Giovanni. *Ludwig Streicher spielt Bottesini*. Ludwig Streicher and Norman Shetler. Telefunken 6.42230 AS.

14. The Dedicatee

[Unknown]

Gavin Bryars - 1 concerto

Gavin Bryars (1943-) is an English composer and double bassist who has performed and produced numerous styles of musics such as jazz, minimalism, neoclassicism, and experimental music. Bryars briefly studied with the famous modern composer John Cage.⁴

I. Double Bass Concerto "Farewell to St. Petersburg"

1. Date Composed

2002

2. Tempos

a) Molto Lento, with accelerandos and ritardandos fluctuating the tempo between $\text{♩} = 46-80$, all in 4/4.

3. Form

Through composed - A minor - B minor - E minor - G minor

5. An incipit from the opening



6. Duration

One movement - 27 minutes

6. Instrumentation

2 flutes, clarinet in B \flat , bassoon, contrabassoon, 2 horns in F, timpani, percussion (2 players: bass drum, tam-tam, tubular bells, vibraphone, glockenspiel, crotales), harp, violas, cellos, and double basses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Treble clef
- Harmonics
- 64th-note rhythms

9. Prose Description of Piece

"Farewell to St. Petersburg" is named after a poem written by Nestor Wassilijewitsch Kukolnik.⁵

⁴ Gavin Bryars, "Gavin Bryars," *Gavin Bryars*, 2010, <http://www.gavinbryars.com/info/biography> (February 8, 2013).

⁵ Gavin Bryars, *Double Bass Concerto: "Farewell to St. Petersburg,"* ed. N. Kukolnik (Mainz: Schott, 2006).

10. Premiere Information

This piece premiered on September 21, 2002, in Glasgow at the Tramway Theatre with Duncan McTier on double bass. This piece was originally commissioned by the BBC for the BBC Scottish Symphony orchestra.⁶

11. Publisher

Bryars, Gavin. *Double Bass Concerto: "Farewell to St. Petersburg."* Edited by N. Kukulnik. Mainz: Schott, 2006.

12. If Piano Reduction Is Available

Yes

13. Recordings

Bryars, Gavin. *Silva Caledonia*. Daniel Nix, Kaspars Putnins, and Toivo Tulev. GB Records BCGBCD11.

14. The Dedicatee

Duncan McTier

⁶ Gavin Bryars, *Double Bass Concerto: "Farewell to St. Petersburg,"* ed. N. Kukulnik (Mainz: Schott, 2006).

Bruce Cale - 1 concerto (unavailable for study)

Bruce Cale (1939-), an Australian composer, began his musical education at the age of nine. His compositions range from symphonic works to jazz pieces.⁷

I. Double Bass Concerto, Op. 75

1. Date Composed

1994

2. Tempos

[Unknown]

3. Form

[Unknown]

4. An Incipit From the Opening of Each Movement

[Unknown]

5. Durations (Including the Time and Number of Movements)

Three movements - 21 minutes total

6. Instrumentation

Piccolo, 2 flutes, alto flute, oboe, clarinet in B \flat , bass clarinet in B \flat , bassoon, contrabassoon, 2 horns in F, 2 trumpets in C, trombone, bass trombone, piano, harp, timpani, and strings.⁸

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

The solo bass part is of a "professional level of difficulty."⁹

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

Cale, Bruce. *Double Bass Concerto*. Grosvenor Place, N.S.W.: Australian Music Centre, 1994.

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

Cale, Bruce. *Double Bass Concerto*. (Non-commercial recording of MIDI realization of work, contact the Australian Music Centre for rights information).

14. The Dedicatee

In memory of Scott La Faro

⁷ Bruce Cale, "Bruce Cale : Represented Artist," *Australian Music Centre*, 2009, <http://www.australianmusiccentre.com.au/artist/cale-bruce> (March 9, 2013).

⁸ Bruce Cale, "Bruce Cale : Represented Artist," *Australian Music Centre*, 2009, <http://www.australianmusiccentre.com.au/artist/cale-bruce> (March 9, 2013).

⁹ Bruce Cale, "Bruce Cale : Represented Artist," *Australian Music Centre*, 2009, <http://www.australianmusiccentre.com.au/artist/cale-bruce> (March 9, 2013).

Antonio Capuzzi - 1 concerto

Antonio Capuzzi (1755-1818) was an Italian violinist and one of the first composers of solo double bass music. This double bass concerto is his most commonly performed piece, often by other instruments such as tuba.¹⁰

I. Double-Bass Concerto

1. Date Composed

Classical era

2. Tempos

- a) Allegro - 4/4
- b) Andante - 4/4
- c) Allegro - 4/4

3. Forms

- 1st mvt. - Sonata - D major
- 2nd mvt. - Ternary - B minor
- 3rd mvt. - Rondo - D major

4. An Incipit From the Opening of Each Movement

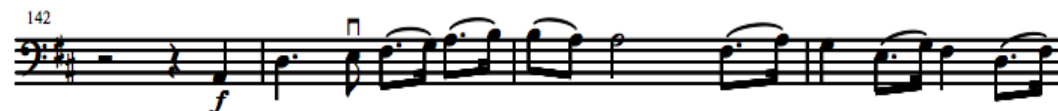
#1



#2



#3



5. Durations (Including the Time and Number of Movements)

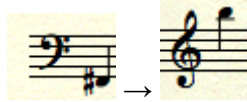
- I. 7 minutes
- II. 4 ½ minutes
- III. 4 minutes

¹⁰ Zachary Carrettin and Kenneth Goldsmith, "Giuseppe Antonio Capuzzi," *Cinnabar Records*, 2004, <http://www.cinnabarrecords.com/capuzzi.html> (February 6, 2013).

6. Instrumentation

Piccolo, 2 flutes, oboes, bassoon, clarinet in E \flat , 3 clarinets in B \flat , bass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, 3 trumpets in B \flat , 4 horns in F, 3 trombones, euphonium, tuba, timpani, glockenspiel, xylophone, marimba, triangle, and bass drum (modern wind band arrangement of this concerto).¹¹

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Trills
- 16th-note slurs

9. Prose Description of Piece

This light-hearted bass concerto is perfect for entry-level soloists. However, this piece includes a variety of rhythmic ideas to challenge the bassist.

10. Premiere Information

[Unknown]

11. Publisher

Capuzzi, Antonio. *Concerto for the Double Bass*. Edited by Francis Baines. New York: Boosey & Hawkes, 1938.

Capuzzi, Antonio. *Concerto for Double Bass & Orchestra (in F)*. Edited by Robert Riccardi. Boston: ECS, 2002.

12. If Piano Reduction Is Available

Yes

13. Recordings

Capuzzi, Antonio. *Changing Colors*. Claude Debussy, Halsey Stevens, Gu \ddot{u} nter Kochan, Jim Self, Robert Schumann, and Artur Rubinstein. Summit Records DCD 132.

Capuzzi, Antonio. *Music for Double Bass and Piano from the Classical Period*. Warren Broome and Drew Lucas. Coronet Recording Co (publishing number unavailable).

Capuzzi, Antonio. *Thresholds Solo Double Bass Repertoire, Vol. 1*. Dianne Frazer, Henry Eccles, Mark A. Morton, Sergei Rachmaninoff, Antonio Lorenziti, Max Bruch, and Camille Saint-Sa \acute{e} ns. Basso-Profondo Records BPR-101.

Capuzzi, Antonio. *Andante and Rondo*. Philip B. Catelinet, Brian Bowman, and Marjorie Lee. Crystal Records LCCN 78-750295.

14. The Dedicatee

Kavalier Marcantonio Montenigo

¹¹ IMSLP, "Concerto per Contrabasso e Orchestra," *IMSLP*, http://conquest.imslp.info/files/imglnks/usimg/8/88/IMSLP251034-PMLP106248-capuzzi_Es_1.pdf (March 10, 2013).

František Černý - 2 concerti

A Czech double bassist and composer, František Černý (1861-1940) “studied at the Prague Conservatory from 1876-1882, and was a member of the Colonne-Lamoureux Orchestra.”¹²

I. Double Bass Concerto, Op. 20

1. Date Composed

Modern era

2. Tempos

a) Allegro vivace - 3/4 - Maestoso - 4/4 - Allegro con brio - 4/4

b) Andante - 3/4

c) Allegro appassionato - 4/4

3. Form

1st mvt. - Sonata - A major (G major in solo tuning)

2nd mvt. - Ternary - C minor (D minor in solo tuning)

3rd mvt. - Sonata - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

I. 6 ½ minutes

II. 4 minutes

III. 6 ½ minutes

6. Instrumentation

Bass and piano.

¹² Petr Macek, “Český Hudební Slovník Osob a Institucí,” *Masaryk University*, February 2, 2006, http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictinary&action=record_detail&id=533 (February 14, 2013).

7. Range of Bass Part



8. Special Bass Techniques Required

- Solo tuning
- Tenor clef
- Octave leaps
- Numerous clef changes
- Rhythmically involved

9. Prose Description of Piece

This bass concerto has both sheet music for solo tuning as well as standard tuning. Furthermore, the first and third movements of this concerto begin with the same melodic material in the solo bass part.

10. Premiere Information

[Unknown]

11. Publisher

Cíerný, František. *Konzert für Kontrabass, Op. 20*. Bad Godesberg, Germany:

R. Forberg, 1968.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

II. Double Bass Concerto No. 2

1. Date Composed

1922

2. Tempos

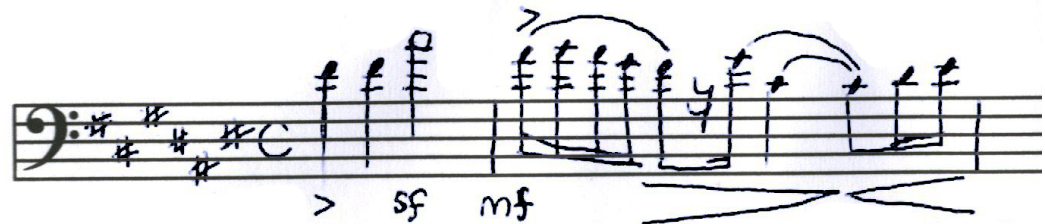
- a) Allegro - 4/4
- b) Andante quasi adagio - 3/4
- c) Allegro vivace - 2/4

3. Form

- 1st mvt. - Sonata - F \square major
- 2nd mvt. - Ternary - A major
- 3rd mvt. - Rondo - F \square minor

4. An Incipit From the Opening of Each Movement

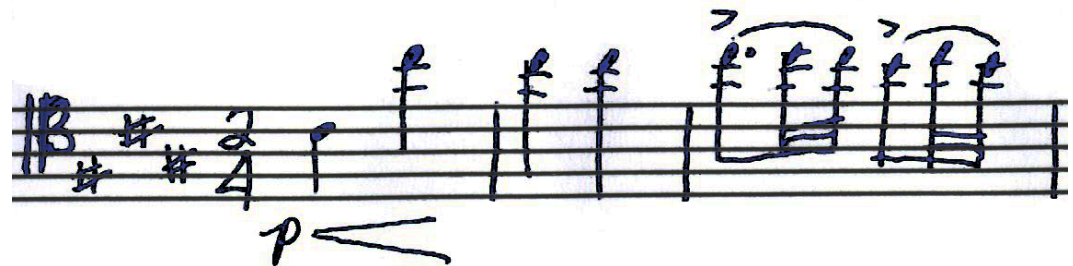
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#2



#3



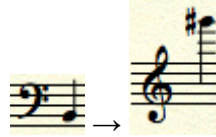
5. Durations (Including the Time and Number of Movements)

- I. 10 minutes
- II. 5 minutes
- III. 15 minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part



8. Special Bass Techniques Required

- Extensive use of thumb position
- Tenor clef
- Double ♯'s
- F major key signature

9. Prose Description of Piece

Although this piece has minimal modulation and foreign clef usage, it expands on the capabilities and range of the bass clef, with passages often indicated with an 8va (similar to his Op. 20 bass concerto).

10. Premiere Information

[Unknown]

11. Publisher

Cíerný, František. *Double Bass Concerto No. 2*. Prague: J. Hoffmann Veuve, 1922.¹³

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

¹³ IMSLP, "Double Bass Concerto No. 2," *IMSLP*, August 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.2_\(%C4%8Cern%C3%BD,_Franti%C5%A1ek\)](http://imslp.org/wiki/Double_Bass_Concerto_No.2_(%C4%8Cern%C3%BD,_Franti%C5%A1ek)) (February 10, 2013).

Barry Conyngham - 2 concerti (1 available for study)

An Australian composer, Barry Conyngham (1944-) has over seventy published works that have premiered all over the world. The majority of his work focuses on orchestral and ensemble works.¹⁴

I. Concerto for Double Bass "Shadows of Noh"

1. Date Composed

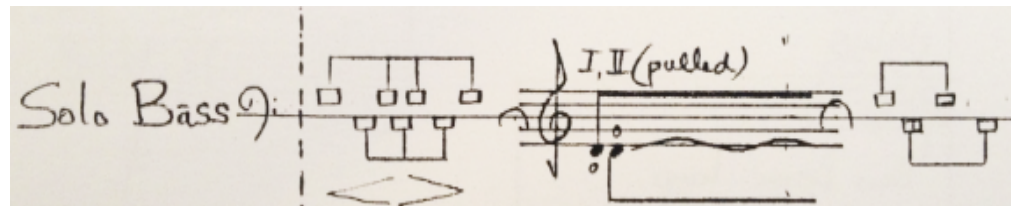
1979

2. Tempos ♩ = 104, 72, 54, 60, 84, and 120, with large accelerandos and ritardandos in between. 4/8 - $\frac{3}{8}$ - $\frac{5}{8}$ - 6/8 - 2/8 - $\frac{7}{8}$

3. Form

Through composed - Atonal

5. An incipit from the opening



6. Duration

One movement - 17 minutes

6. Instrumentation

Flutes, oboes, clarinets, bass clarinet, bassoons, horns, trumpets, trombones, percussion (suspended cymbal, gong, bass drum, vibraphone, low timpani, claves, maracas, a set of 7 pitch areas combining wood blocks, small drums), piano, violins, violas, cellos, and basses.

7. Range of Bass Part



¹⁴ Barry Conyngham, "Homepage of Australian Composer Barry Conyngham," *Barry Conyngham*, <http://www.conyngham.net/> (February 12, 2013).

8. Special Bass Techniques Required

- Jazz-style pizzicato
- Double-stops
- Improvisation
- Detuning strings during performance
- Cadenza
- Chords
- Treble clef
- Non-customary bow uses (utilizing the tailpiece)
- Graphic notation

9. Prose Description of Piece

A key element of "Shadows" is the notion of the concerto as a theatrical/visual vehicle for soloistic display. This piece features more modern graphic notation than most concerti.

10. Premiere Information

[Unknown]

11. Publisher

Conyngnam, Barry. *Concerto for Double Bass, "Shadows of Noh."* London: Universal Edition, 2001.

12. If Piano Reduction Is Available

No

13. Recordings

[Unknown]

14. The Dedicatee

Bertram Turetzky

II. Kangaroo Island (unavailable for study)

1. Date Composed

2009

2. Tempos

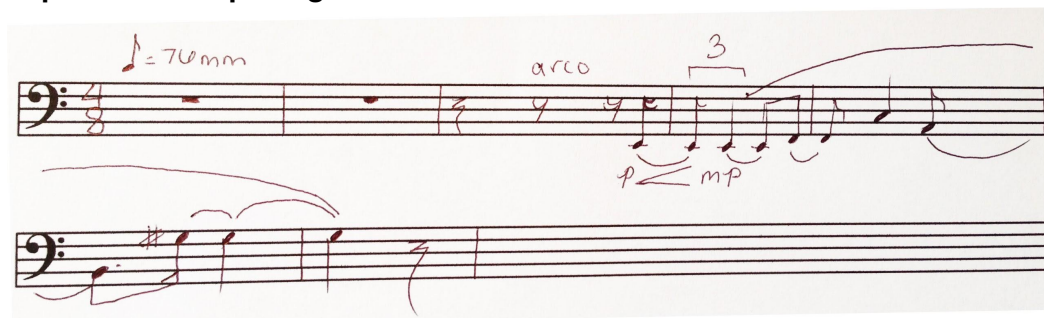
Although the tempos are unknown, provided below are the descriptive names of the individual movements:

- a) Coastline - Seals - Visitors
- b) Flatland - Kangaroos - Roadkill
- c) Caves - Bats - Wonders
- d) Treeline - Koalas - Survival
- e) Skyline - Bees - Captives

3. Form

Five movements - 19 minutes total

4. An incipit from the opening



5. Durations (Including the Time and Number of Movements)

Five movements - 19 minutes total

6. Instrumentation

Piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoons, contra bassoon, 2 horns, 2 trumpets in C, trombone, timpani, 3 percussionists, harp, keyboard (celeste, piano), 2 violins, viola, cello, and bass.¹⁵

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

"The solo material is at a professional level of difficulty."¹⁶

- Treble clef
- Thumb position

9. Prose Description of Piece

This piece was inspired by Kangaroo Island, off the southern Australian coast.¹⁷

¹⁵ Australian Music Centre, "Kangaroo Island: Concerto for Double Bass and Orchestra," *Australian Music Centre*, 2009, <http://www.australianmusiccentre.com.au/work/conyngham-barry-kangaroo-island> (March 26, 2013).

¹⁶ Australian Music Centre, "Kangaroo Island: Concerto for Double Bass and Orchestra," *Australian Music Centre*, 2009, <http://www.australianmusiccentre.com.au/work/conyngham-barry-kangaroo-island> (March 26, 2013).

¹⁷ Australian Music Centre, "Kangaroo Island: Concerto for Double Bass and Orchestra," *Australian Music Centre*, 2009, <http://www.australianmusiccentre.com.au/work/conyngham-barry-kangaroo-island> (March 26, 2013).

10. Premiere Information

This piece premiered on April 4, 2009, in Boston, Massachusetts, with Robert Nairn on solo bass and with the Penn State Orchestra. Additionally, this piece was commissioned by Robert Nairn.¹⁸

11. Publisher

Conyngham, Barry. *Kangaroo Island Concerto for Double Bass & Orchestra*. Grosvenor Place, N.S.W.: Australian Music Centre, 2009.

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

¹⁸ Australian Music Centre, "Kangaroo Island: Concerto for Double Bass and Orchestra," *Australian Music Centre*, 2009, <http://www.australianmusiccentre.com.au/work/conyngham-barry-kangaroo-island> (March 26, 2013).

Carl Ditters von Dittersdorf - 2 concerti

Carl Ditters von (1739-1799) was an Austrian composer and violinist. Settling in Vienna, “he composed voluminously despite the official responsibilities that occupied him for much of his life, and his generally high standard of craftsmanship earned him recognition as a leading figure of the Viennese Classical School.”¹⁹

I. Double Bass Concerto No. 1 in E♭ (unavailable for study), Krebs #171

1. Date Composed

Classical era, sometime around 1765

2. Tempos

- a) Moderato - 4/4
- b) Adagio - 4/4
- c) Presto - 2/4

3. Form

- 1st mvt. - E♭ major
- 2nd mvt. - B♭ major
- 3rd mvt. - E♭ major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

Three movements, 18 ½ minutes total

¹⁹ Margaret Grave and Jay Lane, “Carl Ditters von Dittersdorf,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 7: 385-390.

6. Instrumentation

2 flutes, 2 horns, 2 violins, viola, bass. (New orchestration, likely by Johann Matthias Sperger, includes an additional two oboe parts).²⁰

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

- Thumb position
- Treble clef
- Sixteenth-note triplets

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

Dittersdorf, Karl Ditters von. *Concerto in E Flat for Double Bass*. Edited by Ortner. Mainz: Schott, 1967. [publisher for the score]

Dittersdorf, Karl Ditters von. *Concerto in E Flat for Double Bass*. Edited by Rodney Slatford. London: Yorke, 1978. [publisher for the piano reduction]

12. If Piano Reduction Is Available

Yes

13. Recordings

Dittersdorf, Carl Ditters von. *Concerto for Double-Bass and Orchestra, No. 1 in E Flat Major Sinfonia Concertante for Viola, Double-Bass and Orchestra; Concerto for Viola and Orchestra in F Major*. František

Posáta, Lubomír Malý, František X. Thuri, and František Vajnar.
Supraphon 11 0951-2.

14. The Dedicatee

Likely Johann Matthias Sperger

²⁰ Jay Donald Lane, "The Concertos of Carl Ditters von Dittersdorf," (Ph.D. diss., Yale University, 1997), 525, <http://search.proquest.com/pqdthss/docview/304383631/13D512A827572CC19EF/1?accountid=10362>.

II. Double-bass Concerto No. 2 in E \flat , Krebs #172

1. Date Composed

1762

2. Tempos

a) Moderato - 4/4

b) Adagio - 2/4

c) Moderato - 2/4

3. Form

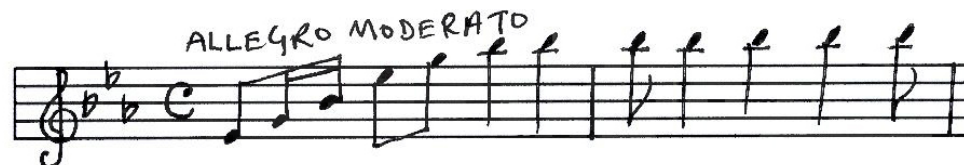
1st mvt. - Ritornello form - E \flat major

2nd mvt. - Ternary - A \flat major

3rd mvt. - Rondo - E \flat major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

I. 6 ½ minutes

II. 5 minutes

III. 3 ½ minutes

6. Instrumentation

2 flutes, 2 horns, 2 violins, violas, and bass.²¹

²¹ Jay Donald Lane, "The Concertos of Carl Ditters von Dittersdorf," (Ph.D. diss., Yale University, 1997), 526, <http://search.proquest.com/pqdthss/docview/304383631/13D512A827572CC19EF/1?accountid=10362>.

7. Range of Bass Part



8. Special Bass Techniques Required

- Limited chords/triads
- Multiple cadenzas
- Leaping 7ths in cadential phrases
- Double-stops
- Treble clef
- Thumb position
- 32nd-note runs

9. Prose Description of Piece

Although this piece presents its challenges, it is particularly suitable for the beginning upright bass soloist, with limited thumb position sections and a limited range. However, it does offer fast-paced sections with heavily subdivided rhythmic ideas.

10. Premiere Information

This piece originated in Grosswardein, where Dittersdorf conducted the orchestra of Bishop Patachich. This piece was likely written for upright bass virtuoso Friedrich Pischelberger.²²

11. Publisher

Dittersdorf, Karl Ditters von. *Concerto in E flat for Double Bass*.

Edited by Rodney Slatford. London: Yorke, 1978. [publisher for the piano reduction]

Dittersdorf, Karl Ditters von. *Concerto in E flat for Double Bass*. Edited by Klaus Trumppf. Hofheim: Hofmeister, 1992. [publisher for the score]

12. If Piano Reduction Is Available

Yes

13. Recordings

Dittersdorf, Karl Ditters von. *Double Bass Concertos*. Edicson Ruiz and the Sinfonica Juvenil Teresa Carreno de Venezuela. Phil Harmonie PHIL06020.

14. The Dedicatee

[Unknown]

²² Karl Ditters von Dittersdorf, *Kontrabasskonzert E-Dur, Krebs 172*, ed. Tobias Gloßckler (München: G. Henle, 2005).

Domenico Dragonetti - 4 concerti

Domenico Dragonetti (1763-1846) was an Italian double bass player and composer. "A singularly talented musician with a characterful personality and considerable business acumen, he had an extraordinary career."²³

I. Concerto in A Major

1. Date Composed

Late classical era

2. Tempos

a) Allegro moderato - 4/4

b) Andante - 4/4

c) Allegro giusto - 6/8

3. Form

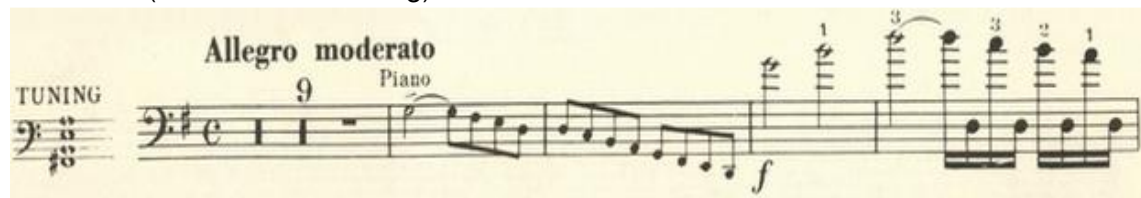
1st mvt. - Sonata - A major (G major in solo tuning) - E major (D major in solo tuning)

2nd mvt. - Ternary - E major (D major in solo tuning)

3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



²³ Fiona M. Palmer, "Domenico Dragonetti," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 7: 553-554.

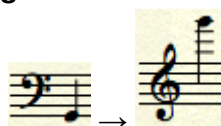
5. Durations (Including the Time and Number of Movements)

- I. 4 minutes
- II. 5 minutes
- III. 3 ½ minutes

6. Instrumentation

Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.²⁴

7. Range of Bass Part



8. Special Bass Techniques Required

- Treble clef
- Cadenza
- Quick string crossings
- Solo tuning
- Chords

9. Prose Description of Piece

Although Édouard Nanny revised this concerto, this piece in solo tuning was at one point attributed to Dragonetti. Even though the range is quite high (and large), the conjunct motion of the melodic line contributes to its playability.

10. Premiere Information

Although the exact information in regards to the premiere of this concerto is unknown, notably, it was revised by Édouard Nanny, attributed initially to Dragonetti, and newly edited by Stuart Sankey.²⁵

11. Publisher

Dragonetti, Domenico, and Édouard Nanny. *Concerto in A Major for String Bass and Piano*. Edited by Stuart Sankey. New York: International Music, 1963.

12. If Piano Reduction Is Available

Yes

13. Recordings

Dragonetti, Domenico. *Virtuose Kontrabasskonzerte*. Uros□ Lajovic, Serge Koussevitzky, Gary Karr, and Nicolò Paganini. Koch Schwann CD 361 332.

Dragonetti, Domenico. *Instruments of the Orchestra: the Doublebass*. Werner Stiefel, Johann Baptist Vanhal, and Thomas Lom. Musical Heritage Society MHS 1713.

14. The Dedicatee

[Unknown]

²⁴ Fiona Palmer, *Domenico Dragonetti in England 1794-1846*, (New York: Oxford, 1997), 77.

²⁵ Domenico Dragonetti and Édouard Nanny, *Concerto in A major for string bass and piano*, ed. by Stuart Sankey (New York: International Music, 1963).

II. Pezzo di Concerto

1. Date Composed

Late classical era

2. Tempos

a) Andante - 3/4

b) Allegretto - 3/4

3. Form

1st mvt. - Ternary - A minor

2nd mvt. - Rondo - E minor

4. An Incipit From the Opening of Each Movement

#1



#2



5. Durations (Including the Time and Number of Movements)

I. 2 ½ minutes

II. 6 ½ minutes

6. Instrumentation

Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.²⁶

7. Range of Bass Part



8. Special Bass Techniques Required

- Octave leaps
- Treble clef
- 64th-note slurs
- Double-stops

9. Prose Description of Piece

This concert-piece charts territory and demands agility. Both movements are divided by repeat sections, providing a repetitive melody.

10. Premiere Information

[Unknown]

11. Publisher

Dragonetti, Domenico. *Pezzo di Concerto: fuor Kontrabass und Orchester*.

Edited by Rudolf Malarić. Wien: Verlag Doblinger, 1974.

²⁶ Palmer, *Domenico Dragonetti in England*, 77.

12. If Piano Reduction Is Available

Yes

13. Recordings

Dragonetti, Domenico. Badila, Ovidiu. *The Memorial Recordings*. Ovidiu
Badila and Barry Lieberman. The University of Washington.

14. The Dedicatee

[Unknown]

III. Concerto No. 3 in A Major

1. Date Composed

Late classical era

2. Tempos

- a) Allegro moderato - 4/4
- b) Andante - 4/4
- c) Allegretto - 2/4

3. Form

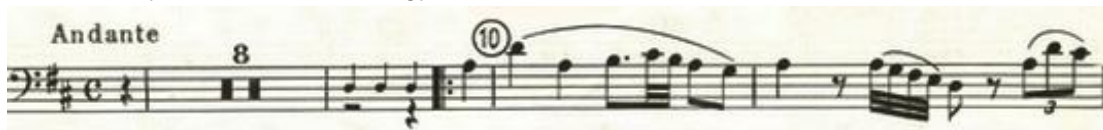
- 1st mvt. - Sonata - A major (G major in solo tuning)
- 2nd mvt. - Ternary - E major (D major in solo tuning)
- 3rd mvt. - Rondo - B minor (A minor in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



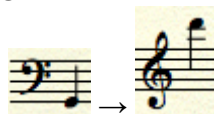
5. Durations (Including the Time and Number of Movements)

- I. 11 minutes
- II. 3 minutes
- III. 4 minutes

6. Instrumentation

Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.²⁷

7. Range of Bass Part



²⁷ Palmer, *Domenico Dragonetti in England*, 77.

8. Special Bass Techniques Required

- Solo tuning
- Double-stops
- Treble clef
- Tenor clef
- Cadenza
- 16th-note triplets in allegretto

9. Prose Description of Piece

Although this is one of Dragonetti's lesser-known bass concerti, it is by default a standard of solo bass music since it is, in fact, composed by Dragonetti.

Exploring the full range of the bass neck, the solo part progresses from the low frequencies presented by the bass clef parts to high frequencies presented by the treble clef. There is a wide variety of rhythms, preserving the melody as an interesting subject.

10. Premiere Information

[Unknown]

11. Publisher

Dragonetti, Domenico. *3 Concerto: A-Dur, für Kontrabass und Orchester*.

Edited by Rudolf Malarić. Wien: Verlag Doblinger, 1979.

12. If Piano Reduction Is Available

Yes

13. Recordings

Dragonetti, Domenico. *Portrait of the Double Bass*. Kitha Ottosen Grosen, Jens Holm, Poul Erik Jørgensen, Bent Grosen, Édouard Nanny, Serge Koussevitzky, and Antonio Lorenziti. Danacord DACOCD 602.

14. The Dedicatee

[Unknown]

IV. Concerto No. 5 in A Major (Concerto “No. 4” is nonexistent)

1. Date Composed

Late classical era

2. Tempos

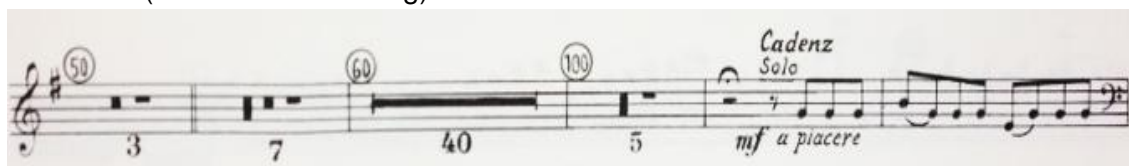
- a) Allegro moderato - 4/4
- b) Andante - 4/4
- c) Allegretto - 4/8

3. Form

- 1st mvt. - Sonata - A major (G major in solo tuning)
- 2nd mvt. - Ternary - E major (D major in solo tuning)
- 3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

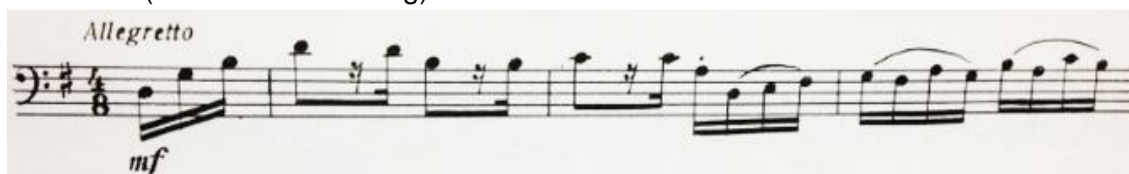
#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



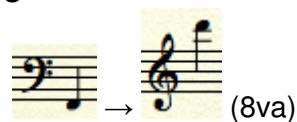
5. Durations (Including the Time and Number of Movements)

- I. 9 ½ minutes
- II. 5 minutes
- III. 7 minutes

6. Instrumentation

Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.²⁸

7. Range of Bass Part



²⁸ Palmer, *Domenico Dragonetti in England*, 77.

8. Special Bass Techniques Required

- Solo tuning
- Chord
- Double-stops
- Thumb position
- Treble clef
- Cadenzas

9. Prose Description of Piece

Although this is one of his lesser-known works, it offers memorable, uplifting melodies, all of which are characteristic of Dragonetti. Moreover, the second movement of this composition involves the same keys (G major and D major) used in the first and third movements.

10. Premiere Information

[Unknown]

11. Publisher

Dragonetti, Domenico. *Concerto no. 5, A-Dur, fu r Kontrabass und Orchester*.
Edited by Rudolf Malari . Wien: Doblinger, 1983.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

Lukas Florczak - 1 concerto

Lukas Florczak (birth date unavailable) is an active contemporary American composer. He has studied music theory and composition at the University of the Pacific in Stockton, California.²⁹

I. Double Bass Concerto, Mn. 78

1. Date Composed

2012

3. Tempo

a) Allegro - 4/4

3. Form

One movement - Ternary - E major - C# minor

5. An incipit from the opening

(begins at measure 18)



6. Duration

1 movement - 6 minutes

6. Instrumentation

Flutes, oboes, clarinets, bassoons, horns in F, timpani, violins, violas, and cellos.³⁰

7. Range of Bass Part



8. Special Bass Techniques Required

-Treble clef (minimal)

9. Prose Description of Piece

This bass concerto is highly feasible for any beginning upright bassist, with no time signature changes, minimal clef changes, and little usage of thumb position. Additionally, this piece has only one tempo marking and key signature, making this a very steady and attainable piece.

10. Premiere Information

[Unknown]

²⁹ Lukas Florczak, "Lukas Florczak," <https://www.facebook.com/lukas.florczak> (February 8, 2013).

³⁰ Lukas Florczak, "Double Bass Concerto, Mn. 78," *IMSLP*, October 9, 2012, [http://imslp.org/wiki/Double_Bass_Concerto,_Mn.78_\(Florczak,_Lukas\)](http://imslp.org/wiki/Double_Bass_Concerto,_Mn.78_(Florczak,_Lukas)) (March 9, 2013).

11. Publisher

Florczak, Lukas. *Double Bass Concerto*. 2012.

[http://imslp.org/wiki/Double_Bass_Concerto,_Mn.78_\(Florczak,_Lukas\)](http://imslp.org/wiki/Double_Bass_Concerto,_Mn.78_(Florczak,_Lukas)).

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

Mateja Lund

Fernand Marcel Fontaine - 1 concerto

Fernand Marcel Fontaine (1903-) is a French composer who has little background information available.³¹

I. Double Bass Concerto

1. Date Composed

20th century

2. Tempos

a) Allegretto - 4/4 - 2/4

b) Très lent - 3/4

c) Allegro vivo - 2/4

3. Form

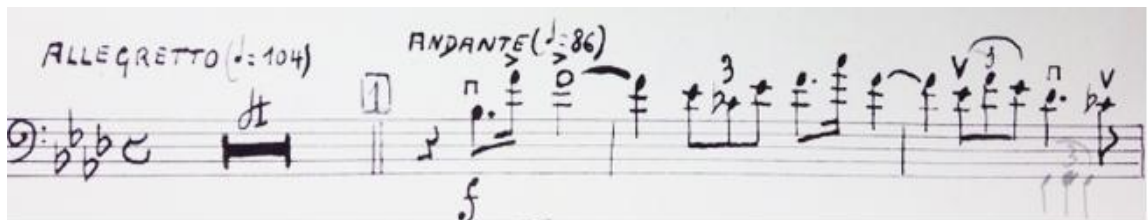
1st mvt. - Sonata - B \flat minor - G major - F major - E \flat major - E major - A \flat major.

2nd mvt. - Ternary - E minor - G major

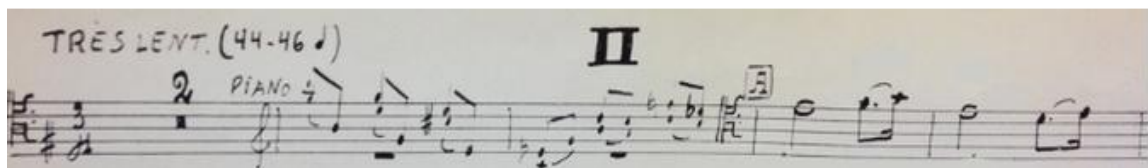
3rd mvt. - Ternary - A \flat major - E \flat major

4. An Incipit From the Opening of Each Movement

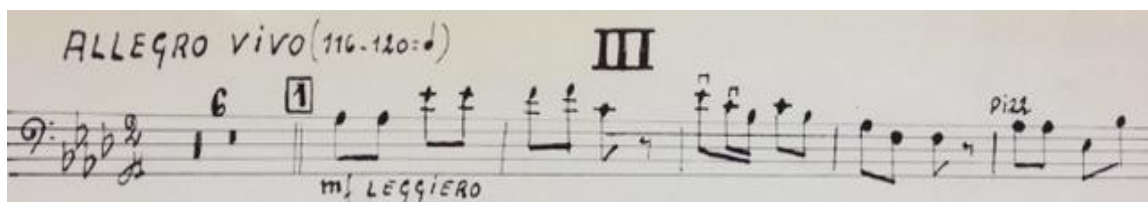
#1



#2



#3



³¹ Fernand Marcel Fontaine, *Concerto pour Contrebasse à 4 ou 5 Cordes Avec Accompagnement de Piano ou d'Orchestre*, (Bruxelles: Editions J. Maurer, 1961).

5. Durations (Including the Time and Number of Movements)

- I. 7 minutes
- II. 4 minutes
- III. 3 ½ minutes

6. Instrumentation

2 flutes, 2 oboes 2 clarinets in B \flat , 2 bassoons, 2 French horns in F, celesta, harp, and 8 violins.

7. Range of Bass Part



8. Special Bass Techniques Required

- Cadenza
- Treble clef
- Tenor clef
- Glissando
- Pizzicato
- Hooked running 8th-notes (staccato)
- Double-stops
- Whole tone scales

9. Prose Description of Piece

The tonal sections of this piece are made noticeable among the scattered chromatic sections, achieving adventurous modulations.

10. Premiere Information

[Unknown]

11. Publisher

Fontaine, Fernand Marcel. *Concerto pour Contrebasse a 4 ou 5 Cordes Avec Accompagnement de Piano ou d'Orchestre*. Bruxelles: Editions J. Maurer, 1961.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

Guston Logerot

Luis Ignacio Marín García - 1 concerto

Luis Ignacio Marín García (1955-) has been the Director of the Conservatory of Music "Manuel Castillo" in Seville since 2007. This prolific Mexican composer has published several other different types of works including pieces for choir, piano, voice, flute, and many more.³²

I. Double Bass Concerto

1. Date Composed

1984

2. Tempos

a) Moderato - 4/4

b) Allegretto - 4/4 - $\frac{3}{4}$ - 2/4

c) Allegro - 4/4 - $\frac{3}{4}$ - 2/4

3. Form

1st mvt. - Ternary - Atonal

2nd mvt. - Strophic - Atonal

3rd mvt - Through composed - Atonal

4th mvt. - Binary - Atonal

5th mvt. - Ternary - Atonal

4. An Incipit From the Opening of Each Movement

#1



#2



#3

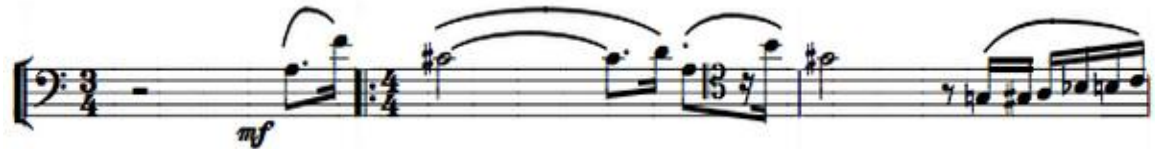


³² Luis Ignacio Marín García, e-mail message to author, February 9, 2013.

#4



#5



5. Durations (Including the Time and Number of Movements)

- I. 4 minutes
- II. 2 minutes
- III. 2 minutes
- IV. 3 minutes
- V. 3 minutes

6. Instrumentation

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 trumpets, 3 trombones, tuba, vibraphone, violins, violas, cellos, and contrabasses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Super-octave leaps
- Various clef changes
- Syncopated rhythms

9. Prose Description of Piece

The highly syncopated rhythmic ideas of this concerto are the primary challenges. Although there are a total of five movements, it can be performed in as little as 20 minutes.

10. Premiere Information

This concerto premiered on June 6, 1984, at the Facultad de Filosofía y Letras in Malaga with double bass and piano.³³

11. Publisher

Marín García, Luis Ignacio. *Double Bass Concerto*. Detailed publication information unavailable; however, it is available for download online at [http://imslp.org/wiki/Double_Bass_Concerto_\(Mar%C3%ADn_Garc%C3%ADa,_Luis_Ignacio\)](http://imslp.org/wiki/Double_Bass_Concerto_(Mar%C3%ADn_Garc%C3%ADa,_Luis_Ignacio))

³³ Luis Ignacio Marín García, e-mail message to author, February 9, 2013.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

Joaquín Alda

Hans Werner Henze - 1 concerto

Hans Werner Henze (1926-2012) was a German composer. He has written “numerous operas, ballets, symphonies, and concertos” that have “gained an established place in the international repertory.”³⁴

I. Double Bass Concerto

1. Date Composed

1966

2. Tempos

a) Moderato cantabile- 2/4

b) Vivace - $\frac{3}{8}$ - 2/8

c) $\text{♩} = 50$, in 3/2

3. Form

1st mvt. - Ternary - Atonal

2nd mvt. - Through composed - Atonal

3rd mvt. - Ciacona; variation form - Atonal

4. An Incipit From the Opening of Each Movement

#1



#2



#3



³⁴ Virginia Palmer-Füchsel, “Hans Werner Henze,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 11: 386-387.

5. Durations (Including the Time and Number of Movements)

- I. 4 minutes
- II. 7 ½ minutes
- III. 15 minutes

6. Instrumentation

2 flutes, 2 oboes, 2 clarinets in B \flat , bass clarinet, 2 bassoons, horn in F, 2 trumpets, timpani, harp, 8 violins, 4 violas, 4 cellos, and 2 contrabasses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Tenor clef
- Treble clef
- Articulate syncopations (32nd-note rests)
- Double-stops (4 positions apart at times)
- Chords
- Persistent clef and time signature changes
- Running 16th-note double-stops

9. Prose Description of Piece

While this concerto offers a wide variety of rhythms, time signatures and clefs, the melody primarily stays in a very manageable middle-of-the-neck position, contrary to the majority of bass concerti.

10. Premiere Information

This concerto premiered on November 2, 1967, in Chicago, Illinois, with Gary Karr on double bass with the Chicago Symphony Orchestra and conducted by Jean Martinon.³⁵

11. Publisher

Henze, Hans Werner. *Concerto per Contrabasso ed Orchestra*. New York: Schott Music, 1972.

12. If Piano Reduction Is Available

Yes

13. Recordings

Henze, Hans Werner. *Versuch u \ddot{u} ber Schweine (1968)*. Roy Hart and Gary Karr. Deutsche Grammophon 139 456.

14. The Dedicatee

Gary Karr

³⁵ Schott Music, "Concerto per contrabbasso ed orchestra," *Schott Music*, 2013, <http://www.schott-music.com/shop/products/show,152586,,f.html> (March 2, 2013).

Franz Anton Hoffmeister - 3 concerti

Franz Anton Hoffmeister (1754-1812) was an Austrian music publisher and composer. After studying law in Vienna, he “devoted his time to music, especially publishing and composing.”³⁶

I. Double Bass Concerto No. 1 in D major

1. Date Composed

1785

2. Tempos

- a) Allegro - 4/4
- b) Adagio - 3/4
- c) Allegro - cut-time

3. Form

- 1st mvt. - Sonata - D major (C major in solo tuning)
- 2nd mvt. - Ternary - G major (F major in solo tuning)
- 3rd mvt. - Rondo - D major (C major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

- I. 6 minutes
- II. 6 minutes
- III. 5 minutes

6. Instrumentation

[Unknown]

³⁶ Alexander Weinmann, “Franz Anton Hoffmeister,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 11: 598.

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Chords
- Solo tuning
- Double-stops
- "Flautino" section of harmonics near the bridge
- Cadenza

9. Prose Description of Piece

Due to this piece's wealth of invention, elegant workmanship, and technical and musical challenges, this piece has emerged as one of the preferred concerti for auditions. Along with a solo bass part, this concerto includes a violin obligato part that conjures up a magical atmosphere reminiscent of a double concerto. This piece is available in either solo or standard tuning.

10. Premiere Information

[Unknown]

11. Publisher

Hoffmeister, Franz Anton. *Konzert fu r Kontrabass und Orchester Nr. 1 (mit obligater Violine)*. Edited by Tobias Glo ckler. Wiesbaden: Breitkopf & Ha rtel, 2008.

12. If Piano Reduction Is Available

Yes

13. Recordings

Hoffmeister, Franz Anton. *Bass Evolution*. Worth Gardner, Barry Green, and Gary Barton. QCA Red Mark Records RM 3104.

Hoffmeister, Franz Anton. *Wiener Kontrabasskonzerte*. Michael Alexander Willens, David Sinclair, Wenzel Pichl, and Johann Baptist Vanhal. Ars Produktion ARS 38 020.

Hoffmeister, Franz Anton. *America in Concert: Program #166*. Orchestra of Santa Fe, Leonard Felberg, Daniel Gwin, William Kirschke, Erik Satie, and Samuel Barber. LCCN 98-704884.

Hoffmeister, Franz Anton. *Sinfonia Concertante Es-Dur fur Mandoline, Trompete, Kontrabass, Klavier und Orchester (Originalfassung)*. Takashi Ochi, Leopold Kozeluch, Helmut Erb, Gunter Klaus, Siegbert Panzer, and Eliahu Inbal. Carus FSM 63113.

14. The Dedicatee

Josef Kampfer

II. Concerto for Bass and Orchestra

1. Date Composed

Classical era

2. Tempos

- a) Allegro moderato - 4/4
- b) Andante - $\frac{3}{4}$
- c) Allegro - 2/4

3. Form

- 1st mvt. - Sonata - F major
- 2nd mvt. - Ternary - C major
- 3rd mvt. - Rondo - F major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



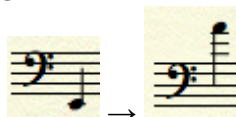
5. Durations (Including the Time and Number of Movements)

- I. 7 ½ minutes
- II. 4 minutes
- III. 4 minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part



8. Special Bass Techniques Required

- Cadenza
- Thumb position
- Double-stops

9. Prose Description of Piece

When compared to other bass concerti, this one particularly stands out as a piece that does not use the higher register of the bass. Thus, this concerto by Hoffmeister is an ideal concerto for the beginning bassist.

10. Premiere Information

[Unknown]

11. Publisher

Hoffmeister, Franz Anton. *Klassische Musik fu r Kontrabass*. Edited by Leopold Kozeluch. Bietigheim, Germany: Bayer, 2000.

12. If Piano Reduction Is Available

Yes

13. Recordings

Hoffmeister, Franz Anton. *Klassische Musik fu r Kontrabass*. Leopold Kozeluch, Takashi Ochi, Helmut Erb, Gu nther Klaus, Siegbert Panzer, Eliahu Inbal, and Othmar M ga. Bietigheim Bayer BR 100 323 CD.

14. The Dedictee

[Unknown]

**III. Concerto No. 3 in E ♭ Major (widely mislabeled as Hoffmeister's Concerto No. 1;
modern edition is transposed to D major)**

1. Date Composed

After 1789

2. Tempos

- a) Allegro - 4/4
- b) Adagio - $\frac{3}{4}$
- c) Allegro - cut-time

3. Form

- 1st mvt. - Sonata - D major (C major in solo tuning)
- 2nd mvt. - Ternary - G major (F major in solo tuning)
- 3rd mvt. - Rondo - D major (C major in solo tuning)

4. An Incipit From the Opening of Each Movement

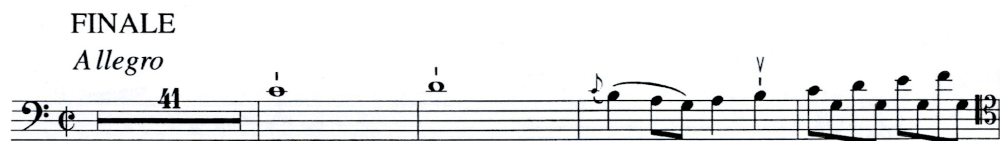
#1



#2



#3



5. Durations (Including the Time and Number of Movements)

- I. 6 ½ minutes
- II. 5 ½ minutes
- III. 5 minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part



8. Special Bass Techniques Required

- Solo tuning
- Tenor clef
- Treble clef
- Double-stops
- Chords

9. Prose Description of Piece

This rare concerto by Hoffmeister delivers a similar structure in comparison to the other two that he wrote. While the range does not reach particularly high, the rhythmic ideas contribute to the difficulty of this piece.

10. Premiere Information

[Unknown]

11. Publisher

Hoffmeister, Franz Anton. *Konzert D-Dur*. Edited by Thomas Schicke and Stephan Schwotzer. Hofeim and Leipzig: Friedrich Hofmeister Musikverlag, 1999.

12. If Piano Reduction Is Available

Yes

13. Recordings

Hoffmeister, Franz Anton. *Violone Concerto No. 1 in E Flat Major*. Edicson Ruiz and the Orquesta Sinfónica Simón Bolívar. Christian Vásquez. Phil Harmonie PHIL06008.

14. The Dedicatee

Johann Matthias Sperger³⁷

³⁷ Franz Anton Hoffmeister, *Violone Concerto No. 1 in E Flat Major*, Edicson Ruiz and the Orquesta Sinfónica Simón Bolívar, Christian Vásquez. Phil Harmonie PHIL06008.

Fredrik Högberg - 1 concerto

Fredrik Högberg (1971-), raised in Svedala, is a Swedish composer and teacher. In addition to his interest in classical music, he can be heard performing with his rock band Nyland's Iron from time to time.³⁸

I. Hitting the First Base: Concerto for Double Bass and Strings

1. Date Composed

2008

2. Tempos

- a) Like a pizza with everything on $J = 100-104$ in 4/4 - 2/4
- b) Like the music to a video game with cartoon racing cars $J = 140$ in 4/4
- c) Home run $J = 90$ in 4/4

3. Form

One movement - D minor

5. An incipit from the opening



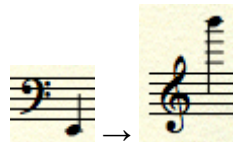
6. Duration

18 ½ minutes

6. Instrumentation

Violins, violas, cellos, and basses.

7. Range of Bass Part



³⁸ From Sweden Productions, "Fredrik Högberg," *From Sweden Productions*, 2011, <http://www.fromswedenproductions.com/composers/fredrik-hoegberg-composer> (February 12, 2013).

8. Special Bass Techniques Required

- Cadenza
- Treble clef
- Fast 32nd-note rhythms
- Thumb position
- Chords
- Jazz-style pizzicato
- Double-stops
- Percussive actions with left hand and bow

9. Prose Description of Piece

This piece features many violently dissonant chords and sections that stir the innermost emotions of the listener. In addition to complicated bow patterns, it offers a wide palette of ideas, even involving pizzicato jazz chords. Furthermore, “body, movement and rhythm are of primary importance, while texture and tone colour take on a secondary role.”³⁹

10. Premiere Information

This piece premiered on October 7, 2008, in Oslo with Dan Styffe on double bass. Additionally, this piece was commissioned by Det Norske Kammerorkester.⁴⁰

11. Publisher

Ho gberg, Fredrik. *Hitting the First Base: Concerto for Double Bass and Strings*. Stockholm: Gehrmans, 2012.

12. If Piano Reduction Is Available

No

13. Recordings

Ho gberg, Fredrik. *69  42' North-19  00' East Perspectives*. Troms  Kammerorkester and Dan Styffe. Kolbj rn Holthe. Simax Classics PSC 1302.

14. The Dedicatee

Dan Styffe

³⁹ Fredrik H gberg, *Hitting the First Base*, Dan Styffe and Troms  Chamber Orchestra, Kolbj rn Holthe, Simax Classics PSC 1302.

⁴⁰ Fredrik Ho gberg, *Hitting the First Base: Concerto for Double Bass and Strings* (Stockholm: Gehrmans, 2012).

Gordon Jacob - 1 concerto

Gordon Jacob's compositions are well-known for their "simple" and "sparse" characteristics, many of which are inspired from baroque and classical era models. Gordon Jacob (1895-1984), a British composer, makes a serious effort at maintaining a listenable melody and keeping the audience in mind.⁴¹

I. A Little Concerto

1. Date Composed

1974

2. Tempos

- a) Andantino con moto - $\frac{5}{8}$
- b) Largo - $\frac{4}{4}$
- c) Allegro - $\frac{2}{4}$ - $\frac{3}{4}$

3. Form

- 1st mvt. - Introduction and rounded binary - E minor
- 2nd mvt. - Ternary - C major
- 3rd mvt. - Through composed - E minor

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

- I. 7 minutes
- II. 3 minutes
- III. 4 minutes

⁴¹ Eric Wetherell, "Gordon Jacob," *Gordon Jacob Organization*, February 25, 2007, <http://www.gordonjacob.org/index.html> (February 15, 2013).

6. Instrumentation

Violins, violas, cellos, and basses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Double-stops
- Tenor clef
- Treble clef (minimal)
- Cadenza
- Harmonics

9. Prose Description of Piece

This beginning-intermediate level piece is generally performed within a very tolerable range. With most of the composition in a compound meter, there are many slurred bowings to compensate. In addition to the unusual time signatures involved, there are many tonicizations of various keys.

10. Premiere Information

[Unknown]

11. Publisher

Jacob, Gordon. *A Little Concerto: for Double Bass and String Orchestra*. London: Yorke Edition, 1974.

12. If Piano Reduction Is Available

Yes

13. Recordings

Jacob, Gordon. *The British Double Bass*. Sung-Suk Kang, Leon Bosch, Elizabeth Maconchy, Thomas Pitfield, Lennox Berkeley, and David Ellis. Meridian CDE 84550.

14. The Dedicatee

Robert Meyer

Franz Leopold Anton Joseph Keyper - 7 concerti

Franz Leopold Anton Joseph Keyper (1756-1815) was a contrabassist working as a royal chapel musician.⁴² Furthermore, another source states that he was the first contrabassist in the royal band.⁴³ Lastly, another source describes that “Keyper participated in the royal band from 1788-1815. It is likely that this is where Keyper gave the world premiere of his first bass concerto.”⁴⁴

I. Double Bass Concerto No. 1 in G Major

1. Date Composed

1786

2. Tempos

- a) Allegro vivace - 4/4 - 2/4
- b) Adagio cantabile - 3/4 - 5/4
- c) Vivace - 2/4

3. Form

- 1st mvt. - Sonata - G major
- 2nd mvt. - Ternary - E minor
- 3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement

#1



#2



⁴² Nils Schiørring, “Frantz Keyper,” in the *Dansk Biografisk Leksikon*, 1st. ed., (Denmark: Gyldendal, 1981), Vol. 7: 628.

⁴³ Sofus Elvius, “Danmarks præstehistorie i aarene 1869-1884,” *Google Books*, http://books.google.com/books?id=N7tAAAAAYAAJ&dq=franz+anton+leopold+joseph+keyper&source=gbs_navlinks_s (May 9, 2013).

⁴⁴ International Society of Bassists, “News of Note,” *International Society of Bassists*, April 2011, <http://archive.constantcontact.com/fs084/1101445089169/archive/1105086317963.html> (May 9, 2013).



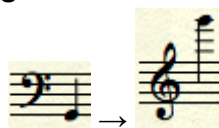
5. Durations (Including the Time and Number of Movements)

- I. 10 minutes
- II. 2 minutes
- III. 4 minutes

6. Instrumentation

Flutes, horns, violins, violas, cellos, and bass.⁴⁵

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Harmonics
- Chords
- Trills
- Cadenza

9. Prose Description of Piece

This relatively feasible piece is primarily in treble clef. Since it is the only concerto of Keyper's that has been transcribed, it is the most available and legible.

10. Premiere Information

[Unknown]

11. Publisher

Keyper, Franz Joseph. *Double Bass Concerto No. 1 in G Major*. Transcribed and edited by Vladislav Korshunov. Uploaded February 20, 2011. [http://imslp.org/wiki/Double_Bass_Concerto_No.1_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.1_in_G_major_(Keyper,_Franz_Joseph)).⁴⁶

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

⁴⁵ IMSLP, "Double Bass Concerto No.1 in G major," *IMSLP*, August 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.1_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.1_in_G_major_(Keyper,_Franz_Joseph)) (March 9, 2013).

⁴⁶ IMSLP, "Double Bass Concerto No.1 in G major," *IMSLP*, August 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.1_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.1_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

[Unknown]

II. Double Bass Concerto No. 2 in G Major

1. Date Composed

Classical era

2. Tempos

- a) Allegro - 4/4
- b) Andante - 3/4
- c) Allegretto - 2/4

3. Form

- 1st mvt. - Sonata - G major
- 2nd mvt. - Ternary - D major
- 3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement

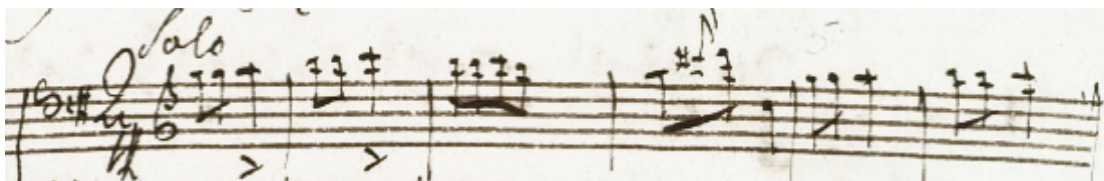
#1



#2



#3



5. Durations (Including the Time and Number of Movements)

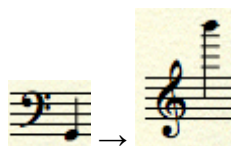
- I. 8 ½ minutes
- II. 4 ½ minutes
- III. 3 minutes

6. Instrumentation

Oboes, horns, violins, violas, cellos, and basses.⁴⁷

7. Range of Bass Part

⁴⁷ IMSLP, "Double Bass Concerto No.2 in G Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).



8. Special Bass Techniques Required

- Treble clef
- Thumb position
- Clef changes

9. Prose Description of Piece

This is one of seven bass concerti composed by Keyper. Although it offers a revealing perspective to have a facsimile of the original composition, the lack of transcriptions and recordings lend to its obscurity.

10. Premiere Information

[Unknown]

11. Publisher

Keyper, Franz Joseph. *Double Bass Concerto No. 2 in G Major*. Undated manuscript.

[http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_G_major_(Keyper,_Franz_Joseph)).⁴⁸

12. If Piano Reduction Is Available

No

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

⁴⁸ IMSLP, "Double Bass Concerto No.2 in G Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.2_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

III. Bass Concerto No. 3

1. Date Composed

1787⁴⁹

2. Tempos

a) Moderato - 4/4 - cut-time

3. Form

1st mvt. - Sonata - C major

2nd mvt - deleted from manuscript

3rd mvt. - Binary - C major

4. An Incipit From the Opening of Each Movement

#1



#3 (sample from mvt. #2 has been removed from the manuscript)



5. Durations (Including the Time and Number of Movements)

Three movements - 15 minutes

6. Instrumentation

Oboes, horns, trumpet in C, timpani, violins, violas, and bass.⁵⁰

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Treble clef
- Running 8th-note lines in thumb position

9. Prose Description of Piece

Although this piece offers a revealing perspective to have a facsimile of the original composition, the lack of transcriptions and recordings lend to its

⁴⁹ National Library of Denmark and Copenhagen University Library, "Franz Keyper," *The Royal Library*, September 2, 2010, http://www.kb.dk/en/nb/samling/ma/digmus/1700/keyper_udv_vaerk (May 9, 2013).

⁵⁰ IMSLP, "Double Bass Concerto No.3 in C Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.3_in_C_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.3_in_C_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

obscurity. When the melody is not simply arpeggiating, it moves in flowing conjunct motion.

10. Premiere Information

[Unknown]

11. Publisher

Keyper, Franz Joseph. *Double Bass Concerto No. 3*. Undated manuscript.

[http://imslp.org/wiki/Double_Bass_Concerto_No.3_in_C_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.3_in_C_major_(Keyper,_Franz_Joseph)).⁵¹

12. If Piano Reduction Is Available

No

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

⁵¹ IMSLP, "Double Bass Concerto No.3 in C major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.3_in_C_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.3_in_C_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

IV. Bass Concerto No. 4 (1st mvt.)

1. Date Composed

Classical era

2. Tempos

a) Allegro - 4/4

3. Form

1st mvt. - Theme and variations - G major

4. An incipit from the opening of each variation

#1

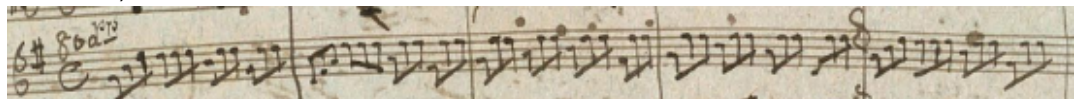


**Variations of theme:*

a)



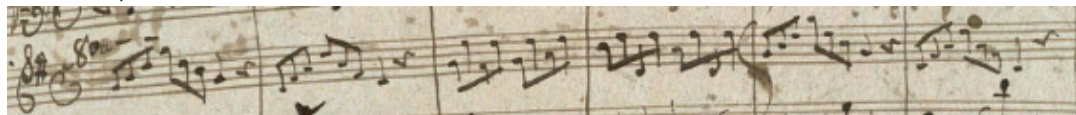
b)



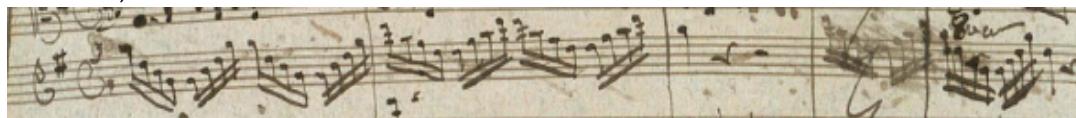
c)



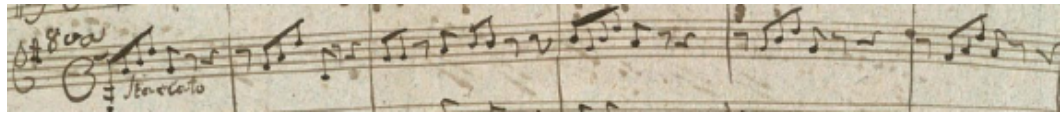
d)



e)



f)



g)



5. Duration

One movement - 13 minutes

6. Instrumentation

Oboes, horns, violins, violas, cellos, and bass.⁵²

7. Range of Bass Part



8. Special Bass Techniques Required

- Treble clef
- Thumb position
- Octave leaps

9. Prose Description of Piece

Although there are no recordings or transcriptions of this piece, the facsimile reveals that he composed seven alternate variations of the theme. Only the first movement is available.

10. Premiere Information

[Unknown]

11. Publisher

Keyper, Franz Joseph. *Double Bass Concerto No. 4*. Undated manuscript.
[http://imslp.org/wiki/Double_Bass_Concerto_No.4_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.4_in_G_major_(Keyper,_Franz_Joseph))⁵³

12. If Piano Reduction Is Available

No

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

⁵² IMSLP, "Double Bass Concerto No.4 in G Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.4_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.4_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

⁵³ IMSLP, "Double Bass Concerto No.4 in G Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.4_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.4_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

V. Bass Concerto No. 5

1. Date Composed

Classical era

2. Tempos

- a) Allegro - 4/4
- b) Romance: Adagio - cut-time
- c) Allegretto - 6/8

3. Form

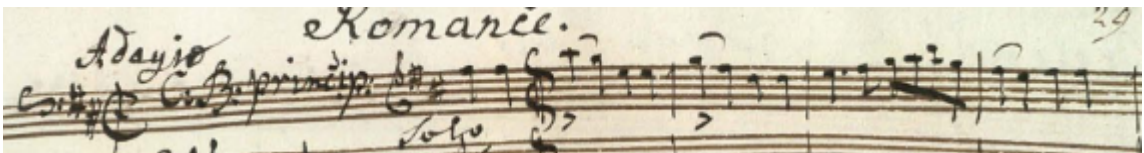
- 1st mvt. - Sonata - G major
- 2nd mvt. - Ternary - D major
- 3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement

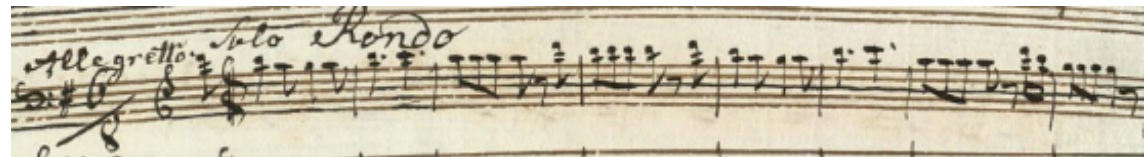
#1



#2



#3



5. Durations (Including the Time and Number of Movements)

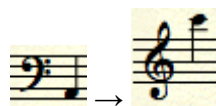
- I. 8 minutes
- II. 6 minutes
- III. 8 minutes

6. Instrumentation

Oboes, horn in G, violins, violas, cellos, and bass.⁵⁴

7. Range of Bass Part

⁵⁴ IMSLP, "Double Bass Concerto No.5 in G Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.5_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.5_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).



8. Special Bass Techniques Required

- Double-stops
- Thumb position
- Treble clef

9. Prose Description of Piece

This piece from the classical era exemplifies “classic” bass concerti, with regular structure and challenges.

10. Premiere Information

[Unknown]

11. Publisher

Keyper, Franz Joseph. *Double Bass Concerto No. 5*. Undated Manuscript.
[http://imslp.org/wiki/Double_Bass_Concerto_No.5_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.5_in_G_major_(Keyper,_Franz_Joseph)).⁵⁵

12. If Piano Reduction Is Available

No

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

⁵⁵ IMSLP, "Double Bass Concerto No.5 in G Major," *IMSLP*, January 9, 2011,
[http://imslp.org/wiki/Double_Bass_Concerto_No.5_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.5_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

VI. Bass Concerto No. 6

1. Date Composed

1803-1804

2. Tempos

- a) Allegro - 4/4
- b) Andante - 3/4
- c) Allegro - 2/4

3. Form

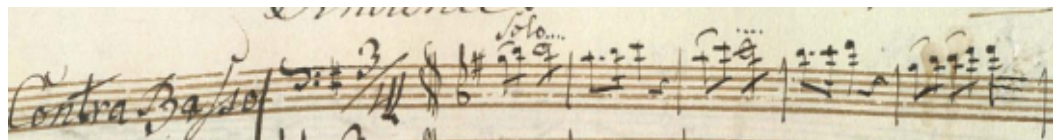
- 1st mvt. - Sonata - C major
- 2nd mvt. - Ternary - G major
- 3rd mvt. - Rondo - C major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

- I. 8 minutes
- II. 4 minutes
- III. 6 minutes

6. Instrumentation

Flutes, oboes, clarinets, bassoons, horns, trumpets, timpani, violins, violas, and bass.⁵⁶

7. Range of Bass Part



8. Special Bass Techniques Required

- Treble clef
- 16th-note runs in thumb position

9. Prose Description of Piece

This is one of seven bass concerti composed by Keyper. The solo bass melody features primarily conjunct motion.

10. Premiere Information

[Unknown]

11. Publisher

Keyper, Franz Joseph. *Double Bass Concerto No. 6*. 1803-1804.

[http://imslp.org/wiki/Double_Bass_Concerto_No.6_in_C_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.6_in_C_major_(Keyper,_Franz_Joseph)).⁵⁷

12. If Piano Reduction Is Available

No

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

⁵⁶ IMSLP, "Double Bass Concerto No.6 in C major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.6_in_C_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.6_in_C_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

⁵⁷ IMSLP, "Double Bass Concerto No.6 in C major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.6_in_C_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.6_in_C_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

VII. Bass Concerto No. 7

1. Date Composed

1804

2. Tempos

a) Allegro - 4/4

3. Form

1st mvt. - Sonata - G major

4. An incipit from the opening

#1



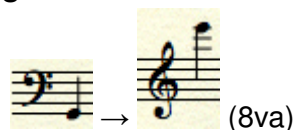
5. Duration

1 movement - 10 minutes

6. Instrumentation

Flutes, oboes, bassoons, horns in F, violins, violas, cellos, and basses.⁵⁸

7. Range of Bass Part



8. Special Bass Techniques Required

- Octave leaps
- Chords
- Thumb position
- Treble clef

9. Prose Description of Piece

Although this piece is written primarily in bass clef, the "8va" raised octave indications push the range into a high register. 16th-note rhythms with conjunct motion are common in the melody.

⁵⁸ IMSLP, "Double Bass Concerto No.7 in G Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.7_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.7_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

10. Premiere Information

[Unknown]

11. Publisher

Keyper, Franz Joseph. *Double Bass Concerto No. 7*. 1804.

[http://imslp.org/wiki/Double_Bass_Concerto_No.7_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.7_in_G_major_(Keyper,_Franz_Joseph)).⁵⁹

12. If Piano Reduction Is Available

No

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

⁵⁹ IMSLP, "Double Bass Concerto No.7 in G Major," *IMSLP*, January 9, 2011, [http://imslp.org/wiki/Double_Bass_Concerto_No.7_in_G_major_\(Keyper,_Franz_Joseph\)](http://imslp.org/wiki/Double_Bass_Concerto_No.7_in_G_major_(Keyper,_Franz_Joseph)) (February 12, 2013).

Sergey Koussevitzky - 1 concerto

Sergey Koussevitzky (1874-1951) was an American conductor and double bass player of Russian birth. Additionally, "since Jews were not allowed to live in Moscow, he was baptized at 14 in order to enter the Musico-Dramatic Institute of the Moscow Philharmonic, where he studied the double bass under Rambusek."⁶⁰

I. Double Bass Concerto, Op. 3

1. Date Composed

1902

2. Tempos

- a) Allegro - 4/4
- b) Andante - 3/4
- c) Allegro - 4/4

3. Form

1st mvt. - Double-Exposition Sonata - F \square minor (E minor in solo tuning) - A major (G major in solo tuning)

2nd mvt. - Ternary - A major (G major in solo tuning)

3rd mvt. - Double-Exposition Sonata - F \square minor (E minor in solo tuning) - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



⁶⁰ Bojan Bujic, "Sergey Koussevitzky," in *The New Grove Dictionary of Music and Musicians*, 2nd. ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 13: 844-846.

#2 (shown in solo tuning)



#3 (shown in solo tuning)



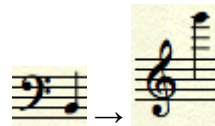
5. Durations (Including the Time and Number of Movements)

- I. 5 minutes
- II. 4 ½ minutes
- III. 4 ½ minutes

6. Instrumentation

“The original orchestration by Koussevitzky is for pairs of winds, 4 horns, timpani, harp, and strings. However, other versions of the *Concerto* exist, including orchestrations by Wolfgang Meyer-Tormin (2 flutes, 2 oboes, 3 clarinets, 1 bass clarinet, 3 horns, 2 trumpets, timpani, and strings) and Anthony Tarlton (orchestrated for 2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 2 horns, 1 trumpet, timpani, and strings).”⁶¹

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Persistent clef changes
- Treble clef
- Solo tuning
- Tenor clef
- Running 16th-note double-stops

9. Prose Description of Piece

This famous piece has been performed by many famous contemporary bassists. The beautiful and rich melodies of this concerto lend to its memorability.

⁶¹ Robert Daniel Stiles, “Serge Koussevitzky: Recently Discovered Compositions for Double Bass and for Large Ensembles within the Context of His Life and Career,” (Ph. D diss., The University of Texas at Austin, 2003), 58, <http://search.proquest.com.ezproxy.lib.calpoly.edu/pqdthss/docview/305308013/fulltextPDF/13D47B016B332A01C54/1?accountid=10362>.

10. Premiere Information

[Unknown]

11. Publisher

Koussevitzky, Serge. *Concerto pour contrebasse avec piano, op. 3.*
Leipzig: Rob. Forberg, 1900.

12. If Piano Reduction Is Available

Yes

13. Recordings

Koussevitzky, Serge. *Virtuose Kontrabasskonzerte.* Uros□ Lajovic, Gary Karr,
Domenico Dragonetti, and Nicolò Paganini. Schwann CD 11063.

Koussevitzky, Serge. *Concerto for double bass and orchestra.* Gary Karr,
Alfredo Antonini, Sixten Ehrling, Walter Piston, and Henry Cowell.
Composers Recordings CRI SD 248(78).

Koussevitzky, Serge. *Russian rendezvous solo double bass repertoire Vol. 2.*
Morton Mark Alison and Dianne Frazer. Basso-Profondo Records BPR-
102.

Koussevitzky, Serge. *The art of Eugene Levinson, Volume II.* Gina Levinson,
Eugene Levinson, Dmitrii□ Dmitrievich Shostakovich, Sergei
Rachmaninoff, and Peter Ilich Tchaikovsky. Bleecker Street Records CFD
14.

Koussevitzky, Serge. *Hats off to Koussevitzky, Dragonetti, and Paganini.*
Gary Karr, Domenico Dragonetti, and Nicolò Paganini. Amati Productions
GK114.

14. The Dedicatee

[Unknown]

Serge Lancen - 1 concerto

French composer Serge Lancen (1922-2005) was a pianist who was born into a family of surgeons. By the age of “fifteen, he had written enough piano music in order to give a complete recital with his own compositions.”⁶²

I. Double Bass Concerto

1. Date Composed

Around 1962

2. Tempos

a) Moderato - $\frac{3}{4}$ - $\frac{4}{4}$ - $\frac{5}{4}$ - $\frac{2}{4}$

b) Andante - $\frac{4}{4}$ - $\frac{6}{8}$ - $\frac{7}{8}$ - $\frac{4}{8}$ - $\frac{2}{4}$ - $\frac{3}{4}$

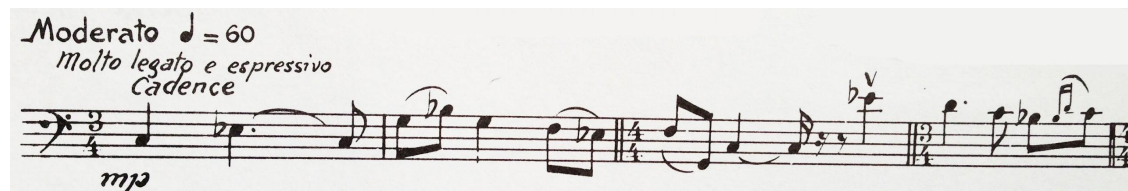
3. Form

1st mvt. - Nonstandard form (ABCB) - C minor - Atonal

2nd mvt. - Rondo - B minor - Atonal - E major

4. An Incipit From the Opening of Each Movement

#1



#2



5. Durations (Including the Time and Number of Movements)

I. 7 minutes

II. 6 minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part

⁶² Molenaar Edition, “Serge Lancen,” *Molenaar Edition*, 2013, <http://www.molenaar.com/web/Details.aspx?isartist=1&id=3680> (February 18, 2013).



8. Special Bass Techniques Required

- Double-stops
- Tenor clef
- Treble clef
- Thumb position
- Harmonics

9. Prose Description of Piece

Unlike most bass concerti, this piece begins with a solo bass introduction. This commonly played piece features many repeated melodies and rhythms.

10. Premiere Information

Although the exact Premiere Information is unknown, this concerto was used as a contest piece at the Paris Conservatory in 1962.⁶³

11. Publisher

Lancen, Serge. *Concerto, pour Contrebasse et Orchestre à Cordes*.

Paris: G. Billaudot, 1987.

12. If Piano Reduction Is Available

Yes

13. Recordings

Lancen, Serge. *Musik für Kontrabass*. Laurenz Custer, Yoan Goilav, Florenza Goilav, Clemens Dahinden, Virgilio Mortari, Franz Schubert, and Ernest Bloch. Tuxedo Music TUXCD 1205.

14. The Dedicatee

[Unknown]

⁶³ Serge Lancen, *Concerto, pour Contrebasse et Orchestre à Cordes* (Paris: G. Billaudot, 1987).

Peter Scott Lewis - 1 concerto (unavailable for study)

Peter Lewis (1953-) is a San Francisco-based, yet internationally active, composer of modern classical music. He has performed as a classical and jazz guitarist, clarinetist, and conductor.⁶⁴

I. Double Bass Concerto

1. Date Composed

Piano score completed May 18th, 1988, full score completed August 27, 1989

2. Tempos

"Multiple tempo changes throughout each movement."⁶⁵

- a) Through the Mountain
- b) Facing the Sea
- c) Toccata

3. Form

- 1st mvt. - Sonata
- 2nd mvt. - Through composed
- 3rd mvt. - Sonata

4. An Incipit From the Opening of Each Movement

[Unknown]

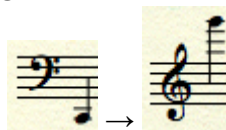
5. Durations (Including the Time and Number of Movements)

- I. 7 ½ minutes
- II. 7 minutes
- III. 6 minutes

6. Instrumentation

1 percussion player, 12 violins, 4 violas, 4 cellos, and 2 basses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Low string extension required (Low C)
- Thumb position

9. Prose Description of Piece

[Unknown]

⁶⁴ Peter S. Lewis, "Biography," *Peter Scott Lewis: Composer*, 2010, <http://www.lapisisland.com/bio.html> (March 6, 2013).

⁶⁵ Peter Scott Lewis, e-mail message to author, March 21, 2013.

10. Premiere Information

The bass and piano version premiered with Steven Tramontazzi and San Francisco Symphony pianist Marc Shapiro as part of the Symphony's chamber music series in Berkeley, on April 15, 1990. This piece was commissioned by Steve Tramontozzi.⁶⁶

11. Publisher

Lewis, Peter S. *Double Bass Concerto*. San Francisco: Presser, 1989.

Contact: lapolisland@earthlink.net.⁶⁷

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

Steve Tramontazzi

⁶⁶ Peter Scott Lewis, e-mail message to author, March 21, 2013.

⁶⁷ Contact: lapolisland@earthlink.net

Rolf Martinsson - 1 concerto (unavailable for study)

Rolf Martinsson (1956-) is one of Sweden's internationally most represented contemporary composers. During the past few years, his music has been performed in several countries, in venues such as New York, Vienna, Paris, London, Berlin, Prague, Madrid, and Tokyo.⁶⁸

1. Double Bass Concerto No. 1, Op. 87

1. Date Composed

Around 2011

2. Tempos (section titles listed)

- a) Memory of a Tango
- b) Poetic Caprice
- c) Message—consolation à Christian Sutter.
- d) A Lyrical Duet
- e) Mantram
- f) I Secrets (Prologue)
- g) II Roaming

3. Form

7 movements

5. An incipit from the opening



6. Duration

One movement - 30 minutes

6. Instrumentation

2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets in B \flat (2nd doubling bass clarinet in B \flat), 2 bassoons (2nd doubling contrabassoon), 2 horns in F (mute: straight), 2 trumpets in C (mutes: harmon, straight), bass trombone (mutes: harmon, straight), timpani, vibraphone (with bow, soft and normal mallets, motor), crash cymbals, tam, glockenspiel, suspended cymbal, tam, bass drum, harp (the two lowest

⁶⁸ Rolf Martinsson, "Rolf Martinsson (1956)," *Rolf Martinsson*, November, 2008, <http://www.rolfmartinsson.com/cv02bios1.html> (March 14, 2013).

strings tuned in C and D), piano/celesta, violins, violas, cellos, and basses (with extension to low C).

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

This piece was commissioned by the Oslo Philharmonic Orchestra and premiered on April 7, 2011, in Oslo, Norway, with Dan Styffe on double bass and the Oslo Philharmonic Orchestra.⁶⁹

11. Publisher

Martinsson, Rolf. *Double Bass Concerto No. 1, Op. 87*. Stockholm: Gehrmans, 2011.

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

Martinsson, Rolf. *Secret Memories*. Jakob Kullberg, Pete Herresthal, Dan Styffe, Jukka-Pekka Saraste, Lera Auerbach, Teppo Hauta-Aho, and György Kurtág. Simax Classics PSC 1324.

14. The Dedicatee

Dan Styffe

⁶⁹ Rolf Martinsson, "Rolf Martinsson (1956)," *Rolf Martinsson*, 2008, <http://www.rolfmartinsson.com/cv02bios1.html> (March 14, 2013).

Virgilio Mortari - 2 concerti

Virgilio Mortari (1902-1993) first studied at the Milan Conservatory with Adolfo Bossi and Ildebrando Pizzetti. At the age of 22, he earned his first prize for a composition for piano, violin, and cello.⁷⁰

I. Concerto per Franco Petracchi

1. Date Composed

1966

2. Tempos

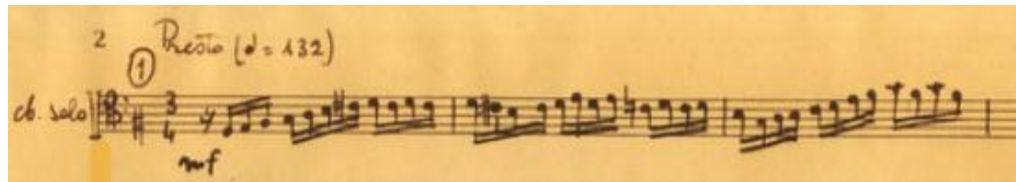
- a) Presto - 3/4
- b) Andante - 2/4
- c) Allegretto - 6/8

3. Form

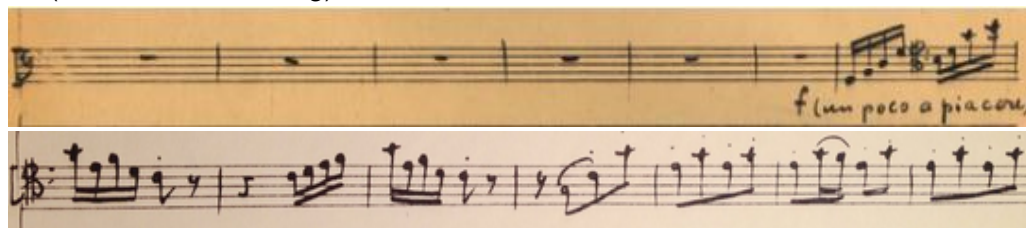
- 1st mvt. - Through composed - E major (D major in solo tuning)
- 2nd mvt. - Rondo - D major (C major in solo tuning)
- 3rd mvt. - Through composed - C major (B \flat major in solo tuning)

4. An Incipit From the Opening of Each Movement

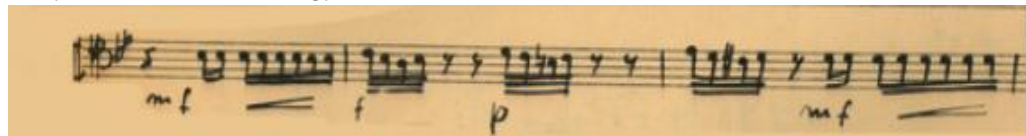
#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



⁷⁰ Tutor Gig Encyclopedia, "Virgilio Mortari," *Tutor Gig Encyclopedia*, 2011, http://www.tutorgigpedia.com/passirana_es.html (March 8, 2013).

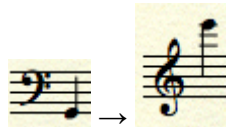
5. Durations (Including the Time and Number of Movements)

- I. 4 minutes
- II. 7 minutes
- III. 4 minutes

6. Instrumentation

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trombones, timpani, cymbal, tambourine, drum, bass drum, triangle, glockenspiel, piccolo, violins, violas, cellos, and contrabass.

7. Range of Bass Part



8. Special Bass Techniques Required

- Tenor clef
- Double-stops
- Solo tuning
- Treble clef
- Thumb position

9. Prose Description of Piece

The fast movements of this bass concerto are preceded with slow and melodic introductions, taking the listener on an emotional roller coaster.

10. Premiere Information

[Unknown]

11. Publisher

Mortari, Virgilio. *Concerto per Franco Petracchi (1966) per Contrabbasso e Orchestra*. Milano: Ricordi, 1967.

12. If Piano Reduction Is Available

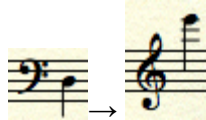
Yes

13. Recordings

Mortari, Virgilio. *Musik für Kontrabass*. Laurenz Custer, Yoan Goilav, Florenza Goilav, Clemens Dahinden, Serge Lancen, Franz Schubert, and Ernest Bloch. Tuxedo Music TUXCD 1205.

14. The Dedicatee

Franco Petracchi



8. Special Bass Techniques Required

- Solo tuning
- Treble clef
- Thumb position
- Cadenza
- Tenor clef

9. Prose Description of Piece

This twentieth-century composition is organized into three movements. Unlike most bass concerti, this piece begins with a prelude, followed by an interlude, followed by an introduction to a canzone.

10. Premiere Information

[Unknown]

11. Publisher

Mortari, Virgilio. *Rapsodia Elegica: Il Concerto per Contrabasso e Orchestra*. Milano: Ricordi, 1978.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

Luisa

Édouard Nanny - 2 concerti (Double Bass Concerto in A Major formerly attributed to Dragonetti)

Édouard Nanny (1872-1942), a French double bassist, teacher, and composer, spent many years teaching the double bass at the Paris Conservatory. One of his most famous compositions for double bass, *Double Bass Concerto in A Major*, was long attributed to Domenico Dragonetti.⁷¹

I. Double Bass Concerto in E Minor

1. Date Composed

Modern era (sometime between 1920 and 1940)

2. Tempos

- a) Allegro moderato - 4/4
- b) Lento - 4/4
- c) Allegro moderato - 2/4

3. Form

- 1st mvt. - Ternary - E minor
- 2nd mvt. - Binary - C major
- 3rd mvt. - Ternary - G major

4. An Incipit From the Opening of Each Movement

#1

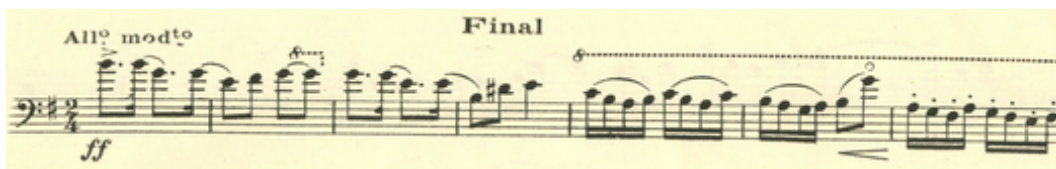


#2



#3

⁷¹ La Contrebasse, "Édouard Nanny," *La Contrebasse*, <http://doublebass.website.free.fr/bio/enanny.php> (February 9, 2013).



5. Durations (Including the Time and Number of Movements)

I. 4 ½ minutes

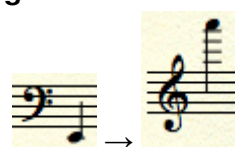
II. 3 minutes

III. 3 minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part



8. Special Bass Techniques Required

- Chords
- Double-stops
- Treble clef
- Cadenza
- Thumb position
- Harmonics

9. Prose Description of Piece

Unlike most bass concerti, the ending of the last movement is a cadenza for solo bass.

10. Premiere Information

This piece was composed while Édouard Nanny was a professor at the Paris Conservatory. However, the specific Premiere Information is unknown.⁷²

11. Publisher

Nanny, Édouard. *Concerto: pour Contrebasse et Piano*. Paris: Alphonse Leduc, 1938.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

Nestor Kiguët

⁷² Édouard Nanny, *Concerto: pour Contrebasse et Piano* (Paris: Alphonse Leduc, 1938).

II. Concerto in A Major

1. Date Composed

Modern era

2. Tempos

- a) Allegro moderato - 4/4
- b) Andante - 4/4
- c) Allegro giusto - 6/8

3. Form

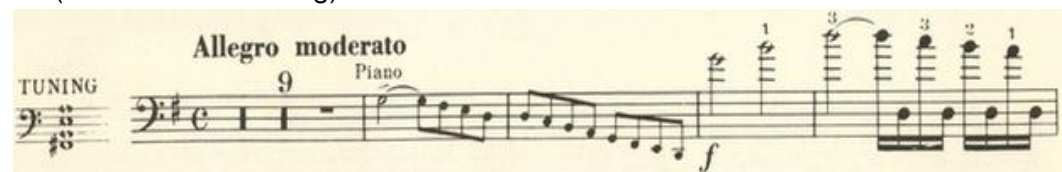
1st mvt. - Sonata - A major (G major in solo tuning) - E major (D major in solo tuning)

2nd mvt. - Ternary - E major (D major in solo tuning)

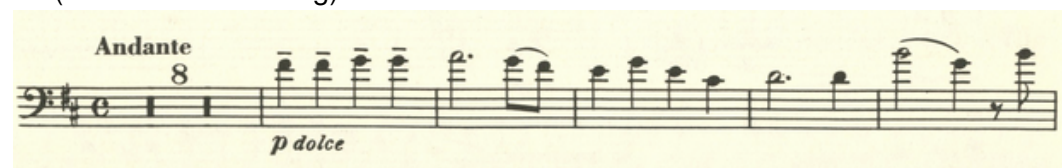
3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

- I. 4 minutes
- II. 5 minutes

III. 3 ½ minutes

6. Instrumentation

Flute, two oboes, two bassoons, two horns, violins, viola, cello, bass.⁷³

7. Range of Bass Part



8. Special Bass Techniques Required

- Treble clef
- Cadenza
- Quick string crossings
- Solo tuning
- Chords

9. Prose Description of Piece

Although Édouard Nanny revised this concerto, this piece in solo tuning has been attributed to Dragonetti. Even though the range is quite high (and large), the conjunct motion of the melodic line contributes to its playability.

10. Premiere Information

Although the exact information in regards to the premiere of this concerto is unknown, notably, it was revised by Édouard Nanny, attributed (at one point) to Dragonetti, and newly edited by Stuart Sankey.⁷⁴

11. Publisher

Dragonetti, Domenico, and Édouard Nanny. *Concerto in A Major for String Bass and Piano*. Edited by Stuart Sankey. New York: International Music, 1963.

12. If Piano Reduction Is Available

Yes

13. Recordings

Dragonetti, Domenico. *Virtuose Kontrabasskonzerte*. Uros□ Lajovic, Serge Koussevitzky, Gary Karr, and Nicolò Paganini. Koch Schwann CD 361 332.

Dragonetti, Domenico. *Instruments of the Orchestra: the Doublebass*. Werner Stiefel, Johann Baptist Vanhal, and Thomas Lom. Musical Heritage Society MHS 1713.

14. The Dedicatee

[Unknown]

⁷³ Fiona Palmer, *Domenico Dragonetti in England 1794-1846*, (New York: Oxford, 1997), 77.

⁷⁴ Domenico Dragonetti and Édouard Nanny, *Concerto in A major for string bass and piano*, ed. by Stuart Sankey (New York: International Music, 1963).

Václav Pichl - 1 concerto

Václav Pichl (1741-1805), also referred to as Wenzel Pichl, was a “Czech composer, violinist, music director and writer.” Additionally, “Pichl’s music stands between the early and high Classical styles.”⁷⁵

I. Concerto No. 1 in D

1. Date Composed

Classical era

2. Tempos

- a) Allegro moderato - 4/4
- b) Andante - 3/4
- c) Presto - 2/4

3. Form

- 1st mvt. - Sonata - D major - A major
- 2nd mvt. - Ternary - A major
- 3rd mvt. - Rondo - D major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



⁷⁵ Milan Postolka, “Václav Pichl,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 19: 717-718.

5. Durations (Including the Time and Number of Movements)

- I. 6 minutes
- II. 4 minutes
- III. 4 ½ minutes

6. Instrumentation

2 oboes, 2 horns in D, 2 violins, and viola.

7. Range of Bass Part



8. Special Bass Techniques Required

- Tenor clef
- Thumb position
- Triplet 8th-notes in presto tempo
- Many string crossings

9. Prose Description of Piece

This bass concerto from the classical period offers a wide variety of challenges. Of these, the complicated rhythms over fast tempos are prominent. Referred to as “violone,” the upright bass is treated similarly to a violin in this piece.

10. Premiere Information

[Unknown]

11. Publisher

Pichl, Wenzel. *Concerto No. 1 in D: for Double Bass & Orchestra*. Edited by Bret Simner and Daila Dambauska. Santa Barbara: Editions Violone, 2011.

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

Pichl, Václav. *Music for Double Bass and Piano from the Classical Period*. Lucas Drew and Warren Broome. Coronet Recording Co.

Pichl, Václav. *Wiener Kontrabasskonzerte*. Michael Alexander Willens, David Sinclair, Franz Anton Hoffmeister, and Johann Baptist Vanhal. Ars Produktion ARS 38 020.

14. The Dedicatee

[Unknown]

Stefan Bolesław Poradowski - 1 concerto

Stefan Bolesław Poradowski (1902-1967), a Polish composer, wrote compositions with “rich melodic invention.” Additionally, he “attached a great importance to the classical understanding of musical form, including sonata cycle.”⁷⁶

I. Double Bass Concerto, Op. 26

1. Date Composed

1929

2. Tempos

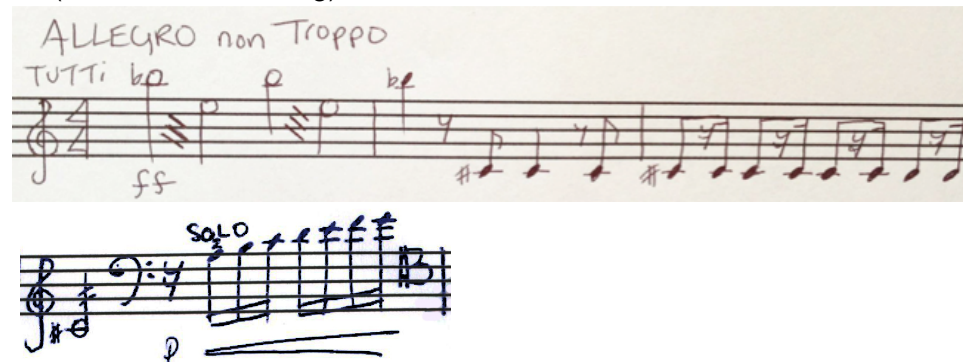
- a) Allegro con troppo - Andantino - Allegro - Adagio - Vivace - 4/4
- b) Adagio - Allegro - 4/4 - 12/8 - $\frac{3}{4}$
- c) Vivace - 4/4 - $\frac{3}{4}$ - 12/8

3. Form

- 1st mvt. - Sonata - Atonal
- 2nd mvt. - Ternary - Atonal
- 3rd mvt. - Rondo- Atonal - E major (D major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



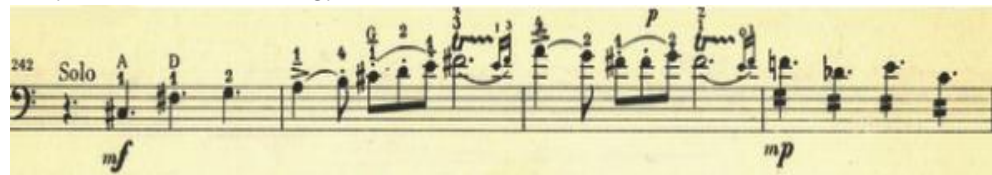
#2 (shown in solo tuning)

⁷⁶ PWM, "Stefan Bolesław Poradowski," *PWM Edition*, 2007,

http://www.pwm.com.pl/Poradowski_Stefan_Boles%3aw_szczegoly__a0__gp14__id118448.html (March 20, 2013).



#3 (shown in solo tuning)



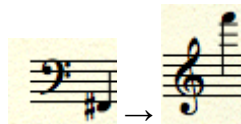
5. Durations (Including the Time and Number of Movements)

- I. 4 minutes
- II. 9 ½ minutes
- III. 2 minutes

6. Instrumentation

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, percussion, violins, violas, cellos, and basses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Solo tuning
- Octave leaps
- Double-stops
- Treble clef
- Thumb position
- Tenor clef
- Harmonics
- Cadenza

9. Prose Description of Piece

This concerto offers a complex variety of key changes, at times leaving the listener with no tonal center. Also, this piece drastically changes from violent and uneasy emotions to hopeful largo melodies.

10. Premiere Information

[Unknown]

11. Publisher

Poradowski, Stefan Bolesław. *Koncert Op. 26: na Kontrabas i Orkiestrę*.
Kraków:

Muzyczne, 1974.

12. If Piano Reduction Is Available

Yes

13. Recordings

Poradowski, Stefan Bolesław. *Concerto for Double Bass and Orchestra*.
Bogusław Furtok and J. M. Florenzio.

14. The Dedicatee

[Unknown]

Einojuhani Rautavaara - 1 concerto

Einojuhani Rautavaara (1928 -) is a Finnish composer of contemporary classical music. His most recent style has developed into a combination of modernism with mystical romanticism.⁷⁷

I. Angel of Dusk: Concerto for Double Bass and Orchestra

1. Date Composed

1980: Orchestral Version

1993: Reduced version for double bass, two pianos, and percussion

2. Tempos

a) His First Appearance ♩ = 40-60 - 4/4 - 3/2 - 2/4 - 3/4

b) His Monologue ♩ = 40-80 - 4/4 - free time

c) His Last Appearance ♩ = 52 - 4/4 - 5/4 - 2/4 - 5/8 - 6/8

3. Form

1st mvt. - Through composed- Atonal

2nd mvt. - Through composed - Atonal

3rd mvt. - Through composed- Atonal

4. An Incipit From the Opening of Each Movement

#1



#2

⁷⁷ Boosey & Hawkes, "Einojuhani Rautavaara," *Boosey & Hawkes*, 2013,
http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2757 (February 9, 2013).

EINO JUHANI RAUTAVAARA

COL LEGNO
pizz
mp

* WHILE PLAYING TREMOLO COL LEGNO MOVE THE BOW, SLOWLY AND CONTINUOUSLY, UP AND DOWN BETWEEN SUL TASTO AND SUL PONTICELLO.
 ** REPEAT THE PAIR OF LEFT HAND PIZZICATI AS A STEADY PULSE AT REGULAR INTERVALS, INDEPENDENT OF OTHER ACTIVITY.

*** TAP WITH THE FOREFINGER ON THE NECK OF THE INSTRUMENT IN FIRST POSITION, GRADUALLY GOING OVER TO TAP ON THE OPEN STRING.

#3

$\text{♩} = \text{c. } 104 (\text{♩} = 52)$

ff (arco) *> mf* *p*

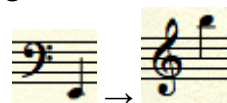
5. Durations (Including the Time and Number of Movements)

- I. 8 minutes
- II. 7 ½ minutes
- III. 10 ½ minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part



8. Special Bass Techniques Required

- Double-stops
- Treble clef
- Col legno tremolo
- Persistent time signature changes
- Leaps of 14ths
- Col legno battuto
- Pizzicato harmonics using fingerboard hand

9. Prose Description of Piece

During a flight to Helsinki, Rautavaara noticed through his window on the airplane "a cloud of portentous shape, predominantly grey but streaked with colour, rising above the horizon of the Atlantic Ocean." In an instant, it conveyed to him the words "Angel of Dusk."⁷⁸

⁷⁸ Einojuhani Rautavaara, *Angel of Dusk: (1980/1993): Concerto for Double-Bass, Two Pianos, and Percussion* (Helsinki: Fazer Music, 1990).

10. Premiere Information

This piece premiered in 1980, and was commissioned by the Finnish Radio for Olli Kosonen.⁷⁹

11. Publisher

Rautavaara, Einojuhani. *Angel of Dusk: (1980/1993) : Concerto for Double-Bass, Two Pianos, and Percussion*. Espoo, Finland: Fazer Music, 1990.

12. If Piano Reduction Is Available

Reduction available for two pianos and percussion with solo bass.

13. Recordings

Rautavaara, Einojuhani. *Selected Works*. Pertti Pekkanen, Olli Kosonen, Leif Segerstam, Juhani Lamminmäki, Csaba Szilvay, and Géza Szilvay. Erato 3984-27003-2.

Rautavaara, Einojuhani. *Angel of Dusk*. Esko Laine and Jean Jacques Kantorow BIS CD-910.

Rautavaara, Einojuhani. *12 Concerti*. Elmar Oliveira, Leif Segerstam, Marko Ylönen, Max Pommer, Esko Laine, and Jean-Jacques Kantorow.

Ondine ODE 1156-2Q.

Rautavaara, Einojuhani. *Cantus Arcticus*. Pertti Pekkanen, Olli Kosonen, Leif Segerstam, and Jorma Panula. Finlandia FACD 009.

14. The Dedicatee

Dedicated to the memory of Olga Koussevitzky

⁷⁹ Rautavaara, *Angel of dusk: (1980/1993): Concerto for double-bass, two pianos, and percussion*, N.

Leonard Rosenman - 1 concerto (unavailable for study)

Leonard Rosenman (1924-2008) was an American composer and conductor who was taught by Arnold Schoenberg. Later on, Rosenman was “encouraged to enter the world of film music by his friend James Dean, whom he had taught piano. In addition, he composed the original music for dozens of well-known pictures. Among them were *East of Eden* (1955), *Rebel Without a Cause* (1955), *The Rise and Fall of Legs Diamond* (1960), *Beneath the Planet of the Apes* (1970), and the 1978 version of *The Lord of the Rings*.”⁸⁰

I. Double Bass Concerto

1. Date Composed

1976

2. Tempos

[Unknown]

3. Form

[Unknown]

4. An Incipit From the Opening of Each Movement

[Unknown]

6. Duration

15 ½ minutes total

6. Instrumentation

Four string quartets and double bass.

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

-Microtones

⁸⁰ Movie Music UK, “Leonard Rosenman (1924-2008),” *Pytheas Center for Contemporary Music*, 2008, <http://www.pytheasmusic.org/rosenman.html> (March 10, 2013).

-Amplified bass

9. Prose Description of Piece

The use of microtones in this piece “constitute an enhancement of musically expressive resources by use of intonation and timbre. Additionally, the piece begins and ends with a triad A \flat minor at the opening and a defiant G major on the final chord and features several unison cadences.”⁸¹

10. Premiere Information

[Unknown]

11. Publisher

Rosenman, Leonard. *Chamber Music No. 4 Double Bass Concerto*. Hamburg, New York: Peer Musikverlag.

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

Rosenman, Leonard. *Buell Neidlinger, Basso Profundo Music of Rosenman, Bussotti, Xenakis, Kagel & Ceely*. Ed Meares, Buell Neidlinger, Donald Palma, Ida Kavafian, Peter Serkin, Fred Sherry, and Stanley Silverman. Vivace 8801.

14. The Dedicatee

Buell Neidlinger

⁸¹ Mark Urness, "Basso Profundo," *ISB Magazine*,
<http://www.amazon.com/Basso-Profundo-Buell-Neidlinger/dp/B002N02BUM> (March 20, 2013).

Walter Ross - 1 concerto

Walter Ross (1936-) is an American composer best known for his brass and woodwind compositions. However, he has composed for other instruments including oboe, harp, bassoon, clarinet, piano, flute and guitar, trombone, tuba, and violin.⁸²

I. Bass Concerto

1. Date Composed

1995

2. Tempos

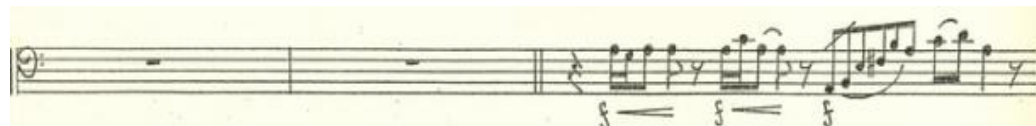
- a) Adagio drammatico - 4/4 - cut-time
- b) Grazioso - 3/8
- c) Adagio amoroso - 2/4
- d) Allegro energico- cut-time

3. Form

- 1st mvt. - Ternary with an introduction - A minor
- 2nd mvt. - Ternary - E minor
- 3rd mvt. - Rondo - D major

4. An Incipit From the Opening of Each Movement

#1



#2

⁸² Walter Ross, "Walter Ross," *Classical Composers Database*, <http://people.virginia.edu/~wbr/biography.html> (February 13, 2013).



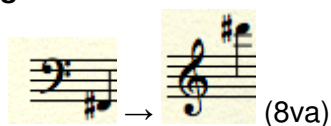
5. Durations (Including the Time and Number of Movements)

- I. 4 minutes
- II. 5 minutes
- III. 3 ½ minutes

6. Instrumentation

2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns in F, 2 trumpets in C, 2 trombones, timpani, violins, violas, cellos, and bass.

7. Range of Bass Part



8. Special Bass Techniques Required

- Harmonics
- Treble Clef (minimal)
- Improvisation
- Tenor clef (minimal)
- Thumb position
- Double-stops (minimal)

9. Prose Description of Piece

While the orchestral parts can be performed by a college orchestra, the solo bass part requires the skills of a professional.

10. Premiere Information

This piece premiered in Richmond, Virginia, in April of 1997 by Mark Bernat on solo bass with the University of Richmond orchestra conducted by Fred Cohen.⁸³

11. Publisher

Ross, Walter. *Bass Concerto*. 1995.
<http://people.virginia.edu/~wbr/compositions/sodbaor.html>.

12. If Piano Reduction Is Available

Yes

13. Recordings

Ross, Walter. "Walter Ross, Concerto for Double Bass and Orchestra," *Walter Ross, Composer*,

⁸³ Walter Ross, "Walter Ross," *Classical Composers Database*, <http://people.virginia.edu/~wbr/biography.html> (February 13, 2013).

<http://people.virginia.edu/~wbr/compositions/sodbaor.html> (February 30, 2013).

14. The Dedicatee

Mark Bernat

Craig H. Russell - 1 concerto

Currently a professor of music at Cal Poly San Luis Obispo, Craig H. Russell (1951-) is an American composer who was "one of two recipients in 1994-95 who were chosen from the 22 California State University campuses to receive the California State University Trustees' Outstanding Professor Award-CSU's highest honor." Additionally, this prolific individual "has published over forty articles on eighteenth-century Hispanic studies, Mexican Cathedral music, the California Missions, baroque guitar music, and American popular culture."⁸⁴

I. Concerto for Bass and Orchestra

1. Date Composed

July 28th, 1995 (revised April 5th, 1998)

2. Tempos

- a) Apprehensive, inspired by Alfred Hitchcock films ♩ = 108 in 4/4
- b) Mournful, inspired by Lully - Adagio in $\frac{3}{4}$
- c) The Boor, inspired by Chekhov's short story ♩ = 100 in 2/4 - $\frac{5}{8}$ - $\frac{3}{8}$ - 6/8 - 2/8 - 4/4
- d) ♩ = 63-72 in 4/4
- e) Graceful/Spunky ♩ = 72 in 4/4 - 2/4 - $\frac{5}{8}$ - $\frac{7}{8}$
- f) Aggressive, inspired by Shostakovich, Symphony No. 10 ♩ = 104 in $\frac{3}{4}$ - 4/4 - 2/4 - 6/8 - $\frac{3}{8}$ - $\frac{7}{8}$

3. Form

1st mvt. - Sonata - C minor

2nd mvt. - Pasacaglia - E major - C major - F major - A minor

⁸⁴ California Polytechnic State University, "Craig H. Russell," *Cal Poly Music Department*, August 26, 2008, http://music.calpoly.edu/faculty/russell_c.html (March 13, 2013).

3rd mvt. - Episodic - D minor

4th mvt. - Alternation form (A - B - A - B' - A'') - C major

5th mvt. - Sonata - D minor

4. An Incipit From the Opening of Each Movement

#1 (Apprehensive- inspired by Alfred Hitchcock films)

Movement 1 - Apprehensive

by Craig H. Russell
dedicated to Clif Swanson



#2 (Inspired by Lully)



#3 (Inspired by Chekhov's short story)



#4



#5 (Inspired by Shostakovich, Symphony No.10)



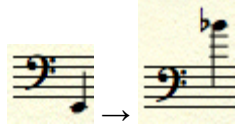
5. Durations (Including the Time and Number of Movements)

- I. 5 minutes
- II. 3 ½ minutes
- III. 3 ½ minutes
- IV. 5 minutes
- V. 4 minutes

6. Instrumentation

Flute, oboe, clarinet, alto sax, bassoon, trumpet, horn, trombone, piano, percussion (sleigh bells, marimba, timpani, orchestra bells, bass drum, ratchet, snare, high hat, guiro, cymbal, xylophone, tubular bells, crash cymbals, temple blocks, timbales, maracas, Cuban bead vase), violins, violas, cellos, and basses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Treble clef
- Extensive pizzicato sections
- Double-stops
- 64th-note runs in $J = 72$

9. Prose Description of Piece

This contemporary concerto for bass and orchestra exemplifies honest solo bass music, where the melodies and ideas treat the double bass as a low register instrument, and not as a disguised cello. Additionally, each movement has a helpful descriptive title that serves to reinforce the emotional intentions of the music.

10. Premiere Information

This piece premiered on January 21, 1995, with Clif Swanson on solo bass and W. Terrence Spiller on piano at Cal Poly San Luis Obispo.

11. Publisher

Russell, Craig H. *Concerto for Bass and Orchestra*. 1995.
http://music.calpoly.edu/faculty/russell_c.html.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

Clif Swanson

Kurt Schwertsik - 1 concerto

Kurt Schwertsik (1935-) is an Austrian contemporary composer who created the Third Viennese School, and is considered to be one of Austria's leading composers. Though a pupil of Stockhausen, the composer rejected serialism in favor of new forms of tonality.⁸⁵

I. Double Bass Concerto "ein empfindsames Konzert," Op. 56

1. Date Composed

1989

2. Tempos

- a) Ruhig und heiter ♩ = 70 in 3/8
- b) Mit inniger Empfindung ♩ = 96 in 3/8 (ganze Takte denken)
- c) Sehr Rasch und lustig ♩ = 116 in cut-time

3. Form

- 1st mvt. - Rondo - D major (C major in solo tuning)
- 2nd mvt. - Ternary - E major (D major in solo tuning)
- 3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

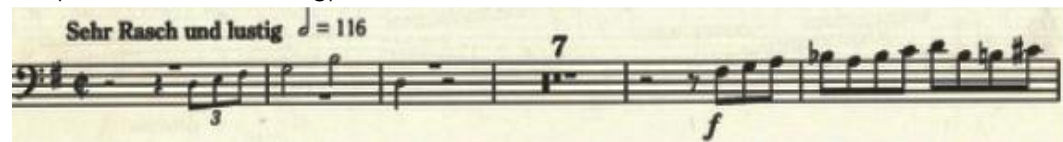
#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

- I. 5 minutes
- II. 3 ½ minutes
- III. 7 ½ minutes

6. Instrumentation

⁸⁵ Boosey & Hawkes, "Kurt Schwertsik," *Boosey & Hawkes*, 2013, <http://www.boosey.com/composer/kurt+schwertsik> (February 12, 2013).

2 flutes (2nd doubling piccolo), oboe, clarinet in E \flat , bass clarinet in B \flat , bassoon, double bassoon, trumpet in B \flat , tuba, violins, violas, cellos, and basses.

7. Range of Bass Part



8. Special Bass Techniques Required

- Solo tuning
- Tenor clef
- Treble clef
- Thumb position

9. Prose Description of Piece

Although this concerto features a dense quantity of modulations, Schwertsik's orientation toward tonality has manifested itself in this concerto. Additionally, the full score and orchestral parts are available on hire.

10. Premiere Information

This piece was first performed on April 29, 1989, in Heidelberg by Michael Schneider (double bass) and the Orchester der Stadt Heidelberg (conducted by Mario Venzago).⁸⁶

11. Publisher

Schwertsik, Kurt. *Double Bass Concerto: ein Empfindsames Konzert, Op. 56*.
London: Boosey & Hawkes, 1996.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

Antonio Scontrino - 1 concerto

⁸⁶ Kurt Schwertsik, *Double Bass Concerto: ein Empfindsames Konzert, Op. 56*, (London: Boosey & Hawkes, 1996).

Antonio Scontrino (1850-1922) was an Italian composer, professor of composition, and bassist. A child prodigy, he played double bass in his father's "Children's Orchestra" by the age of nine. In addition, he toured widely as a virtuoso before the age of twenty.⁸⁷

I. Grand Concerto for Double Bass

1. Date Composed

1908

2. Tempos

- a) Allegro assai moderato - 6/4
- b) Andante sostenuto - cut-time
- c) Allegretto moderato - 6/8

3. Form

- 1st mvt. - Sonata - G major
- 2nd mvt. - Ternary - C major
- 3rd mvt. - Rondo - G major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

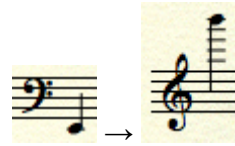
⁸⁷ Adamo, Antonio, and Elisa Cordova, "The Composer Antonio Scontrino," *Xoomer*, <http://xoomer.virgilio.it/lepavari/bioScontrino.htm> (February 8, 2013).

- I. 10 minutes
- II. 4 minutes
- III. 10 minutes

6. Instrumentation

[Unknown]

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Treble clef
- Chord
- Pizzicato sections
- Cadenza
- Tenor clef
- Running 16th-note double-stops

9. Prose Description of Piece

With a clear inspiration from Brahms, Warnecke describes this concerto as “a counterpart, in form and content to the Brahms Violin Concerto.”⁸⁸

10. Premiere Information

[Unknown]

11. Publisher

Scontrino, Antonio. *Grand Concerto: for Double Bass and Orchestra*. Edited by Oscar G. Zimmerman. Rochester: O.G. Zimmerman, 1980.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

Frederico Warnecke

⁸⁸ Antonio Scontrino, *Grand Concerto: for Double Bass and Orchestra*, ed. Oscar Zimmerman, (Rochester: O.G. Zimmerman, 1980).

Johannes Matthias Sperger - 18 concerti (16 unavailable for study)

Johannes Matthias Sperger (1750-1812) was a German double bassist and composer. "He apparently received his earliest musical training from the Feldsberg organist Franz Anton Becker."⁸⁹ Additionally, "he moved to Vienna around 1767 and studied with Albrechtsberger. Sperger is said to have had his debut as a composer there at the age of eighteen."⁹⁰

I. Concerto for Contrabass and Orchestra in D major (1st version) and E ♭ major (2nd version) - (Unavailable for study)

1. Date Composed

September of 1777 in Pressburg⁹¹

2. Tempos

- a) Allegro moderato
- b) Largo
- c) Finale, Allegro

3. Form

- 1st mvt. - D major
- 2nd mvt. - A major
- 3rd mvt. - D major

4. An Incipit From the Opening of Each Movement

#1



#2



⁸⁹ Andrew D. McCredie, "Johannes Sperger," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 24: 173-174.

⁹⁰ Mark Foley, "Critical and Modern Double Bass Performing Editions of a Violone Concerto by J.M. Sperger" (Ph.D. diss., Indiana University, 2008), 8.

⁹¹ Adolf Meier, *Thematisches Werkverzeichnis der Kompositionen von Johannes Sperger (1750-1812)*, ed. Eitelfriedrich Thom (Blankenburg: Michaelstein, 1990), 33.

#3



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes/flutes, 2 horns, 2 violins, viola, basso continuo.⁹²

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

⁹² Meier, *Thematisches Werkverzeichnis*, 33.

II. Concerto for Contrabass and Orchestra in D major (1st version) and E \flat major (2nd version) - (Unavailable for study)

1. Date Composed

April of 1778 in Pressburg⁹³

2. Tempos

- a) Allegro moderato
- b) Cantabile
- c) Rondo, Tempo giusto

3. Form

- 1st mvt. - D major
- 2nd mvt. - A major
- 3rd mvt. - D major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 flutes, 2 horns, two violins, viola, and bass.⁹⁴

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

⁹³ Meier, *Thematisches Werkverzeichnis*, 33.

⁹⁴ Meier, *Thematisches Werkverzeichnis*, 33.

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

III. Concerto for Contrabass and Orchestra in B \flat major (unavailable for study)

1. Date Composed

August of 1778⁹⁵

2. Tempos

- a) Allegro moderato
- b) Adagio
- c) Allegro

3. Form

1st mvt. - B \flat major (A major in Viennese tuning)

2nd mvt. - E \flat major (D major in Viennese tuning)

3rd mvt. - B \flat major (A major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

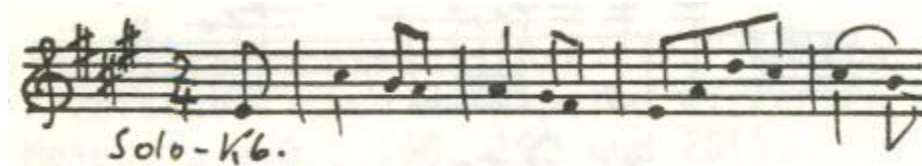
#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes, 2 clarinets, 2 horns, timpani, 2 violins, viola, and bass.⁹⁶

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

⁹⁵ Meier, *Thematisches Werkverzeichnis*, 33.

⁹⁶ Meier, *Thematisches Werkverzeichnis*, 33.

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

IV. Concerto for Contrabass and Orchestra in F major (unavailable for study)

1. Date Composed

Presumably the Spring of 1990 in Pressburg⁹⁷

2. Tempos

- a) Allegro moderato
- b) Adagio cantabile
- c) Rondo, Allegro moderato

3. Form

- 1st mvt. - F major
- 2nd mvt. - (unavailable for study)
- 3rd mvt. - F major

4. An Incipit From the Opening of Each Movement

#1



#3 (movement #2 is unavailable for study)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

[Unknown]

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

⁹⁷ Meier, *Thematisches Werkverzeichnis*, 34.

14. The Dedicatee
[Unknown]

V. Concerto for Contrabass and Orchestra in E ♭ major (unavailable for study)

1. Date Composed

1779 in Pressburg⁹⁸

2. Tempos

- a) Allegro
- b) Adagio cantabile
- c) Rondo, Allegro

3. Form

1st mvt. - E ♭ major (D major in Viennese tuning)

2nd mvt. - B ♭ major (A major in Viennese tuning)

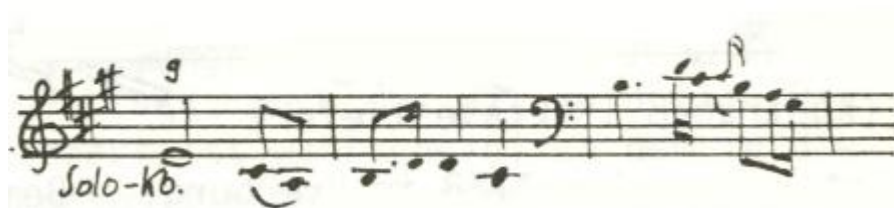
3rd mvt. - E ♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

[Unknown]

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

⁹⁸ Meier, *Thematisches Werkverzeichnis*, 34.

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

VI. Concerto for Contrabass and Orchestra in G major (unavailable for study)

1. Date Composed

July 12, 1779⁹⁹

2. Tempos

- a) Allegro vivace e con spirito
- b) Andantino e cantabile
- c) Rondo, Allegro

3. Form

1st mvt. - G major

2nd mvt. - C major

3rd mvt. - G major

4. An Incipit From the Opening of Each Movement

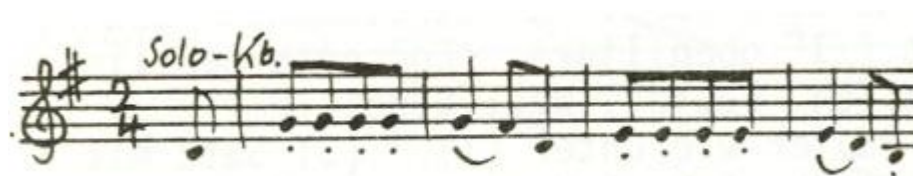
#1



#2



#3



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

Two oboes, two horns, two violins, viola, and bass.¹⁰⁰

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

⁹⁹ Meier, *Thematisches Werkverzeichnis*, 34.

¹⁰⁰ Meier, *Thematisches Werkverzeichnis*, 35.

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

VII. Concerto for Contrabass and Orchestra in A major (unavailable for study)

1. Date Composed

1781 in Pressburg¹⁰¹

2. Tempos

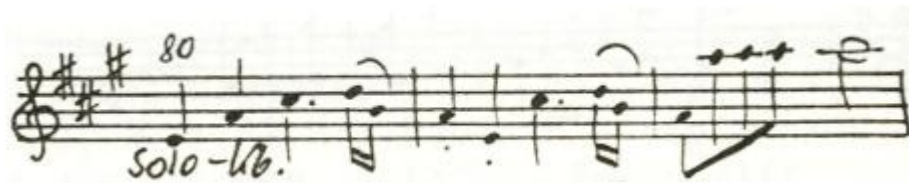
- a) Allegro
- b) Romance, Adagio
- c) Rondo, Allegro/moderato

3. Form

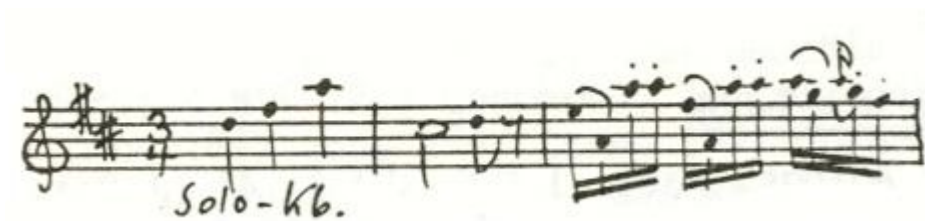
- 1st mvt. - A major
- 2nd mvt. - D major
- 3rd mvt. - A major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

Two oboes, two horns, two violins, viola, and bass.¹⁰²

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

¹⁰¹ Meier, *Thematisches Werkverzeichnis*, 35.

¹⁰² Meier, *Thematisches Werkverzeichnis*, 35.

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

VIII. Concerto for Contrabass and Orchestra in E ♭ major (unavailable for study)

1. Date Composed

1783 in Burgenland¹⁰³

2. Tempos

- a) Allegro maestoso [*sic*]¹⁰⁴
- b) Andante poco Adagio
- c) Rondo, Allegro moderato

3. Form

1st mvt. - E ♭ major (D major in Viennese tuning)

2nd mvt. - B ♭ major (A major in Viennese tuning)

3rd mvt. - E ♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

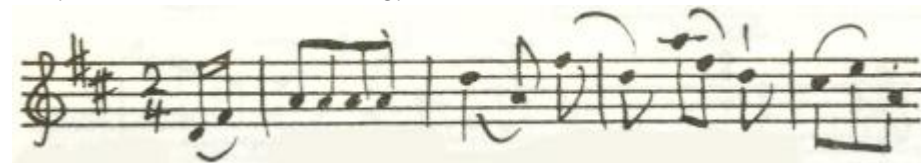
#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

Two oboes, two horns, two violin, viola, and bass.¹⁰⁵

7. Range of Bass Part

[Unknown]

¹⁰³ Meier, *Thematisches Werkverzeichnis*, 36.

¹⁰⁴ Meier, *Thematisches Werkverzeichnis*, 35.

¹⁰⁵ <http://firstsearch.oclc.org/WebZ/FSFETCH?fetchtype=fullrecord:sessionid=fsapp1-37891-hf93m6xa-ao7b13:entitypagenum=6:0:reco=4:resultset=2:format=FI:next=html/record.html:bad=error/badfetch.html:entitytopreco=4:entitycurreco=4:numrecs=1>

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

IX. Concerto for Contrabass and Orchestra in B ♭ major (unavailable for study)

1. Date Composed

Presumably completed 1786/87 in Vienna¹⁰⁶

2. Tempos

- a) Allegro moderato
- b) Adagio cantabile
- c) Rondo, moderato

3. Form

1st mvt. - E ♭ major (D major in Viennese tuning)

2nd mvt. - B ♭ major (A major in Viennese tuning)

3rd mvt. - E ♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

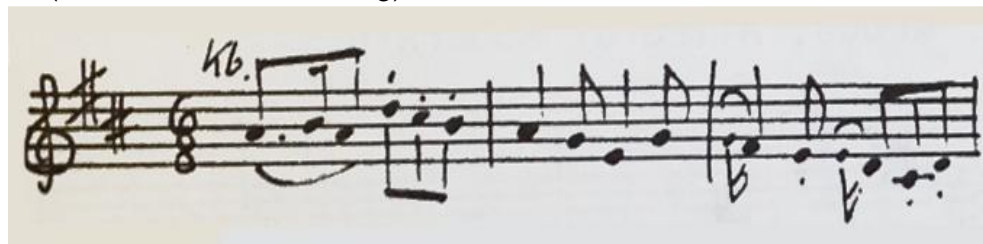
#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes, 2 horns, 2 violins, viola, and bass.¹⁰⁷

7. Range of Bass Part

[Unknown]

¹⁰⁶ Meier, *Thematisches Werkverzeichnis*, 36.

¹⁰⁷ Meier, *Thematisches Werkverzeichnis*, 36.

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

X. Concerto for Contrabass and Orchestra in E ♭ major (unavailable for study)

1. Date Composed

1787¹⁰⁸

2. Tempos

- a) Moderato
- b) Andante
- c) Rondo, Allegro moderato

3. Form

1st mvt. - E ♭ major (D major in Viennese tuning)

2nd mvt. - B ♭ major (A major in Viennese tuning)

3rd mvt. - E ♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

Two oboes, two horns, two violins, viola, and bass.¹⁰⁹

7. Range of Bass Part

[Unknown]

¹⁰⁸ Meier, *Thematisches Werkverzeichnis*, 36.

¹⁰⁹ Meier, *Thematisches Werkverzeichnis*, 36.

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

XI. Concerto for Contrabass and Orchestra in B \flat major

1. Date Composed

1787 in Vienna¹¹⁰

2. Tempos

- a) Allegro moderato - cut time
- b) Romance, Adagio - 3/4
- c) Rondo, Allegro - 2/4

3. Form

- 1st mvt. - Sonata - B \flat major (A major in Viennese tuning)
- 2nd mvt. - Ternary - E \flat major (D major in Viennese tuning)
- 3rd mvt. - Rondo - B \flat major (A major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

- I. 6 ½ minutes
- II. 4 ½ minutes
- III. 7 minutes

6. Instrumentation

2 oboes, 2 horns, two violins, viola, bass.¹¹¹

¹¹⁰ Meier, *Thematisches Werkverzeichnis*, 37.

¹¹¹ Meier, *Thematisches Werkverzeichnis*, 37.

7. Range of Bass Part



8. Special Bass Techniques Required

- Thumb position
- Treble clef
- Altered tuning (Viennese or solo)

9. Prose Description of Piece

This concerto “follows the anti-Baroque tenets of simplicity and accessibility. Harmony is straightforward, never straying far from primary areas. Also, there is much use of the orchestra for short, punctuating commentary between the soloist's phrases.”¹¹²

10. Premiere Information

[Unknown]

11. Publisher

Sperger, Johann Matthias. *Critical and Modern Double Bass Performing Editions of a Violone Concerto by J.M. Sperger*. Edited by Mark Foley. Indiana University, 2008.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

¹¹² Foley, “Critical and Modern Performing Editions,” 16.

XII. Concerto for Contrabass and Orchestra in E ♭ major (unavailable for study)

1. Date Composed

1792 in Ludwigslust¹¹³

2. Tempos

- a) Adagio - Allegro moderato
- b) Andante con Variationi
- c) Rondo, Allegretto

3. Form

1st mvt. - E ♭ major (D major in Viennese tuning)

2nd mvt. - B ♭ major (A major in Viennese tuning)

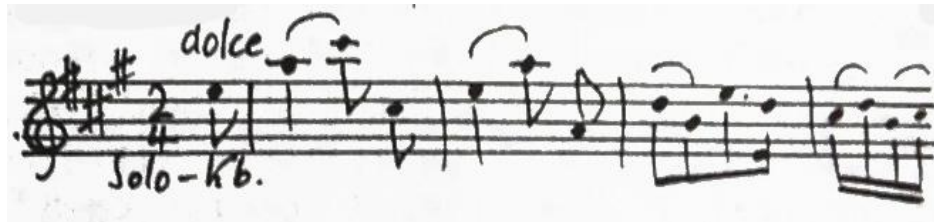
3rd mvt. - E ♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

Two oboes, two horns, two violins, viola, and bass.¹¹⁴

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

¹¹³ Meier, *Thematisches Werkverzeichnis*, 37.

¹¹⁴ Meier, *Thematisches Werkverzeichnis*, 37.

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

XIII. Concerto for Contrabass and Orchestra in D major (unavailable for study)

1. Date Composed

Sometime between 1750 and 1812¹¹⁵

2. Tempos

- a) Allegro moderato
- b) Romance, poco Adagio
- c) Rondo, Allegretto

3. Form

- 1st mvt. - D major
- 2nd mvt. - A major
- 3rd mvt. - D major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes, 2 horns, two violins, viola, and bass.¹¹⁶

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

¹¹⁵ Meier, *Thematisches Werkverzeichnis*, 37.

¹¹⁶ Meier, *Thematisches Werkverzeichnis*, 37.

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

XIV. Concerto for Contrabass and Orchestra in E ♭ major (unavailable for study)

1. Date Composed

Sometime between 1770 and 1812¹¹⁷

2. Tempos

- a) Allegro
- b) Romance, Andante poco Adagio
- c) Rondo, Allegro

3. Form

1st mvt. - E ♭ major (D major in Viennese tuning)

2nd mvt. - B ♭ major (A major in Viennese tuning)

3rd mvt. - E ♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes, 2 horns, two violins, viola, and bass.¹¹⁸

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

¹¹⁷ Meier, *Thematisches Werkverzeichnis*, 38.

¹¹⁸ Meier, *Thematisches Werkverzeichnis*, 38.

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

XV. Concerto for Contrabass and Orchestra in D major (unavailable for study)

1. Date Composed

1796 in Ludwigslust¹¹⁹

2. Tempos

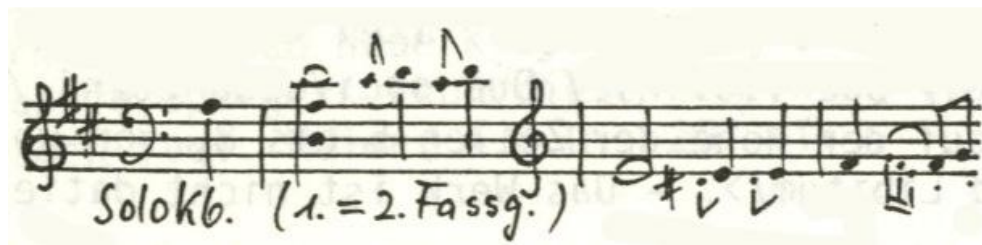
- a) Allegro moderato
- b) Adagio
- c) Rondo, Allegro

3. Form

- 1st mvt. - D major
- 2nd mvt. - D minor
- 3rd mvt. - D major

4. An Incipit From the Opening of Each Movement

#1



#2



#3



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes, 2 horns, two violins, viola, cello, and bass.¹²⁰

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

¹¹⁹ Meier, *Thematisches Werkverzeichnis*, 39.

¹²⁰ Meier, *Thematisches Werkverzeichnis*, 39.

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

[Unknown]

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

XVI. Concerto for Contrabass and Orchestra in E ♭ major (unavailable for study)

1. Date Composed

Sometime between 1770-1812¹²¹

2. Tempos

- a) Allegro moderato
- b) Adagio, Romance
- c) Rondo, Allegro

3. Form

1st mvt. - E ♭ major (D major in Viennese tuning)

2nd mvt. - B ♭ major (A major in Viennese tuning)

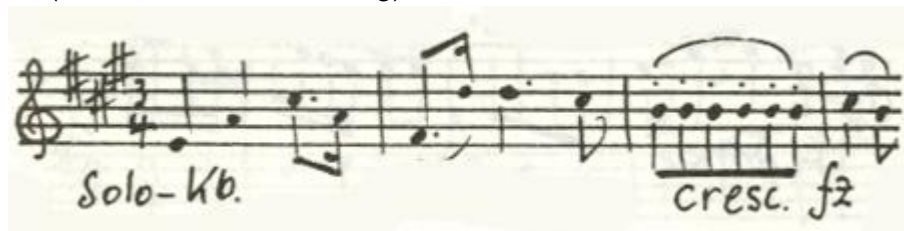
3rd mvt. - E ♭ major (D major in Viennese tuning)

4. An Incipit From the Opening of Each Movement

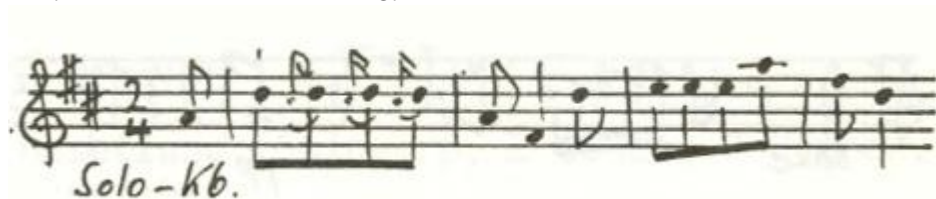
#1 (shown in Viennese tuning)



#2 (shown in Viennese tuning)



#3 (shown in Viennese tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes, 2 horns, violins, violas, cellos, and basses.¹²²

¹²¹ Meier, *Thematisches Werkverzeichnis*, 39.

¹²² Meier, *Thematisches Werkverzeichnis*, 39.

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

Sperger, Johann Matthias. *Miscellaneous pieces from the Schwerin manuscript.*

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

XVII. Concerto for Contrabass and Orchestra in B \flat major (modern edition is transposed to A major)

1. Date Composed

November of 1805¹²³

2. Tempos

- a) Vivace - cut time
- b) Adagio e cantabile - 3/4
- c) Allegro - 2/4

3. Form

- 1st mvt. - Sonata - A major (G major in solo tuning)
- 2nd mvt. - Ternary - D major (C major in solo tuning)
- 3rd mvt. - Rondo - A major (G major in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (F \square in key signatures) (shown in solo tuning)



#2 (shown in solo tuning)



#3 (with F \square in key signature) (shown in solo tuning)



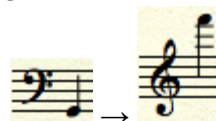
5. Durations (Including the Time and Number of Movements)

- I. 6 minutes
- II. 2 ½ minutes
- III. 6 ½ minutes

6. Instrumentation

2 oboes, 2 bassoons, 2 horns, 2 violins, viola, cello, and bass.¹²⁴

7. Range of Bass Part



¹²³ Meier, *Thematisches Werkverzeichnis*, 39.

¹²⁴ Meier, *Thematisches Werkverzeichnis*, 39.

8. Special Bass Techniques Required

- Cadenzas
- Thumb position
- Double stops

9. Prose Description of Piece

“This work is astonishing for its constant surprising creative ideas. There barely exists any other concerto for double bass composed of so much apparent and hidden humour.”¹²⁵

10. Premiere Information

[Unknown]

11. Publisher

Sperger, Johann Matthias. *Konzert Nr. 17 für Kontrabass & Orchester*. Edited by Sabine Fenske & Karsten Lauke. Berlin: Musikverlag, 2008.

12. If Piano Reduction Is Available

Yes

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

¹²⁵ Johann Matthias Sperger, *Konzert Nr. 17 für Kontrabass & Orchester*, ed. Sabine Fenske & Karsten Lauke (Berlin: Musikverlag, 2008).

XVIII. Concerto for Contrabass and Orchestra in C minor (unavailable for study)

1. Date Composed

August of 1807¹²⁶

2. Tempos

- a) Allegro maestoso
- b) Andante, poco Adagio
- c) Rondo, Vivace

3. Form

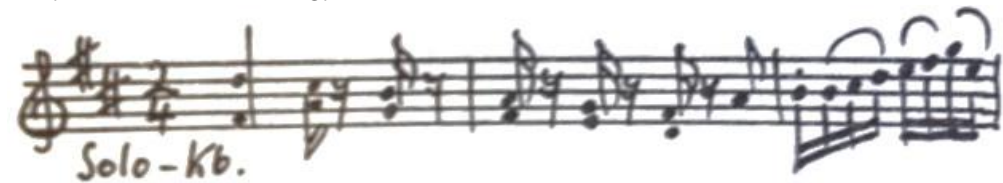
- 1st mvt. - C minor (B minor in solo tuning)
- 2nd mvt. - E major (D major in solo tuning)
- 3rd mvt. - C minor (B minor in solo tuning)

4. An Incipit From the Opening of Each Movement

#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

[Unknown]

6. Instrumentation

2 oboes, 2 bassoons, 2 horns, 2 violins, viola, cello, and bass.¹²⁷

7. Range of Bass Part

[Unknown]

8. Special Bass Techniques Required

[Unknown]

¹²⁶ Meier, *Thematisches Werkverzeichnis*, 39.

¹²⁷ Meier, *Thematisches Werkverzeichnis*, 39.

9. Prose Description of Piece

[Unknown]

10. Premiere Information

[Unknown]

11. Publisher

Sperger, Johann Matthias. *Concerto no. 18 in G minor: (original in C minor):
Draft #2*. Edited by Alan Lochhead. Lochhead, 1984.

12. If Piano Reduction Is Available

[Unknown]

13. Recordings

[Unknown]

14. The Dedicatee

[Unknown]

Eduard Tubin - 1 concerto

Eduard Tubin (1905-1982) was an Estonian composer and conductor. Interestingly, Tubin gained his first musical recognition in his village on a piano. This piano was bartered for in exchange for a cow.¹²⁸

I. Concerto for Double Bass and Orchestra

1. Date Composed

1948

2. Tempos

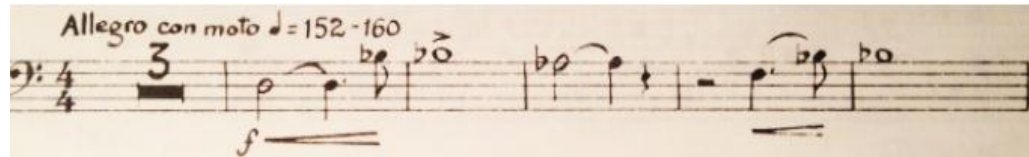
- a) Allegro con moto - 4/4
- b) Andante sostenuto - $\frac{3}{4}$
- c) Allegro non troppo, poco marziale - cut-time - $\frac{3}{2}$

3. Form

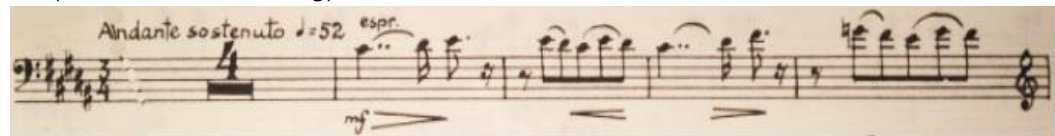
- 1st mvmt. - Through composed - E minor (D minor in solo tuning)
 2nd mvmt. - Ternary - D \square dorian (C \square dorian in solo tuning)
 3rd mvmt. - Through composed - B dorian (A dorian in solo tuning) - A minor (G minor in solo tuning)

4. An Incipit From the Opening of Each Movement

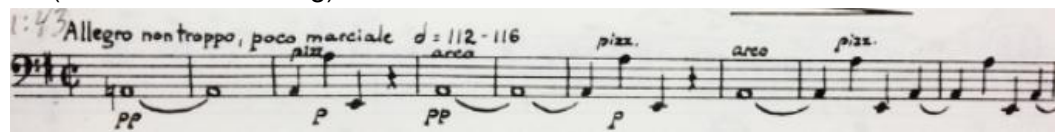
#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



5. Durations (Including the Time and Number of Movements)

- I. 5 minutes
- II. 7 minutes
- III. 6 minutes

6. Instrumentation

Orchestra (specifics of instrumentation unknown)

¹²⁸ Tubin Society, "Biography," *Eduard Tubina*, 2005, <http://www.tubinsociety.com/index.php?id=36> (February 15, 2013).

7. Range of Bass Part



8. Special Bass Techniques Required

- Cadenza
- Treble clef
- Thumb position
- Tenor clef
- Solo tuning
- Double-stops

9. Prose Description of Piece

Uniquely, the orchestra presents jazz-like rhythms in support of the soloist's energetic melodies. When this is coupled with the booming horns and high energy pizzicato parts in the string section, this concerto presents an eerie tone.

10. Premiere Information

This piece was first performed with piano accompaniment in Rockport, Massachusetts, approximately 2 months after composition. The solo part was played by Ludvig Juht, while the pianist was Sofia Stumberg. Furthermore, the first performance with orchestral accompaniment took place in Bogotá in 1957 where Manuel Verdeguer was the soloist.¹²⁹

11. Publisher

Tubin, Eduard. *Concerto for Double Bass and Orchestra*. Stockholm: Kōrllings Förlag, 1948.

12. If Piano Reduction Is Available

Yes

13. Recordings

Tubin, Eduard. *Double Bass Concerto; Valse Triste; Ballade for Violin and Orchestra; Violin Concerto No. 2; Estonian Dance Suite*. Hakan Ehrén, Gustavo García, and Neeme Järvi. BIS CD-337.

14. The Dedicatee

[Unknown]

¹²⁹ Jason Heath, "Tubin Bass Concerto," *Jason Heath*, March 9, 2009, <http://doublebassblog.org/2009/03/cbc-111-tubin-bass-concerto.html> (March 3, 2013).

Johann Baptist Vanhal - 1 concerto

Johann Baptist Vanhal (1739-1813), also spelled Wanhal, was a Bohemian composer who died in Vienna. Interestingly, Vanhal took lessons in composition with bass composer Carl Ditters von Dittersdorf.¹³⁰

I. Double Bass Concerto

1. Date Composed

1762

2. Tempos

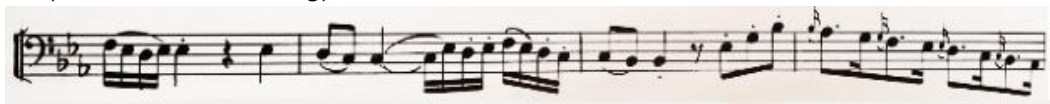
- a) Allegro moderato - cut-time
- b) Adagio - 3/4
- c) Allegro moderato - 2/4

3. Form

- 1st mvt. - Sonata - F major (E \flat major in solo tuning) - C major (B \flat major in solo tuning)
- 2nd mvt. - Ternary - C major (B \flat major in solo tuning)
- 3rd mvt. - Rondo - F major (E \flat major in solo tuning)

4. An Incipit From the Opening of Each Movement

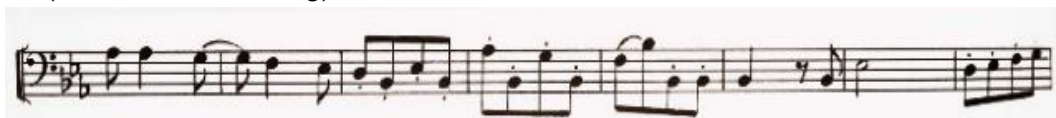
#1 (shown in solo tuning)



#2 (shown in solo tuning)



#3 (shown in solo tuning)



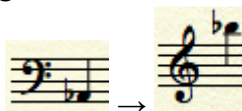
5. Durations (Including the Time and Number of Movements)

- I. 6 minutes
- II. 8 ½ minutes
- III. 4 minutes

6. Instrumentation

2 oboes, 2 horns, violins, viola, and basso continuo.

7. Range of Bass Part



¹³⁰ Paul Bryan, "Johann Baptist Wanhal (1739-1813)," *Johann Baptist Wanhal Association*, <http://www.wanhal.org/wanhal> (February 15, 2013).

8. Special Bass Techniques Required

- Cadenza
- Treble clef
- Solo tuning
- Tenor clef
- Octave leaps
- Extended passages in thumb position
- Numerous double-stops in thumb position

9. Prose Description of Piece

This uplifting concerto written during the classical period offers angelic bass melodies which are tonally recognizable yet challenging. This piece is based solely on the MS. copy owned by Johann Matthias Sperger (1750-1812).

10. Premiere Information

[Unknown]

11. Publisher

Vanhal, Johann Baptist. *Konzert für Kontrabass und Orchester, Es-Dur*.

Edited by Rudolf Malarić. Wien: Verlag Doblinger, 1977.

12. If Piano Reduction Is Available

Yes

13. Recordings

Vanhal, Johann Baptist. *First Chair Encores*. Eugene Ormandy. Columbia MS 6791.

Vanhal, Johann Baptist. *Double Bass Concerti*. Paul Goodwin, Chi-Chi Nwanoku, Johann Matthias Sperger, and Karl Ditters von Dittersdorf. Hyperion CDA67179.

Vanhal, Johann Baptist. *Instruments of the Orchestra: the Doublebass*. Werner Stiefel, Thomas Lom, and Domenico Dragonetti. Musical Heritage Society MHS 1713.

Vanhal, Johann Baptist. *Concerto in E Major for Doublebass & Orchestra*. Thomas Lom and Werner Stiefel. Musical Heritage Society LCCN 73-750728.

Vanhal, Johann Baptist. *Concerti for Double Bass and Orchestra*. Zsolt Fejérváry, Eszter Lesták Bedo, Lili Áldor, Karl Heinz Gruber, Claus Kuhn, and Eniko Gyenge. Hungaroton HCD 32341.

14. The Dedicatee

Johann Matthias Sperger¹³¹

¹³¹ Franz Anton Hoffmeister, *Violone Concerto No. 1 in E Flat Major*, Edicson Ruiz and the Orquesta Sinfónica Simón Bolívar, Christian Vásquez. Phil Harmonie PHIL06008.

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