

ABOUT THE AUTHOR

Sarah Freiberg is a member of the Handel and Haydn Society, Boston Baroque, and the Freeman/Freiberg Duo, and a founding member of the Sierra String Quartet.



Bernhard Romberg

DISCOVERING DUOS

In appreciation of Douglas Moore's collection of forgotten 19th-century violin and cello duets

By Sarah Freiberg

Over 30 years ago, cellist Douglas Moore came across two 19th-century volumes of 58 duos for violin and cello. Moore, now retired from teaching at Williams College, was excited to find that the cello parts were equal to the violin part in difficulty and melodic interest, and he acquired both bound volumes. In typical 19th-century fashion, there was no score—one bound volume contained the violin parts, the other, the cello music. (Moore was luckier than I, who purchased two beautifully bound,

19th-century marbled covered volumes—one for piano, the other for cello—of trios, only to discover that not only was there no violin part, but the music in the cello and piano parts was not the same.)

While many of the duet composers may not be well known today, they were celebrated in their own time, and a number of them, including Jean-Baptiste Breval, K.S. Schoenebeck, Anton Kraft, Bernhard Romberg, and Robert Lindley, were accomplished cellists as well. Ignaz Pleyel,

“

Moore has set about making these forgotten duos available to modern string players.

Heinrich Anton Hoffman, C.F. Eley, and Betts round out the composers in the two volumes. After some sleuthing, Moore has concluded that “only the Pleyel and Hoffmann are available in facsimile on imslp.org, and the Hoffmann is of a much later 19th-century edition. And, as far as I can tell, only the Romberg and one Hoffmann duo exist in modern editions.”

Moore has set about making these forgotten duos available to modern string players—on his aptly named website playmoorecello.com. Moore is in the process of creating new performing editions of many of the duets with both scores and parts available.

At the end of each set of duets, Moore offers an informative biography of the composer as well as remarks on the corrections he has made. He also includes the facsimiles. As he says, “These editions will attempt to correct errors, resolve inconsistencies in dynamics, articulations, bowings, etc. If something is in doubt, the facsimile can be consulted.”

As he completes new editions, he adds them to his website. (All the available editions are available for a nominal download fee.)

Vitality & Rhythmic Variety

Moore kindly let me see a few of the duets, and they are well worth getting to know. I sampled a Breval “Duett” for two violins, or violin and cello, in A major, Opus 23, No. 1, written in the 1780s, and first published circa 1795. Moore’s modern edition, which includes a score as well as parts for both two violins or for violin and cello, is clear and easy to read, with the corrections noted at the end. Of course, in the facsimile, the cellist would read the second violin part down an octave. The two instruments toss the tunes back and forth, and the cellist gets to play quite high in the first movement. The second movement, an aria, has a lovely,

surprisingly chromatic minor section, and the final, charming “Allegro ma non presto” is full of vitality and rhythmic variety.

I had not heard of Karl Siegmund Schoenebeck, and Moore couldn't find mention of him in either the *New Grove Dictionary of Music* or its German counterpart, the *MGG (Die Musik in Geschichte und Gegenwart)*, but he did ascertain that Schoenebeck was born in 1758, began the cello at 18, worked in Leipzig, and composed several operas and concertos as well as the three duets, Opus 8, which are in Moore's collection, and which were first published around 1800.

The first duo, in D major, is showy and includes plenty of thumb position work for the cello—but is well written and very manageable. Anton Kraft may best be remembered as the cellist for whom Haydn composed his cello concerto in D Major, and also for whom Beethoven wrote his “Triple” concerto. He was also a composer, in his own right. His “Grand Duo Concertant” Opus 3, No. 1, shows him to be a fine

composer who wrote extremely well for his own instrument.

As one might guess from the title, the two instruments share equally in showy passagework, and there is a nice little written-out recitative that connects the slow movement to the finale.

A Cello Potpourri

Another interesting 19th-century composition that is available on Moore's website is the “Potpourri for the Violoncello, accompanied by String Quartet, Op. 71” by cellist-composer J.J.F. Dotzauer, who is perhaps best remembered today for his volumes of etudes. Moore believes that the “Potpourri” has not been reissued since its publication circa 1823. He notes “This will be in facsimile only, with the solo-cello part along with the four quartet parts. The quartet-cello part indicates a bass playing with the cello.” The four brief movements are quite a showcase for the solo cello, with plenty of thumb position work, including octaves, as well as string crossings and scalar passages.

“

Moore is to be commended for making this little-known repertoire available to today's violinists and cellists.

Moore is to be commended for making this little-known repertoire available to today's violinists and cellists. He offers the duos and the “Potpourri” on his website for purchase to download in PDF form. He includes a special price if you want to buy an entire set—each Kraft duet is \$8, but all three cost just \$20.

So check out playmoorecello.com, and start playing some challenging 19th-century duets. ■

GlobalBow™ Giveaway! Win the Ultimate Travel Bow

Diamond GX™ featuring GlobalBow™ technology

Whether rehearsing around the corner or touring the world, your CodaBow® delivers predictably professional performance in all venues and conditions. CodaBow® models featuring GlobalBow™ technology contain no endangered, regulated, or monitored species (*wildlife or fauna*), and pass freely through international Customs. Crafted from XEBONY® and advanced materials, these elegant designs are unrivalled in their performance and reliability and will permit your CodaBow® to cross any border on the globe.



globalbow™
DESIGN
Go Anywhere


CodaBow
Handcrafted in USA

Enter now at:
www.codabow.com



FOCUS ON MODERN
INSTRUMENTS & BOWS

5 MINUTES WITH
VIOLINIST GIL SHAHAM

THE MARIACHI
STRING-PROGRAM REVOLUTION

STRINGS

FOR PLAYERS OF VIOLIN, VIOLA, CELLO, BASS, AND FIDDLE

6 Ways
to Build
Bow-Arm
Technique

Lisa Batiashvili
on Premiering
Escaich's
Double Concerto

The Art of
Making a 'New'
Amati Cello

Compilation
Gathers
Forgotten
Violin-Cello
Duets



Frans Helmerson

an-life cellist and educator dispenses
no-nonsense advice to his students

April 2015



AllThingsStrings.com

*****AUTO**S-DIGIT 89537
 #840705000353# EXPIRE S: JUN 2016 ISSUE
 DOUGLAS MOORE
 4416 RED FOX CT
 0054776
 4075
 V9037
 \$5.99US

LOVELAND CO 89537-3562