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## THE DOUBLE VIOLIN CONCERTO IN GERMANY IN VIVALDI'S TIME<sup>1</sup>

FABRIZIO AMMETTO

The instrumental concerto came into being in Italy during the last two or three decades of the 17<sup>th</sup> century; it probably arose as a way to perform sonatas with doubled string parts, and later became a genre in its own right. The new form crossed the Alps and spread to northern Europe very rapidly: partly through the diffusion of manuscripts by travelling performers and composers, and partly through publishing houses – especially Dutch ones – which were very well organised and had an exceptionally efficient distribution system.

In Germany, the pioneering concertos of Torelli were known by 1696 at the latest,<sup>2</sup> while some manuscripts of early Vivaldi concertos began to circulate before the end of the first decade of the 18<sup>th</sup> century. Among these were some double violin concertos, as we know from Bach's transcription for solo organ (BWV 593, dating from c1713) of Vivaldi's concerto RV 522 (op.3 no.8).

Vivaldi is the most representative European composer of the double violin concerto: he produced almost thirty such works, and they span most of his career. As I pointed out during the International Conference held in Venice entitled *Antonio Vivaldi. Passato e futuro*,<sup>3</sup> by the end of the second decade of the 18<sup>th</sup> century the style of Vivaldi's concertos changed, as he assigned a new role to the two soloists. Prior to this, the works resembled *concerti grossi* with a reduced *concertino* (without a separate bass part, and with the two soloists acting as members of two different orchestral sections); after this date, the double concerto became an augmented form of solo concerto, in which both soloists are drawn from the first violins of the orchestra.

Double violin concertos tend to differ in style from those for two solo wind or brass players: in a concerto for two solo woodwind instruments, the soloists perform as a pair, rather than as individuals, and this is even more so in double concertos for brass instruments, as can be seen in the concertos of both Vivaldi and Telemann. However, in double violin concertos, such teamwork is balanced by, and contrasted with, passages designed to show off each instrument separately, often in competition. This will become evident upon a closer examination of the double violin concertos of Telemann and Bach.

### Telemann's double violin concertos

Georg Philipp Telemann was a composer with a very personal and eclectic style. One of the most prolific composers of concertos, he is known to have written over a hundred such works. Within this ample output, his double violin concertos represent the largest group among the double concertos, running to eight (leaving aside one doubtful work):<sup>4</sup>

- |  |                             |
|--|-----------------------------|
| 1. Concerto in C major, TWV 52:C2      | (= Kross 2V.C) <sup>5</sup> |
| 2. Concerto in D major, TWV 52:D3      | (= Kross 2V.D2)             |
| 3. Concerto in E minor, TWV 52:e4      | (= Kross 2V.e)              |
| 4. Concerto in G major, TWV 52:G1      | (= Kross 2V.G2)             |
| 5. Concerto in G major, TWV 52:G2      | (= Kross 2V.G1)             |
| 6. Concerto in G minor, TWV 52:g1      | (= Kross 2V.g)              |
| 7. Concerto in A major, TWV 52:A2      | (= Kross 2V.A)              |
| 8. Concerto in B flat major, TWV 52:B2 | (no Kross reference)        |

For none of these do we possess autograph sources. Almost all of the manuscript copies – scores and/or separate parts – are preserved in Darmstadt (at the Universitäts- und Landesbibliothek)<sup>6</sup> and in Dresden (at the Sächsische Landesbibliothek, Staats- und Universitätsbibliothek).<sup>7</sup> In addition, separate copied parts for concertos TWV 52:D3 and TWV 52:G2 exist in Washington, DC (Library of Congress).<sup>8</sup> Scores of concertos TWV 52:C2, TWV 52:e4 (Mus. ms.1033/33a), TWV 52:G1 and TWV 52:G2 were copied out by Christoph Graupner (1683-1760), while various sets of separate parts were prepared by different copyists, including Graupner himself (TWV 52:G1), Johann Georg Pisendel (TWV 52:G2 and TWV 52:A2) and Johann Sebastian Bach (TWV 52:G2).

In his autobiography of 1718<sup>9</sup> Telemann writes that he began to compose instrumental concertos during his time at Eisenach, and these works are particularly important in the history of the early 18<sup>th</sup>-century concerto in central Germany. Telemann's double violin concertos were probably written in a spirit of friendly competition with his older colleague, Pantaleon Hebenstreit, for performance during chamber concerts at court. Almost all Telemann's double violin concertos were written between 1707/8 and 1714, when he worked in the *Hofkapelle* at Eisenach, initially as concertmaster and then as *Kapellmeister*. However, some of these works were composed before the end of the first decade of the century<sup>10</sup> – that is, before the manuscripts of Vivaldi's concertos began to circulate outside Italy. Because of their apparent lack of connection with this Italian model, Telemann's double violin concertos are particularly interesting and diverse.

The manuscript sources describe them by different titles: as simply 'Concerto', or 'Concerto à 6', 'Concerto grosso à 6', 'Concerto à 7' or even 'Sonata' (TWV 52:B2). These titles already suggest the wide range of influences on Telemann's double violin concertos, even if we cannot exclude the possibility that in some cases copyists may have altered an original, perhaps different, description. For instance, TWV 52:G2 is headed 'Concerto à 7' in Graupner's score, but 'Concerto à 6' in the Dresden parts.<sup>11</sup>

The number and type of movements in the concertos are quite varied: most are in four movements, slow-fast-slow-fast (TWV 52:e4, TWV 52:G1, TWV 52:G2, TWV 52:g1, TWV 52:B2), or, in a single instance, fast-fast-slow-fast (TWV 52:D3, the opening *Allegro* of which concludes with a five-bar *Adagio*). There are also two instances of the more 'modern' three-movement cycle, fast-slow-fast (TWV 52:C2, TWV 52:A2).<sup>12</sup> The tempo markings employed by Telemann are varied, too: *Grave*; *Grave – Largo*; *Largo*; *Adagio*; *Affettuoso*; *Andante*; *Allegro*; *Vivace*; *Presto*; *Alla breve*.

The overall tonality of each concerto, on the other hand, is unremarkable. The slow movement (in concertos with three movements), or the second slow movement (in those with four movements), is always in a key other than the home key. When the composition is in a major key, this is the relative minor (TWV 52:C2, TWV 52:D3,<sup>13</sup> TWV 52:G1, TWV 52:G2, TWV 52:B2),<sup>14</sup> or the dominant (TWV 52:A2); when the composition is in a minor key, it is the relative major (TWV 52:c4). Exceptionally, concerto TWV 52:g1 is in one key throughout.

Normally, the orchestral ensemble comprises two violins and a viola, plus continuo. Uniquely, concerto TWV 52:G1 adopts an old-fashioned scoring with two separate viola parts. The added parts for wind instruments (oboes and bassoon) that appear in some of the copies in Dresden are not original.

### Telemann's part-writing

A very variable feature in Telemann's double violin concertos is the number of real parts in individual movements: this ranges from three<sup>15</sup> to six, and these may change within a single movement. Three real parts – two solo violins with continuo accompaniment – occur in the *Largo* of concertos TWV 52:G2, TWV 52:g1 and TWV 52:A2; there are also a great many solo passages in these and other concertos.<sup>16</sup> But in the two fast movements of concerto TWV 52:B2 there are three real parts, the violins playing in unison during the tutti passages, while the two soloists (with different parts) and continuo play alone during the solo sections.<sup>17</sup> The same feature appears in the tutti of the last *Allegro* of concerto TWV 52:D3, where all the violins play in unison.

Most frequently, Telemann writes in four real parts, in various combinations. This can be seen in most of the tutti passages in the fast movements, where the two soloists and the orchestral first violins play in unison,<sup>18</sup> or where each soloist leads a different orchestral section.<sup>19</sup> By contrast, in the third movement of TWV 52:B2, the two soloists have parts independent from the orchestra, but even here they double the accompanying orchestral violins, in alternating fashion.

Concerto TWV 52:G1 (with two separate orchestral viola parts) is the only one composed in five real parts throughout: two soloists – each from a different orchestral violin section – play throughout the tutti passages, in unison with their respective section. There is another remarkable example of Telemann writing in five real parts: in the solo passages of the final *Allegro* of concerto TWV 52:D3, the two violins – accompanied only by continuo – both employ double-stopping, a unique feature in Telemann's double violin concertos (see ex.1, opposite).

Finally, in some slow movements – generally the opening one in the four-movement concertos – Telemann writes in six real parts, with two independent parts for the soloists in addition to four for the orchestra. This can take two different forms: in the first, the soloists' lines differ greatly from those of the accompanying parts (see ex.2);<sup>20</sup> in the second, the soloists and orchestra combine in a complex web of imitation (see ex.3).<sup>21</sup>

Ex. 1: G. P. Telemann, Concerto for Two Violins in D major, TWV 52:D3, 4th movement, bars 7-14

The musical score is for the 4th movement of Telemann's Concerto for Two Violins in D major, TWV 52:D3, bars 7-14. It is an Allegro movement. The score is written for six parts: Violino I concertino, Violino II concertino, Violino I ripieno, Violino II ripieno, Viola, and Basso. The two soloists (Violino I and II concertino) have independent parts during the solo sections, while the orchestra (Violino I and II ripieno, Viola, and Basso) plays in unison during the tutti passages. The score is written in D major and 3/4 time.

Ex. 2: G. P. Telemann, Concerto for Two Violins in E minor, TWV 52:e4, 1st movement, bars 23-31

Andante

Violino I concertino

Violino II concertino

Violino I ripieno

Violino II ripieno

Viola

Basso

[sempre piano]

[sempre piano]

[sempre piano]

[sempre piano]

Ex. 3: G. P. Telemann, Concerto for Two Violins in G major, TWV 52:G2, 1st movement, bars 1-12

Grave

Violino I concertino

Violino II concertino

Violino I ripieno

Violino II ripieno

Viola

Basso

**Telemann's solo writing**

When we examine the solo parts of Telemann's double violin concertos, two striking features are evident: the choice of orchestral section for the second soloist, and the compass of the two soloists' parts. In almost all the concertos, the second solo violin is the leader of the orchestral second violins, with the exception of two works (TWV 52:e4 and, partially, TWV 52:A2). The reason for this is that Telemann normally regards the double violin concerto as a form derived from the *concerto grosso* (as well as from the sonata), and this fact is not surprising when one considers that these works were composed between about 1708 and 1714. It was in 1714 in Amsterdam that Estienne Roger published Corelli's famous set of 12 *concerti grossi*, op.6.

The two exceptions just mentioned are particularly interesting. In the fast movements of concerto TWV 52:e4, the second soloist is assigned to the first violin section, although this work must date from between 1708 and 1711 (or, at the latest, the start of 1712)<sup>22</sup> – that is to say, before the change of approach that we observe in Vivaldi's double violin concertos. In contrast, in the second concerto, TWV 52:A2, Telemann places the second soloist with the first violins in the first movement,<sup>23</sup> but with the second violins in the third movement. Although this work cannot be dated precisely, its opening *Vivace* is certainly indebted to the model favoured by Vivaldi. Several features of this piece, which occur nowhere else in Telemann's double violin concertos, are found in Vivaldi's works: the conscious use of ritornello form; the accompaniment in *bassetto* style by the united orchestral violin sections or by the full orchestra in unison or octaves; and the use of reiterated pedal-notes in the bass part to accompany solo passages.

The compass of Telemann's solo parts reflects standard violin technique in the first years of the 18<sup>th</sup> century, especially that found in chamber music. Normally, the highest note used is *d'''* (corresponding to 3<sup>rd</sup> position on the violin), or, exceptionally, *e'''* (found only in the two fast movements of TWV 52:C2, the opening *Vivace* of TWV 52:G1 and the last movement of TWV 52:A2). Telemann's compass is very modest in comparison with that found in Vivaldi's double violin concertos, where both soloists reach *a'''* (in RV 513 and 521), or *b'''* (in RV 511 and 523).<sup>24</sup> But a surprising aspect of Telemann's writing is that sometimes the second soloist plays higher than the first; thus the traditional hierarchy of the soloists is overturned. This unusual feature is encountered neither in Vivaldi's concertos<sup>25</sup> nor in Bach's concerto BWV 1043, as will become evident.

Such inversions of role occur in the two concertos mentioned above, TWV 52:G1 (first violin: *c'''*; second violin: *d'''*) and TWV 52:A2 (first violin: *c'''#*; second violin: *e'''*). The same feature is found in the *Affettuoso* of concerto TWV 52:D3 (first violin: *b''*; second violin: *c'''#*), and in TWV 52:B2, where, in the second *Adagio*, the second solo violin ascends to *d'''*, whereas the first solo violin remains in 1<sup>st</sup> position throughout the movement. In other movements, too, the second soloist, or both soloists, do not exceed the range of the 1<sup>st</sup> position (*b''*), and/or do not fully utilise the violin's lowest string: the lowest played note can be *d'* – but also *d'#*, *e'*, *f'*, *f#*, or even *g'*.

This feature frequently arises from the way in which Telemann conceives of the

parts as quasi-polyphonic, each voice being allotted a very precise range. This is often connected with the different choices regarding form and composition that Telemann employs in the construction of his double violin concertos. Their four-movement (slow-fast-slow-fast) structure recalls the church sonata, from which they often derive a contrapuntal rigour.

**Sources of Telemann's style**

There are some wonderful examples of Telemann's ability to combine and integrate different genres: in the two concertos in G major (TWV 52:G1 and TWV 52:G2), he combines the strict requirements of a fugue with those of a solo concerto. Telemann devises various solutions to this challenge: in the simplest, the fugal episodes coincide with the solo episodes, often presenting new musical material;<sup>26</sup> elsewhere, the beginning of the first and subsequent expositions may be assigned only to the soloists. The entry of the orchestral sections is delayed, in order to gradually build up the sonority through the accumulation of voices and players;<sup>27</sup> At times, the soloist may play freely above a sustained orchestral chord.<sup>28</sup> Strict imitative counterpoint forms the foundation of other movements, too. A fine example is the first section of the opening movement of concerto TWV 52:G2, whose melodic *incipit* also appears as the head-motif of the fugue subject in the following *Allegro*.

Other movements, such as the opening *Grave* of concerto TWV 52:G1, look back to the style of the multi-voice sonata of the late 17<sup>th</sup> century. In these movements, Telemann blends structures and composing techniques derived from the sonata – in three, four, five, or six parts – with the requirements of the solo concerto. Often, the sections assigned to the soloists are not genuine solo passages, but serve to briefly lighten the movement's texture. Sometimes, Telemann recalls the dance movements of a suite, as in the last movement of concerto TWV 52:e4, and in the second movement of TWV 52:g1, which is in binary form with repeat signs.

Telemann employs a motto-form structure, clearly derived from Torelli, in the second and fourth movements of concerto TWV 52:D3 and the second movement of TWV 52:e4. The tradition of the Bolognese trumpet sonata, with its fondness for antiphonal exchanges and fanfare-like themes, seems to have inspired the opening *Allegro* of TWV 52:D3. Finally, there are some examples of through-composed melodic lines, for example in the *Adagio* of TWV 52:e4, where the dialogue between the two soloists is continuously developed over a harmonised descending tetrachord.

The two soloists normally have an equal role: they are often treated as a pair, rather than as two different individuals.<sup>29</sup> In Telemann's normal style of writing for the two violins, the same musical material is repeated more or less literally, with the solo lines exchanged. These works do not display the highly idiomatic use of violin technique typical of other concertos: they are neither showy nor demanding; instead, Telemann imbues them with the spirit of chamber music.

**Bach's double violin concerto**

So far as we know, the famous concerto in D minor BWV 1043 is the only example of a double violin concerto by J S Bach. The main source – a set of separate parts – is



Ex. 4: J. S. Bach, Concerto for Two Violins in D minor, BWV 1043, 3rd movement, bars 73-79

Allegro

Violino I  
concertino

Violino II  
concertino

Violino I

Violino II

Viola

Basso

preserved in Kraków, in the Jagielloński University library; the two solo parts are in Bach's own hand. Its title is: *Concerto. à 6. 2 Violini Concertini 2 Violini e 1 Viola Ripieni Violoncello e Continuo di Joh: Sebast: Bach*.<sup>30</sup> The transcription for two harpsichord and strings in C minor BWV 1062 is also preserved in autograph score.<sup>31</sup> Modern research indicates that Bach's double violin concerto was composed in Leipzig in 1730/31,<sup>32</sup> probably in connection with the *Collegium musicum* that Bach himself directed. This work – together with the two other violin concertos,<sup>33</sup> BWV 1041 and BWV 1042 – is indebted to the Italian concerto model with which Bach was already familiar by the beginning of the second decade of the 18<sup>th</sup> century. At this time, he transcribed concertos by Alessandro and Benedetto Marcello, Torelli and Vivaldi for harpsichord and organ.

Bach's double violin concerto is in three movements, with the sequence fast-slow-fast. In its solo episodes, he makes full use of the different ways of combining the two soloists that we find in concertos by Vivaldi and other baroque composers: parallel motion (in thirds and sixths), dialogue, various types of counterpoint and, occasionally, cantabile melody with accompanying figuration (see bars 72-9 and 111-8 in the 3<sup>rd</sup> movement). This last is a feature which does not appear in Telemann's double violin concertos. Regarding the choice of orchestral section for the second soloist, Bach prefers to keep his options open. The second solo violin joins the second violins of the orchestra in the first two movements, but teams up with the first violins in the last movement, although this is not always obvious.

In this work, as in Bach's other compositions, we observe a feature which has been described as 'democratic egalitarianism':<sup>34</sup> the two soloists are treated as complete equals in their allocation of significant themes and characteristic figurations. The privilege of performing a melody accompanied by the other soloist is shared on an equal basis by the two solo violins (see ex.4). Such meticulous parity of treatment is foreign to Vivaldi. The compass of Bach's two solo parts, too, is almost identical: *g-d'''* for both violins in the first two movements, and *g-e'''* in the last movement (*e'''* flat for the second soloist).

#### Vivaldi's influence on Bach

The opening *Vivace* of Bach's double violin concerto employs a well-developed ritornello form in the style of Vivaldi's concertos. A feature typical of Vivaldi is that in the succession TsTsTsT, after the first tutti and solo sections, the remaining tutti are considerably shortened. This is a pattern that Vivaldi regularly adopted in his concertos from the 1720s onwards. Another trait found in Vivaldi's mature concertos is that the final solo episode opens by restating the first episode. In Bach's concerto, even if, by the standards of the strict symmetry favoured by Bach, there is an increase of length in the last solo episode (bars 58/III-84), this section reiterates the start of the first solo episode, starting at bar 76/III.

Like Vivaldi, Bach uses thematic tags taken from tutti passages in his orchestral accompaniment to solo passages in bars 30-31, 34-5, 69-70 and 73-5 of the first movement (see ex.5, overleaf). This is prefigured in, for example, the first movement of Vivaldi's concerto RV 514 (ex.6a,b overleaf).

Vivace

29

Violino I concertino

Violino II concertino

Violino I

Violino II

Viola

Basso

Ex.5. J S Bach, Concerto for 2 violins in D minor BWV 1043,  
1st movement, bars 29-31.

### Torelli's influence on Bach

Bach's concerto was also influenced by those of Torelli – and on more than one account, as Michael Talbot has recently pointed out.<sup>35</sup> For instance, in the harmonic plan of both outer movements, Bach first visits the tonal area of the dominant minor; but before returning to the home key, he also passes through the subdominant, in a manner familiar from Torelli. This approach is rarely found in Vivaldi, Corelli or Albinoni.

Another aspect of Torelli's influence on Bach, as Talbot also observes, is the use of a 'looser style of fugal writing', which Torelli either invented or popularised, whereby a single, self-sufficient melodic phrase or motto-like theme is presented twice, first in the tonic and then in the dominant, like a fugal subject and answer, in alternate solo parts. Later in the movement, this phrase-structure (single or twofold) recurs in different keys. All this takes place over a continuo bass extraneous to the imitative figurations of the upper voices, as in a conventional 'accompanied' fugue. This practice was widely used by Handel and Telemann. A typical example occurs in the *Largo ma non tanto* of Bach's double violin concerto.

But the features of Bach's violin writing which most closely resemble Torelli are what Talbot terms 'self-imitation' and 'self-accompaniment'. By self-imitation he means that 'a single melody instrument simulates, by alternation between different

Ex. 6a: A. Vivaldi, Concerto for Two Violins in D minor, RV 514, 1st movement

Allegro non molto

Violino I obbligato

Violino II obbligato

Violino I

Violino II

Viola

Basso

Ex. 6b: A. Vivaldi, Concerto for Two Violins in D minor, RV 514, 1st movement, bars 13-16

Allegro non molto

13

*Solo*

*Violino I obbligato*

*Violino II obbligato*

*Violino I*

*Violino II*

*Viola*

*Basso*

Ex. 7: J. S. Bach, Concerto for Two Violins in D minor, BWV 1043, Violino concertino I, 1st movement, bars 21-25  
(polyphonic reconstruction by Michael Talbot)

*Violino concertino I (original)*



registers, the imitation or dialogue of two (or more) instruments', while self-accompaniment occurs when 'by similar shifting between registers, a single melody instrument is able to represent a treble and a bass – and possibly middle strands in addition'.<sup>36</sup> Both features are found at the start of the first solo episode in the opening *Vivace*, where, in a polyphonic 'reconstruction' made by Talbot, each soloist outlines four independent melodic lines (ex.7).

Talbot considers Torelli to be the composer who, more than any other, employed these two techniques 'so often and so heroically' in the years around 1700. In support of this, he quotes passages of both self-imitation and self-accompaniment from Torelli's three Duets (*Solos*) for two violins preserved in the British Library, London (Add. ms. 64,965, ff.21v-24r), which have been recently published.<sup>37</sup>

However, at this point we might make an objection to Talbot's proposal or at least raise a further point. The *da braccio* bowed instruments, including the violin, are tuned in fifths; and this fact must have stimulated the imagination of composers for, and performers on, these instruments, whether Italian or German. Composers in both countries evolved an imitative style which utilised the contrast of timbres obtainable from the juxtaposition of different strings, and such figures could easily be played by performers, using the same fingering on different strings.

Furthermore, in compositions of this period, imitation at the fifth (or its inversion, the fourth) is very common. It is therefore very likely that Bach, who played the violin, was fully aware of these potentialities. And not only Bach but also earlier violinist-composers, some of whose music he certainly knew, took advantage of this simple fact of strings tuned in fifths. Among the better known examples before Torelli are those of Heinrich Ignaz Franz von Biber (1644-1704) and Johann Paul von Westhoff (1656-1705) (ex.8).

Ex.8. J P von Westhoff, Suite no.1 (1696), 4<sup>th</sup> movement, bars 118-20 (original version, and polyphonic reconstruction by Fabrizio Ammetto).

## Conclusion

The double violin concerto emerged as an Italian form, with Torelli and Vivaldi as its principal masters. When it spread to northern Europe, Telemann and J S Bach developed the form in new directions. Both put their highly individual stamp on this new medium, and developed it in new directions, and thus influenced the development of the concerto in the following decades. In their individual ways, Telemann and Bach demonstrate even more than Vivaldi, and before him Torelli, the complexities and ambiguities of writing a concerto for two solo violins. Both Telemann and J S Bach devised a variety of new solutions to the task of writing in this medium, which offered them such rich opportunities for musical invention.

## Notes

<sup>1</sup> The present article is an expanded version of my paper 'The Double Violin Concerto in Germany in Vivaldi's Time' read at the 13<sup>th</sup> Biennial Conference on Baroque Music (University of Leeds, 2-5 July 2008). My sincere thanks to Michael Talbot, who read and commented on the article in draft and revised the English version. The present article is based on research to be included in my dissertation for the degree of *Dottorato in Musicologia e Beni musicali* at the Università di Bologna, entitled *I concerti per due violini di Vivaldi*.

<sup>2</sup> Following the interruption of the activity of the San Petronio orchestra (which occurred in January 1696, on account of economic difficulties), Torelli left Bologna and, in the company of the castrato Francesco Antonio Pistocchi, travelled to Germany. In May 1697 he was in Berlin, and in 1698 his *Concerti musicali* op.6, were published in Augsburg.

<sup>3</sup> 'I concerti di Vivaldi 'con' (o 'per') due violini 'obbligati' (o 'principali')?', paper read at Convegno internazionale di studi Antonio Vivaldi. *Passato e futuro*, Venice, Fondazione Cini, 13-16 June 2007.

<sup>4</sup> This is the Concerto in D major, TWV 52:D4 (= Kross 2V.D1), preserved in Rostock (Universität Rostock, Universitätsbibliothek, Fachgebiet Musik, Mus. saec. XVII.18.45<sup>6</sup>): its separate parts include, besides the strings (without a viola part), a pair of *corni da caccia* (or trumpets?). This composition is so far unpublished. My thanks to Karl Heller for helping me to locate a copy of the manuscript. Concerning the possible spuriousness of this concerto, see Ian Payne 'Another Telemann Misattribution: Doubtfully Bred' in *Musical Times* vol.140, 1999, pp.37-42.

<sup>5</sup> The abbreviation 'Kross' refers to Siegfried Kross *Das Instrumentalkonzert bei Georg Philipp Telemann* Schneider, Tutzing, 1969, while the abbreviation 'TWV' appears in the more recent catalogue *Georg Philipp Telemann. Thematisch-Systematisches Verzeichnis seiner Werke. Telemann-Werkverzeichnis (TWV). Instrumentalwerke*, 3 vols, ed M Ruhnke, Bärenreiter, Kassel, 1984-99. Although in this paper Telemann's compositions are identified only by the second system (TWV), it is useful also to have a concordance with the corresponding 'Kross' designations, because, for instance, the work of Wolfgang Hirschmann that includes an analysis of Telemann's double violin concertos employs only the older system (see Wolfgang Hirschmann *Studien zum Konzertschaffen von Georg Philipp Telemann*, Bärenreiter, Kassel, 1986, pp.154-86).

<sup>6</sup> The scores of the concertos TWV 52:C2 (shelfmark Mus. ms.1033/14), TWV 52:e4 (two copies: Mus. ms.1033/10a and Mus. ms.1033/10b), TWV 52:G1 (Mus. ms.1033/33a, with the matching set of separate parts Mus. ms.1033/33b), TWV 52:G2 (Mus. ms.1033/57a, with the matching set of separate parts Mus. ms.1033/57b), and TWV 52:B2 (Mus. ms.1042/18, also with separate parts).

<sup>7</sup> The separate parts of the concertos TWV 52:D3 (Mus.2392-O-4), TWV 52:e4 (Mus.2392-O-56), TWV 52:G1 (Mus.2392-O-36), TWV 52:G2 (Mus.2392-O-35a, Mus.2392-O-35b), TWV 52:g1 (Mus.2392-O-45), and TWV 52:A2 (Mus.2392-O-37).

- <sup>8</sup> Music Division, M 1040.T27C6 (formerly M 1040.A2.T27).
- <sup>9</sup> Both the autobiography of 1718 and the autobiography of 1740 are published in *Georg Philipp Telemann: Singen ist das Fundament zur Music in allen Dingen. Eine Dokumentensammlung* ed W Rackwitz, Reclam, Leipzig, 1985.
- <sup>10</sup> Bach copied out concerto TWV 52:G2 in Weimar during the years 1708-9 (see Hans-Joachim Schulze 'Telemann – Pisendel – Bach: Zu einem unbekannten Bachautograph' in *Die Bedeutung Georg Philipp Telemanns für die Entwicklung der europäischen Musikkultur im 18. Jahrhundert*, Konferenzbericht Magdeburg 1981, vol.2, Magdeburg, 1983, pp.73-7).
- <sup>11</sup> A good example can be found in the Dresden manuscript copy of Vivaldi's double violin concerto RV 508 (there is also an autograph score in Turin). Besides the presence of added parts (not original) for two oboes and bassoon, the second solo violin is transferred from the first violins of the orchestra to the second violins, which means that the composition transmutes from a solo concerto into a concerto grosso.
- <sup>12</sup> The dubious concerto TWV 52:D4 is likewise in three movements (fast-slow-fast).
- <sup>13</sup> The *Adagio* at the end of the opening movement is in the dominant key.
- <sup>14</sup> To this list must be added the dubious concerto TWV 52:D4.
- <sup>15</sup> The *Adagio* of the dubious concerto TWV 52:D4 is written in two real parts: first solo violin plus continuo.
- <sup>16</sup> The writing for the two soloists with the accompaniment of a *bassetto* part (for both orchestral violin sections) occurs in the second movement of TWV 52:e4 and in the opening movement of TWV 52:A2. On the other hand, in a couple of instances during the second movement of TWV 52:G2, the two soloists are accompanied by a pedal-note on the viola.
- <sup>17</sup> Only at a couple of points in the second movement (bars 7-8 and 43-5) is the viola (with a *concertante* function) momentarily added above the continuo pedal.
- <sup>18</sup> The same happens in the second and fourth movements of TWV 52:e4 and in the first movement of TWV 52:A2.
- <sup>19</sup> As in the second and fourth movements of both TWV 52:G2 and TWV 52:g1, and in the third movement of TWV 52:A2.
- <sup>20</sup> The *Andante* and *Adagio* in TWV 52:e4; the *Grave* in TWV 52:g1; the opening *Adagio* in TWV 52:B2. Although the *Adagio* of TWV 52:C2 and the *Affettuoso* of TWV 52:D3 likewise have six independent parts, the solo melodic lines are in reality supported by a simple homorhythmic orchestral accompaniment in four parts. In practice, this acts like a continuo part with a written-out harmonisation.
- <sup>21</sup> The *Grave* in TWV 52:G2.
- <sup>22</sup> The presence of instrumentalists' names on the separate parts preserved in Dresden helps to define the period of performance by the *Hofkapelle* (see the Introduction to the critical edition: Georg Philipp Telemann *Concerto in E minor* (TWV 52:e4 / Kross 2V.e) for Two Violins, Strings and Basso Continuo ed I Payne, Severinus, Hereford, 1997).
- <sup>23</sup> With the sole exception of bars 58-61, where the second soloist momentarily plays together with the second violin section.
- <sup>24</sup> Nevertheless, it must be emphasised that some of Vivaldi's double concertos – especially ones prepared for publishers – do not exceed the upper limit of *d'''* (RV 522 = op.3 no.8), or *e'''* (RV 530 = op.9 no.9).
- <sup>25</sup> With the sole exception of Concerto RV 764, in which the first violin exceeds *c'''* and the second soloist, *d'''*: but we have to remember that this work is a simple transcription made from a concerto originally for oboe and violin RV 548, where *c'''* is the highest note demanded of the oboe.
- <sup>26</sup> TWV 52:G1: second movement, bars 17-19, 27/III-38/II; fourth movement, bars 33/II-50, 69/II-79/I, 88/II-94. TWV 52:G2: second movement, bars 18/IV-22/II, 43/II-46/II.
- <sup>27</sup> TWV 52:G1: fourth movement, bars 100-104. TWV 52:G2: second movement, bars 1-6/II.
- <sup>28</sup> TWV 52:G1, second movement, bars 67/III-73/I: here, the pedal occurs on the sixth note of the scale.
- <sup>29</sup> Exceptions are some solo passages, for the first solo violin only, occurring in the fast movements of

concerto TWV 52:G1.

- <sup>30</sup> Johann Sebastian Bach *Neue Ausgabe Sämtlicher Werke, Serie VII - Band 3, Konzerte für Violine, für zwei Violinen, für Cembalo, Flöte und Violine, Kritischer Bericht*, ed D Kilian, Bärenreiter, Kassel, 1989, pp.30-42.
- <sup>31</sup> Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Mus. ms. Bach P 612.
- <sup>32</sup> See Christian Wolff 'Bach, Johann Sebastian' in *The New Grove Dictionary of Music and Musicians*, ed S Sadie and J Tyrrell, Macmillan, London, 2001, vol.2, pp.309-82.
- <sup>33</sup> Of course, the number of Bach concertos for violin (or violins) is greater than three. We know that Bach's versions for harpsichord and strings of concertos BWV 1052, 1060 and 1064 are later transcriptions (datable after c1730) of works originally for violin, for oboe and violin, and for three violins, respectively. Nevertheless, it is impossible to make a reliable reconstruction of the lost originals, because in his transcriptions Bach never proceeded in a mechanical way, often adding new lines in the counterpoint, and changing the structure or simply a few details (it is instructive to compare the originals of BWV 1041, 1042 and 1043 with the transcriptions BWV 1058, 1054 and 1062).
- <sup>34</sup> My thanks to Michael Talbot (electronic communication) for pointing out to me, using this effective metaphor, a compositional approach typical of Bach, which applies fairly universally in his works (consider, for instance, in the outer movements of Brandenburg Concerto no.2, BWV 1047, the absolutely equal treatment of the four 'different' soloists – a trumpet, a recorder, an oboe and a violin – leaving aside the minor changes arising directly from their different instrumental techniques).
- <sup>35</sup> Michael Talbot 'Some Little-Known Compositions of Torelli in the British Library' in *'Finché non splende in ciel notturna face'*. *Studi in memoria di Francesco Degradà*, ed C Fertonani and E Sala, forthcoming. My thanks to the author for having shown me the text of his essay prior to publication.
- <sup>36</sup> *Ibid.*
- <sup>37</sup> Giuseppe Torelli, *Three Duets for Two Violins*, ed M Talbot, Edition HH, Launton, 2006.

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