



UNIVERSITY OF GOTHENBURG
ACADEMY OF MUSIC AND DRAMA

CADENZAS FOR 2 VIOLA CONCERTOS

C. Stamitz, F. A. Hoffmeister

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Abstract:

This work describes how I composed cadenzas for the viola concertos in D major by Carl Stamitz and Franz Anton Hoffmeister.

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1. Introduction: Why write a cadenza?

The idea first came to me a couple of years ago, when I was preparing the viola concerto by Franz Anton Hoffmeister (1754 – 1812, the concerto was probably written in the 1780s or early 90s). There is no original cadenza available to this concerto, and I regarded the cadenzas available to me at the time as either uninteresting, overly difficult, or both. As an example, the cadenza by Paul Doktor made use of his ability to play compound intervals. A tenth interval is a big stretch for my left hand, and ultimately I prefer the tighter sound of a third. I decided to write my own cadenza.

The cadenza I wrote then was well received, and when the time came to decide what to write for my master thesis, I thought about writing a cadenza for the other “popular” classical viola concerto: the D major concerto by Carl Stamitz (1746 – 1801). It was published around 1774, and there are no original cadenzas available to this concerto either.

My goal is to have my own cadenzas that I can use when auditioning for jobs as a viola player in professional orchestras. In theory, I should be able to write cadenzas that specifically suit me, to better showcase my technical and musical abilities.

In practice, this limits the scope of my project to writing cadenzas for the first movement of the two previously mentioned classical viola concertos. These two are your usual options in the first round of viola auditions in Sweden (although sometimes the Stamitz concerto is compulsory in the first round).

Why only the first movements? It has been my experience that in auditions, you are never asked to play a cadenza to the 2nd movement. Many times you get to play just a part of the first movement and the cadenza to the first movement. In most cases you don't play anything from the second movement at all.

2 Considerations before starting to compose

2.1. Style for the cadenzas

Since I want to be able to use the cadenzas for auditions, I am aiming to keep the cadenza within the frame of current tradition; avoiding writing too modern, but on the other hand not writing a so-called historically correct piece of music either.

An example of what I perceive as out of style is the cadenza Benjamin Britten (1913 – 1976) wrote for Haydn's cello concerto in C major to Mstislav Rostropovich. It sounds like any other piece of music by the 20th-century composer Benjamin Britten, right in the middle of a classical concerto.

To further study the current standard for violin and viola cadenzas, I had a brief look at three often-played cadenzas before writing my own. Besides the cadenza for the Stamitz concerto by Paul Klengel (that can sometimes be compulsory at viola auditions in Sweden), I also looked at Joseph Joachim's cadenzas for Mozart's violin concertos K. 218 and 219; two violin cadenzas that are standard audition repertoire. All three cadenzas are composed around the same time: around the late 19th and early 20th century. The style of this period is what I was trying to adhere to with my writing: romantic but not too far from the (classical) concerto, harmonically and otherwise.

2.2. Similarities between classical concertos

I deliberately held off working with the Hoffmeister concerto until I had finished the Stamitz cadenza, as I was worried that I might borrow ideas from myself. In practice, the two concertos already share a number of rhythmic cells and even melodic parts can be similar.

An example of this can be found in the Hoffmeister concerto, directly after the introduction of the main theme. Note for note this part is identical (in octaves) with the main theme of the Stamitz concerto.



Hoffmeister: Concerto in D major, bar 47



Stamitz: Concerto in D major, main theme (bar 72)

Harmonically, the same chords are used in the first bar and in the beginning of the second bar (I – V). The parts are also rhythmically close.

It is not hard to find more similar music from this period. This is the opening bars of Mozart's horn concerto in E-flat major, the first violin part.



Mozart: Concerto for French Horn in E-flat major, beginning

Extract the 1st and 4th bar and transpose, and we get something very close to the main theme from the viola concerto by Stamitz.



Mozart: Horn concerto, bar 1



Mozart: Horn concerto, bar 4



Stamitz: Concerto in D major, main theme (bar 72)

2.3. My goals

I have not been able to find any rules or guidelines for composing a late 19th century cadenza. During the classical (enlightenment) period, C. P. E. Bach and other composers wrote instructions on various subjects, including how to invent a cadenza. The most comprehensive set of rules for cadenza composing was written by the German composer and theorist Daniel Gottlob Türk in his "Klavierschule" from 1789.

During the late romantic period however, the composer usually writes the cadenza into the score. This trend had begun at the end of the classical period, introduced by Beethoven with his fifth piano concerto. There are no instructions to be found because a musician of this time is not expected to invent his own cadenzas.

In the absence of a guideline, I set up some personal goals for my cadenza:

- 1 It should sound as if it was partly improvised. To a great extent a performance issue, but it also affects composing.
- 2 It should contain virtuous features like fast runs, double-stops and perhaps some polyphonic parts.
- 3 It should showcase my technical and musical abilities.
- 4 The harmonies should be related to the concerto.
- 5 The length should be approximately the same as the cadenzas I used for reference.
- 6 Lastly, the most specific "rule" that I decided before composing: The cadenza should not open with a quote of the main theme.

Maybe it is purely by accident, but the three works I used in my brief research all begin with the second theme.



W. A. Mozart: Concerto in D major, K. 218, second theme (bar 57)



J. Joachim: Cadenza, beginning



W. A. Mozart: Concerto in A major, K. 219, second theme (bar 74)



J. Joachim: Cadenza, beginning



C. Stamitz: Viola Concerto in D major, second theme (bar 120)



P. Klengel: Cadenza, beginning

I assume that it is for the sake of variation the main themes are not being used in these cases. By the time we get to the cadenza, we have heard the main theme many times already. I found some anecdotal support: A cello player on an internet forum¹ tells us:

"One of my first attempts [at cadenza writing] was for Haydn C, and I played it in a class for Bylsma. He told me it was boring, because I used all the main themes. He suggested instead I should base the cadenza on an undeveloped motif or a tutti part."

The fact that Paul Klengel starts his Stamitz-cadenza with the second theme made me feel forced to choose a different alternative. A direct quote of the second theme in the original octave would sound too close to Klengel. Using a higher octave would result in a too high initial energy level. I ended up using a variation of the second theme.



1. <<http://cellofun.yuku.com/sreply/40374/I-hate-when-the-internet-eats-my-posts>>

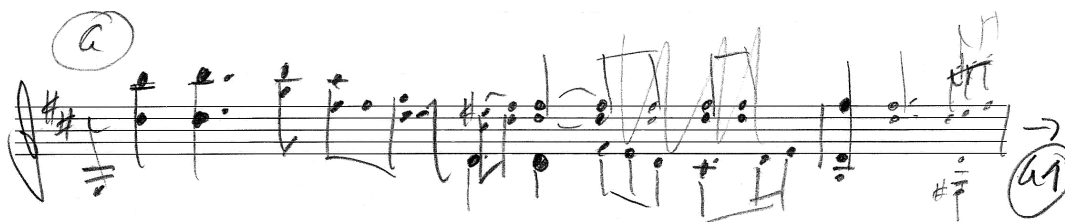
3 My cadenza for the Stamitz concerto

3.1. My process of composing

Just when I was about to write this text, I found what I believe is my earliest sketch for the Stamitz cadenza. There is no music at all, only some ideas about which parts to base the cadenza on. I cannot recall ever reading what I wrote, I just like to write down ideas on paper; I find it helps me to get a project moving.

My process of composing was approximately this: improvising or playing around with material from the concerto, and notating short sections. Next time I played I could come up with a new short section. I was collecting material in this way, mostly without considering where in the cadenza the sections would end up, or if I would use it at all. Sometimes I had the intention to use a certain part as the opening, and some ideas I felt would work as a climax. For example, I remember being sure that I had found the first section of the cadenza immediately after coming up with it.

When I felt I had enough material, I began looking at ways to fit what I wrote together, maybe expanding some of the sections, and marking my notes with letters and arrows to show how the piece should fit together.



After that I made a rewrite to clean things up. I would probably have used a computer, but as I didn't have access to one at the moment, I wrote the first version in pencil.

Later, when I was working with a computer, I followed this routine: First I printed out the score, often in the evening. Next day I tried the cadenza on the instrument, and made notes about changes. In the evening I sat with the computer and made a new version.

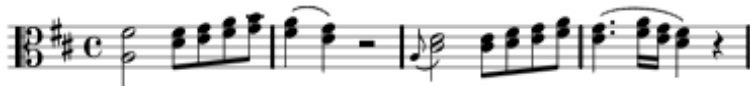
One advantage with this approach is that you often judge your writing differently with fresh ears. A part you like at the time of writing may not sound good the next day.

3.2. Analysis

As previously mentioned, the cadenza begins with a variation on the second theme. The part I used comes from the development.



C. Stamitz: Concerto in D major, bar 115



Cadenza, beginning

Or rather “is inspired by”; there is not much left of the original. In addition to being adapted to the V6/4 chord, half of the part is in reverse.

A passage part from the concerto is introduced in the 6th bar, and I hint at the main theme with the rhythm in bar 7.



Cadenza, bars 5 – 10

Then comes the complete (nearly) main theme in A major. I establish the key with some passage work.



Cadenza, bars 11 – 16

The material I used for the following section is the same bars that inspired the beginning of the cadenza. This time more or less as written by Stamitz, but I added double stops.



Cadenza, bars 17 – 21

In the concerto we are moving towards F-sharp minor in this section, where instead I stayed on a C-sharp (a C-sharp major chord).

After that, a modulation back to D major and a buildup to a faster tempo. Many short cells borrowed from the concerto here.



Cadenza, bars 22 – 25

The vivace passage in D major with broken chords in triplets, not taken from the concerto. The concerto only contains occasional passages with triplets, not longer than one bar.



Cadenza, bars 26 – 29

I again hint at the main theme with the rhythm, which gets repeated until we reach the climax.



Cadenza, bars 30 – 32

This next section is a combined main and second theme, in G major (originally the main theme is in D major and the second theme in A major). It begins rhythmically as the main theme, but the ending is the ending of the second theme upside down: Also the main theme appears in the second bar, in the lower part.



Cadenza, bars 33 – 38

And it develops to an organ point in a V6/4 chord, but we're not going back to D major, the chord is just as another V chord which leads to a passage in G major again:



Cadenza, bars 39 – 44

After landing on a diminished chord, a last repetition of the main theme concludes this cadenza.



Cadenza, bars 45 – end

4 My cadenza for the Hoffmeister concerto

4.1. Introduction

As previously stated, I finished my cadenza for F. A. Hoffmeister's concerto a few years ago. Hence I don't have as much documentation left as for my recently composed work, but the process, as I recall, was pretty much the same. I found five different computer-generated scores, which suggests that I worked in the same way as with the Stamitz cadenza.

4.2. Analysis

Compared with my Stamitz cadenza, my previous work has less of my own material, it is much closer to the concerto. First comes an ornamented main theme.



Cadenza, beginning



Hoffmeister: Concerto D major, main theme (bars 35 – 38)

And my cadenza continues with a variation on the second part of the main theme.



Cadenza, bars 4 – 8

But leading to a V chord instead of back to the root, and then immediately to the second theme.



Cadenza, bars 8 – 10

The second theme is originally in A major.



Hoffmeister: Concerto D major, second theme (bars 60 – 62)

I did not use the second part of the second theme, instead I repeated the beginning of the section.



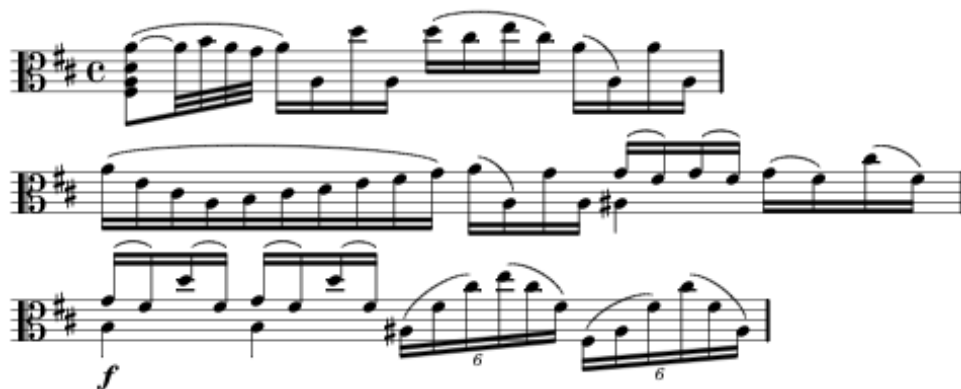
Cadenza, bars 11 – 13

I used a bar from before the second theme in the concerto, from the modulation going to A major: I – V – V7/V, and then A major becomes the new root.



Hoffmeister: Concerto D major, modulation to A major (bar 49)

Where my cadenza stays in D major and the second theme-variant is repeated.



Cadenza, bars 14 – 16

Then there is a modulation (I – VI7 – V7/VI) to the next section in B minor. This section is based on the coda, which is originally in D major.



Hoffmeister: Concerto D major, coda (bar 183)

After repeating the first bar (echo), another modulation follows. Back to D major this time.



Cadenza, bars 17 – 19

In the concerto, the following section is in B minor. It is the last (solo) section before the reprise.



Cadenza, bars 20 – 23



Hoffmeister: Concerto in D major, B minor section (bar 136)

Then we arrive at the (emotional) high point of the concerto: a diminished chord. The coda is again based on the main theme.



Cadenza, bars 24 – end

5 Evaluation

5.1 A reality test

I had the opportunity to play my Hoffmeister cadenza in an audition before finishing this project. What stood out the most while playing my own cadenza, is that I felt completely secure of my interpretation.

I haven't yet had the chance to play my Stamitz cadenza at an audition. It will likely lead to the discovery of parts in need of simplification. A part that feels reasonably comfortable in the practice room can turn out to be cumbersome in an actual performance situation. An example from my Hoffmeister cadenza: This was my original version of bar 10.



After playing this in auditions a couple of times, I rewrote the passage like this.



5.2 Compositional issues

The most difficult issue has been proportions and balance. Are there too many ideas introduced, or too few? Did I stick to one theme too long, or did I move on to the next idea too quickly and abruptly?

Currently, some parts may be somewhat under-developed, because I didn't want the cadenza to become too long. An example is the vivace bars in my Stamitz cadenza, where I took out a whole section that was meant to precede that section.

In my Stamitz cadenza, I included the main theme more than I had originally planned, but otherwise I think the cadenza turned out as I had intended.

5.3 Next time

Should I write a new cadenza, I would probably use the same approach as my last attempt. However, as there are virtually no other classical viola concertos in the standard repertoire, I would have to write another cadenza for either Stamitz or Hoffmeister.

6. References

Carl Stamitz: Viola concerto in D major (1989, International Music Company No. 3248, edited by Milton Katims)

Franz Anton Hoffmeister: Viola concerto in D major (1981, International Music Company No. 1075, revised by Paul Doktor)

Wolfgang Amadeus Mozart:

Violin concerto in D major, K. 218 (NMA V/14/I)

Violin concerto in A major, K. 219 (NMA V/14/1)

Horn concerto in E-flat major, K. 495 (NMA V/14/5)

Joseph Joachim:

Cadenza for violin concerto in D major, K. 218 by Wolfgang Amadeus Mozart

Cadenza for violin concerto in A major, K. 219 by Wolfgang Amadeus Mozart

Daniel Gottlob Türk: Klavierschule

<<http://cellofun.yuku.com/sreply/40374/I-hate-when-the-internet-eats-my-posts>>

<http://en.wikipedia.org/wiki/Benjamin_britten>

<[http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.572162&catNum=572162&filetype=About%20this%20Recording&language=English](http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.572162&catNum=572162&filetype>About%20this%20Recording&language=English)>

7 Appendices

7.1 Cadenza for viola concerto in D major by Carl Stamitz

The musical score for the Cadenza for viola concerto in D major by Carl Stamitz is presented in a single system with 34 measures. The key signature is D major (two sharps) and the time signature is common time (C). The score is written in a single staff, likely representing the viola part. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (3) and a quintuplet (5) marking. The score is divided into sections by tempo markings: *andante* (measures 12-15), *adagio* (measures 16-20), *poco a poco accel.* (measures 21-24), *vivace* (measures 25-27), *poco meno mosso* (measures 28-30), *largo* (measures 31-33), and *moderato* (measures 34). Dynamic markings include *accel.*, *cresc.*, *f*, *ff*, and *ff*. The score concludes with a final chord in D major.

38 *rit.* **allegro**

41

44 *molto rit.* **Tempo I** *tr.*

The musical score consists of three staves. The first staff (measures 38-40) is in treble clef with a key signature of two sharps (F# and C#). It begins with a four-measure rest, followed by a melodic line with a *rit.* marking, then a **allegro** marking, and ends with a double bar line. The second staff (measures 41-43) continues the melodic line in treble clef. The third staff (measures 44-46) is in bass clef with a key signature of two sharps. It starts with a *molto rit.* marking, followed by a **Tempo I** marking, a triplet of eighth notes, and a trill (*tr.*) over a quarter note.

7.2 Cadenza for viola concerto in D major by Franz Anton Hoffmeister

The image displays a musical score for a Cadenza for viola concerto in D major by Franz Anton Hoffmeister. The score is written in bass clef with a key signature of two sharps (D major) and a common time signature (C). It consists of ten staves of music, numbered 1 through 21. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *f* (forte) at measure 15, *p* (piano) at measures 17 and 19, and *mf* (mezzo-forte) at measure 21. The score features complex passages with slurs, ties, and fingerings (e.g., 6, 3, 2). A *V* marking is present at measure 4, and a *tr* (trill) marking is at measure 7. The piece concludes with a final cadence in measure 21.

Musical score for two staves, measures 23-25. The key signature is one sharp (F#) and the time signature is 3/4. The first staff (measures 23-25) is in bass clef and contains a melodic line with sixteenth-note runs and slurs. The second staff (measures 23-25) is in bass clef and contains a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano). Fingerings and articulation marks are present throughout.