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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Double Bass: Transcribed and Contemporary Repertoire

A dissertation submitted in partial satisfaction of the
Requirements for the degree Doctor of Musical Arts

in

Contemporary Music Performance

by

Han Han Cho

Committee in charge:

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Professor Joel E. Dimsdale

Professor Stephanie Jed

Professor Aleck Karis

Professor Carol Plantamura

2010

The Dissertation of Han Han Cho is approved, and it is acceptable
in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2010

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ACKNOWLEDGEMENTS

I would like to express my grateful thanks to my chair Professor Mark Dresser and Professor Carol Plantamura . Professor Dresser not only encouraged me to pursue my research in Canada with Dr. Gary Karr and provided invaluable feedback and precious advice on each chapter, but also encouraged me to keep going during my graduate study in the past four years. Without his help and support, this dissertation would not have been able to be finished. Professor Carol Plantamura offered me important suggestions from formulating my dissertation to revising the draft. In Chapter two, Professor Nancy Guy, as Taiwan and Chinese expert, gave me precious advice on translation.

I also want to thank Professor Aleck Karis for directing my Donatoni research. Also thank Professor Joel E. Dimsdale and Professor Stephanie Jed for their direction, encouragement and advice.

I am also indebted to my colleague Mary Rannie, In 2008, I gave a masterclass seminar at University of Victoria, Canada. Her bass students in UVic in the seminar deserved special thanks for their suggestions to my research.

The Taipei Economic and Cultural Office in Los Angeles, UCSD Oceanids, Taiwan Ministry of Education, and Dr. Gary Karr should also be thanked for providing funds for my fieldwork.

Heartily thanks to my friends at UCSD: pianist Stefani Walens, her accompaniment made my research and my music beautiful.

Finally, I wish to thank my partner for her unconditioned support. This should be acknowledged.

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ABSTRACT OF THE DISSERTATION

Double Bass: Transcribed and Contemporary Repertoire

by

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Doctor of Musical Arts in Contemporary Music Performance

University of California, San Diego, 2010

Professor Mark Dresser, Chair

This dissertation examines transcribed and contemporary repertoire in the double bass performance literature. In the first chapter, I focus on how transcription works and can enrich double bass repertoire. For me, the transcriptions are the best vehicle with which to examine virtuosity and creativity along with creative contemporary works for the instrument. In the second chapter, I discuss and analyze works of the Italian composer Franco Donatoni and his non-metric notated solo bass piece, *Lem*. *Lem* requires a method of analyzing and absorbing the music that demands a new kind of commitment and interpretive translation. In this chapter, I share my interpretation of various metrical variations, and give practice suggestions for preparing to perform

this work. For a double bass player, he/she would endeavor to develop recitals which embrace repertoire of all dimensions.

Chapter One: Transcription Work

In the past, compositions written by bassists as well as transcribed works from other instruments have played an important role in the bass literature due to the lack of significant major compositions by master composers. Since 1950, the traditional bass technique has significantly evolved¹, due in part, to the relationship between the gifted virtuoso, who is able to perform on new technical levels and the composer who is able to exploit the musical potentials of this technique. As a result, newly commissioned works have enormously enriched the double bass repertoire. For example, double bass virtuoso Gary Karr (1941-) has premiered more than thirty concertos written especially for him. Former UCSD professor, Bertram Turetzky, has had over two hundred new works composed for him which take advantage of his own particular style of playing, centered around unorthodox pizzicato and non-traditional bow techniques.

The contemporary double bassist has many stylistic genre choices in which or which she or he can perform: from the orchestra, to solo, chamber music, jazz performance, non-jazz improvisation and various kinds of popular music.

It might seem that, with all of these performance options, the transcription is no longer a relevant musical choice. On the contrary, there has been a huge amount of transcribed works for double bass published since 1950.

¹ Rodney Slatford, "Double Bass", *Grove Music on line* ed. L. Macy (Accessed [3 March, 2008]), <http://www.grovemusic.com>

The Importance of Transcription Works in Double Bass Repertoire

Since originality and innovation is valued highly in academia, the use of borrowed work might appear as a critique and failing of a vital bass repertoire, suitable for academic examination. However, for a double bass player, he/she should endeavor him/herself to develop recitals which embrace repertoire of all dimensions. For me, transcriptions are the best vehicle with which to examine virtuosity and creativity along with the creative contemporary works for this instrument. I love to explore how the music would transform in timbre and heft with my bass playing. For me, creating a new repertoire with my own interpretation and arrangement is the most exciting thing in bass playing.

Let us trace back to the moment we initiated our first melodies while beginning to learn to play an instrument, whether it be a catchy tune from a folksong, or a short passage from a classical masterpiece or a popular song.

In studying an instrument, we value this ability to reproduce and duplicate melodies as a demonstration of musical talent; the ability to imitate and replicate. When we finally develop our musical skills enough to translate those wonderful tunes we heard in our inner ear into musical notation, it became our first transcription.

Since childhood, I have adored vocal works. I still remember the first time I had the urge to write down a piece of music was from a Hong Kong contemporary composer, Ch'ü Wen-chung's (屈文中) opera work: *Romance of the West Chamber*(西廂記). At the time I was thirteen. Later I transcribed a piece that my classmate was playing,

Gaspar Cassado's *Requiebros*. At the time, I was only fifteen. I deeply believe that transcription is a natural tendency of musicians that want to sing or play what they hear from other instruments or singers. It is a dignified virtue, and it shouldn't be underestimated for its pedagogical value and as legitimate means to expand a repertoire.²

Let us examine contemporary string pedagogy and especially the success of the Suzuki Method which uses the same repertoire for teaching children the same melodies on all the string instruments, from violin to bass. It is a common experience worldwide, to hear our neighbor's children play endless repetitions of Happy Birthday, a Bach Gavotte, and Twinkle Twinkle Little Star. It is very clear that Suzuki as well as other methods utilize the transcription as a major pedagogical tool, no matter which instrument.

² Allan Kozinn, a music critic for the New York Times, has asked the composer Peter Mennin, the president of the Juilliard School in the late 1970s, why the school had no guitar department (a circumstance that has since been remedied). Mennin said that whenever he considered starting one, he was put off by the guitar repertory's large quotient of arrangements. Yes, he admitted, composers like Benjamin Britten, Hans Werner Henze, Peter Maxwell Davies and others had written substantial music for the guitar; but most recitals embraced transcriptions of lute, vihuela and Baroque guitar works; Bach scores for lute, violin and cello; and piano music by Albéniz, Falla and Granados.

Transcribed Works in Double Bass Repertoire

In double bass pedagogical literature, there are a huge number of transcribed works, many from the collection of the early twentieth century American master performer and teacher, Herman Reinshagen³. Throughout his career Reinshagen made hand written transcriptions and arrangements from original printings and manuscripts of major composers including bass virtuosos such as Domenico Dragonetti(1763-1846), Giovanni Bottesini(1821-1889)...etc. Reinshagen's colossal collections deeply influenced the American double bass playing tradition.

This tradition was passed on to the important American double bass pedagogue, Stuart Sankey, student of Herman Reinshagen, who throughout his career went on to transcribe many works for the double bass and made this statement quoted in the next paragraph⁴:

“Since the double bassist cannot draw upon a standard body of literature to compare with that of violinists or cellists, he must therefore utilize existing compositions which are profitable, in the music sense, as well as appealing to the ear. Certainly, there is more to be learned from the music of Bach, Handel and Schubert than that of Vanhal, Schwabe, Sperger or Dragonetti. I feel that bassists must create a new

³ Formal collection is in UCLA.

⁴ Paul Brun, *A New History of the Double Bass* (France: Paul Brun Productions, 2000), 96.

body of bass literature predicated on the works of the masters.”

The opinion of highly esteemed bassist and teacher Stuart Sankey, who taught at Juilliard and Indiana University, is an authoritative justification, if not evidence, for the popularity of transcribed masterworks in this past century. Double Bassist Gary Karr has arranged, performed and recorded many transcribed masterworks for bass, which surpass the technical and musical level of much contemporary double bass literature.

Table 1. Gary Karr Library (2008) collection example: the Bach arrangements

Composer	Title	Instruments	Description	Catalogue No.
BACH, J. S.	6 Sonatas for Violin & Obligato Harpsichord	Violin & Piano	Solo & Keyboard	5021
BACH, J. S.	Adagio (from Toccata in C Major)	Bass & Piano	Solo & Keyboard	56
BACH, J. S.	Air on the G String	Violin & Piano	Solo & Keyboard	768
BACH, J. S.	Allemande (from 1st Suite)	Bass & Piano	Solo & Keyboard	13
BACH, J. S.	Arioso (Cantata #156)	Bass & Piano	Solo & Keyboard	2052
BACH, J. S.	Badinage	Solo Doublebass	Solo (unaccompanied)	58
BACH, J. S.	Bist du bei mir	Bass & Piano	Solo & Keyboard	5434
BACH, J. S.	Bourée (3rd Cello Suite) Orchestral Tuning	Bass & Piano	Solo & Keyboard	177
BACH, J. S.	Bourée (3rd Cello Suite) Solo Tuning	Bass & Piano	Solo & Keyboard	928
BACH, J. S.	Brandenburg Concerto #3	Bass Part Solo Tuning	Miscellaneous	5601
BACH, J. S.	Cantata 78	Bass Part only	Solo (unaccompanied)	4089
BACH, J. S.	Cello Suites	Solo Doublebass	Solo (unaccompanied)	15
BACH, J. S.	Cello Suites (Editions only)	Solo Doublebass	Solo (unaccompanied)	12
BACH, J. S.	Chaconne	Solo Doublebass	Solo (unaccompanied)	5716
BACH, J. S.	Come Kindly Death	Voice & Piano	Solo & Keyboard	720

Table 1. Gary Karr Library (2008) collection example: the Bach arrangements (continued)

Composer	Title	Instruments	Description	Catalogue No.
BACH, J. S.	Concerto in A Minor	Violin, Orchestra (Piano Reduction)	Solo & Keyboard	5189
BACH, J. S.	Concerto in D Minor	2 Violins/2 Pianos	Trio (various)	681
BACH, J. S.	Courante (from 2nd Suite)	Bass & Piano	Solo & Keyboard	14
BACH, J. S.	Doua Sonate pentru Contrabas	Solo Doublebass	Solo (unaccompanied)	3010
BACH, J. S.	Erbarm' dich mein, O Herre Gott	Bass & Piano (Organ Solo)	Solo & Keyboard	5431
BACH, J. S.	Flute Sonatas #1-3	Flute & Piano	Solo & Keyboard	5455
BACH, J. S.	Flute Sonatas, BWV 1034,1035,1030,1032	Flute & Continuo	Solo & Keyboard	5049
BACH, J. S.	Four Duets	Violin, Cello	Duo (various)	521
BACH, J. S.	Four Duets	Violin, Viola	Duo (various)	522
BACH, J. S.	Fugue in E Minor	Bass Quartet	Quartet (same)	452
BACH, J. S.	Gamba Sonatas (3)	Solo & Keyboard	Solo & Keyboard	2033
BACH, J. S.	Gavotte	Bass & Piano	Solo & Keyboard	60
BACH, J. S.	Gavotte & Musette (English Suite #5)	Viola	Miscellaneous	616
BACH, J. S.	Gigue (Partita #2)	Solo Doublebass	Solo (unaccompanied)	2056
BACH, J. S.	Italian Concert	Flute & Piano	Solo & Keyboard	746
BACH, J. S.	Largo (from Clavier Concerto #5)	Bass & Piano	Solo & Keyboard	2052
BACH, J. S.	Meditation	Violin, Bass, Piano	Solo & Keyboard	38
BACH, J. S.	Menuet, Trios, & Polonaise (Brandenburg #1)	Orchestra	Miscellaneous	892
BACH, J. S.	Organ Fugue in G Minor	Bass Trio	Trio (same)	5746
BACH, J. S.	Ouverture (Suite #2)	Flute & Piano	Solo & Keyboard	5212
BACH, J. S.	Partita in A Minor	Flute Solo	Solo (unaccompanied)	1021
BACH, J. S.	Preludio (Partita 3 for Violin Alone)	Bass Trio	Trio (same)	5468
BACH, J. S.	Recitative	Bass & Piano	Solo & Keyboard	588
BACH, J. S.	Sarabande (6th Suite)	Vn, Va, Bass	Trio (various)	95

Table 1. Gary Karr Library (2008) collection example: the Bach arrangements (continued)

Composer	Title	Instruments	Description	Catalogue No.
BACH, J. S.	Sextet (Thou Who sits—#9 B Minor Mass)	Cornet, Trpt, Bsn, Cello, Baritone, Pf	5 or More (various)	291
BACH, J. S.	Six Pieces for Unaccompanied Doublebass (Easy)	Solo Doublebass	Solo (unaccompanied)	5423
BACH, J. S.	Sonata	2 Violins & Piano	Trio (various)	5067
BACH, J. S.	Sonata (from Cantata 182)	Bass & Piano	Solo & Keyboard	5290
BACH, J. S.	Sonata II (BWV 1015)	Bass & Piano	Solo & Keyboard	5335
BACH, J. S.	Sonata IV	Solo Doublebass	Solo (unaccompanied)	5937
BACH, J. S.	Sonatas & Partitas for Violin (#1-#6)	Bass & Piano	Solo & Keyboard	320
BACH, J. S.	Suite for Doublebass Solo	Solo Doublebass	Solo (unaccompanied)	2081
BACH, J. S.	Ten Inventions for Violin & Bass	Violin, Bass	Duo (various)	591
BACH, J. S.	The Art of Fugue	Violin & Cello	Duo (various)	592
BACH, J. S.	Trio Sonata	2 Flutes & Continuo	Trio (various)	3067
BACH, J. S.	Trio Sonatas	2 Violins, Cello, Continuo	Trio (various)	5789
BACH, J. S.	Wachet Auf	Bass Quartet	Quartet (same)	458
BACH, J. S. (1685-1750)	Ach was ist doch unser Leben	Cello & Piano	Solo & Keyboard	726
BACH, J. S./MARCELO, B.	Adagio	Cello & Piano	Solo & Keyboard	5227

The great majority of his transcriptions have not been published. I presume that this initiated the published editions of many his students, such as double bassist Mark Bernat's transcription of Johann Sebastian Bach's *six suites*, Schumann's *Phantasiestücke op.73* in International Music Co. edition.

Additionally, composer Paul Ramsier transcribed *Six Early Scriabin pieces*, J.S. Bach: *Preludes and Gallantries*, along with his “important contribution to the double bass repertoire: diverse concertos, *Eusebius Revisited*, *Divertimento Concertante on a Theme of Couperin*, *Road to Hamelin*, *Silent Movie*, *Low-Note Blues* etc.”⁵ Ramsier, in my opinion, has contributed very significantly to the modern double bass repertoire.

Table 2. Gary Karr’s recordings list ,1998.⁶ (The percentage of transcribed repertoire in the Gary Karr’s recording list is 86%)

Album Name	Amount of Transcription work	Amount of Original work	Amount (includes collection) Gary Karr played
The World of Gary Karr	15	0	15
Gary Karr Recital	4	0	4
Basso Cantante	8	0	8
Kol Nidrei	8	1	9
Apres un Reve	7	1	8
Adagio d'Albinoni	5	0	5
Berceuse	12	0	12
Ave Maria	4	0	4
Gary Karr plays Bach	8	0	8
Songs of Prayer	10	0	10
The Spirit of Koussevitzky	6	9	15
We wish you a Merry Christmas	20	0	20

⁵ Paul Brun, *A New History of the Double Bass* (France: Paul Brun Productions, 2000), 97.

⁶ From Han Han Cho (Hsiao-wei Cho)’s former website, please see Appendix B.

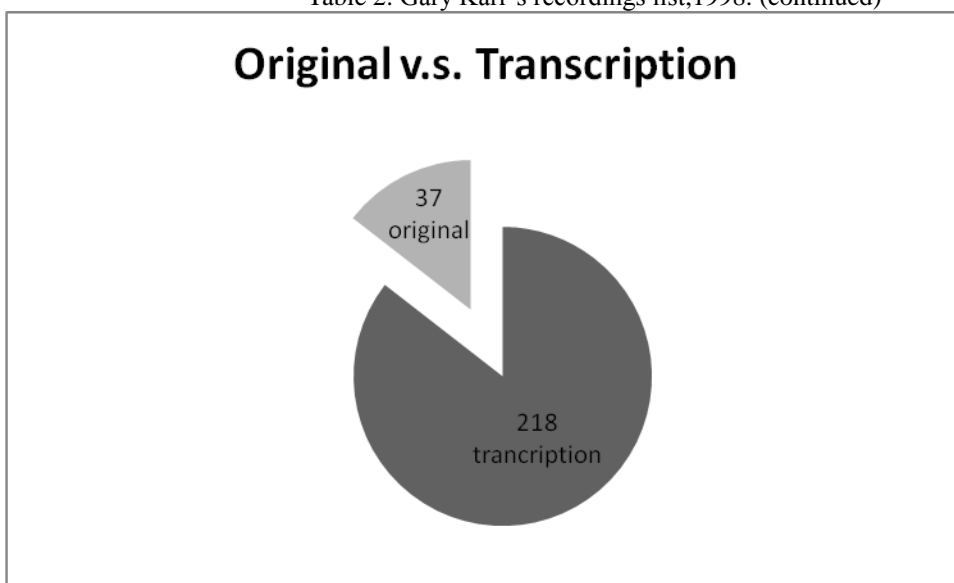
Table 2. Gary Karr's recordings list ,1998. (continued)

Album Name	Amount of Transcription work	Amount of Original work	Amount (includes collection) Gary Karr played
Gary Karr's 50th Birthday Album	4	3	7
Basso Cantabile	15	1	16
Poetic Melodies in Japan	11	0	11
Gary Karr Plays Japanese Songs	22	0	22
Spirituals and Foster Songs	22	0	22
Distinguished Friends of Cello Volume 1	1	0	1
Two Cultures, One Heart, Folk songs of Taiwan	14	0	14
Mussorgsky Pictures at an Exhibition	1	0	1
Le Cygne	1	0	1
Koussevitzky Concerto	0	1	1
Henze Collection	0	1	1
Paganini Moses Variations	1	0	1
Virtuose Kontrabasskonzerte	1	2	3
The Doublebass Paganini	1	0	1
Contemporary music from Norway Ketil Hvoslef	0	1	1
Divertimento Concertante on a theme of Couperin	0	2	2
Dvorak Cello Concerto	1	0	1
Schifrin Concerto for Doublebass	0	1	1
John Downey Doublebass Concerto	0	1	1
Amadeus C.O./Rachmaninov Vocalise/Bottesini	1	1	2
Virtuoso Works for Doublebass	1	2	3
Max Stern Biblical Compositions	0	1	1
Jennie Tourel Live at Alice Tully Hall	5	0	5

Table 2. Gary Karr's recordings list ,1998. (continued)

Album Name	Amount of Transcription work	Amount of Original work	Amount (includes collection) Gary Karr played
Dvorak Doublebass Quintet	0	1	1
Ricci in Concert with Colleagues	0	1	1
Music for Violoncello and Doublebass	2	2	4
The Rainforest Foundation Carnival!	0	1	1
Bach Solo Suite No.1-6	1	1	1
Anne Lauber Beyond the Sound Barrier	0	1	1
Paul Ramsier The Road to Hamelin	0	1	1
Gary Karr plays Double Bass	6	1	7
SUM	218	37	254
The percentage of transcription	86%		
	85.83%		

Table 2. Gary Karr's recordings list,1998. (continued)



In the Realm of Contemporary Repertoire for Double Bass

In the field of contemporary music it is assumed that we will only find original works. However, there is evidence to the contrary; that transcriptions are still a vital part of contemporary double bass repertoire. The following are good examples:

The Italian double bassist Stefano Scodanibbio (1956-), who has premiered dozens of works written especially for him⁷, recently transcribed and published the famous *Sequenza* number XIV, originally written for cello by Luciano Berio (1925-2003) into *Sequenza XIV B* 2004. In the introduction of Mr. Scodanibbio's edition, he declared that he was invited by Berio to "re-invent" (rather than transcribe) a version of *Sequenza XIV*, for bass. I believe it is a wonderful edition and Mr. Scodanibbio presents it impressively integrating his personal vocabulary into the structure of the piece. However, it is still a version of Berio's *Sequenza*, and presumably not a totally original concept from Stefano Scodanibbio himself.

Recalling Brahms', *Variations on a Theme by Joseph Haydn*, which is commonly understood as Brahms's composition in contrast to Mahler's arrangement of Beethoven's *String Quartet, op.95* or his arrangement of *Schubert's String Quartet in d*

⁷ Composers such as Bussotti, Donatoni, Estrada, Ferneyhough, Frith, Globokar, Sciarrino, Xenakis.

minor, d810 for string ensemble. In both of the later cases there is no doubt that Beethoven and Schubert are the composers and Mahler, the arranger/transcriber.

In the case of Berio's *Sequenza XIV B*, the ratio of Scodanibbio's personal vocabulary is undeniable. Though the sonic and technical details are clearly Scodanibbio's, the structure and the gestalt of the piece is clearly Berio's. Through listening and comparing the two versions, *XIV* and *XIVB*, both are recognizable as Berio's work. This piece is a major contribution by a major composer to the bass repertoire with an unusual personal contribution by Scodanibbio. *Sequenza XIVB* is a transcription in the broadest sense.

This is not the only example of a significant work by a major contemporary composer transcribed for double bass. Lucas Drew, the American double bassist and professor of music at the University of Miami, transcribed Hans Werner Henze's (1926-) *Serenade* (1949) in 1981. It was written after Henze's solo-bass piece, *S. Biagio 9 Agosto ore 1207* (1977) and his *Concerto for Double Bass and Orchestra* (1966) were published. Moreover, they are all published by the same publisher, Schott.

It is clear that Drew found *Serenade* to be a dynamic vehicle for bass, so he generated a transcription of Henze's *Serenade*. Also the violist virtuoso and former violist in Arditti quartet, Garth Knox, to whom Henze wrote his *Viola Sonata*, transcribed and published the same *Serenade* for viola at 2003.

Garth Knox mentioned in the introduction of this edition "This cello *Serenade* has for a long time been a firm favorite with cellists, and also, incidentally, with double bass

players.⁸” This proves and gives clear evidence that universal affection for a work is the prime motivator for the transcription Henze’s *Serenade*; it is an attractive composition for violists as well as double bassists. It is a natural instinct for musicians to adapt beloved compositions for their own instruments even in the realm of contemporary music performance practice. Transcription still continues to be a relevant vehicle in the evolution of a dynamic body of contemporary music.

⁸ Schott edition.

Chapter Two: Contemporary Work

Franco Donatoni (1927-2000) and his Solo Double Bass Work, *Lem*

In the Italian composer Franco Donatoni's prolific life, he composed a large number of compositions for solo instrumentalists. According to the selective work list from *Grove's Dictionary of Music and Musicians*, there are three dramatic works, thirteen vocal works, twenty eight orchestral works, sixty chamber works for more than four people, and, sixty-one chamber works for less than four people, one work for tape, and two transcriptions. Among these are the works for solo instruments which number thirty-six. According to this data, we can determine that almost twenty-one percent of Donatoni's works are for solo instrumentalists⁹.

Donatoni's solo instrumental works have a charismatic musicality that most instrumentalists find attractive and impressive, because they "exemplify particularly well the relationship between materials and techniques".¹⁰

One of Donatoni's solo instrumental works, *Lem* for double bass, for instance, demonstrates the playful relationship between materials and techniques. *Lem* is not metrically organized with time signatures or bar lines, which requires the player to take

⁹ The works lists on *Grove* is only up to 1997, according to Donatoni's biography on Wikipedia, seven more works composed after 1997. one of them is solo work: *Clair II* for clarinet (1999).

¹⁰ Michael Gorodecki, "Who's pulling the strings? : Michael Gorodecki introduces the music of Franco Donatoni," *The musical times* 134, no. 1803 (May, 1993): 246-251.

a further step and to analyze the work's mathematical organization with specific compositional techniques the composer uses. Though the non-metric notation might seem at first glance a disadvantage, the inherent rhythmic complexity might not be revealed to the performer if the notation had been quantified in a conventional metric manner. Conversely this same quality makes learning this work initially more complex because the tradition of sight-reading and metric organization cannot be relied upon. Therefore, *Lem* requires another method of analyzing and absorbing the music that demands a new kind of commitment and interpretive translation. It is precisely for this reason that I choose this work as my research subject of contemporary work.

Lame, Lem & Ala

Complexity of code, simplicity of result...difficulty
[for others] to know the nature of the code.¹¹

Lame

Donatoni's *Lame* for cello solo was composed in 1982 and premiered by cellist Alain Meunier in 1982. There are two pieces, the first piece dedicates to Alain

¹¹ Original from "Questionnaire on complexity in music" in *Complexity?*, accompanying booklet to festival, Rotterdam, March 1990. adapted by Michael Gorodecki, *the musical times*, vol.134, No.1803 (May 1993) pp. 249.

Meunier; the second pieces dedicate to cellist Cesare Peverelli (1922-2000). It is believed to be the first work utilizing this chain process. Musicologist Marc Vignal (1933-) calls *Lame* “A sumptuous and deeply lyrical piece.¹²” I personally believe this is the most exciting work in this series. *Lame* is full of high and low extremes that push the highest register of the cello while linking it to an irregular rhythmic character, combined with the traditional approaches to trills, tremolos and harmonics creating a whole new, exotic and flamboyant texture. I believe it reveals the most charming characteristics in this series of works. It is a wonderful work.

Lem

Donatoni composed *Lem* for double bass in 1982, and dedicated it to double bassist Franco Petracchi, though it was premiered by double bassist Stefano Scodanibbio in 1984. *Lem* is directly related to *Lame* in its rhythmic structure and pitch and gestural materials. Moreover, there are two common elements between these two pieces, a “meticulous notation¹³” and a non-metric organization which serve the composer’s philosophy of musical complexity. Later, Donatoni superimposed *Lame* and *Lem* together as *Ala* for Alain Meunier and Franco Petracchi in 1983. *Ala*

¹² Franco Donatoni, *Lame*, performed by cellist Alain Meunier, Compact Disc, H/CD 8616, Harmonic records, 1986.

¹³ It is adapted from David Osmond-smith’s article.

according to Osmond-Smith, is a game of “detecting potential affinities” between works.

In term of timbre, both *Lame* and *Lem* dramatically contrast the nebulous *sul tasto* texture with sinewy and brutal tremolo. These differences create a timbre contrast than music based on traditional notation. Donatoni also uses the *ponticello* pizzicato to create an agile texture. Traditional ornaments and leading tones are used as crucial elements in this piece.

As shown in the illustration 1, all pizzicati in *Lem* are marked ponticello. For reading efficiency, Donatoni could have chosen to make a footnote for all of them and eliminated the unnecessary visual repetition, but he chose not to. To perform the first page of *Lem* takes about one minute, which is a relatively short duration considering quantity of detail. It is almost impossible to catch up with so many details in every single line. In addition to pay attention to notational detail and non-metric organization, there are no lines in the entire piece, as seen in Illustration 1.

The image displays three staves of musical notation for double bass. The notation is dense and includes various performance markings. The first staff contains markings such as *pizz. ppp, pont.* and *arco ff, pos. norm.*. The second staff includes *pizz. ppp, pont.*, *arco ff, pos. norm.*, *pizz. ppp, pont.*, *arco ff, pos. norm.*, and *pizz. ppp, pont.*. The third staff features *arco ff, pos. norm.*, *pizz. ppp, pont.*, *arco ff, pos. norm.*, *pizz. ppp, pont.*, *pppp*, and *pppp*. The markings are repeated frequently throughout the score, illustrating the complexity and detail of the notation.

Illustration 1. from 4th to 6th lines, page 1, Franco Donatoni: *Lem*, two pieces for double bass

Ala

Donatoni composed *Ala* for cello and bass duo in 1983, and dedicated it to the cellists Rocco Filippini and Franco Petracchi. It was premiered by Petracchi and the French cellist Alain Meunier after *Lame* and *Lem* in 1985. *Lem* is identical with *Ala*'s bass part and *Lame* for cello is identical with *Ala*'s cello part. The two voices in *Ala* have lots of superimposed intervals of sevenths and seconds (for example, p.2 in *Ala*) which are well organized. Moreover, the two voices of cello and bass are made by modulation and canon structure in many places in *Ala*. It is believed that Donatoni predetermined the notes of *Lame* and *Lem* for the structure of *Ala*.

Despite many of the unusual conventions of *Lem*, *Lame* and *Ala*, it can be argued that these pieces have gained a relative popularity in the field of contemporary music. *Lem*, for example, is now required as one of the audition repertoire for double bass at the Lucerne Contemporary Music Festival which seems to me, is a validation of its good quality as contemporary music literature.

I would like to discuss some of the particular difficulties in practicing and exploring *Lem*. In addition, I will suggest some practical approaches in preparing this rhythmically challenging and complicated piece.

Analysis of Lem

First Piece

There are two movements in *Lem*. According to the tempo marking, the first piece can be divided into four speed sections. $\text{♩} = 69$ $\text{♩} = 47$ $\text{♩} = 69$ $\text{♩} = 23$

First section: $\text{♩} = 69$

In the first section of $\text{♩} = 69$, there are about 476 sixteenth notes, starting with a series of grouped notes shown in the following illustration:



Illustration 2. the 2/3 of the first line in first piece, page 1 in Franco Donatoni: *Lem*, two pieces for double bass

It makes me wonder if this is a twelve tone piece, however, after analyzing the groupings of notes in the opening, the result is: In examining the pitch material in the first line, I observed the absence of D#.

Table 3. The frequency of each note appearing on the 2/3 of the first line in first piece, Franco Donatoni: *Lem*, two pieces for double bass

C	C#	D	D#	E	F	F#	G	G#	A	A#	B
3	2	2	0	2	1	3	3	2	3	3	3
times	times	times		times	time	times	times	times	times	times	times

One may wonder about where D# is, and it comes after a long rest:

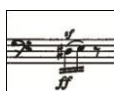


Illustration 3. the last 1/3 of the first line in first piece, Franco Donatoni: *Lem*, two pieces for double bass

The whole first section contrasts gestures, or gestures which end with long trills, or gestures with trills and mordents in *ff* with the staccatissimo articulations as short separate pizzicato notes (dot gestures) in *pp*.

The musical score for the first section of 'Lem' for double bass is presented in six systems. The first system includes a tempo marking of $\text{♩} = 69$ and a section marker 'I'. The score features a variety of articulations and dynamics, including *mf*, *ff*, *pp*, *arco*, *pizz.*, *trill*, *mordent*, and *staccatissimo*. The notation includes complex rhythmic patterns, trills, and mordents, illustrating the contrast between long gestures and short, staccatissimo articulations.

Illustration 4. the first section before bridge in first piece, page 1 in Franco Donatoni: *Lem*, two pieces for double bass

In the first section, Donatoni used the traditional approach to ornaments used as embellishments. I point out these trills and mordents because later the usage of ornaments will be very important element in making the music asymmetrical.

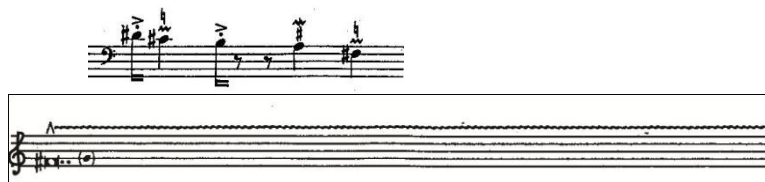


Illustration 5. ornaments sample in first piece, page 1 in Franco Donatoni: *Lem*, two pieces for double bass

With the timbre differences between *ff* and staccatissimo pizzicato *pp*, at the beginning of the seventh line, the first tempo section ends with a short bridge section in harmonics:



Illustration 6. the bridge in first piece, 7th line, page 1 in Franco Donatoni: *Lem*, two pieces for double bass

Second section $\text{♩}=47$

In the second section, chromatic phrasing appears for the first time. Trills affecting clusters on the open string function as landing points for the chromatic phrasing.



Illustration 7. the middle 1/3 of 7th line, page 1 beginning of second section, in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

Compared with the first section $\text{♩} = 69$, the second section $\text{♩} = 47$ begins with more forward motion and less silence. The dynamic levels start at *fff* with a gesture similar to the above illustrated example. In each of the four iterations, Donatoni shapes each one slightly differently in a speech-like way.

From the last 1/3 of the first lines, page two, a new game utilizing a major third grace note pattern starts to emerge.



Illustration 8. the last 1/3 of 1st line, page 2 in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

This gesture appears four times. The dynamic level is above *f*, and the double stops following the major thirds are at *ff*. The fourth time ends with the major-third gesture and a break mark.

 Musical notation for Illustration 9, showing three staves with complex rhythmic patterns and dynamic markings. The notation includes a series of notes with stems, some with flags, and dynamic markings of *f*, *ff*, and *f, sempre*. There is also a label "double stops with pedal tones" above the top staff.

Illustration 9. the second line to the middle of fourth line, page 2 in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

After the breaking mark in the last 1/3 of the second line, Donatoni starts to use a new gesture with pairs of long and short double stops separated by rests. There are pedal tones on open strings shifting from the G string down to the D, and finally A string.

Illustration 10. 4th and 5th lines, page 2 in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

A new idea and new dynamic comes in the following two lines. “Sempre fraseggiare”, meaning ‘always phrased’ is the marking in this section. This is the first time we encounter *mf*. These two lines are rushed as a short interlude, and then a *ff* section takes over in a ferocious way.

Illustration 11. 6th and 7th lines, page 2 in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

The next two lines are full of repeating double stops. This is transformed from the last 1/3 of the second line and the rhythmic pattern of the double stops at the end of the first line. The timbre is pushed into muddy register with lots of energy. After these ferocious double stops, the music leads into a new tempo section. $\text{♩} = 69$.

Third section: $\text{♩} = 69$

This tempo section, the musical intensity is not shaped by the gestures or dynamic. It is a long journey dynamically from *p*... *mp*... *mf*... *f*... *ff*... building up to *fff*, then at the *fff*. The music maintains this climatic level, sustaining the dynamic level with heavy steps in half notes with ornaments to emphasize every single beat. Finally, it dies out in long note trills.

First we will see, the continuous sustained notes of various durations giving the section unique musical intensity.

The image shows two staves of musical notation. The top staff begins with a tempo marking of a quarter note equal to 69. The first measure is marked with a piano dynamic (*p*) and the instruction 'subito (poco fast.)'. The second measure is marked with mezzo-piano (*mp*). The bottom staff starts with mezzo-forte (*mf*) and the instruction '(pos. norm.)', followed by a forte (*f*) dynamic. The notation includes various note values, slurs, and ornaments, representing sustained notes of different durations.

Illustration 12. bottom 2 lines page 2 in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

In the entire third section $\text{♩} = 69$, Donatoni often "deliberately notates durations ignoring the beat"¹⁴. Also the music is "concentrating on the flow of horizontal". It is a florid melodic section. Groupings of ornamental notes are followed by a long-sustained note. I would interpret the long sustained note as a series of tied dotted-eighth notes. I believe Donatoni is including a code such as the arch from an Ionic column. One can see it as the "beautiful spray of arabesque"¹⁵.

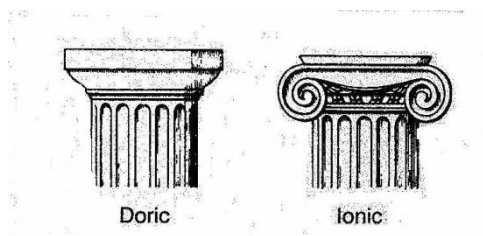



Illustration 13. Doric and Ionic Greek column, illustration from *Beginnings of Interior Environments*

¹⁴ Michael Gorodecki, "Who's pulling the strings? : Michael Gorodecki introduces the music of Franco Donatoni," *The musical times* 134, no. 1803 (May, 1993): 249.

¹⁵ Michael Gorodecki, "Who's pulling the strings? : Michael Gorodecki introduces the music of Franco Donatoni," *The musical times* 134, no. 1803 (May, 1993): 248.

Illustration 14. metrical version of the Illustration 11, bottom 2 lines page 2 in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

Please compare the original version (Illustration 12) to Illustration 14. In the original notation, Donatoni deliberately notates duration while ignoring the beat. In the Illustration14, the beat pattern of the long notes has been reinterpreted by my analysis. One can see the graphic effect in the sustained long notes of Illustration 14 is similar to the pattern of top of Greek column. And also, these two lines miraculously fit in with the  tempo. This also fits the essential part of Donatoni's thinking- "the number of codes should stay secret and unknowable outside the composition process itself"¹⁶. It is also a joyful moment when decoding does succeed.

¹⁶ Same as footnote 6.

The following illustration is another arrangement of mine with the notation in an easier way to read layout. It is designed to see the beauty of the arch and also the phrasing.

Illustration 15. metrical version of the Illustration 11, bottom 2 lines page 2 in first piece, from Franco Donatoni: *Lem*, two pieces for double bass

In the third section, a new element added in this section,

Illustration 16. the dynamic changes in section 3, page 2 and 3 from Franco Donatoni: *Lem*, two pieces for double bass

the use of long grace note groupings descending with irregular chromatics. Later the ornaments become “real notes” in more forceful section such as the last 1/3 section of first line, page 3.

Illustration 17. “real notes” at the last 1/3 section of first line, page 3 from Franco Donatoni: *Lem*, two pieces for double bass

The way in which Donatoni accents every other eighth note in this section creates a limping effect. For me, emphasize with up bow gives a humorous element to the performance.

The use of the grace notes is the most important element in the third section. “All these grace notes deflect a sense of pulse, regularity and accent¹⁷”. Later this game is manipulated with longer duration and gesture, eventually ending in the low F trills in diminuendo and carry on into the forth tempo section, ♩=23.

Forth Section: ♩=23

This section is full with very light and gentle trills, dying out into a near-inaudibility. But amusingly, Donatoni put a *sf* and a accent staccato at the last note. The dynamic level of *sf* in *pppp* can be a philosophic.



Illustration 18. last line in *Lem*'s first piece

Second Piece

Overview of second piece

Second piece can be divided into three speed sections. ♩=69 ♩=58 ♩=47

¹⁷ Same as footnote 4.

In second piece, Donatoni employs a gradually slowing down strategy as in the first piece. The first section is one of the longest sections in these three. It is a game which varies from five to numerous rhythmic patterns. It is agile with lots of bouncing spirit, mostly *f* and is full of energy, with occasional Bartok *fff* pizzicato. At the bottom of the fourth page, there is a harmonics section in *p*, and interesting use of silence. It seems to be following the natural pulse of thinking and talking. Later the movement builds up with new elements. The second section $\overbrace{\quad}^{\text{♩}=58}$ has the lowest dynamic level, marked entirely *ppp*, and is a short section. Then in the third section $\overbrace{\quad}^{\text{♩}=47}$, has the longest individual notes and the dynamic level pushes up to *f* again, then smoothes out in *pp* at the end of piece.

Second piece and first piece

In the materials of second piece, there are lots of cut phrases and rhythmic games in this piece. There are short separated notes (I called dot gestures, p.4), harmonics (p.4), ponticello tremolo with glissando in *ppp* (p.6), playing notes in the register around the edge of fingerboard with *sul tasto* (p.6), *col legno battuto* with ornaments after the note (p.6), grouping of repeated sixteenth notes in ponticello in *ppp* (P.7), and the gesture ends with long trill (P.7).

In rhythmic, Donatoni manipulates the grouping of five with two, three, four,

seven, and nine in a very impracticable flying speed¹⁸ in the first section. These asymmetrical notes appear as bouncing dots, appear promptly.



Illustration 19. the beginning 3 lines of second piece, page 4 from Franco Donatoni: *Lem*, two pieces for double bass

Even in the long silence, the rest is functioning as a grouping of short elements. For example, in the second line, there is a silence appearing as one sixteenth rest plus two half rest plus quarter rest. However, all the previous sets are all made with short fragments. The larger rest seems as if blocked by an ocean, which interferes with the bouncing gesture.

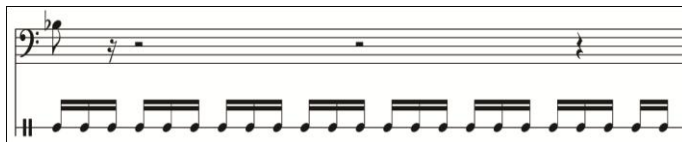


Illustration 20. suggestion for the counting for the long silence in second line, page 4 from Franco Donatoni: *Lem*, two pieces for double bass

18 $\text{♩} = 69 \rightarrow \text{♪} = 138 \rightarrow \text{♩} = 276 \rightarrow \text{♩} = 552 \rightarrow \text{♩} = 110.4$ In *Lame* for cello, Donatoni put the same tempo marking, in the recording of Alain Meunier, to whom Donatoni dedicated the first piece of *Lame*, he played around 80 per $\text{♩} = 80$.

In this way, we can feel the silence has been divided into seven dotted eighth notes. It will be also easier to see this in the duo work: *Ala*. Please observe the same section in the following illustration of *Ala*.

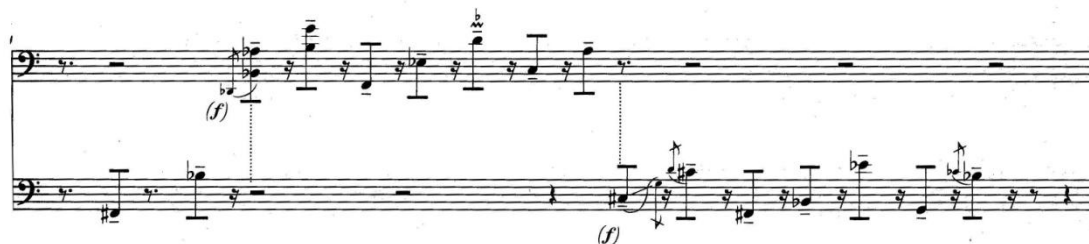







Illustration 21. 3rd line from page 8, Second piece from Franco Donatoni: *Ala*, two pieces for Cello and double bass

It is much easier to see how to think about this rhythmic pattern comparing the duo piece with *Lem*.





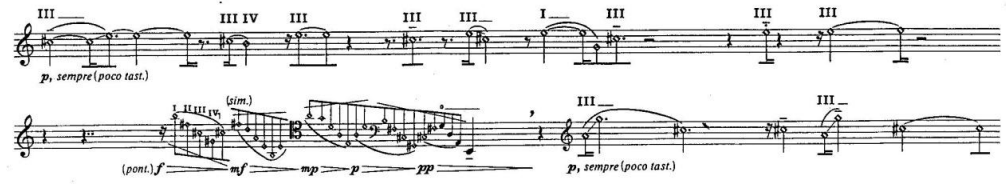
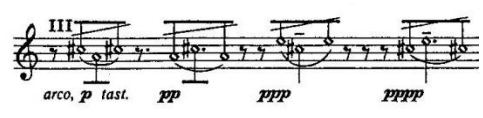
The first tempo section is first filled in with *f*, short, separated notes as cut phrases, and then some of the similar gestures of the first piece. And also, one can observe that the dynamic contrast in this piece is in larger groupings, not as the first piece in small fragments. Please see the following table:

Table 4. The gesture in the first tempo section of second piece relates to the first piece

Longer gesture appears in the beginning of first piece	
First piece	
Second piece	 Not so often, only appears in several places
Dot gestures	
First piece	 in <i>pp</i> , pizzicato ponticello
Second piece	 in <i>f</i> , arco, longer dots, some with grace notes or appear as fragments. but pizzicato are still in <i>fff</i> , also using Bartok pizzicato  pizz. <i>fff</i>
Dynamics orders in second piece are in larger groupings	<i>f</i> : 5 and 1/3 lines. <i>P</i> : about 7 lines. <i>mf</i> : about 2 lines, <i>f</i> : 3 and 1/3 lines. <i>ppp</i> : 1 and 2/3 lines. <i>f</i> : 3 lines <i>ff</i> : 2 lines. <i>p</i> altered with <i>mp</i> : about 4 lines.

In dynamic contrast, a *p* section appears starting from in the middle 1/3 of the sixth line and continues for about three more lines. There are two materials in this *p* section; the first material is from the *f* material at the right top corner of the second page in the first piece; and the second material is from the section in harmonics from the seventh line, on page one of the first piece. Please see the following table:

Table 5. The related material with the *p* in first tempo section in second piece related to first piece

<i>p</i> section in the second piece and the relationship with first piece	
Second piece	First piece
 <p><i>p, last., sempre</i></p> <p>line 6th, page 4 in second piece, in <i>p</i></p>	 <p><i>mf, sempre ("fraseggiare")</i></p> <p>Line 4th, page 2 in first piece, in <i>mf</i></p>
<p>Difference: the dynamic level is different, and also second piece's rhythmic pattern is different, The second piece is: . The first piece is: .</p> <p>Second piece is using the real note, but the first piece is using grace note.</p>	
Comparison of <i>p</i> harmonics section with first piece	
Second piece	First piece
 <p><i>p, sempre (poco tast.)</i></p> <p><i>(ponti.) f</i> <i>mf</i> <i>mp</i> <i>p</i> <i>ppp</i> <i>p, sempre (poco tast.)</i></p>	 <p><i>arco, p last.</i> <i>ppp</i> <i>ppp</i> <i>pppp</i></p>
<p>Difference: In the first piece, the harmonics section is much simpler and shorter. The harmonics gesture in second piece has more variations, such as glissando and arpeggios crossing the entire four strings in various positions.</p>	

There are new elements adding in the second piece, such as a section of high actual notes with repeating notes in various frequency performed near the edge of the finger board. Please see the following illustration:

The illustration shows three staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of notes with dynamic markings such as *sf* and *ff*, and some notes are marked with a *tr* (trill). The middle and bottom staves continue the melodic line with similar dynamics and articulations, including slurs and accents.

Illustration 22. the new element at second line, page 6 in second piece from Franco Donatoni: *Lem*, two pieces for double bass

Right after this section, there is a new section in an even heavier *ff* dynamic level and a col legno timbre. In this section, the whole task is about finding comfort and security while dealing with notation.

The illustration shows five staves of musical notation. The top staff is marked with *legno batt.*, *arco*, and *ff, (poco tast.)*. The subsequent staves feature complex rhythmic patterns with various dynamics including *mp (pont.)*, *p (tast.)*, *pizz. p (tast.)*, and *mp (pont.)*. The notation includes many slurs, accents, and dynamic markings throughout.

Illustration 23. from last 1/3 of line 5th, page 6 in second piece from Franco Donatoni: *Lem*, two pieces for double bass

There are many issues that need to be discussed in this section. First of all, the section has several ambiguous indications. Please see the following table for more detail:

Table 6. Ambiguous parts in the section of illustration 23 (page 6 in second piece from Franco Donatoni: *Lem*, two pieces for double bass)







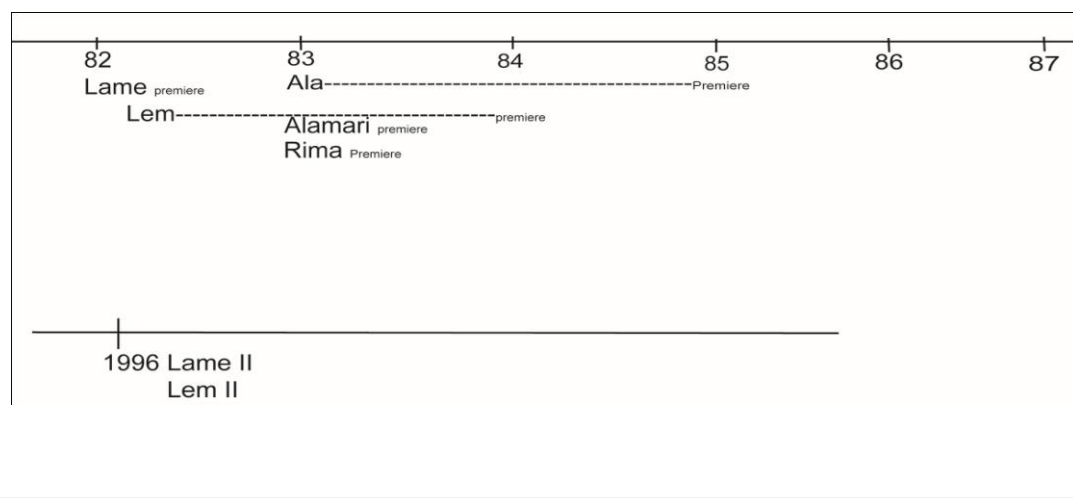
1	<i>Lem</i>	<i>Ala</i>
First gesture in legno battuto	The rest mark on top is dotted eighth 	The rest mark on top is eighth 
<p>If <i>Lem</i> and the bass part in <i>Ala</i> are exactly the same, the rest mark above the ornaments in <i>Lem</i> is trying to show the value of the whole gesture. In <i>Ala</i>, it is only for the length of the ornaments. Assumption: <i>Lem</i> and <i>Ala</i> are using different ideas for notating the rest on top of ornaments.</p>		
2	<i>Lem</i>	<i>Ala</i>
Following notes in legno battuto	The rest mark on top is dotted eighth 	
<p>If the assumption that rest on top in <i>Lem</i> is showing the whole value of the gesture as previous example is true, now the rest on top of <i>Lem</i> should be showing a quarter-note rest instead of dotted eighth. And also, one can compare the rest marking in these two editions at the following lines; the previous example is the only difference between <i>Lem</i> and <i>Ala</i>. So it is clear to see the previous example in <i>Lem</i> is a typographic error. It should be an eighth rest on the top.</p>		

Table 6. Ambiguous parts in the section of illustration 23 (page 6 in second piece from Franco Donatoni: *Lem*, two pieces for double bass) (continued)

3	<i>Lem</i>	<i>Ala</i>
Second line	1. F#-G#-A-D (concert pitch) 2. G#-A-E-F(concert pitch) 	1. F#-G#-A#-D (concert pitch) 2. G#-B-E-F(concert pitch) 

Donatoni left the differences between these two. It is a good example of a decipher game. If one looks at the *Ala* for the harmonic organization of each chord, it reveals that the chord is D-E-F#G#-Bflat-C-D¹⁹, a whole tone scale; it can be identified as G# for *Ala*'s in the first chord. Moreover, according to the *Donatoni* edited by Enzo Restagno, *Lem* was composed earlier than *Ala*, but was premiered after *Ala*.



¹⁹ Please be aware the bass is using solo tuning, one note higher than the orchestra tuning.

Table 6. Ambiguous parts in the section of illustration 23 (page 6 in second piece from Franco Donatoni: *Lem*, two pieces for double bass) (continued)

I believe Donatoni predetermined the notes of *Lame* and *Lem* in the structure of *Ala* since *Lame* and *Lem* are identical with *Ala*'s cello and bass part. Also, I assume Donatoni's *Ala* was the original construction map of *Lame* and *Lem*. So My assumption is that the notes in *Ala* are correct. If one looks at the gesture starting with the notated #F in bass, it will be G#-B-E-F, In cello it is Aflat-G, C-C#-E. It will be a superimposition C-C#-E-G#-B-E-F (grace note Aflat-G in Cello I consider them as appoggiaturas to G#). It is the chord E-G#- B-E with highlighting the G# (appear both in cello and bass), root note (E) at top (Cello), and the dissonant C and C# are against with the B, dissonant F is against with E. In this assumption, the B will be the dominant of the chord which is crucial in this chord. This example is sufficient to show that the note in *Ala* is correct. Both of the two different notes in *Lem* are typographic errors.

If carefully exams *Lem* and *Ala*, there are more differences as well:

Table 7. The table of typographic errors

	<i>Lem</i>	<i>Ala</i>
First piece, middle 1/3 of first line, <i>sf</i> D-E in sixteenth notes	D-E	D-F
5th line on page 5, last rest	Sixteenth rest	eighth
6th line on page 5, middle 1/3, rest before B flat	Eighth rest	Doted eighth
6th line on page 5, last note	Double doted quarter note	Doted quarter note
7th line on page 5, first F sharp	Quarter note	Doted quarter note

After analyzing *Lem*, I would like to suggest a summary of the materials which has been used in *Lem*.

Summary, Materials Used in Lem

- Usually fast and complicated in rhythm (please observe footnote 8 and illustrations 4,9,10,12,19,22 and 23)
- Interesting title²⁰
- In two movements
- not metrically organized with time signatures or bar lines (Illustration 5)
- Linearization (Illustration 12)
- Cut phrases (Illustration 19)
- Gestures ending with long trills (Illustration 5 and the end of 2nd piece)



Illustration 24. from middle 1/3 of line 6th, page 7 in second piece from Franco Donatoni: *Lem*, two pieces for double bass

- Double stops with pedal tones (Illustration 10)
- Repeating double stops (Illustration 12)

²⁰ lem, to, or lemming, the process of cutting the meat from the carcass of a whale after the removal of the blubber by flensing. ("lem, to" *The Oxford Companion to Ships and the Sea*. Ed. I. C. B. Dear and Peter Kemp. Oxford University Press, 2007. *Oxford Reference Online*. Oxford University Press. UC - San Diego. 22 April 2008

<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t225.e1457>)

- Long notes double dotted (Illustration 9)
- Repeating notes with various frequency (Illustration 22)
- Mass amount of ornaments (Illustration 25)

Illustration 25. the use of accenting every other eighth note and the mass amount of ornaments, page 3 from Franco Donatoni: *Lem*, two pieces for double bass

- Accenting every other eighth note (Illustration 25)
- Deliberately notates duration ignoring the beat (Illustration 12)
- Use ponticello and sul tasto for timbre exchanges (Illustration 4, 23 and Table 4)
- Use col legno battuto for ornaments after real notes (Illustration 23)
- Use harmonics (Table 5)

Practice Suggestion for the First Piece of Lem

There are many different ways to absolve the rhythmic pattern in *Lem* since there are no bar lines nor time signature in the whole piece. I would like to make an example here about the last 1/3 part in the third line, page one, where the grouping of sixteenths is:



Illustration 26. original last 1/3 part in the third line of first piece, page one from Franco Donatoni: *Lem*, two pieces for double bass



Illustration 27. one way to think the last 1/3 part in third line of first piece, page one from Franco Donatoni: *Lem*, two pieces for double bass

It also could be thought as something as complicated as:



Illustration 28. the other way to think about the last 1/3 part in third line of first piece, page one from Franco Donatoni: *Lem*, two pieces for double bass

I personally believe that any solution to the rhythmic difficulties, as long as it fits the player's rhythmical idea, will be a good solution. But since there is another edition of the duo, the duo edition layout will be the best guide for the metric solution.

In the following is an example I made a metrical edition from the beginning to middle of 4th line, page 1-2 with bars and time signature which could be helpful for

learning this piece.

LEM

Franco Donatoni

$\text{♩} = 69$

Double Bass

3

6

14

19

29

34

39

44

49

54

57

59

mf *sf* *f* *ff*

ff *ff sempre*

pizz.(near bridge) *arco* *ff*

pizz.(bridge) *arco* *pp* *ff* *pizz.(bri)* *pp*

arco *ff* *pizz.* *arco* *pp* *pizz.#(b)* *pp*

arco *ff* *pizz.#(b)* *pp* *ppp* *pppp*

arco *p, tast* *pp* *ppp* *pppp*

fff. pos. norm

fff. pos. norm

fff

Illustration 29. the beginning to middle of 4th line, page 1-2 of first piece, Franco Donatoni: *Lem*, two pieces for double bass

2

61
Db. *fff*

62
Db. *p poco ponti sf sf sf sf f ff*

67
Db. *f ff f*

71
Db. *ff f*

75
Db. *f*

79
Db. *sf sf*

83
Db. *sf sf sf sf*

90
Db. *sf sf sf sf*

Illustration 29. the beginning to middle of 4th line, page 1-2 of first piece, Franco Donatoni: *Lem*, two pieces for double bass (continued)

In other sections of *Lem*, it is believed that the best solution is to make a smaller copy of this overlarge music to eliminate the necessity of the need for the eyes to travel from left to right of the page. It can increase the reading speed and also help to memorizing for the piece. In the meantime, it is easier to recognize the proportion of the time frame in the elongated gestures on the third page by using the Illustration 14 or 15.

Practice Suggestion for the Second Piece of Lem

The most important strategy for practicing fast music is to practice it as simply and as slowly as possible. Also trying to imitate the motions in fast speed, using small and calm movements as much as possible, will help players to get the accuracy of the later required speed.

Following are a few suggestions about the making small markings for the music.

In the col legno part:

The illustration shows three staves of musical notation for double bass. The top staff contains a complex rhythmic pattern with many sixteenth notes and slurs. The middle staff has several measures with dynamic markings: *mp (pont.)*, *p (tast.)*, *mp (pont.)*, *p (tast.)*, *mp (pont.)*, *p (tast.)*, and *mp (pont.)*. The bottom staff also has dynamic markings: *mp (pont.)*, *p (tast.)*, and *mp (pont.)*. There are also some markings like *pizz. p (tast.)* and *6* at the end of the top staff.

Illustration 30. marking suggestions for the section from last 1/3 of line 5th, page 6 in second piece from Franco Donatoni: *Lem*, two pieces for double bass

The other suggestion is to compare *Ala* with *Lem*. It will be of most beneficial advantage while learning this music. For example, the following illustration is the section of col legno at the fifth line, on page six:

The illustration shows two staves of musical notation. The left staff is for cello and the right staff is for double bass. Both staves contain complex rhythmic patterns with many sixteenth notes and slurs. The notation is dense and intricate, typical of Donatoni's style.

Illustration 31. the bottom line of p.14 and the top line of p.15 in Franco Donatoni: *Ala*, two pieces for cello and double bass

The final suggestion is to draw a metrical edition by performer him/herself since

the rhythmical combination in the second piece is numerous, making personal edition is crucial for learning this piece.

Donatoni's Other Pieces of the Same Period of Lem

The challenge of interpreting the rhythmic intention of *Lem*'s notation, is compounded by its enigmatic relationship with a series of parallel works by Donatoni. This series begins with *Lame*(1982) for Cello, and *Lem*(1982) for bass. These two initial works are followed by *Ala*(1983) for cello and bass, *Alamari*(1983) for cello, bass and piano, *Rima*(1983) for piano. Later, Donatoni used the elements in *Lame* and *Lem* to generate *Lame II* (1996)for eight cello, *Lem II* (1996) for bass and fourteen players²¹. These works of Donatoni share a similar formulaic process and modular construction. Especially, the musical material of *Ala*, is exactly the same as *Lem* and *Lame* combined.

This method of modular composing of *Lame*, *Lem*, *Ala*, *Alamari*, *Rima*, *Lame II*, *Lem II* does not only appear in this series. In fact, Donatoni started to use this method years ago. According to the article of Italian musicologist Salvatore Colazzo, Donatoni's second period of composition is after 1978²². Also according to Osmond-Smith, Donatoni resolved to stop composing in early 1975, and had taken up

²¹ *Lem II*'s orchestration is : 1 Flute/piccolo, 1 Oboe/English Horn, 1 Clarinet B-flat/Bass Clarinet B-flat, 1 Bassoon/Contrabassoon, 1 Trumpet B-flat, 1 Horn, 1 Trombone, 1 Tuba, 1 percussion: Vibraphone/ Marimba, 1 Piano, 1 Harp, 1 Violin, 1 Viola, 1 Cello plus double bass solo.

²² Salvatore Colazzo, *Dal nulla il molteplice. I lavori solistici con le loro proliferazioni*, Autori Vari/Donatoni, ed. Enzo Restagno,(Turin: E.D.T. Edizioni di Torino, 1990), 119.

regular employment as an editor at his music publisher, Suvini Zerboni. But he had promised to write a piece for 1976 Accademia Musicale Chgiana. His wife Susan Park persuaded him to accomplish this commitment. Thus, the result was *Ash* (1976), a piece for eight instruments²³. Osmond-Smith described it as Donatoni's self-cremation. This is the end of the first period of Donatoni, in it he was also a new-born. After *Ash*, Donatoni began to write solo pieces for soloists he admired, and then he generated a game of detecting potential affinities between these works when superimposed. One can see a good example from Donatoni's Guitar piece *Algo*(1977). In this piece, Donatoni started to adapt the new idea by using two small, glistening, jewel-like²⁴ movements to generate a solo work. After *Algo*, Donatoni composed *Ali* for viola (1977), and *Argot* for violin (1979). When all three were combined together they generated another piece, *About...*(1979).²⁵

Musicologist David Osmond-Smith (1946-2007) described Donatoni's approach to compositional process in clear terms:

²³ Fl,ob,cl,pf,clav,cl,vla,vcl.

²⁴ Michael Gorodecki, "Who's pulling the strings? : Michael Gorodecki introduces the music of Franco Donatoni," *The musical times* 134, no. 1803 (May, 1993): 246-251.

²⁵ Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 29 vols. (London: Macmillan, 2000), S.v. "Donatoni, Franco" by David Osmond-Smith.

Donatoni has usually started with a fragment of material from his own previous work – and by employing spontaneously chosen rules of substitution, elimination and others, he could arrive at a chain of new blocks of material.

If one observes the other works as the same period of *Lem*, *Ala* is exactly the same as *Lem* and *Lame* combined, as if the structure were predetermined for both pieces. Whereas *Alamari* based on *Ala* and *Rima* for piano, each part is based on the same materials, also, *Lame II* for eight celli and *Lem II* for bass and fourteen players. I believe this additive and subtractive game can be found in the motivic development in this chain process of generating this series of works such as Donatoni's solo double bass work: *Lem* and the related series of works.

Alamari

Alamari was premiered by Alain Meunier, Franco Petracchi and Maria Isabella De Carli in 1983. In *Alamari*, the most interesting difference from the previous works is the addition of bar lines. It is worthy of mention that *Alamari* is no longer organized in two movements; it has been reduced into only one movement. Also, Donatoni created *Alamari* by reorganizing the materials of *Lame*, *Lem* and *Rima* and adding new articulations, the repetition of fragments from previous works, and also by adding new elements to this trio. For me, this is the most trimmed and refined version in this series of related works.

The way Donatoni generated *About...* from *Algo*, *Ali* and *Argot* is similar to the process that he used to generate the *Alamari* from *Lame*, *Lem* and *Rima*. There are examples to support this point. First of all, *Lame*, *Lem*, *Rima*, *Algo*, *Ali* and *Argot* are in non-metric organization, but *Alamari* and *About...* are metered. It is a simplified process with cut phrases and the game of proliferating from these cut phrases. Secondly, the virtuosic passages in *Algo* have been reduced into little fragments and rhythmic patterns into the guitar part of *About...*. Moreover, the elements such as long chromatic sixteenth note groupings, repeating double stops with accents, in both *Argot* and *Ali*, have been cut into fragments in *About...*. One can observe the repeating double stops from bar 61 through 74. And also, the sixteenth note groupings have been cut into fragments at the beginning of *About...*. Then the gesture with long trills in *Argot* can be observed in the violin and viola parts in *About...* from bar 85 to the end.

This additive and subtractive game can be found in *Alamari*. It can also be observed in the cryptic title of this piece as well. If one separates the name *Alamari* into *ala* and *mari*, *Ala* is the title of the duo piece. In anagram, *mari* can be reversed to the name of the piano piece *Rima*. Moreover, *Ala* is from the name of the cellist Alain Meunier, and *mari* is from the name of pianist Maria Isabella De Carli. One can say in this anagram, *Alamari* is deciphered as a piece from *Ala* and *Rima*.



Illustration 32. fragment from *Lame* page 2 and *Lem* page 6

There are more elements in *Alamari* related to *Lame*, *Lem* and *Rima*. For example, the descending gesture ending with long trills in bar 178 to 191 in *Alamari* comes from $\text{♩} = 47$ the first page of both *Lame* and *Lem*. It is interesting to see the piano takes over to play the same gesture as well. Please observe illustration 6 from *Lem*'s second section in the first piece for comparison.

The image displays a musical score for three instruments: Violoncello (Vc.), Contrabasso (Cb.), and Piano (PE). The score is divided into two systems. The first system begins at measure 178, marked with a tempo of $\text{♩} = 55$. The Vc. and Cb. parts feature a descending melodic line with long trills, starting at a mezzo-piano (*mp*) dynamic and ending at a piano (*p*) dynamic. The PE part provides a rhythmic accompaniment with a steady eighth-note pattern. The second system starts at measure 181 and continues to measure 182, showing the continuation of the descending gesture and trills in the Vc. and Cb. parts, with the piano part maintaining its accompaniment. The score includes various musical notations such as slurs, trills, and dynamic markings.

Illustration 33. measure 178- 182, Donati: *Alamari* for cello, bass and piano

Also, in measure 235 of *Alamari*, one can observe the mass amount of ornaments. It can be observed as the same specialty in the first piece of *Lame* and *Lem*.

Illustration 34. measure 235 in Donatoni: *Alamari* for cello, bass and piano

These examples from *Alamari* are good examples of the relation between these three works. Incidentally, the addition of bar lines and meter in *Alamari* seems to me to be the first evidence of Donatoni abandoning his previous notational style. The following paragraph is by Donatoni speaking about the future of music in the magazine: *The Musical Times* in 1994. Personally I believe this is a good analogy of my assumption:

To imagine the future of music is not difficult so much as impossible, the right of prophets, and I am far from being one of them. Considering only the present, there are in Europe diverse styles with conventional names – New Simplicity, New Complexity, minimalism, maximalism and , in Italy, neo-classicism (thirty years ago), new-romanticism, neo-diatonicism, neo-chromaticism and still others.....I believe that the near future holds few surprises and that tonality will continue to be operative, camouflaged under different names but with few substantial differences. I would be happy to be proved wrong!²⁶

²⁶ Franco Donatoni, "Brave New Worlds," *The Musical Times* 135, no 1816, 150th Anniversary Issue, (Jun., 1994): 337.

Ala

As I mentioned before, *Ala* is exactly *Lame* and *Lem* combined. Also, in the analysis of *Lem*, it is assumed that *Ala* is the basic structure map of *Lame* and *Lem*. Now I would like to exam if all of these assumptions are true.

In *Ala*, there are many intervals of minor seconds, major seconds, diminished eighths and ninths, all of which are obviously well organized and predetermined. Also, there are some hidden octaves that bring light to the dissonant areas. For example, in the first page, there are octaves highlighting the moment, while the cello and bass are playing C#, B, A, F, and Dflat in the second line, D (in the mordant) in the last 1/3 of the third line, and also G E E, and the following octaves, in the last line. All of these are taking place in responding canon and modulation.

Franco Donatoni
ALA
 due pezzi per violoncello e contrabbasso

♩ = 69 minor seconds, major seconds, diminished eighths dressed with minor 3rd, 5th and 6th.

sf *mf* *f* *ff, sempre*

sf *mf* *f* *ff* *mf*

Illustration 35. beginning of *Ala*, grouping of minor 2nd, major 2nd, diminished eighths dressed with minor 5th and 6th

Ala starts with there are many places where the cello and bass are having symmetrical gestures at the same timing, like an eagle unfolding its wings. It is

worth mentioning that *Ala* means wing in Italian. Please observe the ornaments in the following illustration.

Illustration 36. unfolding wings, 2nd line on page 5, Donatoni's *Ala* for cello and bass

There are several places where the bass responds to the cello in octaves, constantly with the same rhythm. Please beware that the bass is in solo tuning.

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Illustration 37, in octave, 4th line on page 1, Donatoni's *Ala* for cello and bass

Next example is a place where the two voices have many superimposed intervals of sevenths and ninths, which it is well planned. Also, the cello and bass are lined up together. All of these examples show clearly that Donatoni predetermined the organization of *Lame* and *Lem* in *Ala* as a structure map.

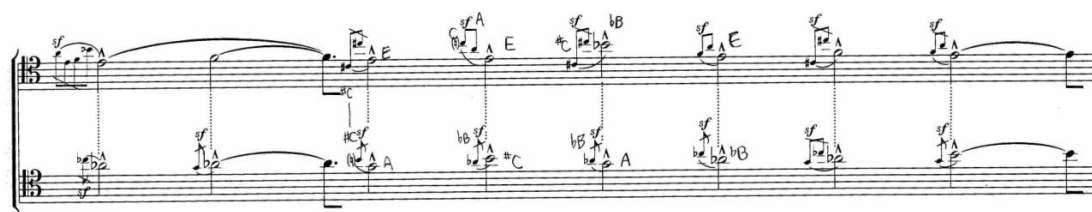


Illustration 38. 3rd line on page 6, Donatoni's *Ala* for cello and bass

In addition, there are many places where the two voices of cello and bass are made by modulation and canon structure. From the evidence above, it is true that Donatoni predetermined the notes of *Lame* and *Lem* for the structure of *Ala*.

To put the matter simply, the most pragmatic advantage of modular composing in *Ala*, *Lame* and *Lem* is that *Ala* can be separated into *Lame* and *Lem*, as two independent pieces. This method of modular composing appears to have been a trend in Italy. The Italian composer and former student of Donatoni, Carlo Alessandro Landini (1954-), composed *Periklasis <d>* for Clarinet & Double Bass while a graduate student at University of California, San Diego at 1985. Then in the following year, Landini made a solo version of the same piece for double bass: *Deuxième Extrait*. I believe that this modular compositional approach is a benefit for both the composer and the performer²⁷. The idea of using the same materials for a solo work as well as a duo is certainly a very pragmatic way for the player to develop repertoire. It also provides the composer with an opportunity to re-examine his/her materials from a previous work and re-construct it

²⁷ Landini attended masterclass with Donatoni in Sienna.

in a different way, generating new compositions.

Lame II and Lem II

It was thought that *Alamari* was the end of this series, but in 1996, Donatoni took the *Lame* material once again and extended it into an eight-cello new work called: *Lame II*. This work was commissioned by the Eduard Van Beinum Foundation, Netherlands. This edition is very different from the original *Lame*. Only fragments from the original remain. The large usage of grace notes, large amounts of irregular repetition for rhythmical joyfulness, contrapuntal questions and answers from different voices still exist. Later in the same year, he generated a *Lem II* for solo bass and a chamber ensemble of fourteen players. *Lem II* shares the same virtues as *Lame II*, and it containing lighter accompaniment, dialogue, and a simplified bass part similar to most traditional bass concertos.

Now I would like to compare Donatoni's *Algo*, *Ali*, *Argot*, *Lame*, *Ala*, *Alamari*, *Rima*, *Ombra*, *Omar*, *Lame II*, and *Lem II* with *Lem*:

Table 8. Comparison of *Algo*, *Ali*, *Argot*, *Lame*, *Ala*, *Alamari*, *Rima*, *Ombra*, *Omar*, *Lame II*, and *Lem II* with *Lem*

	Non-metric	Two movements	Solo piece
<i>Algo</i> (77) Guitar	yes	yes	yes
<i>Ali</i> (77) Va	yes	yes	yes
<i>Argot</i> (79) Vn	yes	yes	yes
<i>Lame</i> (82) Vc	yes	yes	yes
<i>Lem</i> (82) Db	yes	yes	yes
<i>Ala</i> (83) Vc db	yes	yes	no
<i>Alamari</i> (83) Vc db pf	no	no	no
<i>Rima</i> (83) pf	yes	yes	yes
<i>Ombra</i> (83) Bass Cl	yes	yes	yes
<i>Omar</i> (85) vibraphone	yes	yes	yes
<i>Lame II</i> (96) 8 Vc	no	no	no
<i>Lem II</i> (96) Db concerto	no	no	no

From previous table, one can observe that Donatoni only adapted non-metric notation in his solo and duo music. And also, the two-movement style is used in Donatoni's solo pieces and his *Ala*. Now I would like to observe these solo pieces with *Lem*.

Table 9. The comparison of Donatoni's solo pieces with *Lem*

	Interesting title	fast, complicated in rhythm	Linearization	Cut phrases	Double stops with pedal tones	Gestures ending with long trills	Repeating double stops	Long notes double dotted
<i>Algo</i> (77) Guitar	Begin with letter A, little, slightly, or algorithm	yes	yes, p8, 11	Yes, p1,3,12	Yes, Triad with pedal tone, p.9	Long trills	no	no
<i>Ali</i> (77) Va ²⁸	Begin with letter A	yes	Yes, first piece	Yes, second piece	Yes, second piece	no	Yes, first piece	Not sure
<i>Argot</i> (79) Vn	Begin with letter A, Special vocabulary used e.g. by criminals which is designedly unintelligible to outsiders. ²⁹	yes	Yes, p1	Yes, p1,2	Yes, p3	Yes, p5-7	no	no
<i>Lame</i> (82) Vc	lamé fabric with interwoven gold or silver threads. ³⁰ And also, Alain Meunier	yes	Yes, p2	Yes, p4	Yes, p2	Yes, p1,2,5	Yes, p2	Yes,p2,7,p3 triple dotted
<i>Lem</i> (82) Db	cutting the meat from the carcass or the sound English word lame pronounced in Italian	yes	Illus. 12(p2)	Illus. 19(p4)	Illus. 9(p2)	Illus.5 and p7	Illus. 11(p2)	Illus. 9(p2)
<i>Rima</i> (83) pf	From name Maria Isabella De Carli	yes	Yes, p10,11	Yes, p3,6,14,16	Ostinato double stops grouping(p6)	Yes, p10	no	Yes, p10,13,16 (p10 triple dotted)
<i>Ombra</i> (83) Bass Cl	shade	some	Yes 1 st mov. <i>pp</i>	Yes, 1 st 2 nd piece	no	Yes 1 st mov. <i>pp</i>		
<i>Omar</i> (85) vibraphone	From name Maurizio Ben Omar	yes	yes	Yes, p1	no	Yes p5,6	Yes, p6	Yes, P6

²⁸ The observation of *Ali* and *Ombra* are determined by the recordings of Elision ensemble and Armand Angster.

²⁹ "argot" *The Concise Oxford Dictionary of Linguistics*. P. H. Matthews. Oxford University Press, 2007. *Oxford Reference Online*. Oxford University Press. UC - San Diego. 23 April 2008 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t36.e230>>

³⁰ "lamé noun" *The Oxford Dictionary of English* (revised edition). Ed. Catherine Soanes and Angus Stevenson. Oxford University Press, 2005. *Oxford Reference Online*. Oxford University Press. UC - San Diego. 23 April 2008 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t140.e42470>>

	Repeating notes	Mass amount of ornaments	Accenting every other eighth note	Deliberatively notates duration ignoring the beat	ponticello and sul tasto for timbre exchanges (string only)	col legno battuto for ornaments after real notes (string only)	Use harmonics	Ornaments after notes	Other techniques
<i>Algo</i> (77) Guitar	no	no	no	no	yes		Yes,p7	no	Nail wrap various timbre
<i>Ali</i> (77) Va	Yes, 1 st piece	Yes 1 st piece	no	no	Yes, 1 st 2nd piece	no	Yes, 1 st piece	Yes, 2 nd piece	Choral-like harmonic section, Pizzicato and arco glissando, Descending gesture, ricochet
<i>Argot</i> (79) Vn	Yes, p7	Yes, p4-5	no	Yes, p2	Yes, p4,p5	no	Yes, p2,3	Yes, p5	no
<i>Lame</i> (82) Vc	Yes,p2,6,7	Yes, p1	no	Yes, p2	Yes, p1,5	no	Yes,p1,4,5	Yes, p6	ricochet
<i>Lem</i> (82) Db	Illus. 22(p6)	Illus. 25(p3)	Illus. 25(p3)	Illus. 12(p2)	Illus. 3, 23(p1,6)	Illus. 23 (P6)	Table 5(P1,4,5)	Illus. 23 (P6)	ricochet
<i>Rima</i> (83) pf	no	Yes, p12,13	No, irregular	Yes,p11				Yes	no
<i>Ombra</i> (83) Bass Cl	Yes, first piece	yes	no	yes			Yes, second piece	Yes	Sliding note Key clicks
<i>Omar</i> (85) vibraphone	Yes,p3	Yes, p6	no	Yes, p6			no	Yes, p5	Descending gesture, Grouping notes as ostinato

From the above comparison of Donatoni's two-movement style solo pieces, we can see that they all have several specialties in common: These solo pieces all have interesting titles, are fast and complicated in rhythm, have cut phrases and value the flow of horizontal, and they all have gestures ending with long trills. In strings pieces, Donatoni uses double stops with pedal tones, harmonic groupings as special gestures, and he uses ponticello and sul tasto to create the contrast in timbre. Most of the solo pieces composed after *Ali* and *Argot* have gestures with many ornaments, deliberately notated duration ignoring the beat, and they all have ornaments after notes. Moreover, most of the pieces composed after *Ali* uses repeating notes or repeating double stops as one of the gestures. Besides all of these specialties in common, *Lame* and its related solo pieces, all have the gestures with double-dotted long notes. However, *Lem* has its

own special gestures, accenting every other note, having the part of many col legno battuto, and most unique, *Lem* has a large number of compound rests.

From the comparison table above, one can analyze the gestures, but about silence, it is hard to see from the summary above. *Lem* in particular, has a large amount of compound silence in the second piece. Please observe the following illustration.

The compound rest (+4) examples in Donatoni's *Lem*, second piece

2nd line on page 4

2 3rd line on page 4

3 3rd line on page 4, second grouping

4 5th line on page 4

5 2nd line on page 5

6 8th lin on page 5

Illustration 39. the compound rests with more than 4 symbols in the 2nd piece of Donatoni's *Lem*

These are some of the compound rests which have more than three symbols in the second piece. To sum up, the total amount of the compound rests which have more than three symbols is eighteen. There are thirty two places that have compound rests, which is equal or more than three rests. Regarding the non-metric organization in *Lem*, we should notice that the silence and the organization of silence are important in *Lem*. However, since most of Donatoni's solo works are in fast speed, they have the

motivation to reach the next gesture as soon as possible, almost out of breath. It is enough to prove the use of the compound rest in *Lem* is idiosyncratic in Donatoni's solo works.

Conclusion

After observing the *Lem* and Donatoni's other related pieces from the same period. One can observe that most of the Donatoni's solo pieces in this period share the same gestures. However, *Lem* has its own special gestures, accenting every other note, having the part of many col legno battuto, and a large number of compound rests.

Now, let us return to the argument of the non-metric organization. On one hand, the non-metric organization requires a rigorous deciphering of notation and analysis of the rhythmical structure which, one could argue, could be better served by using specifically notated meter. It is curious to note that in the later incarnations of the piece, i.e. *Alamari*, *Lame II* and *Lem II*, they are metered. On the other hand, the no bar line, no tempo marking style also creates a feeling of continuing direction and forward motion while reading the music. It brings back to me the nostalgic memory of reading ancient writings from *Records of the Grand Historian* (史記) by historian Ssüma Ch'ien (司馬遷, Han Dynasty, ca. 145-90 BC), or the calligraphy *Lant'ingchi Hsü* (蘭亭集序) by so called Sage of calligraphy, Chinese calligrapher Wang Hsi-chih (王羲之, 303-361). These ancient writings of Chinese original manuscripts have no punctuation marks. There are different editions which provide suggestions of phrasing and punctuation based on the knowledge of scholars from all the past dynasties to the present age. Please refer to the following illustration for the reading experience:



Illustration 40. 王羲之：蘭亭集序，神龍本，北京故宮博物院 Wang Hsi-chih: *Lant'ingchi Hsü*

The direction of reading is from right top to right bottom in a line, followed by the next line all the way to the left. No punctuation, no breaking of paragraphs, every gesture can have different shapes, the brakes between the words varies, each gesture can be as simple as one or two strokes, to as much as twenty strokes. In a passionate gesture, the words are larger and with more dynamic looking, but in a calm situation, the words are relatively stable and well formed. For me, *Lant'ingchi Hsü* represents “no breaking, no dipping, continuing reading experience in calligraphy, just as the non-metric organization does.

While finding a good solution for preparing to practice *Lem*, I found it was a dilemma to choose which method to apply from one part to the other in this piece since none of the methods could cover the entire piece with one simple solution. On the other hand, the meticulous notation demands that the performer look at the music as an object from a very close distance. There is a Chinese saying,

*Viewing the mountain, recognizing a mountain;
Viewing the mountain, yet unable to see it as such.
Viewing the mountain and finally seeing the mountain.*

Donatoni's notational style for me is like the middle sentence; *Viewing the mountain, yet unable to see it as such*. But in his *About...*, *Alamari*, *Lame II*, *Lem II*, his composition style changed to be more like: *Viewing the mountain and finally seeing the mountain*. For me, I have to step out a few steps to see the whole structure of *Lem*. The two elements, meticulous notation and the non-metric organization, create the same result for me: they generate a feeling of forward motion for this piece.³¹

³¹ This is a marvelous translation of Chinese /Taiwan Expert Prof. Nancy Guy of
“見山是山，見山不是山，見山仍是山”

Appendix A: Program Note

Han Han Cho double bass

Stefani Walens, harpsichord/piano

Double Bass : Transcribed and Contemporary repertoire

Steve Tittle (1935-): *It Is All There All The Time*,

five movements for double bass and harpsichord (1972)

Franco Donatoni(1927-2000): *Lem*,

two pieces for double bass (1982)

Intermission

Johann Sebastian Bach (1685-1750): *Preludes and Gallantries*

for solo stringed instrument and piano transcribed by Paul Ramsier (1937-)

(ca.1985)

Prelude, Sarabande, Gavotte, Two Minuets, Prelude, Burlesca, and Echo.

Aaron Copland (1900-1990): *Sonata for Violin and Piano* (1943)

transcribed by Gary Karr (ca. 1980)

I. Andante semplice, II Lento, III Allegro giusto

Contemporary Works

There are two contemporary works introduced in first half of the repertoire tonight: Steve Tittle (1935-): *It Is All There All The Time*, five movements for double bass and harpsichord (1972), and Franco Donatoni (1927-2000): *Lem*, two pieces for double bass (1982).

Steve Tittle (1935-): *It Is All There All The Time*, five movements for double bass and harpsichord (1972)

Steve Tittle (John Stephen Tittle) was born May 20, 1935 in Ohio. He is a composer and the founder of Canadian new music groups such as UPSTREAM, and MURPHY'S LAW. Tittle finished his BM in music education at Kent State University in 1965, and completed an MM and DMA studies in composition with Hilmar Luckhardt (1913-1984), Robert Crane (1919-2003) and Burt Levy (1936-) at University of Wisconsin at Madison in 1974.

Tittle is a prolific composer. In addition to his many works in the standard concert-music genres, he has often composed for tape/live combinations, jazz groups, radio plays, dance and theatre productions, and other collaborations. He has also scored several documentary films (for the Canadian National Film Board and others) and has done arranging for everything from small groups to full orchestra. In composition, Tittle primarily likes smaller forms, and, drawing on influences from jazz, minimalist,

and non-Western music, he creates in each piece an original statement that is subtle, novel, and engaging both for the performer and the listener.

In 1970 Tittle began a long teaching career in the Music Department of Dalhousie University in Halifax, Canada. Later in 1990 as associate professor of composition and theory, Tittle founded the new Halifax composer/performer-collective UPSTREAM ensemble, for which he continues to compose new (and re-arrange older) music. In addition, Tittle has been commissioned by the Atlantic Symphony Orchestra, the Canadian Electronic Ensemble, the Kronos Quartet, Oboist Lawrence Cherney, violist Rivka Golani, violinist Philippe Djokic, the Karr-Lewis Duo, Scotia Festival, Technical University of Nova Scotia, and Dalhousie University... etc. On retirement from Dalhousie in the late 1990's, Tittle re-located to Victoria, Canada. In 1999, Tittle briefly performed in Halifax again, re-uniting with members of UPSTREAM as well as MURPHY'S LAW.

It Is All There All The Time was written for the Gary Karr and Harmon Lewis Duo from May through June in 1972. It is a piece about time, has five movements and is for double bass and harpsichord. At the time, Karr-Lewis Duo were the members of the music department at Dalhousie University where Tittle then taught. Soon they asked Tittle to write a piece for the combination of harpsichord with double bass. In this five movement piece, the organization is followed by the order of fast- slow-moderate-slow-fast. It starts with the fast movement in which the rhythmic aspect is the focal point, followed by a legato second movement full of various ornaments. In the first two movements, bass is usually playing the melodic and lyrical part. Later in

the third movement, the bass and harpsichord share leading voice lines and each has an individual cadenza. After a lyrical and cantabile fourth movement, the bass and harpsichord join together in a joyful, fast final movement.

It Is All There All The Time was recorded in 1974 by the Canadian Broadcasting Corporation (SM-269) by Karr-Lewis Duo in the LP called *The Karr- Lewis Duo*. Tittle's other double bass work including *Mediterranean Eyes* (1984) for Flute/piccolo, piano and double bass.

Franco Donatoni(1927-2000): *Lem*, two pieces for double bass (1982)

In the Italian composer Franco Donatoni's prolific life, he composed a large number of compositions for solo instrumentalists. These solo instrumental works have a charismatic musicality that most instrumentalists find attractive and impressive, because they "exemplify particularly well the relationship between materials and techniques"³².

One of Donatoni's solo instrumental works, *Lem* for double bass, for instance, demonstrates the playful relationship between materials and techniques. *Lem* is not metrically organized with time signatures or bar lines, which requires the player to take a further step and to analyze the work's mathematical organization with specific compositional techniques the composer uses. Though the non-metric notation might

³² Michael Gorodecki, "Who's pulling the strings? : Michael Gorodecki introduces the music of Franco Donatoni," *The musical times* 134, no. 1803 (May, 1993): 246-251.

seem at first glance a disadvantage, the inherent rhythmic complexity might not be revealed to the performer if the notation had been quantified in a conventional metric manner.

According to the article of Italian musicologist Salvatore Colazzo, Donatoni's second period of composition is after 1978³³. Also according to the research of musicologist David Osmond-Smith (1946-2007), Donatoni resolved to stop composing in early 1975, and had taken up regular employment as an editor at his music publisher, Suvini Zerboni. But he had promised to write a piece for 1976 Accademia Musicale Chgiana. His wife Susan Park persuaded him to accomplish this commitment. Thus, the result was *Ash* (1976), a piece for eight instruments³⁴. Osmond-Smith described it as Donatoni's self-cremation. This is the end of the first period of Donatoni, in it he was also a new-born. After *Ash*, Donatoni began to write solo pieces for soloists he admired, and then he generated a game of detecting potential affinities between these works when superimposed. One can see a good example from Donatoni's Guitar piece *Algo*(1977). In this piece, Donatoni started to adapt the new idea by using two small, glistening, jewel-like³⁵ movements to generate a solo work. After *Algo*, Donatoni

³³ Salvatore Colazzo, *Dal nulla il molteplice. I lavori solistici con le loro proliferazioni*, Autori Vari/Donatoni, ed. Enzo Restagno,(Turin: E.D.T. Edizioni di Torino, 1990), 119.

³⁴ Fl,ob,cl,pf,clav,cl,vla,vcl.

³⁵ Michael Gorodecki, "Who's pulling the strings? : Michael Gorodecki introduces the music of Franco Donatoni," *The musical times* 134, no. 1803 (May, 1993): 246-251.

composed *Ali* for viola (1977), and *Argot* for violin (1979). When all three were combined together they generated another piece, *About...*(1979).³⁶

This method of modular composing of *Lame* for cello, *Lem* for double bass, *Ala* for cello and double bass, *Alamari* for cello, double bass and piano, *Rima* for piano, *Lame II* for eight celli, *Lem II* double bass concerto is following the same procedure. Osmond-Smith described Donatoni's approach to compositional process in clear terms:

Donatoni has usually started with a fragment of material from his own previous work – and by employing spontaneously chosen rules of substitution, elimination and others, he could arrive at a chain of new blocks of material.

The following illustration is the order in this modeling composition series.

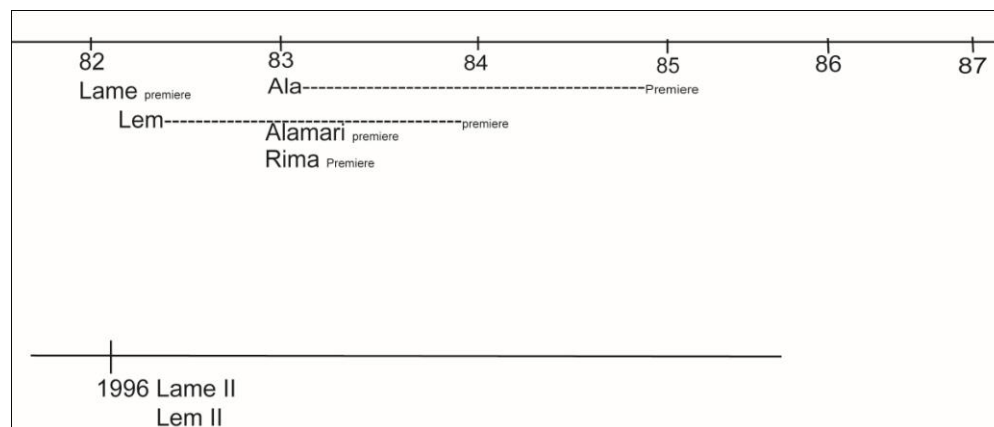


Illustration 41. the composition time of Donatoni around 1982 to 1996

If one observes the other works as the same period of *Lem*, *Ala* is exactly the same

³⁶ Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, 29 vols. (London: Macmillan, 2000), S.v. "Donatoni, Franco" by David Osmond-Smith.

as *Lem* and *Lame* combined, as if the structure were predetermined for both pieces. Whereas *Alamari* based on *Ala* and *Rima* for piano, each part is based on the same materials, also, *Lame II* for eight celli and *Lem II* for bass and fourteen players. I believe this additive and subtractive game can be found in the motivic development in this chain process of generating this series of works such as Donatoni's solo double bass work: *Lem* and the related series of works. Donatoni composed *Ala* for cello and bass duo in 1983, and dedicated it to the cellists Rocco Filippini and Franco Petracchi. It was premiered by Petracchi and the French cellist Alain Meunier after *Lame* and *Lem* in 1985. *Lem* is identical with *Ala*'s bass part and *Lame* for cello is identical with *Ala*'s cello part. The two voices in *Ala* have lots of superimposed intervals of sevenths and seconds (for example, p.2 in *Ala*) which are well organized. Moreover, the two voices of cello and bass are made by modulation and canon-like structure in many places in *Ala*. It is believed that Donatoni predetermined the notes of *Lame* and *Lem* for the structure of *Ala*.

In addition, there are several specialties in *Lem*, two double bass solo pieces which is connected to the related works.

- **Usually fast and complicated in rhythm**
- **Interesting title**
- **In two movements**
- **not metrically organized with time signatures or bar lines**
- **Linearization**

- **Cut phrases**
- **Gestures ending with long trills**
- **Double stops with pedal tones**
- **Repeating double stops**
- **Long notes double dotted**
- **Repeating notes with various frequency**
- **Mass amount of ornaments**
- **Accenting every other eighth note**
- **Deliberately notates duration ignoring the beat**
- **Use ponticello and sul tasto for timbre exchanges**
- **Use col legno battuto for ornaments after real notes**
- **Use harmonics**

After observing the *Lem* and Donatoni's other related pieces from the same period. One can observe that most of the Donatoni's solo pieces in this period share the same gestures. However, *Lem* has its own special gestures, accenting every other note, having the part of many col legno battuto, and a large number of compound rests. Now, let us return to the argument of the non-metric organization. On one hand, the non-metric organization requires a rigorous deciphering of notation and analysis of the rhythmical structure which, one could argue, could be better served by using specifically notated meter. It is curious to note that in the later incarnations of the piece, i.e. *Alamari*, *Lame II* and *Lem II*, they are metered. On the other hand, the no bar line, no tempo marking style also creates a feeling of continuing direction and forward

motion while reading the music. It brings back to me the nostalgic memory of reading ancient writings from *Records of the Grand Historian* (史記) by historian Ssūma Ch'ien (司馬遷, Han Dynasty, ca. 145-90 BC), or the calligraphy *Lant'ingchi Hsü* (蘭亭集序) by so called Sage of calligraphy, Chinese calligrapher Wang Hsi-chih (王羲之, 303-361). These ancient writings of Chinese original manuscripts have no punctuation marks. There are different editions which provide suggestions of phrasing and punctuation based on the knowledge of scholars from all the past dynasties to the present age. Please refer to the illustration (Illustration 40 in previous chapter) for the reading experience.

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Donatoni's music has the abrupt, vivid, joyful musicality hiding behind these puzzle-like chain works. His craftsmanship of making music is full of mysterious details. I can see his signature-like gesture installed in all of his music. These musical elements are just like the parts of a house. Donatoni collected authentic windows, escutcheons, doorknobs, tiles, grates, faucets...etc in his bag. He used these parts to chop, cut, and reorganize a new work as a fine artisan. It is interesting to realize how Donatoni started to adapt the new idea by using two small, glistening, jewel-like³⁷ movements to generate a solo work.

³⁷ Michael Gorodecki, "Who's pulling the strings? : Michael Gorodecki introduces the music of Franco Donatoni," *The musical times* 134, no. 1803 (May, 1993): 246-251.

Transcription Work

In the past, compositions written by bassists as well as transcribed works from other instruments have played an important role in the bass literature due to the lack of significant major compositions by master composers. Since 1950, the traditional bass technique has significantly evolved³⁸, due in part, to the relationship between the gifted virtuoso, who is able to perform on new technical levels and the composer who is able to exploit the musical potentials of this technique. As a result, newly commissioned works have enormously enriched the double bass repertoire. For example, double bass virtuoso Gary Karr has premiered more than thirty concertos written especially for him. Former UCSD professor, Bertram Turetzky, has had over two hundred new works composed for him which take advantage of his own particular style of playing, centered around unorthodox pizzicato and non-traditional bow techniques.

The contemporary double bassist has many stylistic genre choices in which or which she or he can perform: from the orchestra, to solo, chamber music, jazz performance, non-jazz improvisation and various kinds of popular music.

³⁸ Rodney Slatford, "Double Bass", *Grove Music on line* ed. L. Macy (Accessed [3 March, 2008]),

<http://www.grovemusic.com>

It might seem that, with all of these performance options, the transcription is no longer a relevant musical choice. On the contrary, there has been a huge amount of transcribed works for double bass published since 1950.

The Importance of Transcription Works in Double Bass Repertoire

Since originality and innovation is valued highly in academia, the use of borrowed work might appear as a critique and failing of a vital bass repertoire, suitable for academic examination. But let us trace back to the moment we initiated our first melodies while beginning to learn to play an instrument, whether it be a catchy tune from a folksong, or a short passage from a classical masterpiece or a popular song.

In studying an instrument, we value this ability to reproduce and duplicate melodies as a demonstration of musical talent; the ability to imitate and replicate. When we finally develop our musical skills enough to translate those wonderful tunes we heard in our inner ear into musical notation, it became our first transcription.

Since childhood, I have adored vocal works. I still remember the first time I had the urge to write down a piece of music was from a Hong Kong contemporary composer, *Wut, Man-chung's* (屈文中) opera work: *Romance of the West Chamber* (西廂記). At the time I was thirteen. Later I transcribed a piece that my classmate was playing, Gaspar Cassado's *Requiebros*. At the time, I was only fifteen. I deeply believe that transcription is a natural tendency of musicians that want to sing or play what they hear from other instruments or singers. It is a dignified virtue, and it shouldn't be underestimated for its pedagogical value and as legitimate means to expand a repertoire.

Let us examine contemporary string pedagogy and especially the success of the Suzuki Method which uses the same repertoire for teaching children the same melodies on all the string instruments, from violin to bass. It is a common experience worldwide, to hear our neighbor's children play endless repetitions of Happy Birthday, a Bach Gavotte, and Twinkle Twinkle Little Star. It is very clear that Suzuki as well as other methods utilize the transcription as a major pedagogical tool, no matter which instrument.

In double bass pedagogical literature, there are a huge number of transcribed works, many from the collection of the early twentieth century American master performer and teacher, Herman Reinshagen.

Throughout his career Reinshagen made hand written transcriptions and arrangements from original printings and manuscripts of major composers including bass virtuosos such as Domenico Dragonetti(1763-1846), Giovanni Bottesini (1821-1889)...etc. Reinshagen's colossal collections³⁹ deeply influenced the American double bass playing tradition.

This tradition was passed on to the important American double bass pedagogue, Stuart Sankey, student of Herman Reinshagen, who throughout his career went on to transcribe many works for the double bass and made this statement quoted in the next paragraph⁴⁰:

³⁹ Formal collection is in UCLA.

⁴⁰ Paul Brun, *A New History of the Double Bass* (France: Paul Brun Productions, 2000), 96.

Since the double bassist cannot draw upon a standard body of literature to compare with that of violinists or cellists, he must therefore utilize existing compositions which are profitable, in the music sense, as well as appealing to the ear. Certainly, there is more to be learned from the music of Bach, Handel and Schubert than that of Vanhal, Schwabe, Sperger or Dragonetti. I feel that bassists must create a new body of bass literature predicated on the works of the masters.

The opinion of highly esteemed bassist and teacher Stuart Sankey, who taught at Juilliard and Indiana University, is an authoritative justification, if not evidence, for the popularity of transcribed masterworks in this past century. Double Bassist Gary Karr has arranged, performed and recorded many transcribed masterworks for bass, which surpass the technical and musical level of much contemporary double bass literature. The great majority of his transcriptions have not been published. I presume that this initiated the published editions of many his students, such as Mark Bernat's transcription of Johann Sebastian Bach's *six suites*, Schumann's *Phantasiestücke* op.73 in IMC edition.

Additionally, composer Paul Ramsier transcribed *Six Early Scriabin pieces*, J.S. Bach: *Preludes and Gallantries*, along with his "important contribution to the double bass repertoire: diverse concertos, *Eusebius Revisited*, *Divertimento Concertante on a Theme of Couperin*, *Road to Hamelin*, *Silent Movie*, *Low-Note Blues* etc."⁴¹ Ramsier, in my opinion, has contributed very significantly to the modern double bass repertoire.

⁴¹ Paul Brun, *A New History of the Double Bass* (France: Paul Brun Productions, 2000), 97.

In the Realm of Contemporary Repertoire for Double Bass

In the field of contemporary music it is assumed that we will only find original works. However, there is evidence to the contrary; that transcriptions are still a vital part of contemporary double bass repertoire. The following are good examples:

The Italian double bassist Stefano Scodanibbio (1956-), who has premiered dozens of works written especially for him, recently transcribed and published the famous *Sequenza* number XIV, originally written for cello by Luciano Berio (1925-2003) into *Sequenza XIV B* 2004. In the introduction of Mr. Scodanibbio's edition, he declared that he was invited by Berio to "re-invent" (rather than transcribe) a version of *Sequenza* XIV, for bass. I believe it is a wonderful edition and Mr. Scodanibbio presents it impressively integrating his personal vocabulary into the structure of the piece. However, it is still a version of Berio's *Sequenza*, and presumably not a totally original concept from Stefano Scodanibbio himself.

Recalling Brahms', *Variations on a Theme by Joseph Haydn*, which is commonly understood as Brahms's composition in contrast to Mahler's arrangement of Beethoven's *String Quartet, op.95* or his arrangement of *Schubert's String Quartet in d minor, d810* for string ensemble. In both of the later cases there is no doubt that Beethoven and Schubert are the composers and Mahler, the arranger/transcriber.

In the case of Berio's *Sequenza XIV B*, the ratio of Scodanibbio's personal vocabulary is undeniable. Though the sonic and technical details are clearly Scodanibbio's, the structure and the gestalt of the piece is clearly Berio's.

Through listening and comparing the two versions, *XIV* and *XIVB*, both are

recognizable as Berio's work. This piece is a major contribution by a major composer to the bass repertoire with an unusual personal contribution by Scodanibbio. *Sequenza XIVB* is a transcription in the broadest sense.

This is not the only example of a significant work by a major contemporary composer transcribed for double bass. Lucas Drew, the American double bassist and professor of music at the University of Miami, transcribed Hans Werner Henze's (1926-) *Serenade* (1949) in 1981. It was written after Henze's solo-bass piece, *S. Biagio 9 Agosto ore 1207* (1977) and his *Concerto for Double Bass and Orchestra* (1966) were published. Moreover, they are all published by the same publisher, Schott.

It is clear that Drew found *Serenade* to be a dynamic vehicle for bass, so he generated a transcription of Henze's *Serenade*. Also the violist virtuoso and former violist in Arditti quartet, Garth Knox, to whom Henze wrote his *Viola Sonata*, transcribed and published the same *Serenade* for viola at 2003.⁴²

Garth Knox mentioned in the introduction of this edition "This cello *Serenade* has for a long time been a firm favorite with cellists, and also, incidentally, with double bass players." This proves and gives clear evidence that universal affection for a work is the prime motivator for the transcription Henze's *Serenade*; it is an attractive composition for violists as well as double bassists. It is a natural instinct for musicians to adapt beloved compositions for their own instruments even in the realm of contemporary music performance practice. Transcription still continues to be a relevant vehicle in the

⁴² Schott edition.

evolution of a dynamic body of contemporary music.

Transcription Works: Bach and Copland

There are two transcription works introduced in the repertoire tonight: J.S. Bach: *Preludes and Gallantries*, transcribed by American composer Paul Ramsier; and Aaron Copland Violin Sonata, transcribed by Double Bass virtuoso Gary Karr. Please observe the following program note.

Johann Sebastian Bach (1685-1750): *Preludes and Gallantries* for solo stringed instrument and piano transcribed by Paul Ramsier (1937-) (ca.1985)

As a double bassist, I find listening to most of Bach's keyboard music a divine experience. The contrapuntal structure within the voices, the dexterity requirement for playing complicated lines crisscrossing around the center of the octaves on the keyboard. All this is independently happening within a relatively short time. Bach's keyboard music is as sophisticated and compelling as a Chinese curio such as the Ivory curved ball sculpture with multi-layer carved with landscape and figures, or as the experience of watching the exquisite "Remember dreams Do Come True" fireworks in Disneyland.

In order to play the music of Bach, generations of bassists have adapted the Bach unaccompanied cello suites for bass. Besides the cello suites, I believe that the *Preludes and Gallantries*, arranged by Ramsier, provides a proper concert repertoire for double bass adapting from Bach's keyboard music without interfering with the proper

value of the Bach's keyboard music. In Gallantries, for example, Gavotte, Minuets, Burlesca and Echo in this piece, the music emphasizes the melody with light accompaniment rather than an equal-voiced part-writing and fugal texture⁴³. The linear nature of these pieces are especially suited to the sonorous character of low strings.

There are seven movements in Preludes and Gallantries; Prelude, Sarabande, Gavotte, Two Minuets, Prelude, Burlesca, and Echo. In his introduction Ramsier indicates that the first unaccompanied prelude is from a collection of short clavier pieces, attributed to Bach. According to the German Scholar F. K. Griepenkerl's (1782-1849) research, this piece is from Prelude and Fugue in a minor, among the collected works of composer Johann Peter Kellner (1705-1772). In addition, in this first prelude, the last note in bar 6 is different from the Schirmer Edition. It is possible that the last note should be a written B flat instead of B natural. The Sarabande and two Minuets are adapted from the first French Suite in d minor BWV 812. The Gavotte is adapted from the sixth French Suite in E major BWV817. The following prelude is from the Prelude in d Minor BWV 940 of the Six little Preludes of Johann Peter Kellner. The following Burlesca is from the Third Partita in a Minor BWV 827. Finally, the Echo is from the Overture in the French Style BWV 831. In this transcription, every piece has dynamic and tempo markings made by the arranger. I personally believe that as a performer I

⁴³ Peter Lynan "galant" The Oxford Companion to Music. Ed. Alison Latham. Oxford University Press, 2002. Oxford Reference Online. Oxford University Press. UC - San Diego. 11 May 2008 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t114.e2760>>.

must have some freedom of interpretation, and I take it.

Aaron Copland (1900-1990): *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980)

In 1955 The New York *Herald Tribune* praised Aaron Copland's *Sonata for Violin and Piano* saying it is "always good to hear, it is one of his best works." For a foreigner like me, the simple cantabile beginning of the first movement represents the America's horizon, and its geographical vastness. We hear great happiness revealed not only from Copland's buoyant melody line, but also from the delightful, energetic rhythm in the first and third movements.

At the same time that he was writing the sonata Copland was composing for the film *North Star* as well as composing the *Appalachian Spring* ballet for Martha Graham. The Sonata was dedicated to the memory of a friend who died in World War II, Lieutenant Harry H. Dunham (1910-1943). Later in the 1980's, Gary Karr made this transcription with Copland himself.

The Sonata is made up of three movements: Andante semplice, Lento, and Allegro giusto. The first movement starts with a brief choral progression answered by a melody:

Andante semplice (♩ = 72),

P freely singing

mf legato

Illustration 42. Aaron Copland: *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980), beginning

The first theme is

Più mosso (gradually faster)

mp

Illustration 43. Aaron Copland: *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980), first theme

followed by a simple second theme in a gentle homespun style with piano's canon of the first theme.

Second Theme

mf

mp

Canon of 1st theme

8

Illustration 44. Aaron Copland: *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980), second theme

Both themes, as well as the introductory ideas, are developed.

The second movement is in an A-B-A form with a slightly faster and melancholy middle section.

14

Introduction

Lento (♩ circa 60)

II

A

mp legato, warmly

mf legato, warmly

simile

Illustration 45. Aaron Copland: *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980), second movement

The third movement starts with a melody treated fugally:

17

III

Allegretto giusto (♩ = 144) *single-melody with fugue style*

mf (with bite)

mf

f i.h.

Illustration 46. Aaron Copland: *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980), third movement

The melody is syncopated, accented, and mixed with various melodic motives.

The musical score consists of two staves: a violin staff (top) and a piano staff (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is "Twice as slow" with a quarter note equal to a half note. The violin part begins with a melodic line marked "f with sentiment". The piano part features a bass line marked "f legato". The score includes three measures of a syncopated section, each marked with an asterisk and "rit. simile".

Illustration 47. Aaron Copland: *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980), syncopated section

In the end the music returns to the introduction of the first movement, the dream-like music and the piece vanishes as if into the air.




Conclusion

The aforementioned transcribed contemporary masterworks are significant compositions in the modern double bass literature. They provide a wealth of choice for double bassists from which to select a varied and dynamic repertoire. Compared with the amount of choices of original repertoire for other instruments, the availability of major works for the bass is much less than other instruments. Moreover, the value of transcriptions has been historically valued and used for generations of double bassists. It is impossible to remove the transcription from our repertoire without devaluing and diminishing our musical possibilities. The transcription for the double bass continues to be a vital part of our tradition and should never be left out of our double bass literature. It represents the primacy of a love of music, whose need for pedagogic and musical evolution trumps the attitude that the only significant music must be conceived for the instrument itself. Above all, one should never overlook the value of transcriptions in the history of modern double bass playing.




Appendix B Gary Karr Discography, 1998

THE WORLD OF GARY KARR	King Records	KICC8531
Gary Karr DB /Harmon Lewis Piano Organ	Amati Productions: Yes	Collection
<p>Albinoni: Adagio in G Minor(arr. Giazotto)</p> <p>J.S.Bach:Ave Maria(arr. Gounod)</p> <p>J S Bach: Jesu, Joy of man's desiring</p> <p>J.S. Bach: Air from Orchestral Suite No.3</p> <p>Faure: Apres un reve</p> <p>Rachmaninov: Vocalise, Op.34,No14</p> <p>Saint-Saens: La cygne</p> <p>Arcadelt: Ave Maria</p> <p>Schubert: Ave Maria</p> <p>J.S.Bach: Menuett from Notebuch der Anna Magdalena Bach</p> <p>J.S.Bach: Wachet auf, ruft uns die stimme</p> <p>Negro Spiritual: Deep river</p> <p>Godard: Berceuse aus der Oper "Jocelyn"</p> <p>Taki: KOJO NO TSUKI</p>		




Appendix B Gary Karr Discography, 1998 (continued)

Catalonian carol:El canto dels ocells		
		
Gary Karr Recital	King Records	KICC 78
Gary Karr DB/Harmon Lewis Harpsichord	Amati Productions Yes	1980/05/07
Handel Sonata in C Major Eccles Sonata in a minor Couperin Pieces en Concert Telemann Sonata in D Major		
		
Basso Cantante	King Records	KICC 47
Gary Karr DB/Harmon Lewis Piano	Amati Productions Yes	1980/05/28-29
Schubert Arpeggione Sonata Rachmaninov Vocalise Saint-Saens La Cygne Joplin The Entertainer Taki Kojo no tsuki When I wake up in the morning Three Catalonian Carols El noi de la mare/Fum, Fum, Fum/El cant dels ocells		
		
Kol Nidrei	King Records	K33Y 138
Gary Karr DB/Harmon Lewis Organ	Amati Productions Yes	1980/06/06
Bruch Kol Nidrei op.47 Bloch Prayer from "Sketch from Jewish Life" Koussevitzky Chanson Triste op.2 A.Wilder Small suite for doublebass and piano Romantically Quasi Jazz D.v Goens Scherzo op.12 No.2 Gossec Gavotte T.Narita Hamabe no uta J.S.Bach Largo from Concerto for Cembalo No.5 in f minor BWV1056 mov.2		

Appendix B Gary Karr Discography, 1998 (continued)

Negro Spiritual Deep River		
		
Apres un Reve	King Records	K33Y 238
Gary Karr DB/Harmon Lewis Piano	Amati Production Yes	1981/09/20-21
Faure Apres un Reve Lorenziti Gavotte Granados Madrigal in a minor Gluck Melodie Gershwin Summertime Wagner O Du Mein Holder Abenstern from "Tannhaeuser" Green Playful Rondo Hindemith Sonata for Doublebass		
		
Adagio d'Albinoni	King Records	KICC 41
Gary Karr DB/Harmon Lewis Organ	Amati Productions Yes	1982/09/22
Albinoni Adagio in g minor(arr.Giazotto) Beethoven Sonatine Frank pieces 5 Handel Sonata No.9 in b minor J.S.Bach Ave Maria(arr.Gounod)		
		
Berceuse	King Records	KICC 44
Gary Karr DB/Harmon Lewis Piano	Amati Productions Yes	1983/06/21-23
Godard Berceuse aus der Oper "Jocelyn" Londonderry Air Simonetti Madrigale Geissel Granny's Dream Ravel Piece en forme de Habanera Rimsky-Korsakov/Kreisler Song of India Granados Spanish Dance No.2 Scott Joplin Rags		

Appendix B Gary Karr Discography, 1998 (continued)

Elite Syncopations		
Bethena A concert waltz		
Granados Intermezzo		
Tchaikovsky none but the weary heart		
		
Ave Maria	King Records	KICC 163
Gary Karr DB/Harmon Lewis Piano Organ	Amati Productions Yes	
Schubert: Ave Maria		
J.S.Bach:Ave Maria(arr. Gounod)		
Arcadelt: Ave Maria		
Mozart: Ave Verum Corpus, K.618		
		
Gary Karr plays Bach	King Records	K33Y 165
Gary Karr DB/Harmon Lewis Organ	Amati Productions Yes	1985/06/09-10
J.S.Bach		
Komm Suesser Tod BWV478(arr.Karr)		
Prelude and Gallantries(arr Paul Ramsier)		
Prelude		
Sarabande		
Gavotte		
Jesu, Joy of man's desiring BWV147(arr Karr)		
Air from Orchestral Suite No.3 in D Major BWV1068(arr.Karr)		
		
Songs of Prayer	King Records	KICC 43
Gary Karr DB/Harmon Lewis Organ	Amati Productions Yes	1985/06/10-11
Eili, Eili(Invocation) Traditional Yiddish melody of Russia and Poland after the notation of Shalitt by Kurt Schindler		
A.C.Adam O Holy Noght		
J. Arcadelt Ave Maria		
Bizet Agnus Dei		
Harline When you wish upon a star		
Schubert Ave Maria		
Hovhaness Prayer of saint Gregory		


Appendix B Gary Karr Discography, 1998 (continued)

<p>Negro Spiritual Nobody knows de trouble I've seen Negro Spiritual Swing low, sweet chariot! Mozart Ave, rerum corpus k.618 (arr.Karr)</p>		
		
The Spirit of Koussevitzky	VQR Digital	VQR 2031
Gary Karr DB/Harmon Lewis Piano	Amati Productions Yes	1988/11/28-30
<p>Rachmaninov Vocalise op.34 No.14 Serge Koussevitzky 4 pieces Valse Miniature op.1 No.2 Chanson Triste op.2 Humoresque op.4 Andante op.1 No.1 Scriabin 6 Early Pieces Prelude op.9 No.1 Etude op.42 No.4 Etude op.2 No.1 Prelude op.22 No.1 Prelude op.16 No.4 Albumleaf op.45 No.1 Gliere 4 pieces Prelude op.32 No.1 Scherzo op.32 No.2 Intermezzo op.9 No.1 Tarantella op.9 No.2</p>		
		
We wish you a Merry Christmas	VQR Digital	VQR 2036
Gary Karr DB/Harmon Lewis Organ	Amati Productions Yes	1988/11/28-30
<p>God Rest You Merry, Gentleman* The First Nowell*</p>		



Appendix B Gary Karr Discography, 1998 (continued)

<p>Silent Night*</p> <p>O Holy Night*</p> <p>Deck the Halls*</p> <p>Never a Child is He/James Niblock</p> <p>I saw three ships*</p> <p>The son of Mary, Catalonian Carol*</p> <p>Song of the Birds, Catalonian Carol/arr.Casals</p> <p>O Little Town of Bethlehem*</p> <p>Vom Himmel Hoch/Sigfrid Karg-Elert</p> <p>Hark the Herald Angels sing*</p> <p>Greensleeves to a Ground*</p> <p>Jingle Bells*</p> <p>Il est ne, le divin Enfant*</p> <p>Ave Maria/Schubert</p> <p>Joseph est bien marie/Jean Francois Dandrieu</p> <p>It came Upon a Midnight Clear*</p> <p>Lo, How a Rose E'er Blooming*</p> <p>Good King Wenceslas*</p> <p>All the * arr by Karr and Lewis</p>		
		
Gary Karr's 50th Birthday Album	Amati Production	Unknown/Tape
Gary Karr DB/Harmon Lewis Piano	Not available now	1991
<p>Bottesini Reverie</p> <p>Bottesini Tarantella</p> <p>E.Grieg Sonata in a minor op.36</p> <p>Hoffmeister Concertino No.2</p> <p>Stanle Myers Cavatina(arr. Byron Yasui)</p> <p>Gershwin Prelude No.2</p> <p>Slap the Bass</p>		
		
Basso Cantabile Gary Karr	King Records	KICC 40


Appendix B Gary Karr Discography, 1998 (continued)

plays Operatic Arias		
Gary Karr DB/Harmon Lewis Piano	Amati Productions Yes	1991/12/6-7
<p>Puccini Vissi d'arte, vissi d'amore-from "Tosca"</p> <p>Bellini Casta Diva-from "Norma"</p> <p>Verdi Pace, pace, mio Dio-from "La forza del destino"</p> <p>Puccini O mio babino caro-from "Gianni Schicchi"</p> <p>Mozart Dove sono i bei momenti-from "Le nozze di figaro"</p> <p>Saint-saens Mon cœur s'ouvre a ta voix-from "Samson et Dalila"</p> <p>Flotow Die letze rose-from "Martha"</p> <p>Bizet Je dis que rien ne m'epouvante-from "Camen"</p> <p>Handel Ombra mai fu (Largo)-from "Serse"</p> <p>Donizetti Una furtiva lagrima-from "L'elisir d'amore"</p> <p>Bizet Romance:Je crois entendre encore-from "Les pecheurs de perles"</p> <p>Puccini Nessun dorma!-from "Turandot"</p> <p>Puccini E lucevan le stelle-from "Tosca"</p> <p>Verdi Dormiro sol nel manto mio regal-from "Don Carlo"</p> <p>Bellini/Bottesini "Fantasie Sonnambula"</p> <p>Mozart In diesen heil'gen Hallen-from "Die Zauberfloete",k.620</p> <p>All arr.by Karrexcept Fantasie Sonnambula</p>		
		
Poetic Melodies in Japan	TOSHIBA EMI	TOCZ-9152
Gary Karr DB/Harmon Lewis Piano/Yoshiro Hiratsuka Koto	Not Available in Amati Productions	
<p>Prologue-Garden of SUIKINKUTSU I</p> <p>YOIMACHIGUSA</p> <p>CHUGOKU CHIHO NO KOMORIUTA</p> <p>FURUSATO</p> <p>HAMACHIDORI</p> <p>JOGASHIMA NO AME</p> <p>KONO MICH</p> <p>MACHIBOKE</p> <p>HAKONE HACHIRI</p>		


Appendix B Gary Karr Discography, 1998 (continued)

SAKURA		
Epilogue-Garden of SUIKINKUTSU II		
		
Gary Karr Plays Japanese Songs	King Records	KICC 161
Gary Karr DB/Harmon Lewis Piano Organ	Amati Productions Yes	1994/12/11-12
HANA(Bloom)		
KOJO NO TSUKI(Moon over the ruined castle) HAKONE HACHIRI(Long and stem mountain path of Hakone) AOBA NO FUE(A flute of green leaf) OBOROZUKIYO(A night with hazy moon) JOGASHIMA NO AME(Raining Joga-shima Island) MACHIBOKE(Waiting in vain) CHUGOKU-CHIHO NO KOMORIUTA(Lullaby of Chugoku region) SAKURA SAKURA(Cherry blossoms) AKATOMBO(A red dragonfly) SUNAYAMA(Dune) KONO MICHI(The path) YOIMACHIGUSA(An evening primrose) TSUKI NO SABAKU(A dessert under the moon) HAMABE NO UTA(Song for strand) BIWAKO SHUKO NO UTA(Sailing through the Biwako Lake) HABU NO MINATO(The hourbour of Habu) DEFUNE(Sail from a boat) YASHI NO MI(A coconut) NARA-YAMA(Nara, the ancient city) YAMADERA NO OSHOSAN(Bonze at a mountain temple) ITSUKI NO KOMORIUTA(Lullaby of Itsuki) NATSU NO OMOIDE(Remembrance of last summer)		
Arr by Karr		
		
Spirituals and Foster Songs	King Records	KICC 200
Gary Karr DB/Harmon	Amati Productions Yes	1996/3/14-15



Appendix B Gary Karr Discography, 1998 (continued)

Lewis Piano Organ		
<p style="text-align: center;">Foster</p> <p style="text-align: center;">My old Kentucky Home, Good Night</p> <p style="text-align: center;">Oh! Susanna</p> <p style="text-align: center;">Camptown Races</p> <p style="text-align: center;">Beautiful Dreamer</p> <p style="text-align: center;">Spirituals</p> <p style="text-align: center;">Joshua fit the battle O' Jerico</p> <p style="text-align: center;">Steal away to Jesus</p> <p style="text-align: center;">Deep River</p> <p style="text-align: center;">Were you there</p> <p style="text-align: center;">De ol' ark's a-moverin'</p> <p style="text-align: center;">Foster</p> <p style="text-align: center;">Jeanie with the light brown hair</p> <p style="text-align: center;">Old Black Joe</p> <p style="text-align: center;">Gentle Annie</p> <p style="text-align: center;">Old Dog Tray</p> <p style="text-align: center;">Old Folks at Home</p> <p style="text-align: center;">Spirituals</p> <p style="text-align: center;">Sometimes I feel like a motherless child</p> <p style="text-align: center;">Swing Low, Sweet Chariot</p> <p style="text-align: center;">Nobody knows de trouble I've seen</p> <p style="text-align: center;">Standin' in the need of prayer</p> <p style="text-align: center;">Amazing Grace</p> <p style="text-align: center;">All arr. by Karr</p>		
		
Distinguished Friends of Cello Volume 1	Cello Acoustic Recordings	CAR 007
<p>Gary Karr, Harmon Lewis, Tseng Keng-Yuen,</p> <p>Guital Gabriel, Big Boy Henry, Gary Peacock,</p> <p>Music Maker Trio, Bill Elgart, Mark Levinson Tim Duffy, Michael Parrish</p>	<p>Not available in Amati Productions now</p> <p>The Home-Made record start</p>	<p>All made by Cello's special 2-microphone recording system</p>

Appendix B Gary Karr Discography, 1998 (continued)





<p>Tseng Keng-Yuen violin J.S.Bach Partita No.2 Chaconne Schumann Abendlied 2 Excepts from "Gone for Baroque" Project Guitar Gabriel, blue guitar and Vocal, accompanied by Michael Parrish, Piano; Tim Duffy, Guitar; Mark Levinson doublebass Trouble in mind Shine on me Big Boy Henry, blue vocal, with Michael Parrish and Tim Duffy, guitars Old Bill Music Maker Trio Tim Duffy and Michael Parrish, guitars; Mark Levinson doublebass Careless Love Gary Peacock, doublebass solo Embraceable You Bill Elgart drum solo Stones Bones</p> <p>All the artists represented on this CD wish to express their feelings that Cello is advancing the quality of recording and playback equipment to a truly new level of realism. Through Cello's technology, musicians are able to communicate their message to the listener with far greater purity and emotional impact.</p>		
		
Two Cultures, One Hart Folk songs of Taiwan	Maysun Records	MS4711-2
Gary Karr DB/Harmon Lewis Piano	Amati Productions Yes	
<p>The Dewdrops of Spring Torn Fishing Net Flowers in the Rainy Night Autumn Words Lonely Flower Sorrow in the Moon Night Adolescent Longing Yesterday's Love</p>		

Appendix B Gary Karr Discography, 1998 (continued)




Heart Broken Springtime Hills Farewell in the Evening Falling out of Love A melody of Hong-Chun Seasons' Song		
		
Mussorgsky Pictures at an Exhibition	Amati Productions	Edition Limited to
Gary Karr DB/Harmon Lewis Piano/Karin Kieltsch Illustrations/arr by Jerry Nahmius	11 prints, CD and LP	1000 Copies
Promenade Gnomus(The Gnome) Promenade Il vecchio castello(The Old Castle) Promenade Tuileries:Children quarreling at play Bydlo(The Oxcart) Promenade Ballet of the Chicks in their Shells Two Jews, One Rich and the other Poor(Samuel Goldenberg and Schmuyle) Promenade Limoges, the Market Place Catacombs(Sepulchrum romanum) Con mortuis in lingua mortua The Hut on Hen's Legs(Baba-Yaga) The Great Gate of Kiev		
		

Appendix B Gary Karr Discography, 1998 (continued)





Double Bass with Orchestra

Le Cygne with L. Bernstein (Debut)		
Gary Karr/Leonard Bernstein/New York P.O.	Not available in Amati Pro.	1962
Camille Saint-Saens Le Cygne (The Swan) The Legend Debut		
		
Koussevitzky Concerto	CRI	SD-248(LP)
Gary Karr/Alfredo Antonini/Oslo P.O.	Not available in Amati Pro.	?
Koussevitzky Concerto for Doublebass		
		
Henze Collection	DG	DG 449865-2
Gary Karr/H.W.Henze/English Chamber Orchestra	Not available in Amati Pro.	
H.W.Henze Concerto for Doublebass		
		
Paganini Moses Variations	Delta Music Nihon Columbia	COCO-78036
Gary Karr/Geoffrey Simon/London S.O.	Not Available in Amati Pro.	
Paganini Introduction and Variations on a theme by Rossini		
		
Virtuose Kontrabasskonzerte	Koch Schwann	CD 311 044




Appendix B Gary Karr Discography, 1998 (continued)

Gary Karr/Uros Lajovic/Radio-Symphonie-Orchester Berlin	Not available in Amati Pro.	1979/11
Serge Koussevitzky Doublebass Concerto op.3(Orch part:W. Meyer-Tormin, Verlag Rob.Forberg/Jurgenson)		
Dragonetti Doublebass Concerto(Orch part:G.Schuller Music Publishers NY)		
Paganini Fantasia on Moses(arr.Karr)		
		
The Doublebass Paganini	Koch Schwann	3-1338-2
Collection/same as last CD	Not available in Amati Pro	1979/11
Paganini Fantasia on Moses(arr.Karr)		
		
Contemporary music from Norway Ketil Hvoslef	Philips Aurora	6529041(LP) NCD-B 4949
Gary Karr/Karsten Andersen/London P.O.	LP Available in Amati Pro	?1981
K.Hvoslef:Concerto for Contrabasso		
		
Divertimento Concertante on a theme of Couperin	The Louisville Orchestra 1st Edition Records Albany	LS 785(LP) Troy 237
Gary Karr/Robert Bernhardt/Louisville Orchestra	Amati Pro Yes(LP)	1983/01/10
Paul Ramsier Divertimento Concertante on a Theme of Couperin		
Theme		
Barcarolle		
March		
Dirge		
Recitative		



Appendix B Gary Karr Discography, 1998 (continued)

Valse Cinematique		
Taccata Barroca		
(CD)Paul Ramsier, Compositions for Virtuoso Double Bass		
:Gary Karr(Cb, Narrator)--(1)(2)		
:The Louisville Orchestra, Robert Bernhardt(Cd)		
:Mark Alison Morton (Cb), Christopher Finkelmeyer(Pf)--		
(3)(4)		
(1) P.Ramsier: Divertiment Concertante on a Theme of Couperin		
(2) P.Ramsier: Road to Hamelin		
(3) P.Ramsier: Silent Movie		
(4) P.Ramsier: Eusevius Revisited (Remembrance of Schumann)		
		
Dvorak Cello Concerto	King Records	K33Y 239
Gary Karr/Takashi Asahina/Osaka P.O.	Amati Pro Yes	1983/06/20(Live)
Dvorak Concerto for Cello and Orchestra in b minor op.104		
		
Schifrin Concerto for Doublebass	Cybelia	CY 1106
Gary Karr/Lalo Schifrin/Orchestre Philharmonique de Paris	Amati Pro Yes	?
Schifrin Concerto for Doublebass and Orchestra		
		
John Downey Doublebass concerto	GALA	CACD 1003
Gary Karr/Geoffrey Simon/London S.O.	Amati Pro Yes	?1992
John Downey Concerto for Doublebass and Orchestra		
		
Amadeus C.O./Rachmaninov Vocalise/Bottesini	AmadeusMusical Foundation Poland	AMF ST 103





Appendix B Gary Karr Discography, 1998 (continued)

Grand Duo Concertante		
Gary Karr/Jaroslav Zolnierczyk/Agnieszka Duczmal	Amati Pro Yes	1992/05/19(Live)
Rachmaninov Vocalise		
Giovanni Bottesini Grand Duo Concertante		
		
Virtuoso Works for Doublebass	ABC Classics	8.770018
Gary Karr/Patrick Thomas/Adelaide Symphony Orchestra	Amati Pro Yes	1992/11/23-27
E. Grieg Concerto for Doublebass and Orchestra in a minor (transc. Gary Karr, orch. Joseph Horovitz)		
Wilfred Josephs Concerto for Doublebass and Orchestra op.118		
Stuart Sankey Carmen Fantasy after Bizet		
		
Max Stern Biblical Compositions	ACUM	MS1
Gary Karr/Arthur Fagen/Jerusalem S.O.,IBA	Amati Pro Yes	?1993
HAAZINU Cantata for Doublebass and Orchestra(1989) bassed on "The Song of Moses" (Deuteronomy 32)		
		

Appendix B Gary Karr Discography, 1998 (continued)




Jennie Tourel Live at Alice Tully Hall	VOXBOX	CDX 5126
Gary Karr/Jennie Tourel(Mezzo Sop)/James Levine(Piano)	This is a illegal edition	
Glinka Doubt Glinka Vain Temptation Tchaikovsky None but the Lonely Heart Dargomijsky Romance Massenet Elegy		
		
A tribute to Jennie Tourel	Columbia Odyssey	Y2 32880
Gary Karr/?	Not Available in Amati Pro	?
?		
		
Dvorak Doublebass Quintet	Arabesque Recordings	Z 6558
Portland String Quartet/Gary Karr(DB)	Amati Pro Yes	1986/01/20-22
Dvorak Doublebass Quintet		

Appendix B Gary Karr Discography, 1998 (continued)


Dvorak Quartet "American" op.96		
		
Ricci in Concert with Colleagues	111	URS 92010
Elyakim Taussig/Ruggiero Ricci/Eberhard Klemmstein/Mihaly Virizly/Gary Karr	Amati Pro Yes	1992
Schubert Trout Quintet for piano and strings in A major op.114 D.667		
		
Music for Violoncello and Doublebass	Amati Productions	sample
Gary Karr/Barbara Thiem	Amati Pro Yes	?
Rossini Duet for Cello and Doublebass		
Jean Barriere Sonata a deux pour violoncello et contrebasse		
Dragonetti Duo for Cello and Doublebass		
Handel Sonata in g minor op.2 No.8		
		
The Rainforest Foundation Carnival!	BMG/RCA Victor	74321 44769
collection	Amati Pro No	?
A specially recorded tracks from leading Classical Pop and World music artists		
Camille Saint-Saens Carnival of the animals etc.		
		

Solo, Narrator




Appendix B Gary Karr Discography, 1998 (continued)

Bach Solo Suites No. 1-6	Amati Pro	
Gary Karr	Amati Pro Yes	1998
Recorded in Karr's home in Victoria B.C. 1998		
		
Anne Lauber Beyond the Sound Barrier	Societe Nouvelle D'Enregistrement	SNE-568-CD
Orchestre des Jeunes du Quebec/Michel Tabachnik/Narration Gary Karr	Amati Pro Yes	?1989
Anne Lauber Beyond the Sound Barrier etc.		
		
Paul Ramsier The Road to Hamelin	The Louisville Orchestra	LS 785
Robert Bernhardt/Louisville Orchestra/Gary Karr Doublebass and Narrator	Amati Pro Yes	1986
Paul Ramsier The Road to Hamelin		
		

Young Karr

Le Cygne with L. Bernstein (Debut)		
Gary Karr/Leonard Bernstein/New York P.O.	Not in Amati Pro	1962
Camille Saint-Saens Le Cygne (The Swan) The Legend Debut		
		



Appendix B Gary Karr Discography, 1998 (continued)

		
Jennie Tourel Live at Alice Tully Hall	VOXBOX	CDX 5126
Gary Karr/Jennie Tourel/James Levine	illegal Edition	
Glinka Doubt Glinka Vain Temptation Tchaikovsky None But the Lonely Heart Dargomijsky Romance Massenet Elegy		
		
Gary Karr plays Double Bass	Golden Crest Recital	RE 7012[LP]
Gary Karr/Jeffrey Siegel(Piano)	Not in Amati Pro	?
Henry Eccles:Sonata Londonderry Air Koussevitzky:Valse Miniature Ernest Bloch:Player Lovenztti:Gavotte Maurice Ravel: Piece en forme de Habanera Rossini-Paganini:Fantasy "Moses in Egypt"		
		

 Videos

BASSically Karr
VHS Time:2:20 Educational Video(Amati Production)
Featuring an interview with Gary Karr as well as several playing examples. This is a User-friendly instructional video which may appeal not only to doublebassists but also to other string players. Karr presents all sorts of general topics including:
How to Practice
How to use a Metronome
Good posture and physical exercises
Bowing speed
And more in this video.To punctuate his points,Karr performs

Appendix B Gary Karr Discography, 1998 (continued)

many pieces with Harmon Lewis. With the assistance of Marvin Rabin, this video seems like a private lesson with Gary Karr designed especially for the viewer.

Karr Tunes
VHS 30 minutes Children's Concert
During the early '70s, Karr performed for children in every classroom of 62 schools in Halifax, Nova Scotia, Canada. 25 years later Karr proves in this delightful video that he hasn't lost his touch. Because this presentation is meant for a general audience of children Karr says, "Just like Halifax, I would love it if this video were shown in every classroom of every school in the English-speaking world".


References

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