Part 10

Repertoire and Style

- In Ch. 10.1 we will identify the criteria for selecting a core repertoire of orchestral works.
- In Ch. 10.2 we will give guidelines for the process of building this core repertoire and creating a style grid.

- In Ch. 10.3 we will survey the different styles of the orchestral repertoire and examine their unique challenges.

10.1 Selecting a Core Repertoire for Study and Practice: Goals and Criteria

Ask any group of violinists to identify the key works of the solo repertoire that an aspiring violinist should practice and master. Most likely they will come up with a list similar to those published by eminent pedagogues, for instance, 📖 Sassmannshaus 2009. But ask the same group about the essential works of the *orchestral repertoire* that every aspiring orchestral violinist should learn; most likely there will be hardly any agreement at all. No such lists have been published either; the available lists of orchestral repertoire merely include passages in popular excerpt collections or works suitable for youth orchestras (📖 Smith 1966, 📖 Biget 1996, 📖 Adey 1998, 793–829, 📖 Hamann 2003, 219-20).

Table 10.1a suggests essential orchestral repertoire both for private study and for use in conservatory orchestras and orchestra-repertoire classes. It includes

- ①, third column, or ②, first column (R1–R39): a **core repertoire** of roughly three dozen representative, instructive works, listed below by genre
    - ③ twenty-one symphonic works
    - ④ one solo concerto
    - ⑤ four opera overtures
    - ⑥ seven operas
    - ⑦ two operettas or musicals
    - ⑧ two oratorios
    - ⑨ two ballets
- ②, second column: a **second tier**, which expands the repertoire to about three times the size of the core repertoire

- ②, third column: a **third tier**, which expands the repertoire to about five times the size of the core repertoire
- ①, first and second columns: a **primer repertoire** of nine or sixteen pieces for those players who do not have time to learn the entire core repertoire or who wish to do so in stages.

The core repertoire (or at least the primer repertoire) includes the pieces that orchestral violinists should master, ideally by the time they audition for an orchestra. The second and third tiers represent the pieces that they should master after about ten and twenty years of work, respectively.

As you learn this core repertoire, you should should keep three **main goals** in mind:

(1) Learn the repertoire that best helps you become a well-rounded orchestral musician and build your style grid.

(2) Learn the most frequently performed orchestral repertoire

(3) Learn some of the most frequently used audition repertoire.

(1) The first goal is to learn representative pieces that help you to master the challenges of today's orchestral repertoire—these include a wide range of compositional genres, styles, techniques, and interpretive approaches. Which repertoire has the greatest **musical and technical benefits** and greatest **stylistic significance**, and is therefore most essential to the style grid?

Such questions are subjective in nature, and one can spend much time arguing whether learning *Figaro*, as suggested below, has greater benefits than learning *Don Giovanni*, whether

Beethoven's *Eroica* is more instructive than his Fifth, or whether *Sacre* is more important than *Firebird*. Feel free to substitute pieces from the second or third tiers for those in the first tier in the same category if you see strong reasons for doing so. But do not bypass pieces or entire genres on the sole ground that you believe you will never play them. Because of the "despecialization" of orchestral work (to be described in Ch. 11.3), it is impossible to know what kind of repertoire the future holds for any orchestra and any orchestral musician. Further, certain pieces—whether or not you will ever perform them—are helpful for learning certain orchestral skills and styles:

- Though Wagner's *Siegfried* is produced only at major opera houses, it has been included in the core repertoire because it contains many techniques and styles adapted and developed by generations of later composers.
- Though Prokofiev's Ballet *Cinderella* might never be included in the repertoire of your orchestra, studying the piece will help you to master the Prokofiev style (probably more so than any single one of his symphonic works).

Table 10.1a: The core repertoire: a list of suggested pieces for practice and study

➲ Ch. 10.3: essential second-violin repertoire • 🌐 Tables 11.4a and 11.5–11.6: essential repertoire for concertmasters and principals • http://www.orch.info/repertoire: marked parts
① **Primer repertoire and core repertoire in progressive order**

			nine-piece primer repertoire	*sixteen-piece primer repertoire*	*complete core repertoire*
Bach	R1	Suite 3			x
	R2	*St. Matthew Passion*			x
Haydn	R3	Symphony 104		x	x
Mozart	R4	Symphony 39	x	x	x
	R5	Ov. *Flute*			x
	R6	*Figaro*		x	x
Beethoven	R7	Symphony 3	x	x	x
	R8	Ov. *Leonore 3*			x
Rossini	R9	*Barber*			x
Verdi	R10	Ov. *Forza*			x
	R11	*Traviata*	x	x	x
J. Strauss, Jr.	R12	*Tales* Waltz and *Vergnügungszug* Polka			x
	R13	*Fledermaus*			x
Weber	R14	Ov. *Oberon*			x
Mendelssohn	R15	*Midsummer*	x	x	x
	R16	*Elijah*			x
Schumann	R17	Symphony 2		x	x
Brahms	R18	Symphony 4		x	x
Berlioz	R19	*Romeo*			x
Tchaikovsky	R20	Symphony 4	x	x	x
	R21	*Nutcracker*			x
Smetana	R22	Ov. *Bride*	x	x	x
Dvořák	R23	*Slavonic Dances*			x

Table 10.1a ① cont.		*nine-piece primer repertoire*	*sixteen-piece primer repertoire*	*complete core repertoire*
Wagner	**R24** *Tannhäuser*	x	x	x
	R25 *Siegfried*			x
Bruckner	**R26** Symphony 4			x
Rachmaninoff	**R27** *Paganini*			x
Puccini	**R28** *Bohème*			x
Strauss	**R29** *Don Juan*	x	x	x
	R30 *Rosenkavalier*			x
Mahler	**R31** Symphony 5			x
Ravel	**R32** *Daphnis* 2			x
Debussy	**R33** *La Mer*		x	x
Bartók	**R34** Concerto		x	x
Prokofiev	**R35** *Cinderella*			x
Shostakovich	**R36** Symphony 5			x
Stravinsky	**R37** *Sacre*	x	x	x
Bernstein	**R38** *West Side Story*			x
Schoenberg	**R39** Variations Op. 31		x	x

② The core repertoire and comprehensive repertoire: complete list (cf. the genre lists ③–⑨)

	complete core repertoire	*second-tier repertoire (after 10 years)*	*third-tier repertoire (after 20 years)*
Bach	**R1** Suite 3 **R2** *St. Matthew*	*Brandenburg 3, Christmas Oratorio*	Mass, *St. John*
Handel		*Messiah*	
Haydn	**R3** Symphony 104	Symphony 83 *Creation*	Symphony 103, Trumpet Concerto *Seasons*
Mozart	**R4** Symphony 39 **R5** Ov. *Flute* **R6** *Figaro*	Symphonies 38, 40–41 Piano Concerto 23 *Don Giovanni*/vn.2, *Flute, Così*	Symphonies 35–36 Piano Concerto 27, Clarinet Concerto, *Abduction*
Beethoven	**R7** Symphony 3 **R8** Ov. *Leonore* 3	Symphonies 7, 5, 9, 6 Ov. *Egmont*, Piano Concerto 5 *Fidelio*	Symphonies 2, 4, 8, 1 Piano Concerto 4 *Missa*
Schubert		Symphonies 9, 5, Ov. *Rosamunde*	Symphonies 8, 3–4

Table 10.1a ② cont.	*complete core repertoire*	*second-tier repertoire (after 10 years)*	*third-tier repertoire (after 20 years)*
Rossini	R9 *Barber*	Ov. *Gazza*, Ov. *Tell* *Cenerentola*	Ov. *Scala*, Ov. *Semiramide* *Turco*, *L'Italiana*
Bellini			*Norma*
Donizetti		*L'elisir*	*Don Pasquale*, *Lucia*, *Fille*
Verdi	R10 Ov. *Forza* R11 *Traviata*	*Rigoletto*, *Trovatore*, Requiem	*Nabucco*, *Ballo*, *Aida*, *Forza*, *Otello*, *Falstaff*
Nicolai			Ov. *Wives*
J. Strauss, Jr.	R12 *Tales* Waltz and *Vergnügungszug* Polka R13 *Fledermaus*	*Rosen* Waltz, *Éljen* Polka, *Auf der Jagd* Polka	*Danube* Waltz, *Emperor* Waltz *Tritsch* Polka, *Annen* Polka, *Pizzicato* Polka
Hellmesberger			*Ball Scene*
Delibes			*Coppélia*
Offenbach			*Hoffmann*
Suppé		Ov. *Poet*, Ov. *Cavalry*	Ov. *Banditen*, Ov. *Morgen*, Ov. *Galathea*
Léhar		*Merry Widow*	
Weber	R14 Ov. *Oberon*	Ov. *Euryanthe*, *Freischütz*	
Mendelssohn	R15 *Midsummer* R16 *Elijah*	Symphony 4	Symphony 3, Ov. *Hebrides* Violin Concerto
Schumann	R17 Symphony 2	Symphony 3, Ov. *Manfred*	Symphonies 1, 4, Piano Concerto, Cello Concerto
Brahms	R18 Symphony 4	Symphonies 1, 3, *Haydn* Variations, Piano Concertos 1–2	Symphony 2, Violin Concerto, Double Concerto, Requiem
Chopin			Piano Concerto 2
Gounod			*Faust*, *Romeo*
Franck			Symphony
Grieg		*Peer*	
Berlioz	R19 *Romeo*	*Symphonie fantastique*	Ov. *Corsaire*, Ov. *Carnival*
Saint-Saëns			*Carnival*, Cello Concerto 1
Bizet		*Carmen*	*L'Arlesienne* 1–2
Mussorgsky		*Pictures* (Ravel)	*Night*
Glinka			Ov. *Ruslan*
Tchaikovsky	R20 Symphony 4 R21 *Nutcracker*	Symph. 5–6, Ov. *Romeo*, Piano Conc. 1 *Swan Lake*	Suite 3, Violin Concerto, *Rococo* Var. *Onegin*, *Beauty*

Table 10.1a ② cont.	*complete core repertoire*	*second-tier repertoire (after 10 years)*	*third-tier repertoire (after 20 years)*
Borodin		*Polovtsian*	
Rimsky-K.		*Scheherazade*	*Capriccio esp.*, *Tsar* III/1/*Bumble*
Smetana	R22 Ov. *Bride*	*Moldau*	*Bride*
Dvořák	R23 *Slavonic Dances*	Symphonies 8–9, Cello Concerto	Symphony 7, Ov. *Carnival*, Violin Concerto
Liszt		*Préludes*	*Faust*
Wagner	R24 *Tannhäuser* R25 *Siegfried*	*Tristan*, *Dutchman*	*Siegfried Idyll*, *Walküre*, *Lohengrin*, *Meistersinger*
Schoenberg			*Verklärte*
Bruckner	R26 Symphony 4	Symphony 7	Symphonies 6, 9, 8
Humperdinck		*Hansel*	
Elgar		*Enigma* Variations	*Falstaff*
Reger			*Mozart* Variations
Rachmaninoff	R27 *Paganini*	Symphony 2, Piano Concerto 2	Symphonic Dances, Piano Concerto 3
Scriabin			*Poéme de l'extase*
Dukas		*Sorcerer*	
Puccini	R28 *Bohème*	*Butterfly*, *Tosca*	*Turandot*
Mascagni		*Pagliacci*	
Leoncavallo		*Cavalleria*	
Strauss	R29 *Don Juan* R30 *Rosenkavalier*	*Till*, *Zarathustra* *Salome*	*Heldenleben*, *Metamorphoses* *Elektra*
Mahler	R31 Symphony 5	Symphonies 1, 4	Symphonies 2, 9
Ravel	R32 *Daphnis* 2	*Rhapsodie espagnole*	*La Valse*
Debussy	R33 *La Mer*	*Jeux*	*Images 1–3*
Enescu			*Romanian* Rhapsody 1
Sibelius		Symphony 5, Violin Concerto	Symphonies 1–2
De Falla			*Hat* (ballet)
Vaughan-Williams			*Fantasia*
Holst			*Planets*
Walton			Ov. *Portsmouth*

Table 10.1a ② cont.	*complete core repertoire*	*second-tier repertoire (after 10 years)*	*third-tier repertoire (after 20 years)*
Britten		*Guide*	*Bridge* Variations, *War* Requiem
Ibert			*Escales*
Honegger			*Symphonie liturgique*
Milhaud			*Bœuf*
Respighi			*Feste, Fontane, Pini*
Martinů			Symphony 6
Janáček		*Sinfonietta, Jenůfa*	*Taras, Vixen*
Nielsen			Symphony 4
Bartók	R34 Concerto	*Music*	*Mandarin,* Piano Concerto 3
Kodály		*Galánta*	*Hary Janos*
Prokofiev	R35 *Cinderella*	Symphony 1, *Kijé,* Piano Concerto 3, *Romeo, Peter*	Symphony 5, *Scythian,* Violin Concerto 2, *Symphony-Concerto*
Shostakovich	R36 Symphony 5	Symphony 10, Piano Concerto 1	Symphony 9, Cello Concerto 1, Violin Concerto 1
Hindemith		*Mathis* Symphony	*Philharmonic* Concerto, *Metamorphorsis*
Stravinsky	R37 *Sacre*	*Firebird*	*Petrushka, Pulcinella*
Orff			*Carmina*
Gershwin			*American*
Copland		*Appalachian Spring,* Clarinet Concerto	Symphony 3, *Rodeo, Salón*
Tippett			Concerto for Double String Orchestra
Barber			Adagio, Ov. *School*
Bernstein	R38 *West Side Story*	Serenade for Violin, Ov. *Candide*	
Schoenberg	R39 Variations Op. 31	Chamber Symphony 2	
Webern			Variations Op. 30
Berg		Pieces Op. 6, *Wozzeck*	Violin Concerto
Ives		*Unanswered, Three Places*	*Holidays* Symphony, *Central Park*

Table 10.1a ② cont.	complete core repertoire	second-tier repertoire (after 10 years)	third-tier repertoire (after 20 years)
Carter			Variations
Messiaen			*Turangalîla*
Dutilleux			*Métaboles*
Lutosławski			*Jeux, Funeral*, Concerto
Ligeti		*Atmosphères*	
Berio			*Sinfonia*
Varèse		*Amériques, Arcana*	
Penderecki		*Threnody*	
Cage		Piano Concerto	

③ **Symphonic repertoire (cf. ②)**

The list includes concert overtures and ballet music that is most often performed in symphony concerts (for instance, Stravinsky's *Sacre* or Bartok's *Miraculous Mandarin*). It does not include genres listed below: concertos (2) and opera overtures (3) and *ballet suites (6)

	complete core repertoire	second-tier repertoire (after 10 years)	third-tier repertoire (after 20 years)
Bach	R1 *Brandenburg* 3 — R1 Suite 3	*Brandenburg* 3	
Haydn	R3 Symphony 104	Symphony 83	Symphony 103
Mozart	R4 Symphony 39	Symphonies 38, 40–41	Symphonies 35–36
Beethoven	R7 Symphony 3 R8 Ov. *Leonore* 3	Symphonies 7, 5, 9, 6 Ov. *Egmont*	Symphonies 2, 4, 8, 1
Schubert		Symphonies 9, 5, Ov. *Rosamunde*	Symphonies 8, 3–4
J. Strauss, Jr.	R12 *Tales* Waltz *Vergnügungszug* Polka	*Rosen* Waltz *Éljen* Polka *Auf der Jagd* Polka	*Danube* Waltz, *Emperor* Waltz *Tritsch* Polka, *Annen* Polka *Pizzicato* Polka
Hellmesberger			Ball Scene
Mendelssohn	R15 *Midsummer*	Symphony 4	Symphony 3, Ov. *Hebrides*
Schumann	R17 Symphony 2	Symphonies 3, Ov. *Manfred*	Symphonies 3–4
Brahms	R18 Symphony 4	Symphonies 1, 3 *Haydn* Variations	Symphony 2
Franck			Symphony
Grieg		*Peer*	

Table 10.1a ③ cont.	*complete core repertoire*	*second-tier repertoire (after 10 years)*	*third-tier repertoire (after 20 years)*
Berlioz	R19 *Romeo*	*Symphonie fantastique*	Ov. *Corsaire*, Ov. *Carnival*
Saint-Saëns			*Carnival*
Bizet			*L'Arlesienne* 1–2
Mussorgsky		*Pictures* (Ravel)	*Night*
Tchaikovsky	R20 Symphony 4	Symphonies 5–6, Ov. *Romeo*	Suite 3
Borodin		*Polovtsian*	
Rimsky-K.		*Scheherazade*	*Capriccio esp.*, *Tsar* III/1/*Bumble*
Smetana		*Moldau*	
Dvořák	R23 *Slavonic Dances*	Symphonies 8–9	Symphony 7, Ov. *Carnival*
Liszt		*Préludes*	*Faust*
Wagner			*Siegfried Idyll*
Schoenberg			*Verklärte*
Bruckner	R26 Symphony 4	Symphony 7	Symphonies 6, 9, 8
Elgar		*Enigma* Variations	*Falstaff*
Reger			*Mozart* Variations
Rachmaninoff		Symphony 2	Symphonic Dances
Scriabin			*Poéme de l'extase*
Dukas		*Sorcerer*	
Strauss	R29 *Don Juan*	*Till*, *Zarathustra*	*Heldenleben*, *Metamorphoses*
Mahler	R31 Symphony 5	Symphony 1, 4	Symphony 2, 9
Ravel	R32 *Daphnis* 2	*Rhapsodie espagnole*	*La Valse*
Debussy	R33 *La Mer*	*Jeux*	*Images* 1–3
Enescu			*Romanian* Rhapsody 1
Sibelius		Symphony 5	Symphonies 1–2
Vaughan-Williams			*Fantasia*
Holst			*Planets*
Walton			Ov. *Portsmouth*

Table 10.1a ③ cont.	complete core repertoire	second-tier repertoire (after 10 years)	third-tier repertoire (after 20 years)
Britten		*Guide*	*Bridge* Variations
Ibert			*Escales*
Honegger			*Symphonie liturgique*
Milhaud			*Bœuf*
Respighi			*Feste, Fontane, Pini*
Martinů			Symphony 6
Janáček		*Sinfonietta*	*Taras*
Nielsen			Symphony 4
Bartók	R34 Concerto	*Music*	*Mandarin*
Kodály		*Galánta*	*Hary Janos*
Prokofiev		Symphony 1, *Kijé, Peter*	Symphony 5, *Scythian*
Shostakovich	R36 Symphony 5	Symphony 10	Symphony 9
Hindemith		*Mathis* Symphony	*Philharmonic* Concerto, *Metamorphorsis*
Stravinsky	R37 *Sacre*	*Firebird*	*Petrushka, Pulcinella*
Gershwin			*American*
Copland		*Appalachian Spring*	Symphony 3, *Rodeo, Salón*
Tippett			Concerto for Double String Orchestra
Barber			Adagio, Ov. *School*
Schoenberg	R39 Variations Op. 31	Chamber Symphony 2	
Webern			Variations Op. 30
Berg		Pieces Op. 6	
Ives		*Unanswered, Three Places*	*Holidays* Symphony, *Central Park*
Carter			Variations
Messiaen			*Turangalîla*
Dutilleux			*Métaboles*

Table 10.1a ③ cont.	*complete core repertoire*	*second-tier repertoire (after 10 years)*	*third-tier repertoire (after 20 years)*
Lutosławski			*Jeux, Funeral, Concerto*
Ligeti		*Atmosphères*	
Berio			*Sinfonia*
Varèse		*Amériques, Arcana*	
Penderecki		*Threnody*	

④ **Concertos** and other works for solo instruments and orchestra (**cf.** ②)

	complete core repertoire	second-tier repertoire	third-tier repertoire
Haydn			Trumpet
Mozart		Piano 23	Piano 27, Clarinet
Beethoven		Piano 5	Piano 4
Mendelssohn			Violin
Schumann			Piano, Cello
Brahms		Piano 1–2	Violin, Double
Chopin			Piano 2
Saint-Saëns			Cello 1
Tchaikovsky		Piano 1	Violin, *Rococo* Variations
Dvořák		Cello	Violin
Rachmaninoff	**R27** *Paganini*	Piano 2	Piano 3
Sibelius		Violin	
Bartók			Piano 3
Prokofiev		Piano 3	Violin 2, *Symphony-Concerto* for Cello
Shostakovich		Piano 1	Cello 1, Violin 1
Copland		Clarinet	
Bernstein		Serenade for Violin	
Berg			Violin
Cage		Piano Concerto	

⑤ **Overtures to operas and musicals** (cf. ②)

Mozart	**R5** Ov. *Flute*		
Rossini		Ov. *Gazza*, Ov. *Tell*	Ov. *Scala*, Ov. *Semiramide*
Verdi	**R10** Ov. *Forza*		
Nicolai			Ov. *Wives*
Suppé		Ov. *Poet*, Ov. *Cavalry*	Ov. *Banditen*, Ov. *Morgen*, Ov. *Galathea*
Weber	**R14** Ov. *Oberon*	Ov. *Euryanthe*	
Glinka			Ov. *Ruslan*
Smetana	**R22** Ov. *Bride*		
Bernstein		Ov. *Candide*	

⑥ **Operas** (cf. ②)

Mozart	**R6** *Figaro*	*Don Giovanni*/vn.2, *Flute*, *Così*	*Abduction*
Beethoven		*Fidelio*	
Rossini	**R9** *Barber*	*Cenerentola*	*Turco*, *L'Italiana*
Bellini			*Norma*
Donizetti		*L'elisir*	*Don Pasquale*, *Lucia*, *Fille*
Verdi	**R11** *Traviata*	*Rigoletto*, *Trovatore*, *Otello*	*Nabucco*, *Aida*, *Ballo*, *Forza*, *Falstaff*
Weber		*Freischütz*	
Gounod			*Faust*, *Romeo*
Bizet		*Carmen*	
Tchaikovsky			*Onegin*
Smetana			*Bride*
Wagner	**R24** *Tannhäuser* **R25** *Siegfried*	*Tristan*, *Dutchman*	*Walküre*, *Lohengrin*, *Meistersinger*
Humperdinck		*Hansel*	
Puccini	**R28** *Bohème*	*Butterfly*, *Tosca*	*Turandot*
Mascagni		*Pagliacci*	
Leoncavallo		*Cavalleria*	
Strauss	**R30** *Rosenkavalier*	*Salome*	*Elektra*

| Janáček | | *Jenůfa* | *Vixen* |
| Berg | | *Wozzeck* | |

⑦ **Operettas and musicals (cf. ②)**

J. Strauss, Jr.	R13 *Fledermaus*		
Offenbach			*Hoffmann**
Lehár		*Merry Widow*	
Bernstein	R38 *West Side Story*		

*Though technically not an operetta, for stylistic reasons Offenbach's *Tales of Hoffmann* has been classified as an operetta here.

⑧ **Oratorios and other choral works (cf. ②)**

Bach	R2 *St. Matthew*	*Christmas Oratorio*	Mass, *St. John*
Handel		*Messiah*	
Haydn		*Creation*	*Seasons*
Beethoven			*Missa*
Verdi		Requiem	
Mendelssohn	R16 *Elijah*		
Brahms			Requiem
Britten			*War Requiem*
Orff			*Carmina*

⑨ **Ballets** (works performed primarily as concert pieces rather than as ballets such as Stravinsky's *Sacre* or Bartók's *Miraculous Mandarin* are listed under ③)

Delibes			*Coppélia*
Tchaikovsky	R21 *Nutcracker*	*Swan Lake*	*Beauty*
De Falla			*Hat*
Prokofiev	R35 *Cinderella*	*Romeo*	

(2) Naturally, a second goal in learning a core repertoire is simply to master pieces that are especially popular. Unfortunately, statistics concerning **frequency of performance** are difficult to compile. The data summarized in Table 10.1b

- cover only two countries, the U.S. and Germany
- include only performances given by a select group of institutions such as member orchestras of the LAO or certain opera houses polled for surveys
- cover only certain segments of the repertoire, in particular symphonic music and opera.

Large portions of the orchestra repertoire are not accounted for (for instance, the repertoire of choral societies and ballet companies), and neither the music performed by semi-professional orchestras nor recordings are considered here. Further, in spite of the globalization of the classical repertoire, individual countries and regions still have their specific tastes and profiles. Barber is more frequently performed in the U.S., just as Vaughan Williams and Reger are popular in England and Germany, respectively. When it comes to music by living composers, the tastes are even more diverse from country to country. This is why the suggestions for post-World War II repertoire in Table 10.1a/② are tentative.

Nevertheless the available data suggest that the similarities between repertoire in different countries are considerable: compare, for instance, the American and German statistics for operatic performances, juxtaposed in Table 10.1b/④–⑤.

(3) The third goal of learning the core repertoire—learning **repertoire that is frequently required for auditions**—is given less importance here. There is great instructional value in studying some of the orchestral repertoire required for auditions, and, naturally, practicing popular audition excerpts from 🌐 Table 11.6/D is likely to help you to win auditions. But the works from which the most popular excerpts are taken do not add up to a balanced repertoire that fills the criteria described above.

Whether you are planning to work as a first or second violinist, practice the first-violin parts for most pieces and the *second-violin parts* for a few works, particularly Classical pieces such as *Don Giovanni*. Only if you are already working as a first or second violinist and determined to stay in that position should you limit your practicing to the appropriate parts. — The core repertoire of solos for *concertmasters* and principals is largely identical to the repertoire requested typically at auditions (Table 11.6/A–C).

Table 10.1b: The most frequently performed orchestral repertoire

Baroque repertoire is excluded. All lists, with the exception of ④, are based on the number of performances. All lists are organized in descending order of frequency.

① **Symphonic composers most frequently performed by American orchestras**
This list is based on 🌐 LAO 2000–10. The ranking within each of the six groups is approximate.

Beethoven, Mozart
Tchaikovsky, Brahms
Strauss, Ravel, Dvořák, Prokofiev
Haydn, Stravinsky, Shostakovich, Rachmaninoff
Mendelssohn, Mahler
Sibelius, Copland, Schubert, Schumann, Bartók, Berlioz,
    Debussy, Bernstein, Janáček, Rimsky-Korsakov

② **Symphonic works most frequently performed by American orchestras**
This list is based on 🌐 LAO 2000–10.

symphonic repertoire
Beethoven: Symphonies 3, 5, 7, 6, 9
Tchaikovsky: Symphonies 6, 5, 4
Brahms: Symphonies 2, 4, 1
Dvořák: Symphonies 9, 8
Mussorgsky (Ravel): *Pictures*
Rimsky-K.: *Scheherazade*
Debussy: *La Mer*

piano concertos
Rachmaninoff 2
Beethoven 3–5
Tchaikovsky 1
Grieg

violin concertos
Tchaikovsky
Beethoven
Brahms

③–⑤ **Most frequently performed operas (and operettas)**
The works are grouped in tiers according to their popularity.

③ **Stages worldwide in 2005–9**
This list is based on the number of performances as listed at http://www.operabase.com/top.cg?lang=en&.

Mozart: *Flute*
Verdi: *Traviata*
Bizet: *Carmen*
Puccini: *Bohème*
Mozart: *Figaro*
Puccini: *Tosca*
Mozart: *Don Giovanni*
Puccini: *Butterfly*
Rossini: *Barber*
Verdi: *Rigoletto*
Mozart: *Così*

Donizetti: *L'elisir*
Verdi: *Aida*
Humperdinck: *Hansel*
Puccini: *Turandot*
J. Strauss, Jr.: *Fledermaus*
Verdi: *Nabucco*
Tchaikovsky: *Onegin*
Donizetti: *Lucia*
Mozart: *Abduction*
Lehár: *Widow*
Verdi: *Trovatore*
Verdi: *Falstaff*
Wagner: *Dutchman*
Verdi: *Ballo*
Mascagni: *Cavalleria*
Verdi: *Otello*
Rossini: *Cenerentola*
Offenbach: *Hoffmann*
Verdi: *Macbeth*
Strauss: *Salome*
Wagner: *Rheingold*
Beethoven: *Fidelio*
Gounod: *Faust*

④ **North-American stages in 1981–2008**
This list is based on the average number of *productions* as listed in
🌐 Opera America 1981-2007.

Puccini: *Butterfly*
Puccini: *Bohème*
Verdi: *Traviata*
Bizet: *Carmen*

Rossini: *Barber*
Mozart: *Figaro*
Puccini: *Tosca*
Verdi: *Rigoletto*
Mozart: *Don Giovanni*
Mozart: *Flute*
J. Strauss, Jr.: *Fledermaus*

Donizetti: *Lucia*
Mozart: *Così*
Puccini: *Turandot*
Gounod: *Faust*
Verdi: *Aida*
Leoncavallo: *Pagliacci*
Donizetti: *L'Elisir*

Offenbach: *Hoffmann*
Rossini: *Cenerentola*
Lehár: *Widow*
Verdi: *Trovatore*
Gounod: *Romeo*
Humperdinck: *Hansel*
Donizetti: *Don Pasquale*
Sullivan: *Mikado*
Strauss: *Salome*
Gershwin: *Porgy*
Verdi: *Falstaff*
Mascagni: *Cavalleria*
Wagner: *Dutchman*

⑤ **German stages in 2000–5**
This list is based on the average number of performances as listed
in 🌐 Mertens 2006 and 🌐 MIZ 2008.

Mozart: *Flute*
Humperdinck: *Hansel*
Bizet: *Carmen*
Mozart: *Abduction*
Mozart: *Figaro*
Verdi: *Traviata*
Puccini: *Bohème*
Mozart: *Così*
Weber: *Freischütz*
Mozart: *Don Giovanni*
Rossini: *Barber*
Puccini: *Butterfly*
Verdi: *Rigoletto*
Offenbach: *Hoffmann*

Puccini: *Tosca*
Beethoven: *Fidelio*
Wagner: *Dutchman*
Rossini: *Cenerentola*
Mascagni: *Cavalleria*
Verdi: *Aida*
Leoncavallo: *Pagliacci*
Strauss: *Rosenkavalier*
Verdi: *Don Carlo*
Smetana: *Bride*
Wagner: *Tannhäuser*
Puccini: *Turandot*
Donizetti: *Lucia*

10.2 Building Your Core Repertoire and Style Grid

⤷ Ch. 3.4/ G5 : establishing performance goals by means of the style grid

Learning strategies • Learn each piece thoroughly according to the seven-step scheme described in Ch. 3.3–3.10 and summarized in Table 3.2 (p. 18). Learn each piece entirely *on your own*. In doing this, test and refine your practice strategies and make them as efficient as possible. Consult an experienced musician only *after* you have first tried by yourself.

Order • The best order for building your core repertoire and style grid is the progressive order of composers and groups of composers shown in Table 10.1a/② and presented in Ch. 10.3. The suggested path begins with the Baroque style; each consecutive selection introduces a certain number of new technical and musical elements for study and mastery. The suggested order strikes a balance between compositional chronology, on the one hand, and the style of instrumental writing, on the other. For instance, because the string writing of Rossini, Verdi, or J. Strauss, Jr., is directly derived from Viennese Classicism, it makes sense to practice works by these composers immediately after practicing Haydn, Mozart, Beethoven, and Schubert. For the same reason, it can also be efficient to practice works of different genres side-by-side: for example, you should practice a Mozart opera (R5 – R6) right after one of his symphonies (R4), and a Tchaikovsky's ballet (R21) right after one of his symphonies (R20).

Style grid • Ask an experienced orchestral musician, for instance, about Schubert's early symphonies, Tchaikovsky's ballets, or the Verdi's middle-period operas. This will immediately evoke clear images in his or her head—a precise idea of how these

compositions sound and feel, of the challenges they pose, and of the range of common performance styles. How do you establish such a clear, refined style grid? — While you work your way through the core repertoire, fill each individual "tile" or "coordinate" of your style grid with the following information:

- elements of compositional style: typical melodic, harmonic, and rhythmic patterns, typical colors (including instrumentation, dynamics, articulation, and so on), typical forms and structural characteristics (including motivic development and melody-plus-accompaniment textures), typical expressive characters
- technical challenges
- elements of performance style: typical tempos (tempo grid, p. 344), rhythmic modifications, ornaments, dynamics, articulation, and timbres (see the representative excerpts in Ex. 5.1c–d and 5.2 i–m).

The goal in establishing such "tiles" is to understand the musical craft and spirit of each composer and to have a clear idea of how performers generally approach each style. There is no shortcut to this work. It requires spending a great amount of time with scores (including scores of pieces in non-orchestral genres), recordings, books, articles, and web documents. Follow the reading suggestions in 🌐 Chapter 12.4 and look for essential materials at http://www.orch.info/parts, for instance, downloadable editions of the core repertoire.

Two examples shall illustrate how the material from Parts 5–9 of this book as well as other resources can aid in this process (pp.21–23).

Ex. 3.4a • *Figaro* (R6) exemplifies an especially important "tile": **Mozart's mature style**. Read both Einstein's authoritative monograph (📖 1945) and Ratner's study on Classical form and phrase structure (📖 1985), and review the sections in Chapters 9.11–9.15 and 9.20 about Classical ornamentation and articulation. One of the principal compositional elements of this style is a *phrase structure* that requires appropriate shaping from the performer (Ex. 9.20k–l). Each of the two phrases in Ex. 3.4a/3–4 and 5–6 shows a characteristic shape with an apex on the downbeat of the second measure: this is where you hear the most intense harmonies—a 4–3 suspension in m. 4 and a 2–1 suspension in m. 6. The performer is expected to express such shapes with vibrato, bow speed, and bow pressure—even if there are no markings in the part and even if the conductor does not explicitly request such shapes.

Another characteristic of Mozart's mature style is his highly differentiated articulations, which are notated more precisely than in other 18th-century parts but still rely considerably on the performer's knowledge and feeling for style. Use gentle articulation for the two-note slurs in mm. 34–35, and shorten all individual long-note values in mm. 1, 7, 9, and 13–14, adding *diminuendi*. But in late Mozart such modifications must be no more than slight, for the composer already used a comparatively precise notation: compare ♫ in m. 1 to ♪♪ in m. 2 and compare ♫ in m. 25 to ♫ in m. 13. In general, all articulation must be gentle because anything else was difficult to achieve with the bows of the late 18th century. The notes with dots in m. 10, for instance, require a smooth, *portato*-like quality.

Still another component of Mozart's mature style was a specific type of ornamentation.

- The upbeat trills in mm. 7 and 9 are on the same pitches as the previous notes and therefore should start with the upper note.
- The trills in m. 14, by contrast, serve to intensify prominent pitches on a strong beat and therefore should start on the main note.

Finally, even though Mozart's mature works are characterized by a depth of emotion and strong dramatic qualities, they never leave the realm of Classical expression. Even the *f* should never be harsh. The sound may never lose its noble, polished, smooth, crystalline quality, especially because the transparent textures expose and magnify every blemish. Listen to performances and recordings of Mozart's late operas, symphonies, concertos, and chamber music in order to gain a better understanding of this musical world.

Ex. 3.4b • The style of **Strauss's tone poems and operas** (R29–R30) represents another important "tile" in the style grid. Study the full score of *Don Juan*, read Lenau's poem that provided the program for the piece, and read 📖 Del Mar 1962/I, 65–77. Analyze the structure and texture of the piece and get a feeling for its spirit and character. Strauss's style shows a mixture of energy, brilliance, exuberance, and elegance—with a slight irony characteristic of the *fin de siècle*. The harmony in *Don Juan*, as in most of Strauss, is still tonal but lies on the fringe of the major-minor system—which creates one of the main technical challenges of his music. The characters are also extreme and sometimes require great creativity from the performer: *flebile* (plaintive) in m. 48 is matched by *heuchlerisch schmachtend* (fake pining) or *keifend* (scolding, cackling) in the famous violin cadenza in *Heldenleben*/㉓+4 and ㉚+6.

The performer of Strauss is in a very different position than the performer of Mozart. The appropriate performance tradition is still alive and is documented on numerous recordings. After exploring *Don Juan* on your own, listen to some performances and recordings. Compare R. Strauss's own 1929 recording or one of his other recordings to the landmark recordings of the last half-century, particularly to Karajan's (perhaps unsurpassed) 1974 reading with the Berlin Philharmonic (and listen to recordings of Strauss's other symphonic poems and operas). Analyze the technical features of these performances, and examine how the performers cope with the extremely complex, layered textures of his music. In the most convincing renditions, Strauss's music sounds luscious and sensuous but transparent—even in the thickest texture. Exuberance and brilliance never turn into lack of polish. In spite of the wealth of details and breathtaking orchestral virtuosity, Strauss's own recordings have a certain simplicity about them and an absence of indulgence, coupled with nobility and elegant irony. He performed his music at a brisk pace—♩=92 in the first section of *Don Juan*—and his tempo was "more flexible than the metronome markings in the score." As a conductor, Strauss put great emphasis on strong articulation: "The opening of *Don Juan* is played with impressive clarity of rhythm compared with many recordings of the 1920s. The dotted rhythms are

generally quite clear and incisive," and the half and quarter notes in mm. 29–31 are clearly separated (📖 Philip 1992, 31 and 83). Incidentally, the same qualities that Strauss stressed in his own performances are also evident in Preucil's brilliant playing, which provides still another model for your Strauss performance (🎧 1998). This brilliance is generated particu-larly with strong left-hand articulation, good bow contact, and strong "clicks."

Study other pieces in the core repertoire in the same manner. This will allow you to build up a style grid that will help you to define performance-practice goals for your orchestral repertoire and to play them in the appropriate style.

10.3 Individual Styles of Orchestral String Writing and Their Challenges: A Brief Historical Survey

➲ Part 9: performance practice • 🌐 Ch. 12.4/d–h: literature
The following overview is intended
- to map out the best order for building your core repertoire and style grid
- to identify the characteristics and challenges of each important style
- to help you see the individual pieces of the core repertoire in the proper historical context. (Composers whose names appear in bold face are included in the repertoire lists in Table 10.1a.)

Music of the **Baroque** poses few challenges for the left hand but demands a very specific bowing technique adapted to the Baroque bow (Ch. 9.14). Most importantly, it requires intimate familiarity
- with various issues of performance practice: phrasing and articulation, metric and rhythmic modification (hemiolas, double-dotting, assimilation of dotted to triplet rhythms), and ornaments (Ch. 9.7, 9.11–9.15, and 9.20)
- with certain typical idioms: for instance, French overture style and various dances in **Bach's** orchestral suites (R1), or the chorale style and accompanied-recitative style in the *St. Matthew Passion* (R2).

For any individual violinist as well as for any string section, the **Viennese Classical repertoire** is the proving ground that allows you to train and test your technique and playing style. Though the music rarely ascends beyond the fifth position, the challenges for the bow arm are considerable and remained unsurpassed during the 19th century: the repertoire requires a wide range of off-the-string strokes and infinite nuances of articulation. The greatest challenge is achieving the necessary crystalline clarity: the transparent writing mercilessly exposes the slightest intonation slip, any insecure or oily shift, the tiniest rhythmic unsteadiness or ensemble problem, the smallest trace of unpolished sound quality, and the slightest lack of clarity, elegance, or homogeneous sectional sound. This is why most works of Haydn, Mozart, Beethoven, Schubert, and their contemporaries remain challenging even after a section has rehearsed and performed them many times.

Mozart's style—the epitome of this clear, elegant idiom—can be studied best in his operas (R5–R6), which offer a wider variety of expressive characters and more virtuosic writing than found in the symphonies (R4). Similar virtuosity is also required by some of his divertimentos and serenades and by many of **Haydn's** first-violin parts (R3).

Beethoven's version of the Classical string idiom shows an increasing disregard for rewarding instrumental writing and for the player's comfort. Challenging dynamics, awkward articulation, and a rhythmic structure that makes ensemble playing extremely difficult always tend to leave the impression that a perfect rendition of Beethoven is near-impossible, even for the best orchestras and conductors (R7–R8). Because the string parts were conceived without much consideration for contemporary playing technique, violinists should not hesitate to apply playing techniques that some period-instrument specialists might consider anachronistic—a nuanced articulation technique, a variety of off-the-string bowings, and a sophisticated vibrato technique.

Schubert added more virtuosity to the Classical style, particularly in the *tarantella* finales of Symphonies 3 and 9.

The **19th century** • The model for Schubert's orchestral virtuosity was Rossini, the first major composer of the *bel canto* style. What **Rossini** (R9), **Bellini**, **Donizetti**, and **Verdi** (R10–R11) added to the Classical Viennese style of string writing was brilliance (especially in fast, high passages that require great left-hand facility)—in combination with rhythmic drive, extremely crisp articulation, and ravishing lyricism. But at the same time, their music still demanded the same crystalline quality as the music of Viennese Classical composers. One factor that makes their operas relatively easy to learn, however, is that they rarely abandoned the regular phrase structure and diatonic basis of Classicism—even though Verdi added some chromatic spice in his late operas. — Among the many composers influenced by Rossini's string writing were the protagonists of German light opera (Lortzing, **Nicolai**, Flotow).

Another direct extension of the Classical style is the style of 19th-century Viennese *ländler*, waltzes, polkas, marches, and operettas (R12–R13). In the music of Lanner, the **Strauss family**, Zeller, and Millöcker, we find the same elegance, clarity, and exposed writing as in Haydn, Mozart, and Schubert. A special challenge in all these works is rendering the articulation graceful yet not harsh or tinny—a difficult task with the small string sections commonly used for this repertoire. The violinist faces similar challenges in the once popular *opéras comiques* by Boieldieu, Auber, Hérold, and Adam, in French ballets (**Delibes**), and in the operettas of **Offenbach**, which preceded their Viennese counterparts. **Suppé** imbued the Viennese operetta style with Rossini's brilliance, and in the 20th century **Lehár** merged it with Puccini's luscious melodies and harmonies, which makes for more rewarding string writing.

Using Viennese Classicism as their model, **German Romantic composers** adopted a clean string writing style, adding virtuosic and expressive elements. **Weber** demanded especially high facility from his violinists (R14)—a style continued by **Mendelssohn** (R15–R16). **Schumann** (R17) and **Brahms** (R18) built on this idiom, but, as they were not string players, they wrote many passages that are awkward for the violin—Schumann especially in his fast repetitions and Brahms in tricky left-hand patterns and jumps. Additionally, Brahms's music requires a delicate balance between clarity and expressivity: the dangers of sounding too dry and thin or sounding too slushy are equally strong. The string writing of German Romantic composers influenced especially **Chopin**, **Gounod**, **Franck**, and **Grieg**.

At the beginning of **French Romanticism** stands a unique figure, **Berlioz**, who emulated Beethoven both in his search for new modes of expression and in his disregard for instrumental comfort (R19). All of Berlioz's music includes novel, unidiomatic, and often extreme instrumental effects that require ingenuity and experimentation from the player and pave the way for future composers (such as **Mussorgsky**). Berlioz also began to explore elegant, light string colors that became typical of many other French composers who otherwise adhered to the string-writing idiom of Viennese Classicism, Rossini, and Mendelssohn. Into this group belong particularly **Saint-Saëns** and **Bizet**.

Beginning with **Glinka**, most **Slavic Romantics** were inspired in their string writing by the Viennese Classical composers, too, as well as by the German Romantic composers and Italian opera. **Tchaikovsky**'s rewarding violin parts added no new right-hand challenges, while the extremely fast, high passages (particularly in his ballets) require great left-hand facility (R20–R21). The same brilliance also characterizes the string writing of **Borodin** and **Rimsky-Korsakov**. Even more demanding for the violins are the works of **Smetana** (R22) and **Dvořák**. Works such as the *Slavonic Dances* are full of exposed passages with tricky left-hand patterns (R23).

Except for that of Berlioz, the 19th-century instrumental styles considered so far were largely derived from the Viennese Classicism. The composer who turned string writing in a new direction was **Wagner** (R23–R25), whose point of departure were mainly the compositions of Beethoven, Berlioz, and Meyerbeer (and who shared some string-writing techniques with **Liszt**). The complex pitch patterns of Wagner's operas, resulting from the exploration of chromaticism, bring the difficulty of his violin parts to an extreme level in which it is nearly impossible to play all the notes cleanly. Nor is this even always intended: the ideal Wagnerian sound is a smooth blend, as discussed in Chapter 3.11.

Legions of late-Romantic composers, including young **Schoenberg**, were inspired by Wagner's tonal language and string writing. The music of **Bruckner** requires the same kind of chromatic playing yet usually at slower speeds; he often extends Wagner's tremolo passages to extreme lengths (R26). **Humperdinck** and **Elgar** put Wagnerian chromatic patterns into a more revealing, challenging texture. **Reger** carried Wagner's chromaticism and counterpoint to extremes. Also the key figures of late Russian Romanticism—**Rachmaninoff** (R27), Glazunov, **Scriabin**—showed Wagnerian

influence in their luscious chromaticism, but otherwise continued Tchaikovsky's and Rimsky-Korsakov's style of string writing. Also many French composers—notably **Dukas** and Chabrier—were influenced heavily by Wagner in their string writing. Italian *verismo* composers, particularly **Puccini** (R28), **Mascagni**, and **Leoncavallo**, merged chromatic harmony with rewarding, opulent lyrical writing, in a texture that demands utmost rhythmic flexibility. Their style became the model for the lower spectrum of the aesthetic sphere—late operettas, musicals, and many film scores.

Strauss's tone poems and operas (R29–R30), while based on Wagner's chromatic language, carried the virtuosity of the string writing to an unprecedented level and required a clarity, brilliance, and diversity of colors not found in the works of any of his predecessors. An additional challenge of the orchestral scores of Strauss, his contemporaries, and his followers are the frequent solo passages assigned not only to the principals but even to individual section players.

The **20th century** • A combination of Wagnerian writing with a forward-looking exploration of new timbres characterizes both Mahler's symphonies and the orchestral music of Ravel and Debussy. **Mahler** required extremes in dynamics and colors, often challenging for the violinist (R31). The French impressionists **Ravel** (R32) and **Debussy** (R33) created a world of delicate, magical hues—antithetical to Germanic monumentalism. These colors dominated much of French music through Messiaen. The concern with timbre brought composers to forge a new, more acribic notational style: Debussy's habit to add signs for dynamics, articulation, and expression virtually to every note in many passages requires from the players a far greater precision for the performance of these compositional aspects. This notational style was adopted by composers as diverse as Schoenberg and **Enescu**.

In addition to the exploration of timbre, the second innovation of post-Wagnerian music—especially challenging for the orchestral string player—was the increased individualization of tonal language. True, many composers continued to cultivate more accessible harmonic styles based on traditional national idioms—among them **Sibelius**, Spanish and Latin-American composers such as **De Falla**, British composers such as **Vaughan-Williams**, **Holst**, **Walton**, and **Britten** and neo-Classical composers such as **Ibert**, **Honegger**, **Milhaud**, **Respighi**, and **Martinů**. But a number of composers or groups of composers created their own, adventurous tonal systems, deviating substantially from major-minor tonality and demanding their own left-hand techniques—often virtuosic or even awkward. Particularly challenging are the pitch patterns in the music of **Janáček**, **Nielsen**, **Bartók** (R34), **Kodály**, **Prokofiev** (R35), **Shostakovich** (R36), and **Hindemith**.

A third challenge emerged with the exploration of rhythm. Irregular meters were exploited in the music of **Stravinsky** (R37) and have since become a commonplace in Classical and popular music. American and British composers merged this style with jazz rhythms—in particular, **Gershwin**, **Copland**, **Tippett**, **Barber**, and **Bernstein** (R38).

Meanwhile, the emancipation from the traditional tonal system reached extremes. Especially far removed from traditional

string technique were compositions in free atonality from the 1910s and early 1920s by **Schoenberg**, **Webern**, and **Berg**, as well as their later twelve-tone works (R39).

The extremely complex, dense structure is the main challenge in many 20th-century compositions. This is true not only for Schoenberg's followers who extended serial techniques to rhythm and timbre (Nono, Boulez, Dallapiccola) but also for many other composers who wrote without comparable "systems." **Ives** and **Carter** increased especially the level of rhythmic complexity to the extreme. Other composers introduced a similar complexity to all compositional parameters: **Messiaen**, **Dutilleux**, **Lutosławski**, **Ligeti**, and Berio.

A complete break not only with traditional string technique but also with the traditional aesthetics of "beautiful" string sound came in the music of **Varèse** and in avant-garde works of the post-World War II era. Stockhausen, **Penderecki**, and a host of other composers began to explore non-traditional playing styles. They also promoted another new trend: they broke with the Classic-Romantic concept of the "work of art" by introducing improvisational and aleatoric elements, which require the players to play a more active role in important performance choices. This tendency was carried even further in compositions associated with indeterminacy, notably those by **Cage**.

During the past decades, however, other composers have reintroduced a more traditional concept of performance and more traditional styles of string writing, less challenging for the player.

They include:
- minimalist composers (Glass, Reich, Adams, Pärt, Taverner)
- composers associated with "neo-romanticism" (Del Tredici, Corigliano, Rouse, Higdon) or "new simplicity" (Rihm)
- composers who cultivate a moderate form of modernism (Birtwistle, Harbison)
- "polystylists" (Schnittke)
- composers who abandoned experimental styles in favor of more accessible idioms (Takemitsu, **Penderecki**, Davies, Lachenmann).

Musicals, **film scores**, **"pops" pieces**, and **commercial music** have largely been based on traditional styles (for instance, Puccini and Stravinsky), as well as on jazz idiom. The main challenge of this music is rather mundane: many parts are handwritten and difficult to read (Ch. 9.1).

The **second violins** were still largely relegated to repetitive accompaniments in many Classical works as well as in *bel canto* operas, Viennese waltzes and operettas, and many ballet scores. Some accompanimental patterns—notably those in Mozart's *Don Giovanni*, *Figaro*, and *Così*, and in Rossini's operas—require a polished specialized bowing technique. Extended passages on the lower strings require tricky string crossings and coordination. This poses special challenges:
- you must achieve the smoothness that is expected from an accompanying part without sacrificing clarity (Ex. 5.30a, k–m, dd)
- you must cope with exhausting lifts for your right arm (Ch. 4.14).

During the 19th century, however, the second violins were gradually emancipated and elevated to an equal position with the firsts. Often they were assigned an independent or leading role. In many scores since Brahms, Wagner, Mahler, and Strauss, the challenges for the seconds have been similar to those of the firsts (except for the exploration of the top register).