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Historical and Performance Perspectives for OBOE from selected Chamber Repertoire

Stephanie B. Caulder
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THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

HISTORICAL AND PERFORMANCE PERSPECTIVES FOR OBOE FROM
SELECTED CHAMBER REPERTOIRE

By
STEPHANIE B. CAULDER

A treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

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ABSTRACT

This treatise identifies significant passages for oboe from eight standard chamber works: Mozart's Serenade No.10 in B-flat Major, K.361 and Serenade No.12 in C Minor, K.388, Beethoven's Octet in E-flat Major, Op.103, Dvořák's Serenade in D Minor, Op.44, Strauss's Serenade for Wind Instruments, Op.7, Gounod's *Petite Symphonie*, Op.90, Hindemith's Septet for Wind Instruments, and Varese's *Octandre*. Each excerpt is presented in single part form.

Extensive program notes for each piece including historical background of the composer and composition are provided. In addition, performance and practice suggestions are included for elements such as phrasing, intonation, dynamics, fingerings, and articulation. This study is intended to be a collection of excerpts and a reference guide in preparation for rehearsals and performances for professional, student, or amateur oboists, as well as a pedagogical tool for instructors.

INTRODUCTION

Many consider chamber music to be the most intimate form of musical collaboration. While most undergraduate and graduate students will have a plethora of opportunities to perform in both solo and large ensemble situations, performances in small chamber ensembles for seven to fourteen wind instruments occur less frequently. Oboe students divide their study in etudes, technical exercises, solo literature, and even orchestral excerpts, but in addition to these traditional studies, the chamber ensemble literature for these combinations of winds would also be an equally beneficial area of study. The purpose of this treatise is to afford oboists a resource for the study and performance of major chamber works for winds.

In the Classical period, wind chamber literature progressed from music generally used for light entertainment to more serious music designed for the concert hall. The first notable achievements in wind chamber music arose from a popular instrumental genre of the early Classical era, the divertimento. This genre included wind ensembles as well as mixed ensembles. The wind divertimento later evolved into the serenade and octet.

The term divertimento itself had many manifestations in the titles *tafelmusik*, *harmoniemusik*, *serenade*, *cassation*, and *notturmo*.¹ All could be used interchangeably, the only difference being their function or the time of day at which the works were performed.² Beginning in the middle of the eighteenth century, the aristocracy and more affluent members of society required a great deal of music to accompany various activities or simply for enjoyment. For instance, *tafelmusik* or “table music” was music played to accompany dining. The term *Harmoniemusik* is derived from the word *harmonie* which literally means “harmony.” It may also refer to “wind instruments or a band made up of wind instruments.”³ In many instances wind instruments were assigned the harmonic role in the orchestra while the strings were allotted most of the melodic material, hence the reason for the definition.⁴ The aristocracy would often employ wind players to serve in many musical jobs in addition to playing in the orchestra. Wind

¹ James Webster, “Towards a History of Viennese Chamber Music in the Earlier Classical Period,” *Journal of the American Musicological Society* 27/2 (Summer 1974): 215-216.

² William Scott, compiler, *A Conductor’s Repertory of Chamber Music: Compositions from Nine to Fifteen Solo Instruments* (Westport, CT: Greenwood Press, 1993), xxiii.

³ “*Harmonie*” in *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, MA: Harvard University Press, 1986), 365.

⁴ Ibid.

players could be used in a military or ceremonial capacity, to provide *tafelmusik*, or outdoor chamber music for amusement or entertainment. This seems practical because string instruments such as the cello and the double bass, and keyboard instruments would not be appropriate for outdoor performances.

Many different combinations from four to fourteen instruments were used in *harmoniemusik*, but the most important combination to emerge is the wind octet. The instruments that make up the typical wind octet are two oboes, two clarinets (sometimes replaced or augmented with basset horns), two horns, and two bassoons. By the time Mozart resided in Vienna in the 1780's, the term *harmonie*, in contrast with other terms of the day, had become synonymous with chamber music performed by a wind octet.⁵ This combination is said to have originated in the court of Emperor Joseph II of Austria (1741-1790), who hired eight wind players to perform during meals and provide background music.⁶ For many years *harmoniemusik* was assumed to be limited to either background music or music for military functions. Leeson and Whitwell discovered in their study of Mozart's unpublished *harmoniemusik*, however, that there are significant quantities of concert music for the wind octet that have been discovered which proves not only that this music existed for purposes other than background music, but that amateur, perhaps even professional performances of this music were given during Mozart's time.⁷ One of the most popular types of *harmoniemusik* was the serenade.

A typical eighteenth century serenade consisted of a processional march to a position outside a balcony or window, the actual serenade, and then finally a march away from the location. The march-like music was stately, frequently using major tonalities and dotted rhythms. The serenade proper was lyrical music often accompanied by simple arpeggiated accompaniment resembling the characteristic style of the guitar. Finally, the march-style music would return to usher the musicians away from the location. This was truly open-air or outdoor music and conformed to the original intentions of the earliest forms of wind chamber music. The serenades of Mozart, Dvořák, and Strauss were often used as concert style pieces rather than for their original purpose, while still retaining some of the same musical characteristics.

⁵ Daniel N. Leeson and David Whitwell, "Mozart's Spurious Wind Octets" *Music and Letters* 53/4 (October 1972): 379.

⁶ H.C. Robbins Landon, ed., *The Mozart Compendium: A Guide to Mozart's Life* (NY: Schirmer Books, 1990), 284.

⁷ Leeson and Whitwell, 377.

The rise of the middle class and decline of the courts in the late eighteenth century caused the divertimenti and serenades to lose their practical functions. For instance, when Mozart left the service of the court at Salzburg, he no longer had to tailor his music to a particular function. Chamber music was then relegated to the concert halls and began to change from a purely amateur idiom to a more professional one. While most chamber performances were still dominated by strings, the demand for wind music was also high. Mozart noted in a letter dated 20 July 1782 that he was working on a wind octet arrangement of *Die Entführung aus dem Serail* saying that if he did not arrange it, “someone will anticipate me and secure the profits.”⁸ Mozart arranged some of the music from his operas for wind octet, but he is better known in this genre for his three serenades for chamber winds.

Aside from some notable exceptions, like the Mozart Serenade No.10 in B-flat Major, K.361, the wind octet remained the standard instrumentation until the late Romantic era. The K.361 serenade used the standard wind octet with the addition of two horns, two basset horns, and string bass. Chamber music for winds all but disappeared until the end of the nineteenth century with the exclusion of Ludwig van Beethoven’s Octet in E-flat Major, Op.103 and the *Rondino*, WoO25. The rise of the modern orchestra certainly had implications for chamber music. Many of the major composers in the nineteenth century did not compose for chamber winds, preferring instead to concentrate their compositional output in opera, symphonies, concerti, and concert overtures which used large orchestras and larger venues to host these events.⁹ Patrons favored these large-scale events such as opera or symphony concerts as opposed to smaller chamber ensemble performances.

Very few chamber works for winds remain from the Romantic era. When composers did write chamber music, it was most likely a string quartet or chamber music that included piano. Composers such as Charles Gounod, Antonin Dvořák, and Richard Strauss, however, would again champion the small wind chamber ensemble by the end of the nineteenth century. Each of these composers changed the instrumentation of the Viennese octet to suit their purposes, or even added string instruments to the mix. The post-Romantic era yielded some of the greatest masterpieces in the chamber wind repertoire; however, the music maintained many of the stylistic and formal characteristics of its Classical counterparts.

⁸ Douglas Townsend, liner notes for W.A. Mozart, *Serenades*, Musica Viva Ensemble, cond., James Bolle, LP (Musical Heritage Society, MHS 841, 1983).

⁹ Scott, xxv.

Finally, there was a major shift in style in the twentieth century from the string dominated nineteenth century, partly due to the emergence of band programs in America.¹⁰ Prior to the twentieth century, wind instruments, particularly the woodwind instruments were considered inferior.¹¹ The instruments themselves did not achieve their modern forms until the late nineteenth century. Not only did instrumental innovations affect composition for chamber winds, but in the twentieth century composers began to explore new ideas of sound in music. The sweeping melodies and lyricism of the Romantic era were replaced with a more percussive, linear, and experimental sound as evidenced in Edgard Varèse's *Octandre*. According to Adam Carse in *The History of Orchestration*, twentieth century orchestrators were interested in the diversification of sounds.¹² While the instrumentation of *Octandre* is for eight players, the instrumentation is not that of the Viennese classical wind octet but a more "novel" approach to combining unlike instruments.¹³ The amount of literature for the wind chamber ensemble steadily increased in the twentieth century due to the avant-garde developments in the United States and abroad and continues to expand today with modern composers such as Martin Ellerby and Robert Baksa contributing wonderful pieces to the repertoire.

¹⁰ Scott, xxxii.

¹¹ Roy Houser, *Catalogue of Chamber Music for Woodwind Instruments* (NY: Da Capo Press, 1973), v.

¹² Adam Carse, *The History of Orchestration* (NY: Dover Publications, 1964), 167.

¹³ Scott, xxxii.

CHAPTER ONE

Composer:	W.A. Mozart (1756-1791)
Title:	Serenade No.10 in B-Flat Major, K.361, <i>Gran Partita</i>
Date of composition:	approximately 1781, no authentic date on autograph
Instrumentation:	2 oboes, 2 clarinets, 2 basset horns, 2 bassoons, 4 horns, and contrabass

Alfred Einstein, the renowned Mozart biographer, notes that “Mozart was born into a period in which the line between chamber music and symphony, between music intended for the theater or concert hall, on the one hand, or for the concert hall and the palace courtyard or garden, on the other, was not as sharply drawn as it was in 1800.”¹⁴ The three wind serenades written between 1781 and 1782 mark an evolution in the way these types of pieces were performed and constructed. The serenade was originally intended for passive listening but the Mozart works truly assumed a place of major importance in the concert repertoire from the Classical era.¹⁵ The Serenade No.10 in B-flat Major, K.361 was the first and largest of the three serenades.

Before moving to Vienna in March of 1781, Mozart was a court musician and composer in the service of the Archbishop Colloredo in Salzburg, his native city. Mozart was required to compose in a variety of genres including opera, religious music, ceremonial music, and background music. The musicians at Salzburg were often amateurs and Mozart had to simplify his music to suit them. Mozart traveled substantially during the last few years of his tenure in the Archbishop’s court, including trips to Paris, Mannheim, and Munich. During visits to Mannheim and Munich, Mozart was able to listen to and work with the top professional orchestral musicians in Germany, many of whom would later reside in Vienna with him. Mozart forged special relationships with the oboist Friedrich Ramm, hornist Joseph Leutgeb and the Stadler brothers, Johann and Anton, who were the most famous clarinet virtuosos in all of Germany. Mozart would later write concerti for them, and he tailored wind parts in his symphonies and operas specifically to fit their strengths.

Mozart completed his opera *Idomeneo* in 1780 while in Munich. Soon after, Mozart was summoned by the Archbishop who dismissed Mozart from service at his court. Some scholars

¹⁴ Alfred Einstein, *Mozart: His Character, His Work*, trans. Arthur Mendel and Nathan Broder (London: Oxford University Press, 1945), 196.

¹⁵ Donald Mitchell, “The Serenades for Wind Band,” in *The Mozart Companion*, ed. H.C. Robbins Landon and Donald Mitchell (New York: Oxford University Press, 1954), 66.

believe he began working on the Serenade No.10 in B-flat Major for thirteen winds during his stay in Munich, but nearly all concede that he could not have finished it prior to moving to Vienna. One flaw exists in this theory and that is that the Munich Orchestra did not have basset horns.¹⁶ It may be more reasonable to assume that the work was written sometime in the latter half of 1781 in Vienna, after Mozart had discovered the Stadler brothers, Johann and Anton were also in Vienna.¹⁷ The Stadler brothers both played basset horn and K.361 was the first surviving use of the basset horn in Mozart's oeuvre.¹⁸ The manuscript, upon close inspection, appears to have been written all at one time, and since no sketches exist for this work, it seems improbable that the work was begun in Munich.¹⁹

The autograph of K.361 bears only the inscription *Gran Partita* and is not dated. As Einstein notes in his preface to a facsimile of the autograph, Mozart "obviously wished to distinguish this exceptional work with an equally exceptional title."²⁰ The designation of *Gran Partita* on the autograph is not in Mozart's pen but neither is his name. There is a faint trace of writing underneath the "foreign hand" and an upper portion of the manuscript is missing. Einstein declares with almost certainty that the missing portion and trace of writing contains the descriptive title in Mozart's pen.²¹ The term *partita* was used in the Baroque era to denote a variety of different structures. Giralamo Frescobaldi's (1583-1643) definition classified it as a kind of variation technique while Bach used it to represent a suite-like structure which consisted of multiple dance movements all in the same key. It is interesting to ponder which definition Mozart was more familiar with, especially considering the term did not appear in his father's voluminous index from his *Versuch einer gründlichen Violinschule* (A Treatise on the Fundamental Principles of Violin Playing, 1756).²² In one sense, the *Gran Partita* is similar to Bach's use of the term *partita* and the general term *divertimento* since it contains multiple movements. Only two of the movements, both designated minuet and trio, are dance movements

¹⁶ W.A. Mozart, *Gran Partita, K.361: A Facsimile of the Holograph in the Whitall Foundation Collection*, introduction by Alfred Einstein (Washington, D.C.: Library of Congress, 1976), 9.

¹⁷ Ibid.

¹⁸ There was a piece for sextet (K. 41b) that Mozart wrote in Salzburg around 1767. It was lost and never published. Cited in Mitchell, 67.

¹⁹ Einstein introduction, 10.

²⁰ Ibid., 7.

²¹ Ibid.

²² Ibid., 8.

and all of the movements are not in the same key. Parts of this work resemble works that were used for a typical serenade for performance outdoors.

The first documented performance of the *Gran Partita* was given in the Imperial court's Burgtheater in late March 1784. This concert was a benefit hosted by Herr Stadler and included his two famous sons on clarinet. The announcement of the premiere, which does not mention the *Gran Partita* specifically, does say the following:

Herr Stadler, senior, in actual service of His Majesty the Emperor, will hold a musical concert for his benefit and at the I. & R. National Court Theatre, at which will be given, among other well-chosen pieces, a great wind piece of a very special kind composed by Herr Mozart.²³

Mozart was not in attendance at this premiere due to a prior commitment but at least four of the movements of the *Gran Partita* were performed.²⁴ Little is known about why or for whom Mozart composed the work, but one assumption sometimes appears in descriptions of the piece. Mozart was to wed Constanze Weber in 1782 in what has only been described as an elegant affair hosted by the Baroness von Waldstädten. The *Gran Partita* has often been mislabeled as a wedding present from Mozart to celebrate their nuptials.²⁵ This cannot be proven and most scholars list the Burgtheater benefit in 1784 as the premiere performance. Constanze would sell the manuscript of the *Gran Partita* to Johann Anton André in 1800. André promptly dated the piece with the year 1780, but is said to have replaced the original date of 1781 with 1780.²⁶ The manuscript changed hands many times after André's original purchase, but in 1942 it found a permanent home in the Gertrude Clark Whittall Foundation Collection of Musical Autographs at the Library of Congress in Washington, D.C. The first printed edition of the *Gran Partita* was done by Boosey & Hawkes in 1861.²⁷

Mozart had an intimate knowledge of each wind instrument for which he wrote and was a skilled orchestrator. Even the earliest historians recognized Mozart's treatment of the wind

²³ This announcement was printed in the German publication *Wienerblättchen* on March 23, 1784. Many sources list this as the date of the premiere, but it is unknown whether the performance actually took place then or rather on a later date. Cited in Otto Erich Deutsch, *Mozart: A Documentary Biography*, trans. Eric Blom, et. al (Stanford, CA: Stanford University Press, 1965): 223.

²⁴ Ivor Keys, *Mozart: His Music in His Life* (New York: Holmes and Meier Publishers, Inc., 1980), 162.

²⁵ Roger Hellyer, "Harmoniemusik and Other Works for Multiple Wind Instruments," in *The Mozart Compendium*, ed. by H.C. Robbins Landon (New York: Schirmer Books, 1990), 284.

²⁶ Einstein introduction, 9.

²⁷ Hellyer, 286.

instruments as extraordinary for its time.²⁸ The instrumentation for the *Gran Partita* is derived from the standard wind octet pairings of oboes, clarinets, bassoons, and horns. Mozart added two basset horns to the ensemble as well as another pair of horns. Mozart divided the horns into a pair pitched in F and responsible for the higher range and lower horns pitched in B-flat. This solved the problem of the horn players having to switch crooks frequently during the course of the piece. He had also experimented with this grouping earlier in *Idomeneo*. The addition of the string bass to the small chamber winds setting was also unique. Mozart did not indicate that he would accept the contrabassoon as a substitute for the contrabass, and in fact, he even reinforces that he required string bass by including pizzicato markings in the third movement.²⁹ One probable reason for the using the string bass was because the contrabassoon had not yet been fully developed.

Performance practice matters are important when playing a piece from this era. Some general rules apply to this music but one must realize that rules often change in order to most appropriately convey the music at hand. Mozart was at times very specific in the score but there are some elements that are not provided in the editions. All repeats should be observed and dynamics should be taken literally, with a few exceptions. For instance, where Mozart does not indicate a dynamic to begin a movement or section, a forte dynamic can be generally assumed.³⁰ Most modern editions will place these indications in the score. There are sudden shifts in dynamics throughout the work but “dynamics may serve to denote the moment at which a new level is reached rather than an abrupt shift.”³¹ Articulation is of equal concern. If articulation is not present on given notes, it can be generally assumed that the notes be played with a slight separation between them.³² These distinct articulations provide Mozart’s music a sense of clarity and are consistent with Classical style. The use of the *portato* articulation, a staccato and legato

²⁸ From Thomas Busby’s *A History of Music* (1819): “Mozart’s felicity in the use of wind instruments is so well known, that it would be superfluous to insist upon the unrivaled art he uniformly displays in their management. His accompaniments derive from his peculiar skill, a charm that no other resource of his genius could have supplied. But with Mozart it was a NATURAL resource. The breathing sweetness of the flute, pouring reediness of the hautboy, and mellow murmuring of the bassoon, accorded with the passive delicacy of his nerves, and lively tenderness of his sensations.” Cited in Mitchell, 67n.

²⁹ Keys, 133.

³⁰ Robert D. Levin, “Performance Practice in the Music of Mozart,” in *The Cambridge Companion to Mozart*, ed. by Simon P. Keefe (Cambridge, UK: Cambridge University Press, 2003), 229.

³¹ *Ibid.*, 229.

³² *Ibid.*, 230.

marking used simultaneously can also be confusing. These markings often occur on repeated pitches, so they should be articulated lightly but connected.³³

The B-flat Major serenade contains seven movements, each of different character. The first movement begins with a Largo introduction that is reminiscent of a French overture with its dotted figures. These dotted figures are rarely, if ever, double-dotted in performance. The oboe is the highest treble voice in the opening of the first movement. (Figure 1.1) At the end of each chordal statement the first clarinet takes over with a melodic line that connects to each additional entrance of the other winds. Of particular importance is m.3, where the clarinet begins its passage on the same concert G on which the oboe finishes. The oboe presents the secondary theme of the Largo in m.5 in a syncopated rhythm which occurs on every eighth note subdivision. Since the passage is slurred, the oboist should play as smoothly as possible, avoiding over-accenting on any particular note. The first clarinet joins the oboe in unison on the same passage in m.7. The ensemble builds to a climax in mm. 11-12 and the oboe finishes the phrase in mm.12-13. It is important the oboist not shorten the E natural and C natural in m.12 prior to the staccato thirty-second notes as these are the resolutions to suspensions.



Figure 1.1: Mozart, Serenade No.10 in B-flat Major, K.361, first movement: mm.1-14

The material seen in Figures 1.2 and 1.3 are transitory passages which lead back to the original theme of the exposition. Two keys to playing this passage successfully are the proper realization of the grace notes and dynamic contrast. Grace notes can be realized in basically one of two ways in Classical music. One style of grace note, or *vorschlge*, is the appoggiatura type which

³³ Levin, 230.

is played on the beat and in which the value of the note immediately following the grace note is reduced by half.³⁴ For instance, in mm.132-134 of Figure 1.2, each eighth note following the grace note is converted to a sixteenth note so that the effect is four even sixteenth notes. The other type of grace note is its literal meaning which is played before the beat. Whether or not Mozart marked the dynamics as seen here in the score is unlikely, however, it is common to make two identical phrases each have a different volume. In mm.136-139, each dotted quarter and eighth note unit should connect to the next to make these four bars one phrase. (Figure 1.2)



Figure 1.2: Mozart, Serenade No.10 in B-flat Major, K.361, first movement: mm.132-139

The articulations in mm.216-219 present a very important matter of the interpretation of articulation. (Figure 1.3) When notes of equal value are placed consecutively, the length of the notes must be the same.

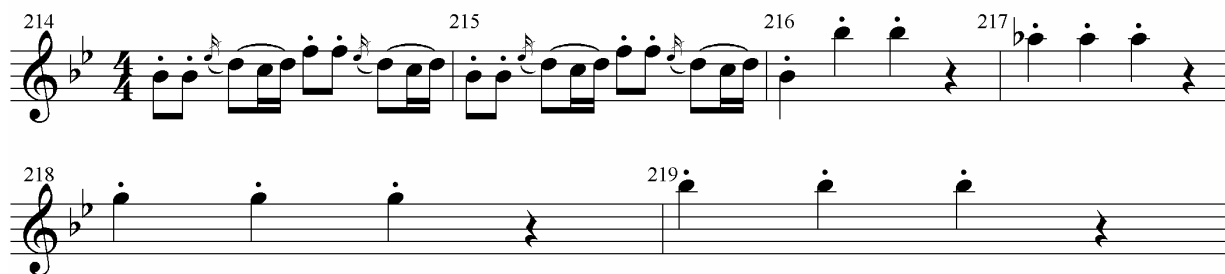


Figure 1.3: Mozart, Serenade No.10 in B-flat Major, K.361, first movement: mm.214-219

The second movement is a typical minuet and trio in B-flat major, except Mozart adds two trio sections instead of just one. The theme of the minuet is seen in Figure 1.4. The entire ensemble plays in the sections marked forte while the oboe presents the melodic material alone in the measures marked piano. The grace notes are realized in the same manner as they were in the first movement Allegro. The theme is divided into three major phrases: 1) mm.1-4; 2) mm.

³⁴ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 337.

5-8; 3) mm.9-16. The oboist should not have a problem with playing the third phrase on one breath.

Many figures used to illustrate the Mozart serenades in this treatise show examples of various trills, so it merits discussion in this text. There is a certain degree of personal taste involved in realization of trills, but some general rules may apply. If the trill is approached from the same note as the principal note or from below, an upper neighbor, appoggiatura style grace note can be added. The upper neighbor, however, is not intended to be held longer than any other note in the trill. Also, the notes of the *nachschlag* are to be played at the same speed as the principal note and there should be no space between the trill and *nachschlag*. The speed of the trills themselves will vary with tempo, of course, and the great arbiter of interpretation is tasteful fulfillment of musical expression.

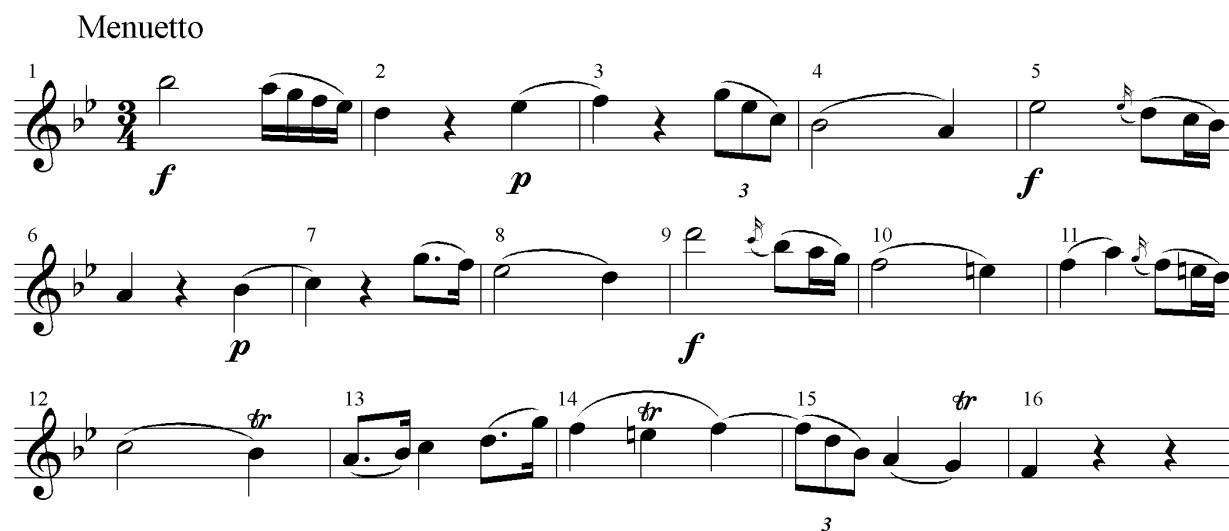


Figure 1.4: Mozart, Serenade No.10 in B-flat Major, K.361, second movement: mm.1-16

The second trio section in G minor is predominately a first oboe solo. (Figure 1.5) There a couple of difficulties in this passage which warrant discussion, the first being the trill figures which occur in mm.91-94. Since each trill is preceded by a rest, many oboists will play these trills without an upper neighbor. The sixteenth notes which follow as well as the fast tempo also negate the need for a traditional *nachschlag*. The oboist must arrive on beat two on time following the trill. The number of alternations in each trill will depend on tempo, but each trill must be played consistently. Beginning in m.95 the first oboe and first clarinet alternate with the scalar triplet figure. The oboe holds a static note in mm.96 and 98 which should immediately

decrescendo in order for the clarinet, which is taking over the triplet figure, to be heard. A sequential figure occurs in mm.99-101 and should increase in volume as it ascends.

Trio II

Figure 1.5: Mozart, Serenade No.10 in B-flat Major, K.361, second movement: mm.91-107

The full ensemble returns in m.108 for four bars before the oboe transitions back to the original melodic material, which should be played in the same fashion as described above. (Figure 1.6)

Trio II

Figure 1.6: Mozart, Serenade No.10 in B-flat Major, K.361, second movement: mm.108-130

The opening of the third movement in E-flat major is perhaps the most well-known portion of the work. Peter Shaffer, in his play *Amadeus*, gives Antonio Salieri's account upon hearing the third movement for the first time:

I heard it through the door – some serenade – at first only vaguely ... but presently the sound insisted – a solemn Adagio in E flat. It started simply enough: just a pulse in the lowest registers – bassoons and basset horns – like a rusty squeezebox. It would have been comic except for the slowness, which gave it instead a sort of serenity. And then suddenly, high above it sounded a single note on the oboe. It hung there unwavering, piercing me through, till breath could hold it no longer, and a clarinet withdrew it out of me, and sweetened it into a phrase of such delight it had me trembling. The light flickered in the room. My eyes clouded! The squeezebox groaned louder, and over it the higher instruments wailed and warbled, throwing lines of sound around me – long lines of pain around and through me. Ah, the pain! Pain as I had never known it. I called up my sharp old God, “*What is this? What?!*” But the squeezebox went on and on, and the pain cut deeper into my shaking head, until suddenly I was running, dashing through the side door, stumbling downstairs into the street, into the cold night, gasping for life.³⁵

After three measures of introduction usually conducted in eight, the oboe solo should enter at a piano dynamic. (Figure 1.7) There is no indication to alter the piano volume in the score, but most will add a small crescendo to the B-flat in m.4. The crescendo should be gradual and be only enough to allow the oboe line to dominate the rocking accompaniment. Once the crescendo is completed, the rest of the phrase should follow the contour of the melody. When the clarinet takes over the line from the oboe at the end of m.5, it should enter at the same dynamic level as the oboe finished in order to maintain continuity of the phrase.

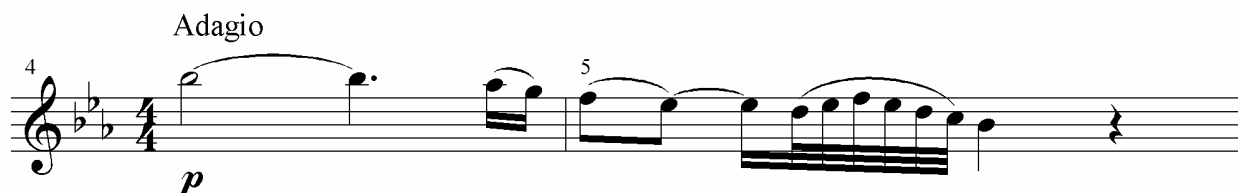


Figure 1.7: Mozart, Serenade No.10 in B-flat Major, K.361, third movement: mm.4-5

The other excerpt from the third movement included here occurs in the last five measures. (Figure 1.8) The accompaniment is quite thin at this point in the movement, so the oboist should be able to play at a mezzo-piano. Then, as the line descends in mm.43 and 45 a slight decrescendo could also be added. The grace notes in mm.43 and 44 are played on the beat and

³⁵ Cliff Eisen, “Mozart’s Chamber Music,” in *The Cambridge Companion to Mozart*, ed. by Simon P. Keefe (Cambridge, UK: Cambridge University Press, 2003), 105.

the passage is realized as straight sixteenth notes. The E-flat Major arpeggios that conclude the movement are played in unison with the clarinet at an octave below. Each eighth note that concludes the statement of the arpeggio should be given full value, including the final eighth note.

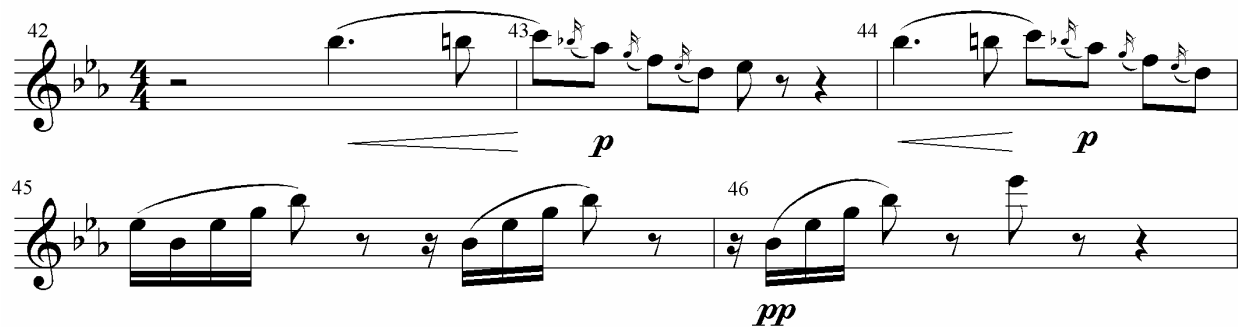


Figure 1.8: Mozart, Serenade No.10 in B-flat Major, K.361, third movement: mm.42-46

The sixth movement is a theme and six variations. Variation I features the principal oboe almost exclusively and presents more of a technical challenge. (Figure 1.9) The first strain is divided into two four bar phrases and the quarter notes in mm.21 and 22 should be held for their full value. The oboist should be mindful not to rush the continual triplet figures and a difference in the sixteenth note triplets and regular sixteenth notes should be noticeable. The sequence beginning in m.29 should crescendo as it ascends.



Figure 1.9 Mozart Serenade No.10 in B-flat Major, K.361, sixth movement, Var. I: mm.21-40

Variation V begins with turns in mm.137 and 139 which are written out. (Figure 1.10) Frederick Neumann, in his discussion of performance practice from this era, discusses two types of turns: the pre-note turn and the post-note turn. The pre-note turn is notated with three grace notes and “will often be synonymous with the wave symbol.”³⁶ The post-note turn, the type seen in this particular passage, often uses four grace notes in which the fourth note, which is the same as the principal note, “needs to be longer than the three ornamental ones.”³⁷ The phrase reaches a climax in m.143 which could be played at a louder dynamic level. There are no articulation markings in m.142, but it would sound odd to play these notes with separation as performance practice might normally dictate.

³⁶ Neumann, 484.

³⁷ Ibid., 484.

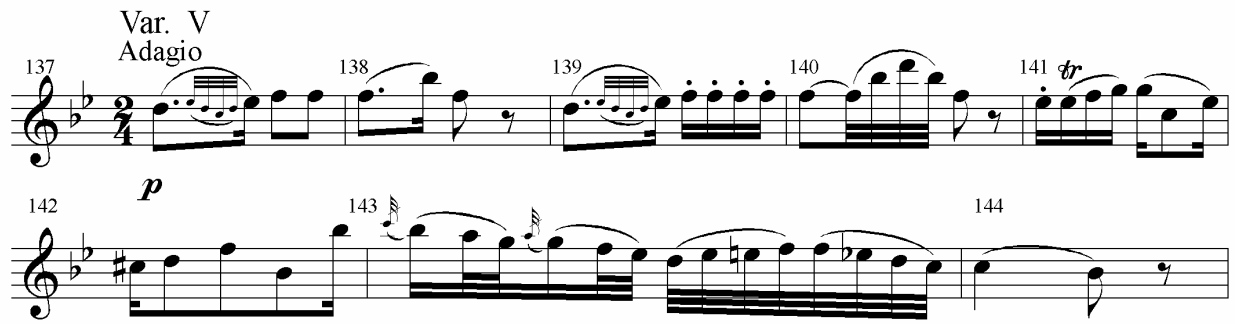


Figure 1.10: Mozart, Serenade No.10 in B-flat Major, K.361, sixth movement (Var. V): mm.137-144

The excerpt from Variation VI begins with the oboe and clarinet in unison at the octave. (Figure 1.11) This variation has a waltz-like feel, and can sometimes be felt in one beat to a bar. The grace notes in mm.158 and 163 are to be played quickly, either just before the beat or on the beat. This is quite a fun variation, and the grace notes and trills beginning in m.165 illustrate the humor that Mozart brought to this variation. As with all sequential trills, each must have the same amount of alterations and the successive notes must be played on time and not crushed together. Measures 173-174 may be difficult to articulate at a fast tempo but should pose little problem if the movement is being felt in a moderate three.

Var. VI
Allegretto

The musical score for Var. VI of Mozart's Serenade No. 10, measures 153-176, is presented in five staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamic is 'sempre p' (piano). The score includes various musical notations such as eighth notes, sixteenth notes, trills, and triplets. Measure numbers 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, and 176 are indicated above the notes. The score concludes with a double bar line at measure 176.

Figure 1.11: Mozart, Serenade No.10 in B-flat Major, K.361, sixth movement
(Var. VI): mm.153-176

The final movement is a technical *tour de force*. Mozart marks the Rondo *Allegro molto* and can be played effectively from 120-144 beats per minute. (Figure 1.12) A tempo faster than 144 would be extremely difficult to navigate for the oboist, not necessarily in the slurred passages, but certainly in the final articulated arpeggios in thirds. The movement begins with the pairs of oboes and clarinets playing the theme in unison. Articulation should be consistent throughout the ensemble. The most challenging portion of the first eight bar phrase occurs in the second half of m.4. In any difficult technical passage, slow practice and utilizing different rhythmic patterns will help the oboist to play evenly. The grace notes in mm.6 and 14 are of the appoggiatura type and should be played on the beat. The beginning of the movement is marked forte and multiple instruments are playing the melody. As the old adage goes, “there is safety in numbers,” however, in m.89 the oboe must play the theme alone while the accompaniment is minimized.

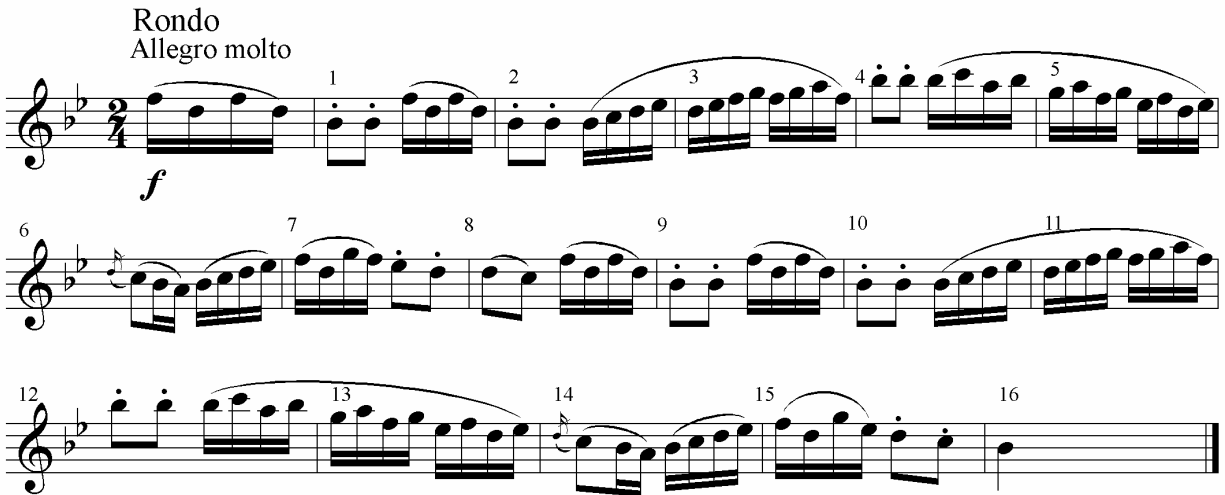


Figure 1.12: Mozart, Serenade No.10 in B-flat Major, K.361, seventh movement: mm.1-17

This sets up the rousing finale in m.124 where the two oboes begin an ascending scalar passage before being joined by the clarinets and finally the entire ensemble. (Figure 1.13) The oboes bear the technical burden throughout the conclusion which is the most difficult technical passage of the entire work. Unlike the descending seconds in the main theme which are slurred, the ascending thirds are articulated at a fast tempo and require coordination between tongue and fingers.

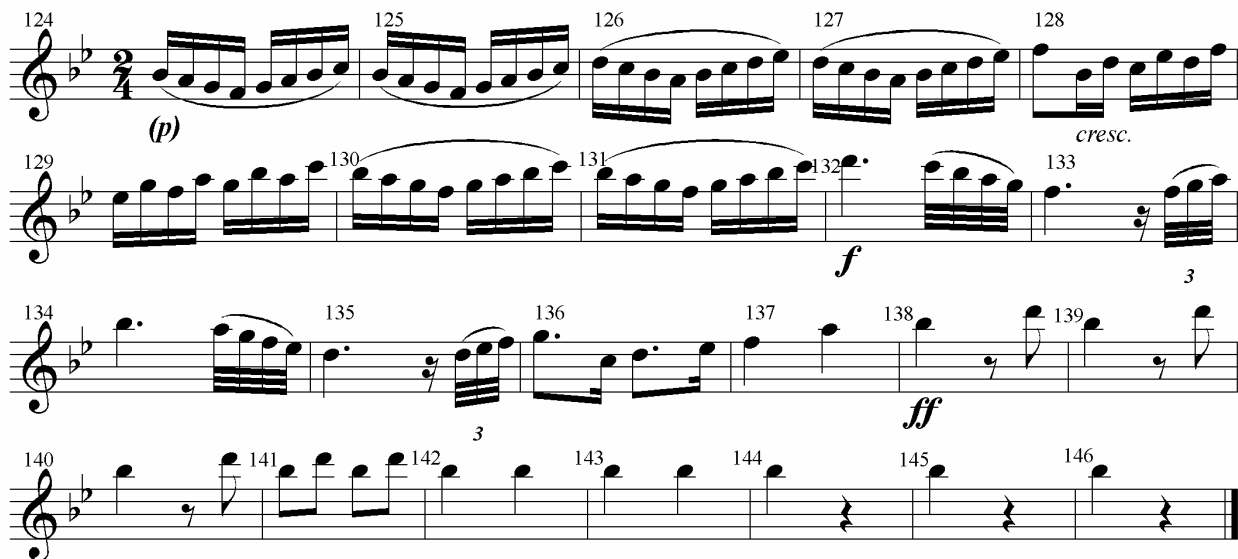


Figure 1.13: Mozart, Serenade No.10 in B-flat Major, K.361, seventh movement: mm.124-146

The first, second, third and seventh movements were later arranged for string quintet and given the Köchel listing K.46. The first and last movements and the minuet and trios are representative

of the older style of serenade or divertimento, while the *Romanze*, the adagio third movement, and the theme and variations movements foreshadow Romantic characteristics. Einstein says: “The fascination of the work emanates from its sheer sound...no one instrument is treated in true *concertante* fashion, but each one can, and strives to distinguish itself.”³⁸ The oboe not only dominates the more *cantabile* moments of the *Gran Partita*, but demonstrates its technical prowess as well in the faster movements.

³⁸ Einstein, *Mozart: His Character, His Work*, 203-204.

CHAPTER TWO

Composer:	W.A. Mozart (1756-1791)
Title:	Serenade No.12 in C Minor, K.388
Date of composition:	late 1782
Instrumentation:	2 oboes, 2 clarinets, 2 bassoons, 2 horns

The third and final of Mozart's three great serenades for winds is the Serenade No.12 in C Minor, K.388. The C Minor serenade was preceded by a five movement work in E-flat Major, K.375. K.375 was originally written for wind sextet including pairs of clarinets, bassoons, and horns. Only later did Mozart write parts for two oboes to make the work an octet. He likely made the addition in order to influence the Emperor to add some of his new compositions for winds to the repertoire of the newly established Imperial *Harmonie*.³⁹ No matter what is said about the character of the work, the K.388 serenade represents the culmination of Mozart's works in this genre.

Emperor Joseph II commissioned his own *Harmonie* ensemble in April of 1782 and staffed it with many of the best instrumentalists in Germany.⁴⁰ The Imperial *Harmonie* was responsible for providing entertainment at various functions. Mozart originally planned to submit his E-flat Major serenade, K.375 for consideration, but the Emperor was not interested in original compositions. Because opera was so popular in Vienna, the Emperor wanted transcriptions of operas instead.⁴¹ Mozart had actually just finished writing *Die Entführung aus dem Serail* (The Abduction from the Seraglio) and was transcribing portions of it for wind octet, but the oboist Johann Went finished an arrangement of the opera before Mozart could submit his own to the Emperor.⁴² Mozart's relationship with the Imperial *Harmonie* never really materialized after this disappointment.

Another opportunity would arise soon after this failed attempt. Prince Aloys Joseph Liechtenstein was assembling a similar *harmonie* group at his court and wished to offer Mozart

³⁹ Roger Hellyer, "Harmoniemusik and Other Works for Multiple Wind Instruments," in *The Mozart Compendium*, ed. by H.C. Robbins Landon (New York: Schirmer Books, 1990), 283.

⁴⁰ The following members were part of the Emperor's original *Harmonie*: Trübensee and Went, oboe; Johann and Anton Stadler, clarinet; Rub and Eisen, horn; and Kautzner and Druben, bassoon. Cited in Otto Jahn, *Life of Mozart*, vol. III, trans. Pauline D. Townsend (London: Novello, 1882), 24.

⁴¹ Robert W. Gutman, *Mozart: A Cultural Biography* (New York: Harcourt Brace and Company, 1999), 584.

⁴² Hellyer, 284.

the opportunity to compose some pieces for the group.⁴³ During that time, Mozart had also been commissioned to write an orchestral serenade for the Haffner family in Salzburg.⁴⁴ In a letter to his father on 27 July 1782, Mozart described why he was delayed in only sending the first movement of the “Haffner” serenade to Salzburg: “You will make a wry face when you see only the first allegro; but it could not be helped, for I was called upon to compose a serenade in great haste – but only for wind instruments, or else I could have used it for you.”⁴⁵ The serenade he was composing was likely the Serenade No.12 in C Minor, K.388.⁴⁶ There are no indications that Prince Liechtenstein’s musicians ever performed this serenade, nor is there evidence that Mozart received a contract from this family. Mozart did arrange the work for string quintet as K.506 before his death as he had done with the two previous wind serenades. Johann Träg identified himself as the publisher of K.388 on 11 August 1792, nearly a year after Mozart’s death.⁴⁷

This four movement work is far from the entertaining form of the typical serenade, it is instead reminiscent of a symphony both in structure and complexity. This piece has often been compared to Mozart’s Symphony No.40 in G Minor or his Piano Concerto in C Minor in that “each suggestion of a gentler mood is fiercely suppressed.”⁴⁸ Mozart uses syncopation in each of the aforementioned pieces to produce intensity and suspense. For instance in mm.5-9 of the first movement he uses a syncopated, sequential figure to provide this characteristic. (Figure 2.1) The first movement is in sonata-allegro form. Pairs of oboes, clarinets, and bassoons play the initial theme in unison. The first four bars should be played in an aggressive, intense manner and the trill in m.3 must be played precisely by the ensemble. The pick-up to m.5 has the oboe playing alone until the second oboe joins at a third below in m.7. It is interesting that this solo at the opening of the piece is very similar to the solo at the beginning of Serenade No.10 in B-flat Major. Not only are they both syncopated, but both solos are played by the oboe. The two oboes play in unison in m.10 and the diminished seventh chord on beat one should be tuned carefully

⁴³ According to a letter dated 23 January 1782, Mozart mentions the possibility of a “small permanent income” and reveals the offer posed to him by Prince Liechtenstein. Cited in Ivor Keys, *Mozart: His Music in His Life* (New York: Holmes and Meier Publishers, Inc., 1980), 144.

⁴⁴ Jahn, vol. II, 210.

⁴⁵ Ibid., 211.

⁴⁶ Ibid.

⁴⁷ Otto Erich Deutsch, *Mozart: A Documentary Biography*, trans. Eric Blom (Stanford, CA: Stanford University Press, 1965), 464.

⁴⁸ Hermann Abert, “Mozart,” in *Cobbett’s Cyclopedic Survey of Chamber Music* vol. II, 2nd ed., ed. Walter Willson Cobbett (London: Oxford University Press, 1969), 180.

within the ensemble. The *portato* articulations in mm.17 and 18 simply mean to tongue each of the two repeated notes, perhaps with a slight separation. The trill on the first eighth note of m.20 should start on the beat and not before.



Figure 2.1: Mozart, Serenade No.12 in C Minor, K.388, first movement: mm.1-22

The secondary theme of the exposition is played first by the oboe alone and then is joined by the first horn. (Figure 2.2) This melody is divided into two six bar phrases which are each repeated. The oboe is joined by the first horn on the repeat in m.48. The ascending sequences in mm.45-47 and 51-53 could crescendo slightly before the B-flats in mm.48 and 54. Once the second oboe joins the first in m.60, both should maintain support the phrase to its conclusion in m.66 where the ensemble enters on an E-flat chord at a forte volume.

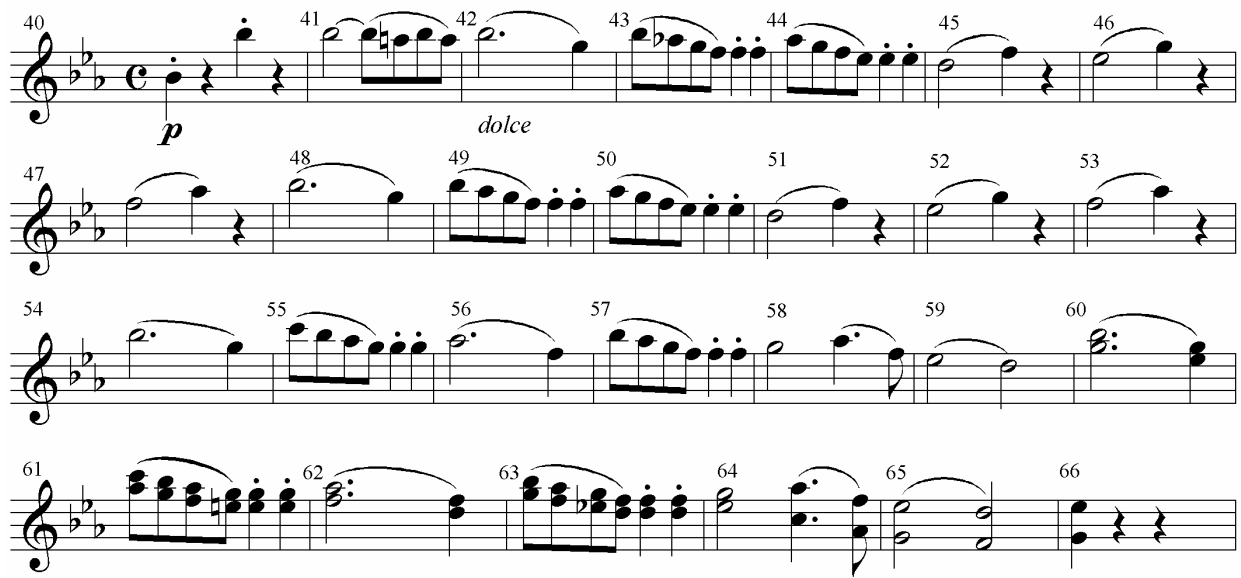


Figure 2.2: Mozart, Serenade No.12 in C Minor, K.388, first movement: mm.40-66

The end of the first movement utilizes several dynamic contrasts and is divided into two five bar phrases, the first of which is repeated. (Figure 2.3) A descending sequence begins in m.218 and it is important to note that both registers of the sequence are important. A chromatic line begins with the F-sharp in m.219 and continues through m.222. Essentially what Mozart is doing is decorating a C Minor scale from m.218-222. The D natural in m.219 and the C natural in m.220 are marked with a *sf* (*sforzato*) which simply means to accent and emphasize those notes in the texture. What is the interesting touch of genius is that Mozart put the *sf* in there at all. The indication of *sf* only indicates an accent and not a change in volume for the notes around it, therefore, the descending semitone sequence can remain at an intense forte volume. The piano dynamic marking in m.222 is sudden and should not be prepared in m.221. Finally, the last phrase of the movement simply alternates between the C minor triad and a diminished seventh chord for three measures before concluding on a C minor triad. The *sf* markings on beat three of mm.227-229 should be treated in the same fashion as before.



Figure 2.3: Mozart, Serenade No.12 in C Minor, K.388, first movement: mm.217-231

The second movement's tempo should be determined by the speed in which the thirty-second note passages can be played in a graceful and unhurried manner. (Figure 2.4) A sense of forward motion should be maintained throughout so that the movement retains freshness and interest. The opening statement in the oboe should be played as one eight bar phrase. Each of the B-flats in m.10 should crescendo slightly and perhaps utilize vibrato. Beat three of m.15 should be played as two sixteenth notes.

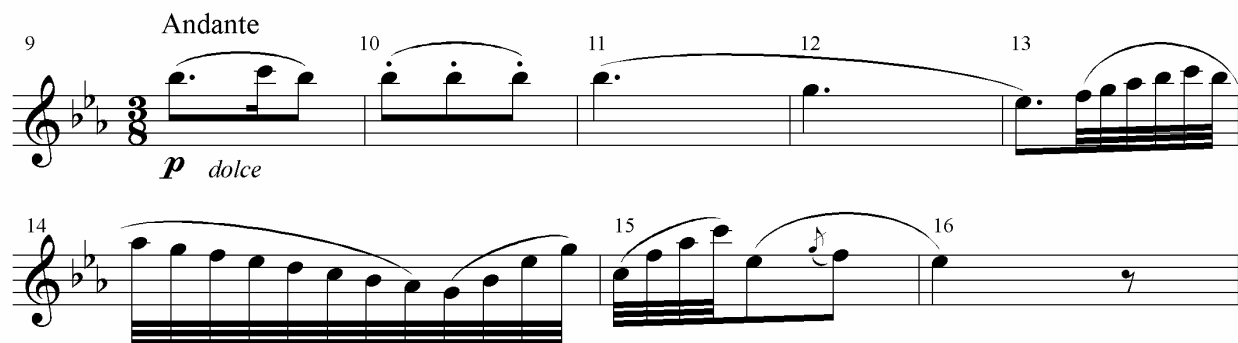


Figure 2.4: Mozart, Serenade No.12 in C Minor, K.388, second movement: mm.9-16

The oboe takes the theme over from the clarinet in m.28. The first two beats of m.29 can be played without disturbing the rhythm of the bar, so that the sixteenth note G is placed on the second half of beat two, or the grace notes may join with the aforementioned G to create a *gruppetto* to precede the A and B-flat duple figure on beat three. This figure would fall into Neumann's category of "pre-note turns," which would mean that it would be played like the

gruppetto described previously.⁴⁹ The B-flat that finishes the phrase is taken over by the clarinet which plays an ascending scalar figure into m.32 where the full ensemble returns at a forte dynamic with a variation of the original motive. Measure 37 is similar to the turn in m.29. The G natural at the beginning of the measure, however, is shortened to a single sixteenth note. The sixteenth notes separated by rests in m.38 and the eighth note B-flat in m.39 should be held for their full value. The three pick-up notes into m.40 begin what is essentially an eight bar phrase that demands great skill. One might endeavor to keep the phrase moving forward through repeated notes and rests in mm.43 and 44. Measures 43- 46 restate the B-flat major triad and use the leading tone A natural. In the rests, the first clarinet plays two repeated F naturals which should seamlessly flow into the oboe line.



Figure 2.5: Mozart, Serenade No.12 in C Minor, K.388, second movement: mm.28-46

The third movement, while not technically difficult, is unique due to its structure. The minuet begins in C Minor which is unusual itself, but does shift frequently to its relative major of E-flat. Mozart notes *Minuetto in Canone* (Minuet in Canon) in the score, which he could possibly have modeled after the minuet in Haydn's *Trauersinfonie*, No.44.⁵⁰ The opening theme begins with the two oboes playing the strident theme in unison which is answered in canon by the rest of the ensemble one measure later. (Figure 2.6) The theme should be played in a

⁴⁹ Neumann, 484.

⁵⁰ Gutman, 585.

marcato style with separation between each of the quarter notes throughout except where indicated otherwise. Again, syncopation creates suspense and drama. The downbeat of m.2 should be played to highlight and accent, not to obliterate, the dissonance. The trill figures in mm.3 and 4 may include a *nachschlag* and should simply continue into each following measure.

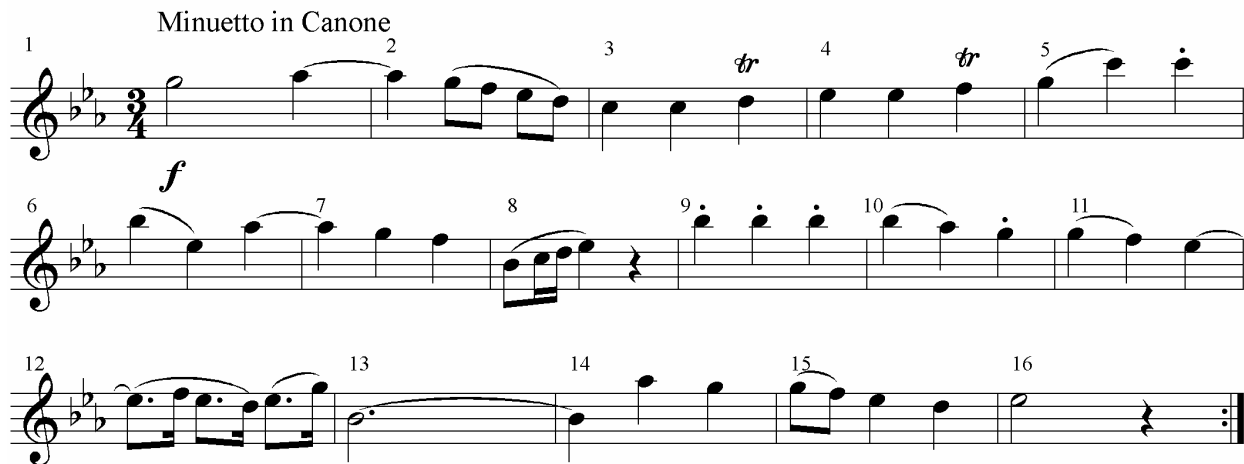


Figure 2.6: Mozart, Serenade No.12 in C Minor, K.388, third movement: mm.1-16

Mozart designates the trio section as a *Canone al rovescio* (Canon in reverse) and utilizes only the oboes and bassoons. (Figure 2.7) It begins with the second oboe which is answered two measures later in the first oboe. The rhythm is identical but the melody is inverted. The pair of bassoons follows two measures later in the same fashion. The entire twelve measures should be played as smoothly as possible, despite the phrasing breaks created by beginning the slurs. Care should be taken not to shorten the note at the end of any slur in order to maintain continuity of the larger phrase. Balance between the two oboes is critical, and the parts should be indistinguishable from each other. The score does not indicate any dynamic, so a mezzo-piano would probably be appropriate and would suit the simplistic nature of the theme. The second portion of the trio is similar but is transposed down a fourth. (Figure 2.8) The first theme of the trio reappears in m.69 in the second oboe. As is customary, the minuet returns after the trio section and is played straight through without repeats. The third movement is a test of endurance test for the oboists as they play with little resting.



Figure 2.7: Mozart, Serenade No.12 in C Minor, K.388, third movement: mm.49-62

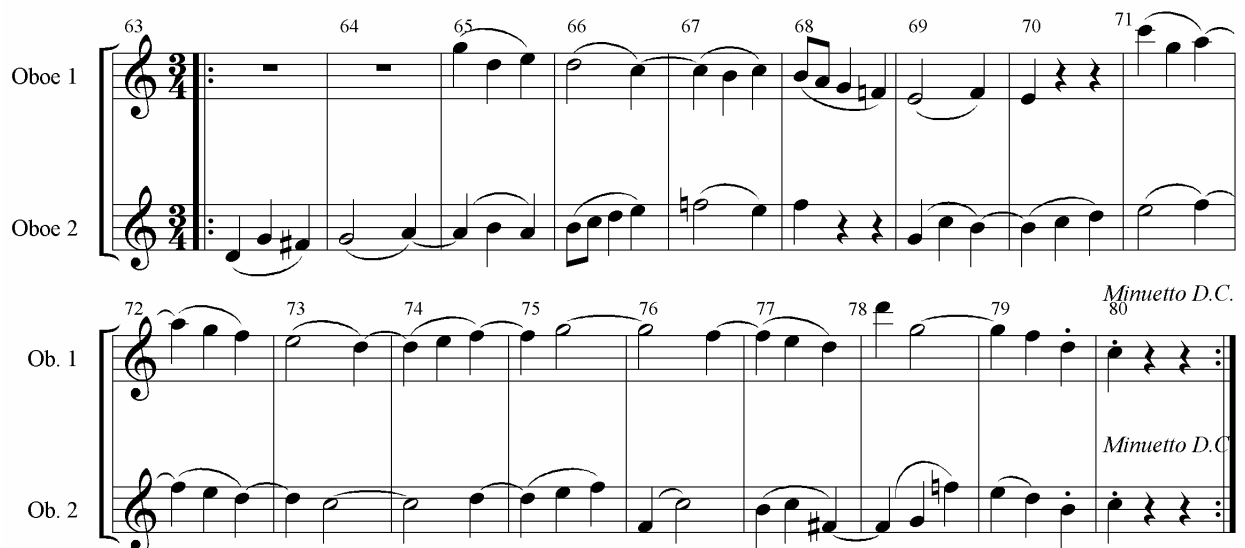


Figure 2.8: Mozart, Serenade No.12 in C Minor, K.388, third movement, mm.63-80

The fourth movement is a theme and variations that begins with an allegro theme in C Minor which is played by the oboe. (Figure 2.9) The theme is divided into two eight bar phrases which can both be played in one breath. The piano dynamic marked for the oboe in the beginning will be relative to how softly the accompaniment can play. Each quarter note found at the cadence points should be held its full value.

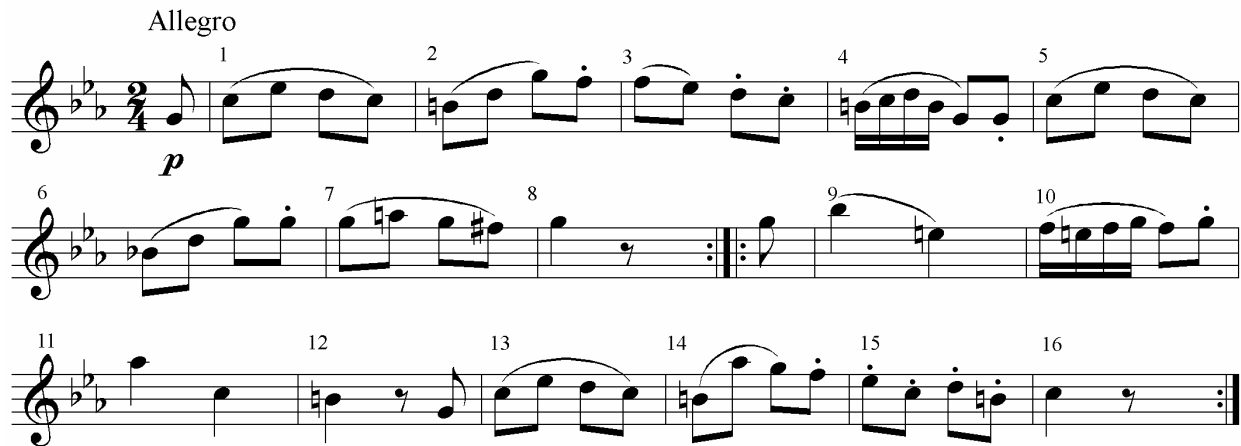


Figure 2.9: Mozart, Serenade No.12 in C Minor, K.388, fourth movement: mm.1-16

The second variation is a solo for the oboe and is in continuous eighth note triplets. (Figure 2.10) Mozart simply adds repeated pitches, passing tones, and neighbor tones to fill out the original theme and fluctuates between melodic and natural forms of the C minor tonality. In mm.41 and 42 the tonality briefly changes to C Major with the addition of the F natural and E natural before reverting back to C Minor in the second half of m.42. The articulation changes in the second half of the variation should be carefully observed, especially where Mozart breaks up the six note slur into groupings of four and two in mm.42 and 44.

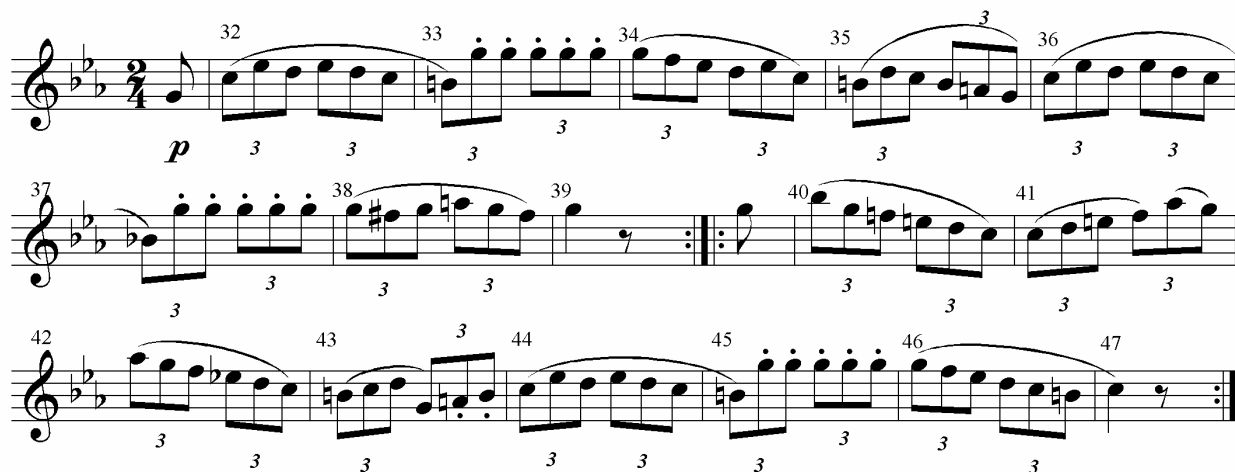


Figure 2.10: Mozart, Serenade No.12 in C Minor, K.388, fourth movement: mm.32-47

The last two excerpts from the work occur in the fourth variation. In this variation, Mozart decorates the original theme with trill figures that present a technical challenge for the

oboist. The difficulty of this passage lies in maintaining tempo and continuity of the phrase while playing successive trills, each requiring the same number of alternations.

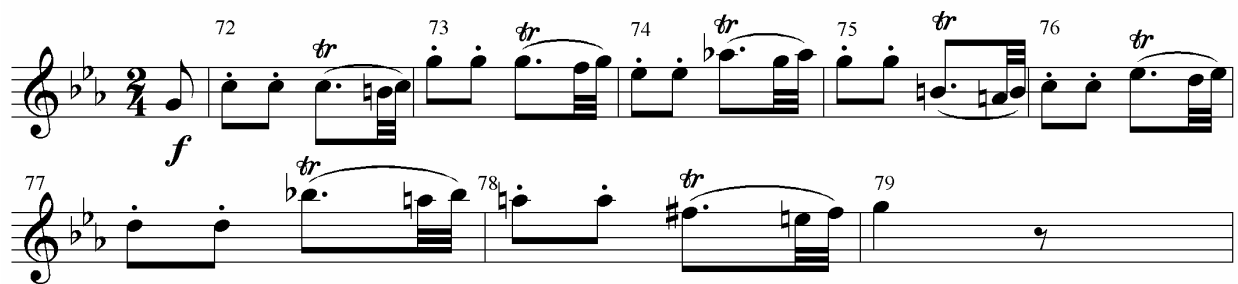


Figure 2.11: Mozart, Serenade No.12 in C Minor, K.388, fourth movement: mm.72-79

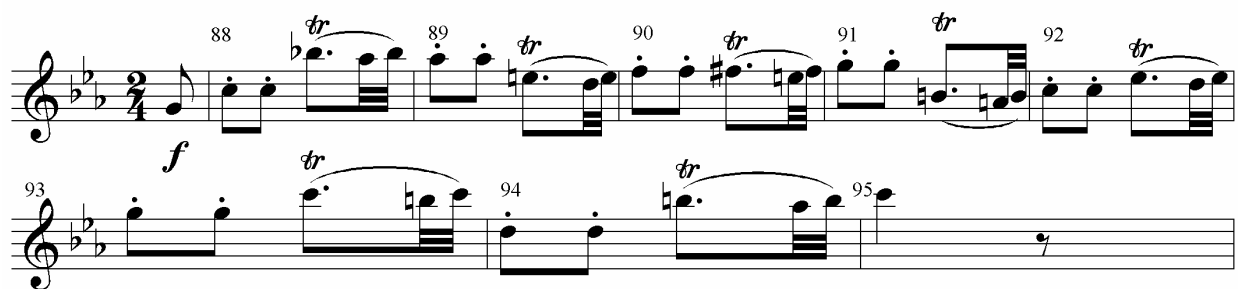


Figure 2.12: Mozart, Serenade No.12 in C Minor, K.388, fourth movement: mm.88-95

A dominant chord in m.214, followed by a rest with a fermata, sets up the final variation of the fourth movement now in C Major. Sometimes the oboist will hold through the fermata and improvise a cadenza which will herald the new key and the rousing finale. Even though Mozart did not indicate the tempo should increase in the coda, it is often played faster.

The amount of chamber music that survives in Mozart's output imparts how "greatly he valued this intimate form."⁵¹ The three wind serenades from his first years in Vienna remain important standards of the genre. Mozart was truly a genius of his time and has even been called the "ancestor of the Romantics." As Abert goes on to say, the "proof of this lies in his chamber music."⁵²

⁵¹ Abert, 180.

⁵² Ibid.

CHAPTER THREE

Composer: Ludwig van Beethoven (1770-1827)
Title: Octet in E-flat Major, Op.103
Date of Composition: 1792
Instrumentation: 2 oboes, 2 clarinets, 2 bassoons, 2 horns

Paul Bekker describes Beethoven's chamber music output as "a ceaseless struggle to reconcile improvisation with symphonic expression."⁵³ His works for chamber winds were modeled on the *harmoniemusik* of Mozart and they only appear in the first stage of his career which is often dubbed his "imitative period."⁵⁴ During these early years in Bonn, Beethoven composed in a wide variety of genres including sonatas, concertos, vocal music, and chamber works for winds. The years 1792-1794 were a particularly fertile period which saw the composition of the *Rondino*, WoO25, a "lost" oboe concerto (Hess 12) and two trios for two oboes and English horn, the Trio, Op.87 and *Variations on "Là ci darem la mano."* Beethoven's predilection for the oboe may be due to the relationship with one of his earliest teachers, the conductor, pianist, and amateur oboist Tobias Pfeiffer.⁵⁵ In fact, the oboe was the only wind instrument for which Beethoven wrote a concerto. Only sketches remain of the "lost" oboe concerto, but in recent years scholars have reconstructed portions of it for performance.⁵⁶ Despite its high opus number, the Octet in E-flat Major, Op.103, was composed during this period.

Whether or not Beethoven was in Vienna or Bonn when he wrote the two works for wind octet has been disputed. The fact that Beethoven wrote the two works for the wind band at Elector Maximilian Franz's court has not been questioned. The wind players at the Bonn court were highly respected. A visitor to the court in 1790 or 1791, wrote this description of the players:

The band consisted of 2 oboes, 2 clarinets, 2 bassoons, and 2 horns. These eight players may rightly be called masters of their art. One will seldom find music of

⁵³ Paul Bekker, *Beethoven*, trans. M.M. Bozman (London: J.M. Dent & Sons, Ltd., 1975), 282.

⁵⁴ Walter Willson Cobbett, *Cobbett's Cyclopedic Survey of Chamber Music* vol. 1, 2nd ed. (London: Oxford University Press, 1969), 85.

⁵⁵ Anton Felix Schindler, *Beethoven As I Knew Him*, ed. Donald W. MacArdle (Chapel Hill, NC: The University of North Carolina Press, 1966), 39.

⁵⁶ Charles Lehr, "Beethoven's 1792 Oboe Concerto in F-Major," *The Double Reed* 5/2 (Fall 1982), 61.

this kind played so well in tune and so well together, and particularly with such trueness and perfection of tone quality.⁵⁷

Even after moving to Vienna, Beethoven continued to receive stipends from the Elector. The financial backing was also supplemented by Joseph Haydn (1732-1809), with whom Beethoven studied during his first few years in Vienna. Count Waldstein insisted that Beethoven study with Haydn, saying that he could “receive through continuous industry the spirit of Mozart from the hands of Haydn.”⁵⁸ They had a somewhat tumultuous relationship as Solomon notes:

“Beethoven’s difficulty with Haydn was that he learned too much from him – more than he could acknowledge.”⁵⁹

Beethoven revised the Octet in E-flat Major in 1793 in Vienna.⁶⁰ As part of his stipend from the Elector and Haydn, Beethoven was supposed to present a number of new compositions each year. In November of 1793, Haydn wrote to the Elector:

I am taking the liberty of sending to your Reverence ... a few pieces of music – a quintet, an eight-voice ‘Parthie’, an oboe concerto, a set of variations for the piano and a fugue, composed by my dear pupil Beethoven who was so graciously entrusted to me. They will, I flatter myself, be graciously accepted by your Reverence as evidence of his diligence beyond the scope of his own studies. On the basis of these pieces, expert and amateur alike cannot but admit that Beethoven will in time become one of the greatest musical artists in Europe, and I shall be proud to call myself his teacher.⁶¹

The Elector’s reply seemingly accused Beethoven of trying to deceive not only himself, but Haydn as well:

The music of young Beethoven which you sent me I received with your letter. Since, however, this music, with the exception of the fugue, was composed and performed here in Bonn before he departed on his second journey to Vienna, I cannot regard it as progress made in Vienna ... I very much doubt that he has made any important progress in composition and in the development of his musical taste during his present stay, and I fear that, as in the case of his first journey to Vienna, he will bring back nothing but debt.⁶²

⁵⁷ Lehrer, 61.

⁵⁸ Smith, Erik, liner notes to *Beethoven: Complete Music for Wind Band*, London Wind Soloists, cond., Jack Brymer, LP (London: Decca Record Company, Ltd, CS 6442, 1965).

⁵⁹ Maynard Solomon, *Beethoven*, 2nd ed. (New York: Schirmer Books, 1998), 94.

⁶⁰ Barry Cooper, ed., *The Beethoven Compendium: A Guide to Beethoven’s Life and Music* (London: Thames and Hudson, Ltd., 1991), 14.

⁶¹ Forbes, Elliott, ed., *Thayer’s Life of Beethoven*, vol. 1 (Princeton, NJ: Princeton University Press, 1967), 144.

⁶² *Ibid.*, 145.

There is some controversy regarding whether the submission of the Octet in 1793 was indeed a revision or an original work. Barry Cooper notes that the extant autographs are all written on Viennese paper except for a four-bar theme which was found on a “Bonn leaf.”⁶³ Cooper also hypothesizes that Beethoven would not have written to the publisher Simrock in April of 1794 and asked, “Have you performed my ‘Parthie’ yet?”, if the work had been premiered two years earlier in Bonn.⁶⁴ Beethoven planned to add an additional movement to the Octet in his revision but eventually decided against it. This movement, which was to become the finale, was eventually published as the *Rondino*, WoO25.⁶⁵ In 1794, Beethoven discontinued his studies with Haydn upon mutual agreement and began to study with Albrechtsberger and Salieri and received no more financial assistance from the Elector in Bonn.⁶⁶

The Octet was not published during Beethoven’s lifetime, hence its high opus number. Beethoven considered these early works as amateurish, student work and never pushed for them to be published.⁶⁷ After Beethoven’s death, the Artaria firm acquired many of these early manuscripts that were not published. Artaria was involved in a competition with the Diabelli firm for the rights to the Octet. Artaria won the battle due in part to the fact that it had already published a transcription of the Octet for string quintet as Op.4 in 1796.⁶⁸ This transcription is also an indication of Mozart’s influence on Beethoven, as Mozart transcribed his final wind octet, K.388 for string quintet.⁶⁹ When Beethoven first visited Vienna in 1785 to play for the Elector’s brother, Joseph II, he is purported to have met with Mozart, although no substantial evidence proves the meeting ever took place. Beethoven’s Octet has many of the same stylistic features as Mozart’s K.388 serenade.⁷⁰ The Octet was first published under the name *Parthie harmonie für 2 oboen, 2 clarinette, 2 horn, 2 fagotti*, the title of which is reminiscent of Mozart’s *Gran Partita*.

⁶³ Barry Cooper, *Beethoven* in The Master Musicians Series, ed. by Stanley Sadie (London: Oxford University Press, 2000), 48.

⁶⁴ Ibid.

⁶⁵ Douglas Porter Johnson, *Beethoven’s Early Sketches in the ‘Fischhof’ miscellany’: Berlin Autograph 28* (Ann Arbor, MI: UMI University Press, 1980), 404-5.

⁶⁶ Cooper, *Beethoven*, 49.

⁶⁷ Cobbett, 85.

⁶⁸ Douglas Porter Johnson, “The Artaria Collection of Beethoven Manuscripts: A New Source” in *Beethoven Studies*, ed. Alan Tyson (New York: W.W. Norton & Co., Inc., 1973), 176.

⁶⁹ Ibid., 59.

⁷⁰ Cooper, *Beethoven*, 46.

Unlike Mozart, who often had particular performers in mind when composing works, Beethoven's music was rarely commissioned or dedicated. Some of the notable exceptions to this are his two octets, composed for the musicians at the Bonn court.⁷¹ There was a voracious demand for music for wind instruments during this time in Vienna and major improvements were being made to wind instruments.⁷² Beethoven was well aware of these changes and wrote idiomatically for each instrument. He was particularly fond of the key of E-flat Major, as he used it as the basis for the Octet and many other works from the early period. One reason for this is that it was a friendly key for all of the winds to play in together, but was especially helpful for the horns.⁷³ With regard to the oboe, additional keys were added and tuning capabilities were improved, allowing the composer more flexibility in all keys.⁷⁴ Many instrumental tutors, or method books, written during Beethoven's life addressed such concerns and seemed to be important to players and composers alike.⁷⁵ These early wind works had an influence on his writing for winds in his symphonies.⁷⁶ In fact, a review of his first symphony yielded the following complaint: "The wind instruments were employed excessively, so that it was more military band than orchestral music."⁷⁷ Beethoven's writing for wind instruments "demanded a radical increase in volume (and endurance) and of course technical fluency, wide range of dynamics, variety of tonalities than previously seen."⁷⁸ The Octet does not present many extreme technical challenges, but does make musical demands which must be met with an adequate knowledge of the performance practices of the time.

Like the Mozart Serenade No.12 in C Minor, K.388, Beethoven's octet is in a four movement, classical symphony structure. In the first three movements of the work the oboe takes a leading role in presenting the primary thematic material. The oboe begins with the theme in the first movement, which is in sonata form. (Figure 3.1) This excerpt is not technically challenging, but does demand that the sixteenth notes be played evenly. The quarter notes which

⁷¹ Barry Cooper, *Beethoven and the Creative Process* (Oxford: Clarendon Press, 1990), 32.

⁷² Lawson, 70.

⁷³ Marion M. Scott, *Beethoven* (London: J.M. Dent & Sons, Ltd., 1956), 232.

⁷⁴ Philip Bate, "Oboe" in *The New Grove Dictionary of Music and Musicians*, vol. 13 (London: Macmillan Publishers, 1980), 468.

⁷⁵ Lawson, 72.

⁷⁶ *Ibid.*, 74.

⁷⁷ Joseph Schmidt-Görg and Hans Schmidt, ed., *Ludwig van Beethoven* (New York: Praeger, 1970), 35.

⁷⁸ Lawson, 73.

end each small one measure phrase should be played full length. This theme appears in various keys throughout the course of the first movement.

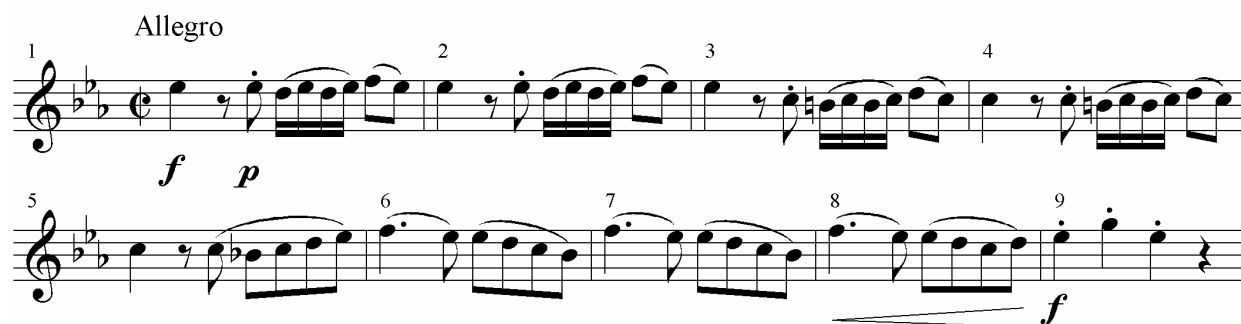


Figure 3.1: Beethoven, Octet in E-flat Major, Op.103, first movement: mm.1-9

The second movement is an Andante and contains most of the important oboe excerpts from this work. The oboe plays the initial statement of the theme which ascends sequentially. (Figure 3.2) In mm.2 and 4, grace notes occur prior to beat four. Whether or not the grace notes are placed on or before the beat, they should be quick notes. Also, this interpretive decision should transfer to any instrument playing the theme thereafter. The dotted quarter notes in m.5 and m.6 should be sustained and lead into the sixteenth notes that follow. In m.7, Beethoven uses the *portato* articulation, which means to lightly tongue each note.

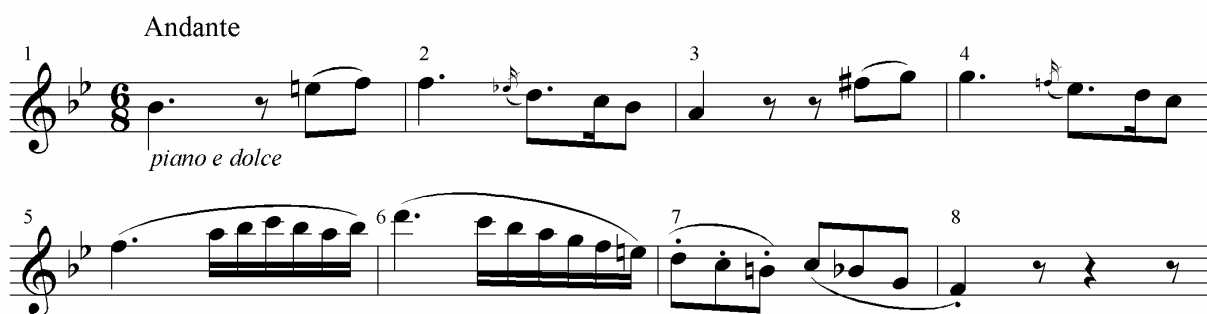


Figure 3.2: Beethoven, Octet in E-flat Major, Op.103, second movement: mm.1-8

The oboe should enter softly in m.24. (Figure 3.3) The next entrance, in m.29 has a trill in which the oboist will have to decide whether or not to add a *nachschlag*. It seems reasonable that the dynamic would increase from mm.30-31, though the following decrescendo could be an editorial addition that is not necessary. A more likely place for diminuendo would be the last few sixteenth notes of m.32. Measure 34 may appear to be accompanimental material, but the oboe line is actually the primary melodic material. The length of the staccato eighth notes

should be determined by the same type of rhythm that occurs in the accompaniment played by the second oboe, second clarinet, and bassoons at the beginning of the movement.

The second statement of the same material is played by the first bassoon in m.38 and is answered by the first and second oboes in mm.38-40. In m.41, the oboist has another trill figure in which a *nachschlag* should most likely be added.

The musical score consists of six staves of music, numbered 24 through 49. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The music is written for a single melodic line. The notation includes various dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). There are also trills marked with 'tr' and slurs indicating phrasing. The measures are numbered 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, and 49.

Figure 3.3: Beethoven, Octet in E-flat Major, Op.103, second movement: mm.24-49

A transition back to the original thematic material culminates in a short cadenza for the oboe in m.55. (Figure 3.4) It is important that the oboist hold the initial E-flat long enough for the other instruments to release and for their sound to dissipate in the hall before continuing. As with all cadenzas, the interpretation is left up to the player's discretion, but in m.56, the original tempo returns with the re-statement of the primary theme. The remaining measures are exactly like the beginning.

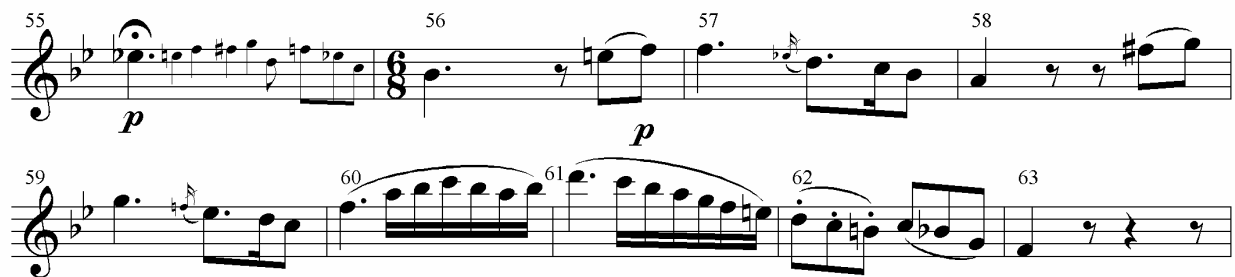


Figure 3.4: Beethoven, Octet in E-flat Major, Op.103, second movement: mm.55-63

The final movement of the Octet is in rondo form and relegates the oboe to a more accompanimental role than in previous movements. In this excerpt from the fourth movement, the oboe accompanies the theme, played by the clarinet, until m.70. (Figure 3.5) This passage is difficult because the oboist must articulate a fast passage at a soft dynamic. The dynamic contrasts apparent in this excerpt and throughout the fourth movement are important to maintaining interest. The players should not prepare the dynamics; they must be abrupt changes as noted in the score.

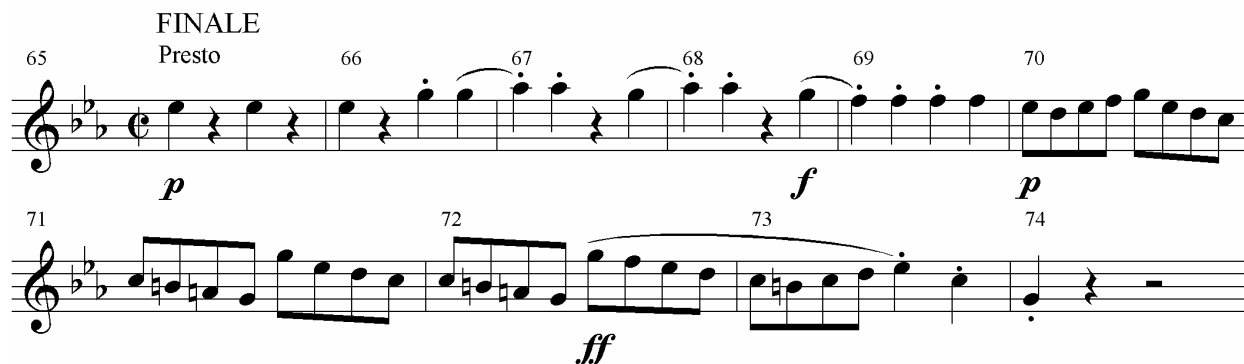


Figure 3.5: Beethoven, Octet in E-flat Major, Op.103, fourth movement: mm.65-74

Beethoven's Octet in E-flat Major, Op.103 is indicative of the influence of Mozart and Haydn with its use of classical forms and expressive techniques. The life and career of Beethoven marked an important shift in the way a composer made his living. Written during a time when composers still had to cater not only to the aristocracy but the demands of consumers as well, Beethoven's Octet offers a unique balance between the two. Later in his career Beethoven was able to achieve financial and creative independence from these restrictions, and was thus able to produce works that were more his own. Unfortunately for today's wind players,

Beethoven did not compose any additional works for chamber winds after 1800, but his legacy of wonderful wind writing lives on in his symphonies, overtures, and concertos.

CHAPTER FOUR

Composer:	Antonin Dvořák (1841-1904)
Title:	Serenade in D Minor, Op.44
Date of Composition:	January, 1878
Instrumentation:	2 oboes, 2 clarinets, 2 bassoons, 3 horns, cello, double bass

Antonin Dvořák is considered to be the first Bohemian composer to achieve international fame. While Bedřich Smetana (1824-1884) was also a very successful Bohemian composer, his music never attained the recognition that Dvořák's did on the world stage. Dvořák composed in practically every genre. His instrumental works, including symphonies, suites, serenades, overtures, and dances, retain enormous popularity today. Dvořák wrote two serenades, the Serenade in E-Major, Op.22 for strings, and the Serenade in D Minor, Op.44 for winds. He began a third serenade, two movements of which are extant and part of the *Czech Suite*. Even though the serenade had become the domain of the concert hall since the time of Beethoven, according to Paul Stefan Dvořák's serenade "is a deliberate attempt to revise the old-time *cassation* style of band music for the open air."⁷⁹

Dvořák was born in Nelahozeves, Czechoslovakia. He immersed himself in the musical culture of his country at an early age by participating in community bands which played native folk music.⁸⁰ During his early years as a composer, Dvořák supported himself by attaining an Austrian State Stipendium, which was granted to prominent young artists. His application of 1877 garnered the attention of one of the judges, the great German composer Johannes Brahms (1833-1897). Brahms recognized Dvořák's talent immediately and wrote the following to his publisher Simrock in Berlin:

As for the state stipendium, for several years I have enjoyed works sent in by Antonin Dvořák of Prague. This year he has sent works including a volume of 10 duets for two sopranos and piano, which seem to me very pretty, and a practical proposition for publishing ... Play them through and you will like them as much as I do. As a publisher, you will be particularly pleased with their piquancy ... Dvořák has written all manner of things: operas (Czech), symphonies, quartets, piano pieces. In any case, he is a very talented man. Moreover, he is poor! I ask you to think about it! The duets will show you what

⁷⁹ Paul Stefan, *Anton Dvořák* (New York: DaCapo Press, 1971), 144.

⁸⁰ Klaus Döge, "Antonin Dvořák" in *The New Grove Dictionary of Music and Musicians* 7 (London: Macmillan Publishers, Inc., 2001), 777-778.

I mean, and could be a “good article.”⁸¹

Brahms corresponded with Dvořák on one occasion in which he praised the young composer’s work during the tenure of his stipend saying, “And today I merely wish to say that to occupy myself with your things gives me the greatest pleasure ...”⁸² Dvořák, overwhelmed by such a response from Brahms replied:

With feelings of the greatest joy and emotion, dear Sir, I have read your last letter, which I value very much; such warm praise and the joy you have experienced through my works have moved me deeply and made me feel quite exceptionally happy. I cannot find words enough to express to you, most honored Master, all that I feel. I can only say that I shall be indebted to you all my life for having the best and noblest intentions towards me, which are worthy of a truly great artist and man, and having the kindness to further me in my artistic aspirations ... I should like also to express my deepest gratitude for your kind acceptance of the dedication of my work and the high distinction that you have given it thereby.⁸³

Simrock published the duets which Brahms mentioned and eventually became the sole publisher of Dvořák’s catalogue. The Serenade in D Minor, Op.44 was published in 1879. Dvořák occasionally had trouble with Simrock because the publisher wanted the title pages and Dvořák’s name to be printed on the scores in German. Dvořák insisted that the Czechoslovakian titles be given in addition to the German.⁸⁴

Dvořák’s first major success as a composer came with his *Slavonic Dances* in 1877. Along with his late symphonies, this set of native Bohemian dances, originally written for *piano* and later arranged for orchestra, remain among the most popular pieces of his repertoire today. Louis Ehlert (1825-1884), music critic for the Berlin *Nationalzeitung*, wrote a glowing review of the *Slavonic Dances* and in effect, launched Dvořák’s career on the international stage. In a letter written to Dvořák on 27 November 1878, Ehlert stated: “In Berlin my critique produced a positive ‘run’ on the music shops and, I can say without exaggeration, made you a name overnight. Heaven grant that the high opinion I have of your talent may be fully justified.”⁸⁵ In appreciation of the favorable review, Dvořák dedicated his next work, the Serenade in D Minor, Op.44 to Ehlert.

⁸¹ Döge, *New Grove*, 779.

⁸² John Clapham, “Dvořák’s relations with Brahms and Hanslick” *Musical Quarterly* 57/2 (April 1971), 244.

⁸³ Ibid.

⁸⁴ Döge, *New Grove*, 781.

⁸⁵ Dvořák, Antonin, Serenade in D Minor, Op.44, preface by Otakar Sourek (Prague: Artia, 1956), viii. This score is labeled as a “Critical Edition based on the composer’s manuscript.”

The Serenade in D Minor, Op.44 was written during a two week period between 4 January and 18 January 1878 at the composer's flat in Prague.⁸⁶ The first performance of the Serenade was given on 17 November 1878 in Prague by members of the Provisional Theatre with the composer conducting. Another important performance came in March of 1890 in Russia, by invitation of Tchaikovsky. Dvořák conducted the Adagio movement of his Serenade in a series of concerts honoring Tchaikovsky.⁸⁷

The work has four movements, each with a very classical structure. Dvořák's style is a unique blend of his native folk tradition and the western European tradition of Brahms. Paul Woodford asserts in his analysis of the Serenade in D Minor that Dvořák "was able to incorporate progressive compositional practices into a relatively conservative musical framework."⁸⁸ Even though Dvořák admired Wagner early in his career, he chose to follow the path of Brahms in becoming mainly an instrumental music composer. The influence of Smetana, as well as his friendship with Leos Janáček (1854-1928), led to the inclusion of Slavonic elements in his early style.⁸⁹

In what is deemed his "First Slavonic Period," Dvořák uses rhythmic patterns from Bohemian folk songs, but rarely quotes them directly.⁹⁰ Two notable examples can be seen in the second movement of the work where Dvořák uses the stylized rhythms of the *furiant* and the *sousedska*. Disguised in the typical minuet and trio structure, the *sousedska*, or "the neighbors' dance," appears first and is a moderately slow waltz in three. The *sousedska* is a dance for the elderly population in Bohemia, written in a slower waltz rhythm in order to accommodate those less than agile.⁹¹ The trio section utilizes the rhythm of the *furiant*. This is a lively dance, also known as a "swaggerer's dance," in a triple meter with strong emphasis on the first, third, and second beats per two measures.⁹²

Simrock once said that Dvořák "could pull melodies out of his sleeve," and indeed, his melodies are tuneful and memorable. The march-like theme that opens the work unifies the

⁸⁶ Sourek preface, vii.

⁸⁷ Neil Butterworth, *Dvořák: His Life and Times* (Neptune City, NJ: Paganiniana Publications, Inc., 1981), 77.

⁸⁸ Paul C. Woodford, "An Analysis of Dvořák's Serenade in D Minor, opus 44" *Journal of Band Research* 34/1 (Fall 1998), 38.

⁸⁹ Döge, *New Grove*, 786.

⁹⁰ Ibid.

⁹¹ John Clapham, *Antonin Dvořák: Musician and Craftsman* (New York: St. Martin's Press, 1966), 138.

⁹² Ibid., 139.

composition. As stated by Paul Stefan, this is an attempt to portray the eighteenth-century *cassation*. A *cassation* is another manifestation of *harmoniemusik*, and was a concert by a wind ensemble in an open-air setting.⁹³ Many of the themes are derived from or are related to the initial march theme and Dvořák restates the march-like theme in its entirety in the final movement. Due to the lack of a raised seventh scale degree in this theme, it is often perceived as being modal, which is typical of the folk music of Bohemia.⁹⁴ Dvořák organizes the formal structure not only with the march theme but also with tonality. Each of the four movements employs one of the notes of the D Minor triad. The first movement begins in D Minor, the second movement is in F major, the third movement is in A Major, and finally, the fourth movement returns to the original key of D Minor.

The march-like theme appears from the outset of the first movement in both the oboe and clarinet parts. (Figure 4.1) The tempo is marked at a moderate *allegro* and the march theme has a regal, pompous character. The natural inclination in a march is to separate between the dotted eighth and sixteenth figures. Dvořák specifically marks accents in m.3 which should be played with a sharp articulation and should be distinguishable from the same rhythm in m.7 which is marked with staccatos. The theme is eight measures long, broken into two, four-measure phrases which present a change from D Minor to F Major. The theme is repeated at a soft dynamic beginning in m.9 and is played by oboes alone in unison.

⁹³ Ibid.

⁹⁴ Woodford, 38.

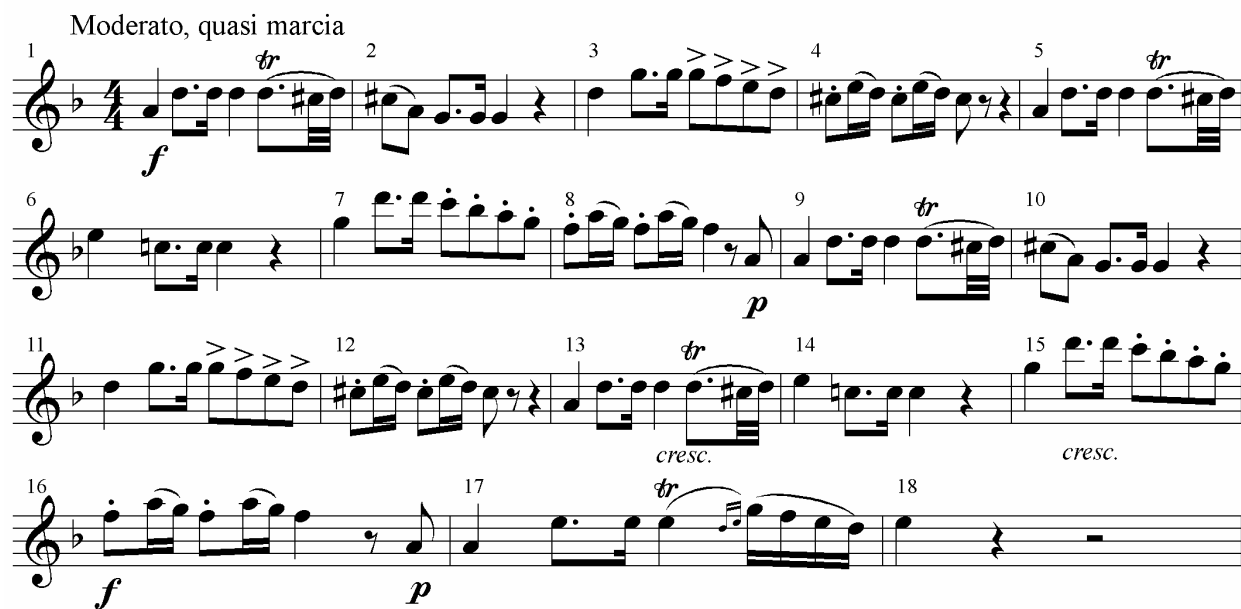


Figure 4.1 Dvořák, Serenade in D Minor, Op.44, first movement: mm.1-18

The first movement is in ternary form. The second excerpt in the first movement begins in m.37 and is part of the secondary thematic material. (Figure 4.2) While this passage is mainly scalar, its register may present difficulties for the oboist. Special attention should be paid to the articulations in m.39 where there are three slurred notes and one staccato note. The tendency to shorten, or clip, the third of these slurred notes should be avoided.

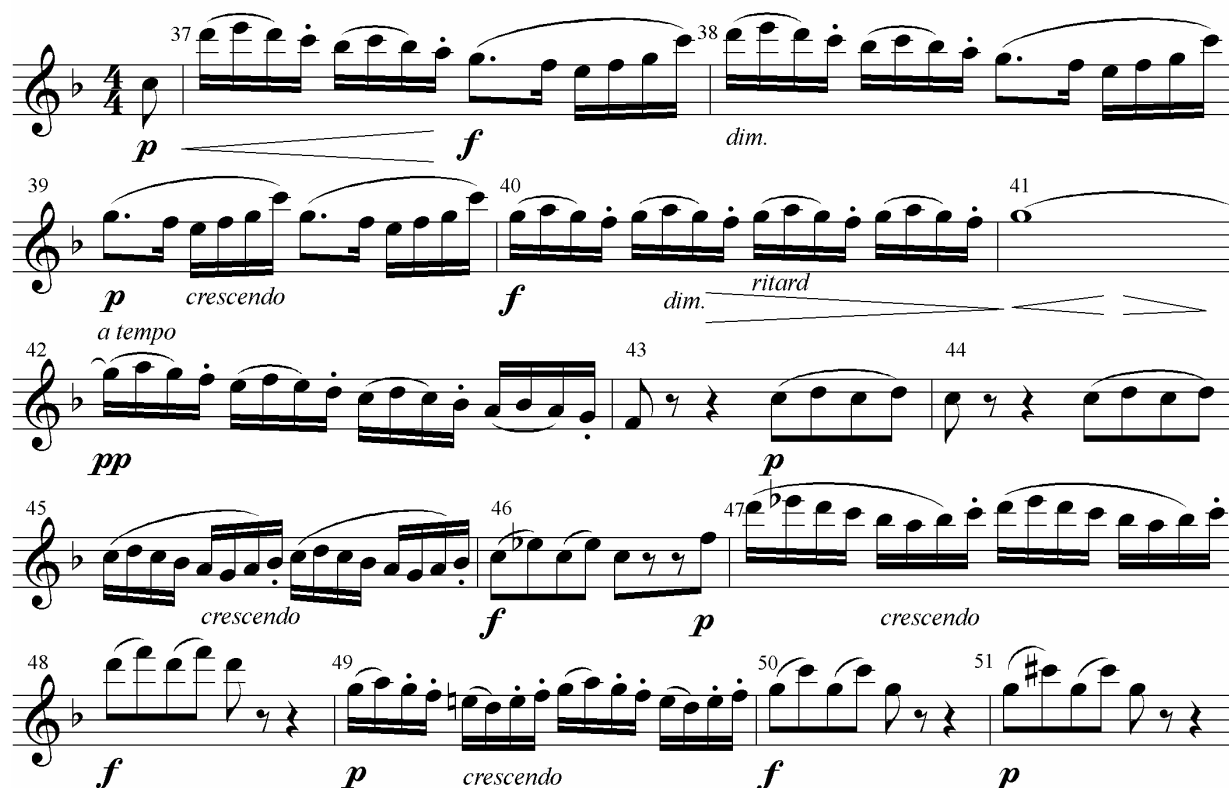


Figure 4.2 Dvořák, Serenade in D Minor, Op.44, first movement: mm.37-51

When playing in the altissimo register, it is important that the oboist remain relaxed and not allow tension to invade the air stream or the fingers. The dynamics in this passage are also important to its overall dramatic effect. It is important that the crescendos and diminuendos are done gradually over the prescribed period of time instead of abruptly. In this particular edition, the editor chooses to use both text and symbols to illustrate where these dynamic shifts should occur. It might be helpful for the oboist to write in the symbols where text occurs to reinforce these gradual effects.

The march theme returns in m.66. This time Dvořák develops or extends the figure in the oboe part with the addition of several sequential trills. (Figure 4.3) These trills are common and should not be hard to play on their own, though playing each trill the same way and maintaining tempo and phrasing could be difficult. Arriving at each quarter note following a trill on time will help preserve a proper phrase.

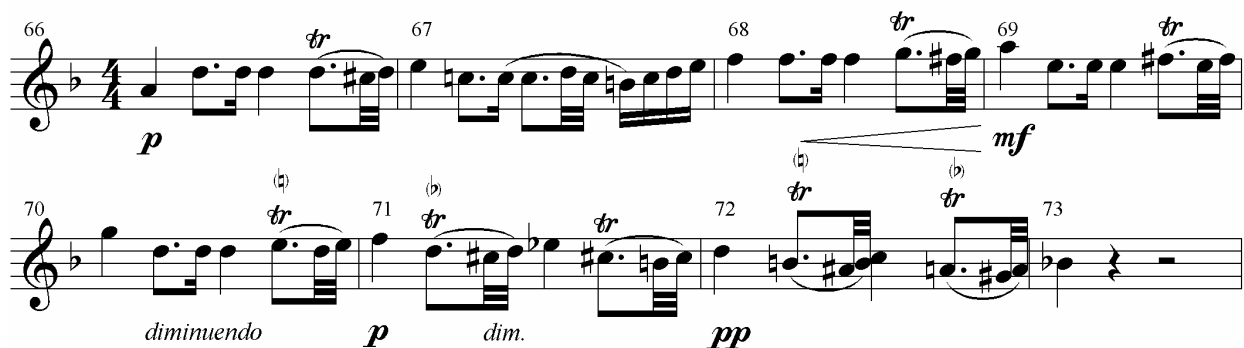


Figure 4.3 Dvořák, Serenade in D Minor, Op.44, first movement: mm.66-73

The second movement begins with the *sousedska*, and is typically played at a moderate andante tempo in three. Even though this is a dance rhythm, Dvořák encompasses much of the melodic material underneath slurs. The oboe excerpt seen here is a combination of melody and accompaniment. (Figure 4.4) The actual theme occurs in mm.23-26. Particular attention should be paid to the accents on the quarter notes in mm.13, 16, and 37.

Tempo di minuetto

Figure 4.4 Dvořák, Serenade in D Minor, Op.44, second movement: mm.10-37

The trio section is in a fast triple meter which is often felt in one beat per measure. (Figure 4.5) The primary motive of the trio section begins in m.160. The quarter note that concludes each eighth note figure should be held full value and not cut short, except where indicated on the D natural in m.168. The motive is transposed one octave higher beginning in m.169 and is more difficult. After the initial D natural, the following D's do not need to be played with the half-hole. Instead, the oboist can simply alternate between the index finger and third finger in the right hand as long as the proper air stream remains steady. The entire passage from mm.171-176 should maintain a fortissimo volume.

TRIO
Presto

The musical score is written on four staves. The first staff (measures 157-161) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a forte (*f*) dynamic. The second staff (measures 162-167) continues the melodic line with a mezzo-forte (*mf*) dynamic. The third staff (measures 168-170) features a fortissimo (*ff*) dynamic. The fourth staff (measures 171-176) continues the melodic line with a fortissimo (*ff*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like *f*, *mf*, *p*, and *ff*, and a crescendo (*cresc.*) marking.

Figure 4.5 Dvořák, Serenade in D Minor, Op.44, second movement, mm.157-176

Measures 165-167 contain the characteristic *furiant* rhythm. The emphases are on the first and third beats of m.165 and the second beat of 166. Instead of writing accents to indicate this, Dvořák writes an eighth rest to set up the strong beats.

The third movement represents the actual “serenade” portion of the work, as it is a slow, lyrical movement. The oboe solo beginning in m.9 takes over from the clarinet. (Figure 4.6) The movement is marked *Andante con moto* and can be played anywhere from 60-72 beats per measure. In m.10, the mordent on beat 4 should be very stylized and not played too fast. The oboist should not rush through the thirty-second notes in m.11 and the final F-sharp sixteenth

note, between beats two and three, should be played full length and not cut short. Beat one of m.12 is a turn that has been written out and should not be rushed.

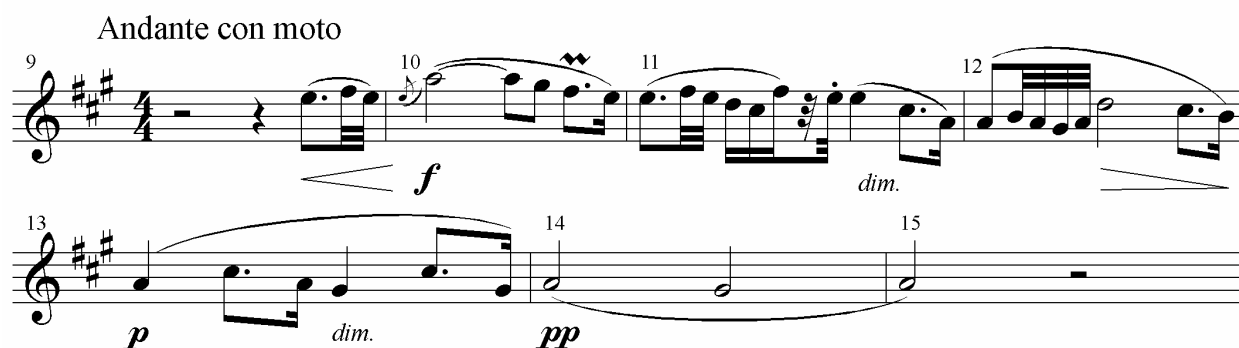


Figure 4.6: Dvořák, Serenade in D Minor, Op.44, third movement: mm.9-15

Later in the third movement, the oboe assumes the theme briefly in m.52 before beginning a transitory passage. (Figure 4.7) There are many accidentals present in this excerpt, so fingerings must be chosen carefully to achieve facile technique.

Figure 4.7 Dvořák, Serenade in D Minor, Op.44, third movement: mm.52-67

A sequential figure begins in m.55 and the slurs to the high C-sharps may result in an unintended crescendo. The oboist should try and keep all three notes in the ostinato-like figure at the same volume, not allowing the C-sharp to be more prominent than the others. The articulation of the sixteenth notes in the passage should remain consistent within the ensemble. There is a definite shift in tonality that occurs between mm.63-64 so the crescendo should be observed accordingly. The final technical challenge in this passage is the alternation of B-sharp and C-sharp sixteenth notes in mm.65 and 66. The trill fingering will not be in tune at this tempo, so the oboist will have to utilize the standard fingerings for both pitches. The best way to facilitate this passage smoothly is to keep the fingers very close to the keys and maintain a steady, fast air stream while getting softer.

The fourth movement is a lively allegro in which the oboe plays in unison with the majority of the ensemble. This passage is straight-forward and the oboist needs only to observe the different articulation lengths present throughout. For instance, the accented notes should be distinguishable from the staccato figures in mm.2-5. (Figure 4.8) All quarter notes that precede an eighth note rest should be sustained for their full values.

Allegro molto

Figure 4.8 Dvořák, Serenade in D Minor, Op.44, fourth movement: mm.1-28

In mm.219-226 of the fourth movement, the oboist plays a sequential figure which may be problematic. (Figure 4.9) The last three measures are especially difficult because of the large, downward slurs. The lower of each two note group is the most important note, since the F-sharp is repeated. The lower notes will have a tendency to crack or hesitate if biting occurs, or a consistent embouchure is not maintained.

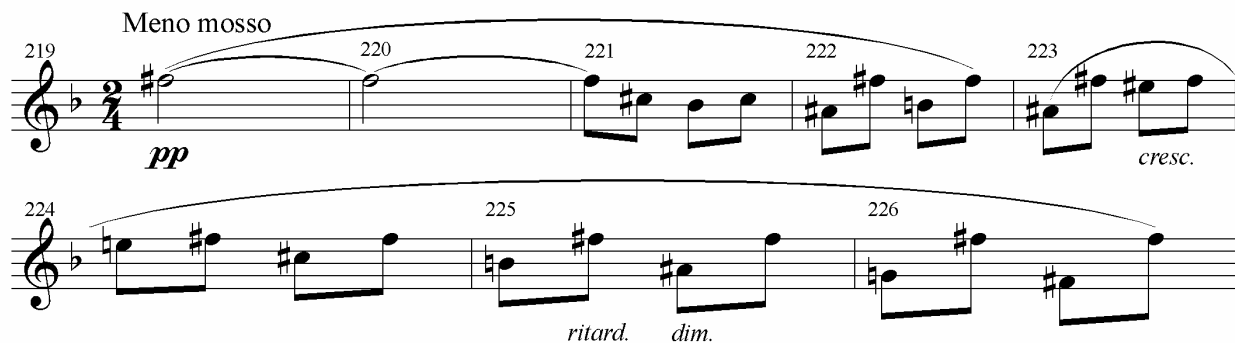


Figure 4.9 Dvořák, Serenade in D Minor, Op.44, fourth movement: mm.219-226

Most of the challenges the oboist faces in this work are of an interpretative or expressive nature, rather than a technical one. Because of the number of players the Serenade in D Minor uses, a conductor is sometimes employed to keep the group together. All of the pieces being discussed in this study, however, require the performers themselves to be diligent about keeping consistency of articulations and interpretation throughout the piece. The inclusion of string instruments in this work provides a refreshing change from the prior wind orchestrations discussed. The treble wind instruments dominate the melodic texture, as the bassoons, cello and double bass provide mostly accompaniment. Brahms once said of the Serenade that “a more lovely, refreshing impression of real, rich and charming creative talent you can’t easily have ... I think it must be a pleasure for the wind players.”⁹⁵

⁹⁵ Letter to Joachim from mid May 1879, quoted in David Beveridge, “Dvořák and Brahms: A Chronicle, an Interpretation” from *Dvořák and His World*, ed. by Michael Beckerman (Princeton, NJ: Princeton University Press, 1993), 81.

CHAPTER FIVE

Composer:	Richard Strauss (1864-1949)
Title:	Serenade for Wind Instruments, Op.7
Date of composition:	1881
Instrumentation:	2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 4 horns, (contrabass tuba – substitute for contrabassoon), *double bass used in last two measures of original score

While Richard Strauss may primarily be known for his operas and tone poems, his wind compositions deserve an esteemed place in the Romantic repertoire. These works date from both the beginning and the end of his compositional career. His earliest composition was the Serenade for Wind Instruments, Op.7 of 1881 and by the end of his career he had produced such notable works as the Concerto for Oboe and Small Orchestra and the Concerto for Clarinet and Bassoon.

Glenn Gould once said of Richard Strauss that he was “the greatest musical figure who has lived in this century.”⁹⁶ However, many critics of Strauss would disagree due to his purported association with the modernist movement, Wagner, and later, his association with the Nazi regime in Germany. Strauss never considered his work to be modern, even saying when asked about these tendencies:

Modern? What does “modern” mean? Give the word a different significance! Have ideas like Beethoven’s, write contrapuntally like Bach, orchestrate like Mozart and be genuine and true children of your own times, then you’ll be modern!⁹⁷

From an early age Richard’s father, Franz Strauss, nurtured him in the works and styles of Bach, Mozart, Beethoven, and Mendelssohn. Franz Strauss served as the principal horn player in the Munich Court Orchestra for almost fifty years, and young Richard grew up in the culturally thriving atmosphere of the city of Munich. Strauss’s earliest works are a reflection of his father’s influence and precede his label as the “archfiend of modernism and cacophony.”⁹⁸ One of Strauss’s earliest works, the Serenade for Wind Instruments, Op.7 was composed in 1881, when he was only seventeen years of age. Still in high school, Strauss saw his first major successes in this year with compositions like the Serenade and his first symphony. Later in life,

⁹⁶ Glenn Gould, “An Argument for Richard Strauss”, *High Fidelity*, March 1962, reprinted in *The Glenn Gould Reader*, edited by Tim Page (New York: Vintage Books, 1990), 85.

⁹⁷ Michael Kennedy, *Richard Strauss: Man, Musician, Enigma* (Cambridge, UK: Cambridge University Press, 1999), 4.

⁹⁸ Michael Kennedy, *Richard Strauss* (New York: Schirmer Books, 1996), 1.

Strauss would look upon the Serenade and comment that it was “nothing more than the respectable work of a music student.”⁹⁹ For most Strauss scholars, the success of the Serenade is a pivotal and decisive turning point.

The Serenade was published by Joseph Aibl in November of 1881 and was dedicated to Friedrich Wilhelm Meyer (1813-1893), who was one of Strauss’s first music teachers and the assistant conductor of the Munich Court Orchestra. The title page on the autograph bears Meyer’s name and the inscription “in gratitude” for the five years in which Meyer taught Strauss theory, composition, and orchestration.¹⁰⁰ The first performance of the Serenade was given by the *Tonkünstlerverein* in Dresden under the baton of Franz Wüllner on 27 November 1882. This premiere is significant because this was the first occasion that Strauss’s music was performed outside his native Munich. The next performance of the Serenade, given by Benjamin Blise and the Berlin *Konzerthaus*, came as a surprise to Strauss as it was hastily thrown together and not well prepared. Strauss originally expected the Berlin premiere to occur in the spring of 1884 and be performed by the Meiningen Orchestra under the direction of the famous conductor, Hans von Bülow. Blise had in effect outmaneuvered von Bülow for the Berlin premiere. Even though Strauss was somewhat appalled by this, he attended the performance by the Blise and the *Konzerthaus* anyway. Later Strauss commented that the performance was much too slow and the interpretation was boring saying, “I thought they were all going to sleep and the players’ intonation was completely out.”¹⁰¹

The Meiningen Orchestra’s performance of the Serenade on 27 February 1884 was a turning point in Strauss’s career. Strauss’s publisher at Aibl, Eugen Spitzweg, actually introduced von Bülow to the Serenade. On a prior occasion, Spitzweg gave von Bülow, also a fine pianist, Strauss’s Op.3 *Klavierstücke* and the Sonata in B Minor, Op.5 to review. The temperamental von Bülow described the piano works as “precocious and unripe.”¹⁰² However, once Spitzweg presented the Serenade to him, he reversed his position on the young Strauss’s compositional skills saying then that Strauss was an “uncommonly gifted man...versatile, eager

⁹⁹ Richard Strauss, “Reminiscences of Hans von Bülow” in *Recollections and Reflections* (Westport, CT: Greenwood Press, 1974), 119.

¹⁰⁰ Kurt Wilhelm, *Richard Strauss: An Intimate Portrait*, trans. Mary Whittall (New York: Rizzoli International Publications, 1989), 22.

¹⁰¹ Kennedy, *Richard Strauss*, 8.

¹⁰² Unpublished note of October 22, 1881, cited in George R. Marek, *Richard Strauss: The Life of a Non-Hero* (New York: Simon and Schuster, 1967), 52.

to learn, firm and tactful, in short a first rate force.”¹⁰³ Such praise for a relatively unknown musician would have seemed unheard of from von Bülow, but he decided to program the Serenade and shortly thereafter, commissioned Strauss to write another work for winds, the Suite in B-flat, Op.4. The given opus number of the Suite in B-flat was assigned not chronologically, but because it was the only vacant opus in Strauss’s early repertoire.

Not only did von Bülow’s favorable reception of the Serenade result in the new commission, it also created another important opportunity for Strauss. He had never conducted prior to von Bülow’s offer for him to lead the first performance of the Suite in B-flat. This would later lead to an appointment as assistant conductor with the Meiningen Orchestra and a closer relationship with von Bülow. The affiliation would be stressful for all parties concerned, not only because of von Bülow’s temperament, but because of the hostile relationship between von Bülow and Strauss’s father. Franz Strauss had played horn for von Bülow on many occasions, and at some point the situation became volatile, culminating in a feud that lasted for many years. In fact, the night of Strauss’s conducting debut and the premiere of the Suite in B-flat, the elder Strauss was in attendance. Graciously, Franz Strauss went backstage to congratulate both his son and von Bülow, but the conversation soon took a negative turn which ended in Franz Strauss’s hasty exit from von Bülow’s pointed comments.

This did not harm the relationship between von Bülow and his new protégé, but they would also clash on occasion. Wagner and his ideologies were the source of much of this controversy, especially after Strauss’s introduction to Alexander Ritter. Ritter, a composer and violinist in the Meiningen Orchestra, converted Strauss to Wagner’s camp and away from the music of Brahms, much to von Bulow’s disappointment.¹⁰⁴ Strauss wrote a great deal about his relationship with the conductor in his memoirs and speaks very highly of him even though they often disagreed on which musical path to follow.¹⁰⁵ Franz Strauss was also a vehement opponent of Wagner’s music and propaganda techniques in Germany during this time, and he raised Richard in that same manner. The Serenade, although classically structured like the music of Brahms, resembles Wagner’s gift for melody and orchestration.

¹⁰³ Unpublished letter to Hermann Wolff, cited in Ernst Krause, *Richard Strauss* (Boston, MA: Crescendo Publishing Company, 1969), 33.

¹⁰⁴ Bryan Gilliam, “Richard Strauss” in *The Nineteenth Century Symphony*, ed. D. Kern Holoman (New York: Schirmer Books, 1997), 347.

¹⁰⁵ See “Reminiscences of Hans von Bülow” in *Recollections and Reflections* for a full account of their relationship.

The Serenade is scored for double woodwind quintet, an additional two horns, and contrabassoon. The use of so many horns was a constant concern for Strauss throughout his compositional output. He often remarked that he was worried about balance between horns and the woodwind section and worried that the horns would dominate the texture.¹⁰⁶ Most of Strauss's music, including the Serenade, is nonetheless full of prominent horn solos and bears the influence of his father's profession. The contrabassoon was often substituted with the bass tuba because of the limited capabilities of the contrabassoon and the lack of personnel in smaller orchestras of the late nineteenth century. The only other curious orchestration detail in the Serenade is the addition of the string bass in the final two measures of the piece. One may hypothesize that its inclusion was inspired by Mozart's use of the string bass in the *Gran Partita*. The string bass is only used to reinforce the root of the final tonic chord in E-flat major. In most performances today, the contrabassoon is preferred over the bass tuba due to its reedy quality, and rarely is the string bass added to the performing ensemble.

The structure of the Serenade is typical of Strauss's early style and is rooted in the formal considerations of the classical masters, especially Mozart and Beethoven. The work is in one movement and consists of one hundred seventy-six measures, lasting approximately nine minutes. The piece is in a modified sonata form and the exposition and recapitulation unfold in a typical fashion. The development, however, is really nothing more than a transitory passage, complete with a brief cadenza for the oboe. The oboe states the primary motive in E-flat major and is accompanied by clarinets and bassoons. The tempo is marked *Andante* at 56 beats per eighth note, which some consider to be an editorial error. Most conductors will favor a faster tempo than the one printed to prevent the piece from becoming too slow. Strauss's complaint that the tempo dragged in the Berlin *Konzerthaus's* performance in 1884 may be indicative of this change in tempo. This is the printed metronome marking in every edition however, including the collection of Strauss's complete works. It is important that the players remain sensitive to the *rubato*, a decidedly Romantic trait, and allow for some tasteful, sensitive variations in speed, regardless of the starting tempo.

The first oboe excerpt begins in the first measure. (Figure 5.1) The eight measure excerpt is broken into two phrases due to the slow tempo: mm.1-4, and the pick-up to m.5-8. The clarinets and bassoons provide accompaniment for the oboe and their phrasing is identical.

¹⁰⁶ Kennedy, *Richard Strauss: Man, Music, Enigma*, 342.

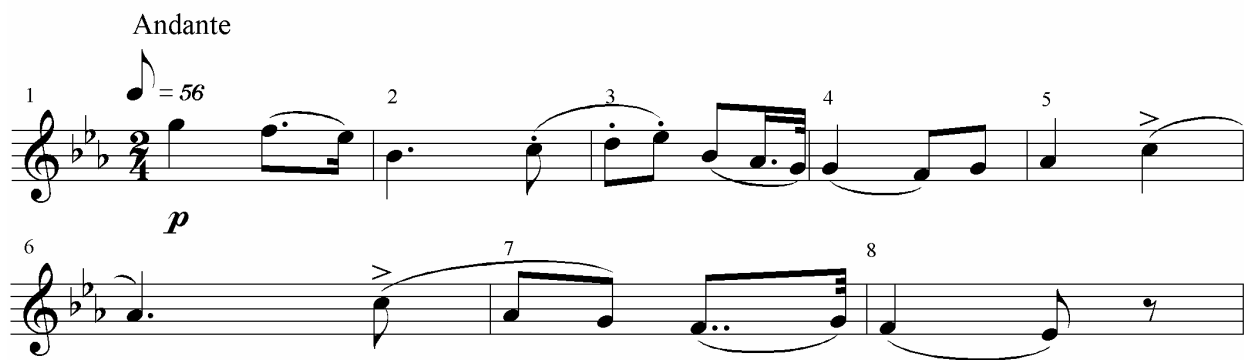


Figure 5.1 Strauss, Serenade for Wind Instruments, Op.7: mm.1-8

Each smaller rhythmic value should be regarded as equal in importance to the longer note values as they provide the impetus to the following pitch. The last eighth note of m.2 and the first two eighths of the third measure are notated with a *portato* articulation and should be tongued lightly. The accent on the second quarter note of m.5 and the last eighth note of m.6 could be considered an accent with weight and not be articulated too sharply. For the oboe, an easy way to provide emphasis or weight, without a sharp articulation, is to use more vibrato at the beginning of the note. The clarinet plays the final two and a half beats in unison with the oboe, so players should be responsive to that and feel beat two together before moving to the penultimate note. The last E-flat eighth note should be held for the full duration and tapered with vibrato. The opening passage, though it is a lyrical, romantic melody, should remain as simple as possible.

The work's only cadenza commences in the oboe part in m.81. (Figure 5.2) Although this is not a technically challenging passage, it does require some variety in order to make it effective. Strauss marks the beginning of the cadenza *sostenuto*, meaning it should be played in a very sustained and connected manner. This is a great example for learning to play in a legato style.

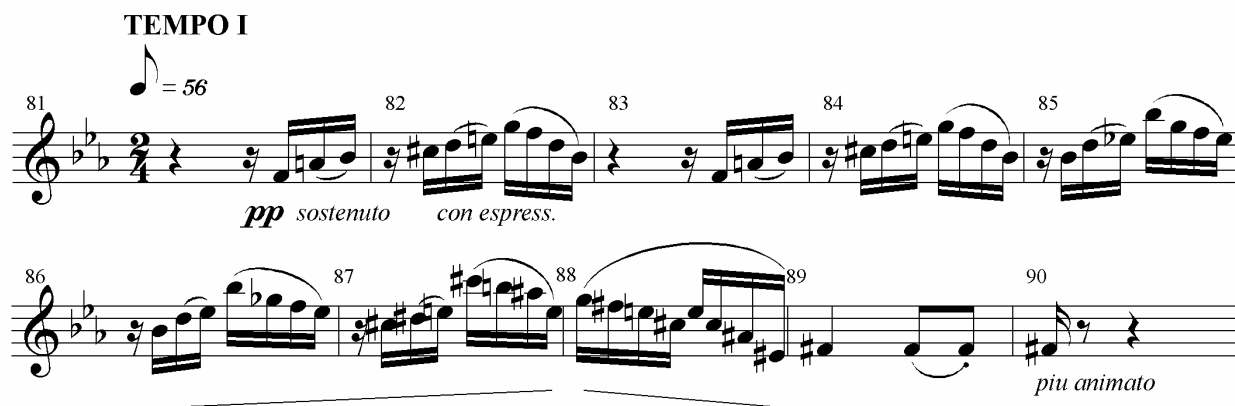


Figure 5.2 Strauss, Serenade for Wind Instruments, Op. 7: mm. 81-90

The last sixteenth note B-flat in m. 81 should be sustained for the full value and should connect to the next measure's sixteenth rest. It is not really necessary to breathe in the sixteenth rest. In fact, if a breath is taken, the next entrance could be late. In the second measure of the cadenza, Strauss adds *con espressione* meaning "with expression." This can be accomplished in two different ways. The first alternative would be to add vibrato and little length to one or more of the notes in the measure. Another possibility would be to add some dynamics that are not indicated in the score but are implied. For instance, the oboe could play a small crescendo on the first C-sharp in m. 82 climaxing on the E-natural, and then a diminuendo to the end of the measure. The G on beat 2 could also be stretched slightly out of time with vibrato to generate expression.

The third and fourth measures of the cadenza are identical to the first two. Therefore, in order to provide variety, a different interpretation could be given in the third and fourth measures. There are several ways to do this including dynamic change, tempo change, and rubato as indicated in the discussion of the first two measures. The remaining six measures should accelerate to the climax in m. 88, and the last two bars may decrescendo and slow down slightly into the new key of F-sharp minor, which ushers in the development section. However, an alternative might be to accelerate the last six measures since the development section beginning in m. 90 is marked *più animato*.

Even though Strauss witnessed many changes in music during his career, such as the disintegration of tonality and the onset of serialism, melody remained of the utmost importance in his compositions. In his essay "On Inspiration in Music" of 1940, Strauss states simply that "melody is revealed in the greatest works of our classics and up to Richard Wagner, is one of the

noblest gifts which an invisible diety has bestowed on mankind.”¹⁰⁷ The Serenade displays Strauss’s penchant for melodic writing which is displayed in not only in the oboe part but in all of the other instruments as well. Although the entire work is not technically challenging, the musical demands placed on the performers are high.

¹⁰⁷ Strauss, “On Inspiration in Music” in *Recollections and Reflections*, 112.

CHAPTER SIX

Composer:	Charles Gounod (1818-1893)
Title:	<i>Petite Symphonie</i> , Op.90
Date of composition:	1885
Instrumentation:	flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns

Charles Gounod's two most famous compositions are his opera *Faust* and his scandalous, yet extremely popular arrangement of *Ave Maria*¹⁰⁸. He also contributed a valuable piece to wind literature with his *Petite Symphonie*, Op.90 of 1885. *Petite Symphonie* was composed near the end of his career, which at one point had seen Gounod at the helm of French operatic composition.

Gounod was raised in an artistic household. His father was a visual artist and his mother, a professional pianist, gave him his earliest musical training.¹⁰⁹ His earliest lessons were with Antonin Reicha, who was Viennese by descent. Reicha introduced Gounod to the music of Haydn, Mozart, and Beethoven, the latter of which Reicha had known personally.¹¹⁰ While studying at the *Conservatoire nationale supérieur de musique* Gounod won the *Prix de Rome* in 1839 with his cantata *Fernand*. The three years spent in Rome as a result of winning the prize were important for Gounod because of the contacts he made while there, including his meeting with Fanny Mendelssohn. Fanny later introduced Gounod to her brother Felix's music, which would become an important influence on his compositional style.

Gounod reached the height of his success in the 1850's, especially with the fame of his opera *Faust*. He then decided to take an extended tour to London after the outbreak of the Franco-Prussian War in 1870 and was warmly received by the English people. Upon returning to France after nearly five years, Gounod found that two different schools of French musical thought had emerged, neither of which was he a part. First, there was the beginning of Impressionism with its principal figure, Claude Debussy. The other school consisted of the

¹⁰⁸ The reason for the "scandalous" nature of the *Ave Maria* is due to the accompaniment provided for the vocal line. The accompaniment is a direct quote from the C Major prelude from Bach's *Das Wohl-temperierte Klavier*. Some thought that this was an inappropriate combination of the two famous works. Cited in Toke Lund Christiansen's liner notes to *Wind Music by Mazart and Gounod*, Collegium Musicum, Copenhagen, conducted by Michael Schønwandt (Solrod Strand, Denmark, 2001), RCD 8370.

¹⁰⁹ Liner notes from *Dvorak and Gounod*, A Section of the Halle Orchestra, conducted by Sir John Barbirolli, (London: Pye Records, Limited, 1967), GGC 4082.

¹¹⁰ Martin Cooper, "Charles Gounod and His Influence on French Music" in *Music and Letters* 21 (1940), 51.

Société Nationale en France with its leaders Gabriel Fauré and Camille Saint-Saëns. Gounod at his prime exemplified the tradition of Gluck and French grand opera. Neither group espoused the ideals of Gounod, although he tried to side with Fauré and Saint-Saëns to reclaim an esteemed position in French musical circles. Gounod heralded the music of Bach, Mozart, and Palestrina to bring about a kind of musical “renaissance” in France at a time when progressivism was the clearly the ideal in vogue at the time.¹¹¹ Gounod was only moderately successful, once remarking that the musical world was “one where I no longer see clearly and which I no longer understand.”¹¹² His music was often accused of being overly sentimental and it had trouble sustaining itself in a period where color and complexity were the apparent trends.¹¹³ The majority of his output from the last twenty years of his life is devoted to religious vocal works. Theology and advocacy in music education played a large role in his studies during these years. He argued strongly against the separation of church and state in the musical education of young people and felt that religious music should be a major component of the curriculum.¹¹⁴

Gounod wrote *Petite Symphonie* for his friend and flute virtuoso Paul Taffanel and his organization, the *Société de Musique de chambre pour instruments à vent*. Taffanel founded the *Société* in 1879 and was recognized as the leading figure of the modern school of French flute playing. This organization was responsible for commissioning and premiering chamber works by important French composers.¹¹⁵ The ensemble disbanded shortly after Taffanel became the conductor of the Paris Opera. *Petite Symphonie* is modeled after the wind octet of the classical era, especially resembling Mozart, who was Gounod’s operatic idol. In addition to the standard wind octet combination, Gounod added the flute to the ensemble. This addition was certainly intended as an opportunity for Taffanel to be able to join the ensemble. The original manuscript is scored for two flutes, but the only remaining version, which is a Costallat edition from 1904, reduces the number of flutes to one.¹¹⁶ *Petite Symphonie* was first performed in late 1885 at the Salle Pleyel in Paris with the composer in attendance.

¹¹¹ Hope Sheridan, liner notes to *Serenades for Wind Instruments*, Northern Sinfonia Orchestra, conducted by Boris Brott (New York: Mace Records, no date given), MCS 9065.

¹¹² Steven Huebner, “Gounod, Charles” in *The New Grove Dictionary of Music and Musicians* 10 (London: Macmillan Publishers, 2001), 222.

¹¹³ Toke Lund Christiansen, liner notes to *Wind Music by Mozart and Gounod*, trans. Gwyn Hodgson, Collegium Musicum of Copenhagen, conducted by Michael Schönwandt (Solrød Strand, Denmark: Rondo Records, 2001), RCD 8370.

¹¹⁴ Huebner, *New Grove*, 223.

¹¹⁵ James Harding, *Gounod* (New York: Stein and Day Publishers, 1973), 212.

¹¹⁶ Sheridan, liner notes.

Petite Symphonie is in four movements and is structured like a classical symphony. The first movement is in sonata form, with a slow adagio opening and the second movement is a lyrical, *Andante Cantabile* which features the flute in a prominent role. The third movement is a lively scherzo with a trio section that includes the most technically challenging portions of the work for oboe. Finally, the fourth movement is in rondo form with a refrain that consists of variations on a three note motive.

The most superb elements of *Petite Symphonie* are its motivic development and the demonstration of Gounod's gift for melodic writing. Here, his operatic character shines through in an instrumental setting, and in the first two movements, the themes sound especially operatic. One interesting idea that arises when discussing Gounod's music is the debate of how something so seemingly simple can create such expressiveness. Saint-Saëns tried to answer this question and address the qualities of Gounod's later style in his *Portraits et souvenirs* saying:

The achievement of expressiveness was always Gounod's main preoccupation: that is why there are so few notes in his music...each note "sings." For the same reason, *pure music* was never his forte...His great desire was to discover a beautiful colour on the orchestral palette and, in his search for this he refused to follow the ready-made processes of the acknowledged masters, but carried on his experiments directly, studying the various timbres, inventing new combinations and shades of colour to suit his brush. "Sonority," as he once said to me, "is still an unexplored country."¹¹⁷

Saint-Saëns went on to say that Gounod's ideal was "to obtain the maximum effect with the minimum apparent effort, to reduce the representation of effects to mere indications and to concentrate all the interest on the expression of feeling."¹¹⁸

The oboe's role in *Petite Symphonie* is primarily melodic with very little accompanimental role. The introduction to the first movement of *Petite Symphonie*, marked Adagio, begins with a tonic chord in the key of B-flat. The oboe and two clarinets then state the first theme in unison in m.3 with the two bassoon parts playing the same line a major sixth below. (Figure 6.1) While the line itself is simple, the difficulty lies in playing in tune with the other winds as well as playing the melody expressively.

¹¹⁷ Quote from Camille Saint-Saëns's *Portraits et souvenirs*, cited in Cooper, 55.

¹¹⁸ Ibid.

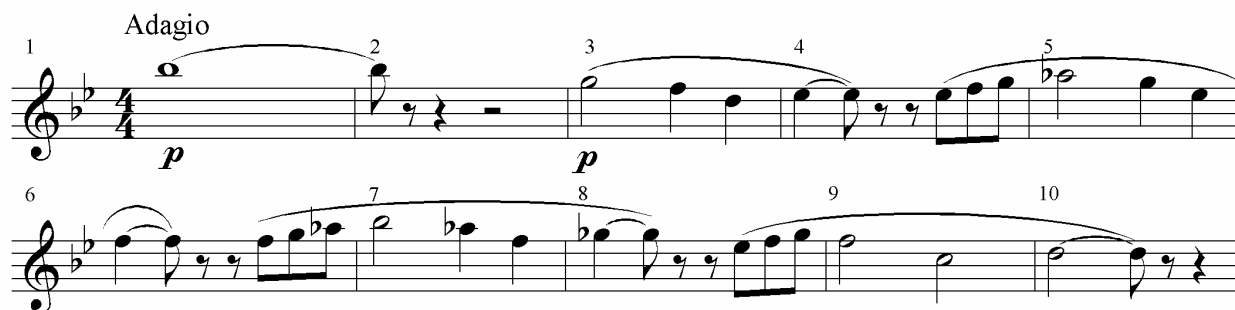


Figure 6.1 Gounod, *Petite Symphonie*, Op.90, first movement: mm.1-8

The solo consists of eight bars and is an ascending sequence. The first measure of the solo should lead to the E-flat on beat one of m.4 via the leading tone, D natural. Care should be taken not to taper the E-flat too much since the next entrance must start at the same volume. This pattern continues through the climax on the high B-flat in m.7 which is really the peak of the phrase. Prior to this point, the melody uses a major tonality but with the addition of the G-flat in m.8, a different color is necessary to delineate the shift to minor. In each of the phrase's penultimate notes, the leading tone is really the important impetus for resolution.

After this short Adagio introduction, an Allegretto, which resembles a lively aria from a Mozart opera, ensues. Although the section begins in B-flat major, the first oboe excerpt quickly shifts to F major. (Figure 6.2) The *portato* articulation markings, or staccato markings under a slur, appear throughout this excerpt and could be played in a number of ways. It is this writer's opinion that this marking means to cut the note value shorter. They could also be articulated, but either way, the notes should remain light and playful. Since the clarinet players begin the Allegretto section with a similarly articulated motive, the oboist must take its cue from their stylistic interpretation. The last note of this passage must be played as a full-length eighth note as it brings the tonality back to the B-flat major triad.

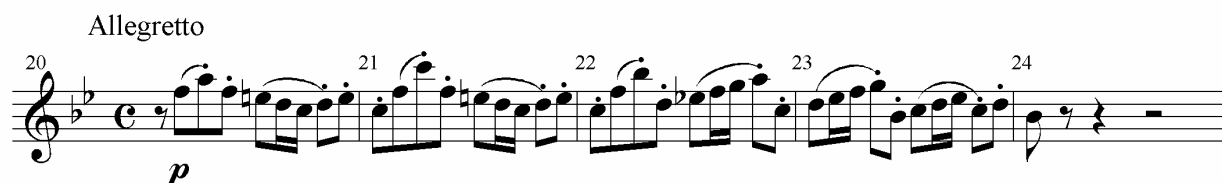


Figure 6.2: Gounod, *Petite Symphonie*, Op.90, first movement, Allegretto: mm.20-24

The third movement, a Scherzo, is the most technically challenging of the work. Although the tempo is listed as *Allegro Moderato*, the oboist should be prepared to play at wide

range of tempi. In the first passage from the Scherzo, the oboist should take care not to rush the sixteenth notes. (Figure 6.3) There may be a tendency to play them too fast and too close together in a fast compound meter, and this only increases the level of difficulty. Faster note values should be of equal importance and often a louder dynamic is used to naturally achieve this. There are diminished seventh arpeggios in mm.50 and 52 and these could use either the forked F or the left F fingering.

Allegro Moderato

44 45 46 47 48

49 *p* 50 51 52 53

54 55 5 60 61 62 63

64 65 66 67 68

f *dim.* *p* *cresc.*

Figure 6.3: Gounod, *Petite Symphonie*, Op.90, third movement: mm.44-68

The same interpretation should apply in this excerpt as in the first movement with regard to the *portato* articulation. The majority of the passage is played with the second oboe a major sixth below.

The second excerpt from the trio section of the third movement is deceptively difficult. The complexity lies in being able to play evenly and to navigate arpeggiated passages in F Major, F Minor, and A-flat Major. (Figure 6.4) The oboe line also interweaves with the flute and clarinet that are both playing the same type of material. Frequently, the pitch that one player ends on is the same note that the next begins with, so intonation could be a concern. Passing this material smoothly between voices is essential to the continuous eighth note pulse. This best advice is to play this passage with curved fingers, since flat fingers may lead to extraneous notes

or uneven rhythm in the arpeggiated figures. Also, it would be advisable to practice this passage with a metronome.

Allegro Moderato

The musical score is written for a single melodic line in 6/8 time. It consists of five staves of music, numbered 77 to 108. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro Moderato'. The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). There are also articulations like *D.S. al* (Da Capo) and a repeat sign. The music features arpeggiated figures and a triplet in measure 82.

Figure 6.4 Gounod, *Petite Symphonie*, Op.90, third movement: mm.77-108

This amiable chamber work is appropriate for undergraduate students and could possibly be used in an advanced high school setting as well. *Petite Symphonie* presents both technical and musical tests, and serves as a great teaching piece for playing together in this type of ensemble. Gounod's musical objective of simplicity of expression and his orchestration make this work a staple of the chamber repertoire for winds.

CHAPTER SEVEN

Composer:	Paul Hindemith (1895-1963)
Title:	Septet for Wind Instruments
Date of composition:	1948
Instrumentation:	flute, oboe, clarinet, bass clarinet, bassoon, horn, trumpet

Paul Hindemith has made significant contributions to the repertoire of all wind players. He was a proponent of functional music, or *gebrauchsmusik*, a term he coined. Beginning in the 1920's, Hindemith began writing for a prescribed purpose saying, "The composer today should write only if he knows for what purpose he is writing. The days of composing only for the sake of composing are perhaps gone forever."¹¹⁹ This is readily apparent in Hindemith's solo and chamber repertoire for winds after the mid 1930's. Hindemith wrote a solo sonata for nearly every instrument and composed several chamber works for winds including the Septet of 1948.

Hindemith was born in Germany and remained there through the beginning of the Nazi regime in the 1930's. The political developments in Germany at this time made it increasingly difficult for Hindemith to sell his music or have it performed, especially after his confrontation with Joseph Goebbels, the Third Reich's propaganda minister. In late 1934, Goebbels labeled Hindemith as a "dud, charlatan, and atonal noise maker."¹²⁰ Hindemith made the decision to leave his homeland in 1935, and first went temporarily to Ankara, Turkey. In 1936, Goebbels and the administration placed a ban on the sale and performance of Hindemith's work in Germany, forcing him to leave permanently and renounce his German citizenship. He made several trips to the United States during this period, and officially immigrated to Switzerland in 1938. While in Switzerland, he began his most important theoretical work, *Unterweisung im Tonsatz* (Craft of Musical Composition) which he would revise and complete in 1940. Hindemith left Switzerland for the United States in 1940.

The public of the United States knew very little of his works, except those that he had performed when on his short trips during the 1930's. Hindemith eventually began to receive opportunities for employment starting with an invitation to speak to the composition majors at Yale University. He also became a resident conductor and lecturer at Tanglewood where he

¹¹⁹ Gieseher Schubert, "Paul Hindemith" in *New Grove Dictionary of Music and Musicians* 11, 2nd ed. ed. Stanley Sadie (London: Macmillan Publishers, 2001), 527.

¹²⁰ Ibid., 529.

taught such notable students as Norman Dello Joio and Lukas Foss. Hindemith and his wife Gertrud settled in New Haven, Connecticut in 1946, but after World War II he felt compelled to return to Germany. He left New York by boat in the fall of 1948 on a sabbatical through Europe which took him to London, Paris, Germany, Switzerland, Austria, and Italy. Hindemith attended concerts of his music, guest conducted in many of these countries, and met with old friends and his publisher along the way. Gieshler Schubert, a renowned Hindemith scholar, notes that Hindemith's journeys to Europe after World War II "changed his musical concerns."¹²¹ This change in position included a preference for wind instruments.

On 21 November 1948 Hindemith and his wife arrived for a vacation in Taormina, Sicily where he began to write the Septet the very next day. Hindemith never relied upon his environment to provide an inspiration for composition, but he did once say of Taormina that "if it is at all true that the character of a composition is influenced by one's immediate surroundings, then this is a place which could only give rise to the very best ideas."¹²² The Septet was not a commissioned work and was completed in stages. The third movement was finished eight days after Hindemith began his vacation, and the first movement was finished a day after the third movement. The second and fourth movements were concluded on December 1, and the final movement on December 7, after Hindemith had left Taormina for Rome.¹²³

The Septet was first programmed on a concert of Hindemith's music by members of the *Orchestra sinfonica stabile da camera* on 30 December 1948.¹²⁴ There is another conflicting source that lists the *Teatro Nuovo Orchestra* as the ensemble that performed the premiere.¹²⁵ Hindemith conducted the concert himself and also had to prepare the individual parts for the performance since the Septet had not yet been published. Hindemith left Italy and traveled through Germany and France before returning to the United States. The work was performed at least twice more during his visit to Europe, in Zürich and Munich.¹²⁶ Hindemith wrote a letter to his publisher, B. Schott's Söhne, about the Septet on 5 January 1949 saying: "I've been writing

¹²¹ Schubert, *New Grove*, 531.

¹²² This is a quote taken from the liner notes by Uwe Kraemer to a recording of the *Septet* (disc BASF 25 21639-2. Cited in the preface to the score of Paul Hindemith, *Septet for Wind Instruments* (London: B. Schott's Sohne, 1949), III-IV. The preface was authored by Gieshler Schubert and was copyrighted separately by Ernst Eulenberg, Ltd. in 1994.

¹²³ *Ibid.*, IV.

¹²⁴ *Ibid.*, V.

¹²⁵ Luther Noss, *Paul Hindemith in the United States* (Urbana, IL: University of Illinois Press, 1989), 129.

¹²⁶ Eulenberg preface, V.

pretty furiously. I've recently finished a Septet for winds, which has already been played in Milan and which I'll also bring with me through Germany."¹²⁷

He then met with Willi Strecker, co-owner of B. Schott's Söhne, while in Paris and presented him with the score and parts to the Septet before returning to the United States two days later.¹²⁸ Evidently, upon his return, there were some inquiries about performing the Septet, but Hindemith had not yet heard anything about its publication. He contacted his publisher again by letter on April 23 asking: "Have you got any plans regarding the wind septet I gave you in Paris? There is some demand for it here and it would be useful if I could have either the original or the photograph of the score and parts."¹²⁹ Schott's did finally reply, and finished the publication of the Septet by June of that year.

The most important performance of the Septet in the United States was given on 7 December 1952 in New York City. Hindemith conducted the Septet with the New Friends of Chamber Music Orchestra in Town Hall. The New York Critic's Circle awarded Hindemith with the "best chamber work of the season" for his Septet. Although Hindemith himself never commented in writing about this accomplishment, his wife did write to Willi Strecker saying:

The good little *settimo* has suddenly received an unexpected laurel, as the New York critics have selected it as the best chamber work of the year. What the award actually means, we don't know, but congratulations have been pouring in from all sides and the septet is suddenly the talk of all our grocery and meat suppliers, who have promoted us to the ranks of their more important customers.¹³⁰

Some critics had become very harsh toward Hindemith's later compositions, so this award was one of the few he could claim as a sort of vindication.¹³¹ The work was also performed in Baltimore at the Peabody Conservatory of Music in February of 1953 by students, with Hindemith conducting.¹³²

The Septet was composed during what many classify as Hindemith's mature period, when he had reached the "plateau of his compositional activity".¹³³ Some common characteristics pervade this later style of Hindemith's music for both solo and chamber winds.

¹²⁷ Eulenberg preface, V. Schubert found this quote in copies of unpublished letters housed in the Hindemith-Institut in Frankfurt/Main.

¹²⁸ Ibid.

¹²⁹ Ibid., VI.

¹³⁰ Ibid.

¹³¹ Noss, 157.

¹³² Ibid.

¹³³ Neumeier, David, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), 239.

He was proficient on many orchestral instruments and had a broad knowledge of each instrument's idiosyncrasies even if he could not play them. In his article on Hindemith's chamber music style, Colin Mason states that Hindemith never wrote idiomatically for any instrument and was not particularly concerned with tailoring the individual parts to suit technique. Mason further suggests that Hindemith was not interested in using various instrumental combinations to produce specific tone-colors saying:

The composer's idea that other instrumentalists might like to play it suggests again that instruments are all much the same to him, and almost that he conceives his music, as Brahms used to be accused of doing, as abstract patterns in form, harmony, melody, and counterpoint, divorced from any actual sound.¹³⁴

In some pieces Hindemith actually lists alternative instruments in the score, and this directly relates to his desire to produce music to please the professional and amateur musicians by providing quality repertoire for them to play.

The utilization of a wide variety of forms more than compensates for Hindemith's inattention to tone color. Hindemith uses several such forms to vary his Septet. Each of the five movements is in a different form, and each, like Hindemith's approach to tonality, builds on traditional forms with modifications. In movements one, three, and five Hindemith uses three standard methods of thematic development: sonata form, variation technique, and fugal treatment respectively. The first movement, marked *Lebhaft* (Lively) is a "compact sonata form, with a condensed and developed recapitulation, built on three strong main thematic elements, all unusually terse and incisive."¹³⁵ The winds utilize a number of sharp articulations throughout the course of this movement which add to its incisive nature. The third movement is a set of variations, with the notable feature being that only one of the five variations is derived from the actual theme. Hindemith alters the accompaniment in the other four variations.¹³⁶

The final movement, marked *Fuge*, is a triple fugue which features the *Alter Berner Marsch* (Old Bern March) in the trumpet part. The *Alter Berner Marsch* acts as a sort of *cantus firmus* throughout the movement while the accompaniment contains the triple fugue.¹³⁷ The

¹³⁴ Colin Mason, "Some Aspects of Hindemith's Chamber Music" in *Music and Letters* 41 (April 1960): 151-152.

¹³⁵ Jean Mary Ohlsson, *Paul Hindemith's Music for Flute: Analyses of Solo Works and Stylistic and Formal Considerations of Chamber Works*, D.M.A. dissertation, The Ohio State University (Ann Arbor: University Microfilms, 1975), 85.

¹³⁶ Eulenberg preface, VIII.

¹³⁷ Ibid.

most unusual features of the Septet's form are in the second and fourth movements. They are an exact retrograde of each other and every element of the music including notes, dynamics, articulation, and rhythm are reversed. This device is often called a *cancrizans*, or arch form, and is featured prominently in some of Hindemith's music, as well as that of his contemporaries, such as Bartók. The two movements are quite short and provide a lyrical change from the more biting and driving odd numbered movements.

Almost every theme in the Septet contains the interval of a fourth. Hindemith's melodies and harmonies have long been analyzed in part as quartile. In *Craft of Musical Composition* he identifies the perfect intervals as "embodying notable purity and independence."¹³⁸ The prevalence of this interval is also a means unifying the composition structurally. The Septet contains a great deal of metric variety. The first movement is marked with two time signatures, 2/2 and 3/2 and Hindemith rarely marks every measure that changes. One of the difficulties for the instrumentalists is to play in one meter while the overriding rhythm is in a different meter. There is relatively little chordal or homophonic writing in the Septet. Hindemith uses a great deal of counterpoint and imitative material which promotes independence of each line. This limits the amount of intonation difficulties as compared to those of more chordal works, but the exchange of melodic lines between parts calls for careful execution. The important oboe excerpts from the Septet present some unique challenges. Along with the trumpet, the oboe shares the majority of the melodic material, but also has some intricate accompanying passages to navigate.

The oboe states the secondary theme of the exposition in m.27 of the first movement. (Figure 7.1) It begins in a lyrical manner, but by m.31 it becomes more rhythmic with the addition of the grace notes and more accented and/or staccato articulations.

¹³⁸ Paul Hindemith, *The Craft of Musical Composition* (London: Schott & Co., Ltd, 1941), 14-15.

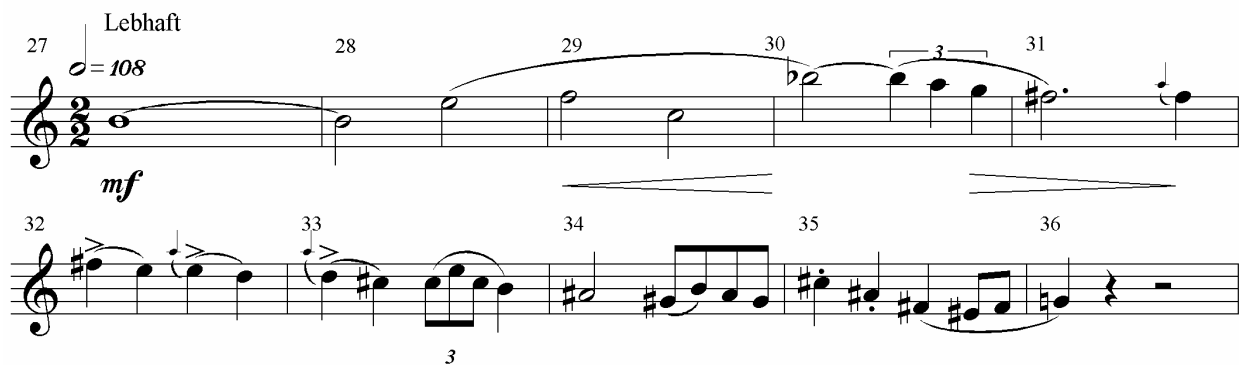


Figure 7.1 Hindemith, Septet for Wind Instruments, first movement: mm.27-36

By using so many different articulation markings in his music, it appears that Hindemith expected that they be taken literally. The overall style of the second half of the passage must maintain a lilting, *Lebhaft* quality. It is important for all members of the ensemble to play the motive consistently throughout. The grace notes should be placed before the beat and care should be taken to place the accent on the strong beat quarter notes instead of the grace notes. The entire excerpt could be played in one breath, but if a breath is necessary, the best place to breathe would be after the dotted half F-sharp in m.31.

After the oboe finishes the melody in m.36, the horn picks up the same line and after four bars it returns to the oboe a fourth lower. (Figure 7.2)

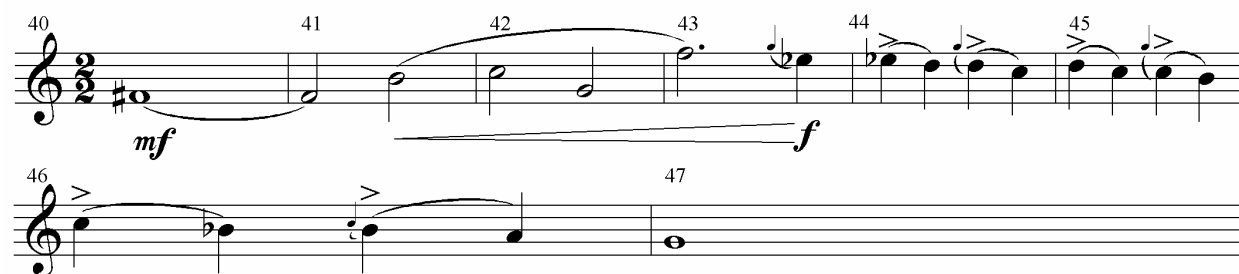


Figure 7.2 Hindemith, Septet for Wind Instruments, first movement: mm.40-47

The primary theme in the first movement does not occur in its entirety in the oboe part until the recapitulation. The accompaniment to the oboe is very sparse, making it possible to observe the mezzo-piano dynamic marking. The oboe line is imitated by the flute in the low register providing another reason for the oboe, whose range is quite comfortable in this passage, to play a true mezzo-piano so that the flute can be heard. (Figure 7.3)



Figure 7.3 Hindemith, Septet for Wind Instruments, first movement: mm.124-137

The tempo marking of 108 is the same as the beginning of the movement. Hindemith marks *grazioso* and *Etwas ruhiger* in the oboe line meaning “graceful” and “calmer, more peaceful” respectively. The grace notes leading into m.125 should not be played too fast. The crescendo beginning in m.127 should climax on the B-flat in m.129 and there should be no diminuendo until the middle of m.130. Breathing should only occur in the eighth rests provided, or in m.135 where they are marked in the excerpt.

Both the second and fourth movements feature the high treble instruments. As noted in the prior brief analysis of the work, the fourth movement is an exact retrograde or *cancrizzans* of the second. The movement is marked *Sehr Langsam, frei* which means “very slow” and “free.” The oboe enters in m.11 after the flute and accompaniment has concluded the initial motive. (Figure 7.4)

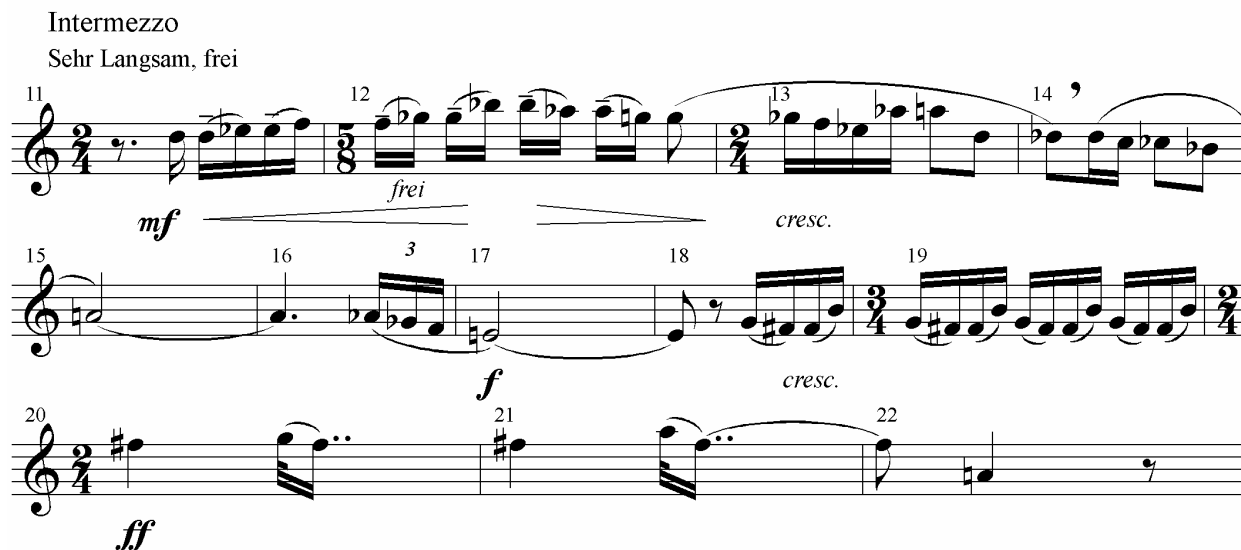


Figure 7.4 Hindemith, Septet for Wind Instruments, second movement: mm.11-22

While the entire movement is marked *frei* (free), Hindemith specifically marks m.12 in the oboe part as *frei*. Attention should be paid to the tenuto markings on each strong beat in m.12. By lengthening each of these notes, the oboist can produce the desired rubato. The remainder of the excerpt is accompanied by the horn and it is important for the rhythm to remain steady beginning in the first beat of m.13. The intensity builds throughout the excerpt and climaxes in m.20. It is important to maintain volume, even in the sustained passages. While the texture is becoming thicker as the movement progresses, each entering instrument's range makes it possible for each instrument to be heard.

The two sixteenth note figures in mm.18-19 are quite different from the same type seen in the first movement. The two slurred notes should be played without separation between the groups. These are played with the clarinet and horn, while the flute plays triplet figures against the duple rhythm. The emphasis should be placed on the second beat in the final two measures. The tendency here is to play too early on beat two, especially if the ensemble has no conductor. It would be advisable for the flutist and/or oboist to conduct the downbeats during these few measures.

The fourth movement presents many of the same challenges as the second movement. (Figure 7.5) One interesting addition to the fourth movement excerpt that differs from the second movement, is the replacement of the *frei* with a *ritenuto* in m.18.

8 *ff*

9 10 11 12

13 14 3 15 16 17 *f* *mf*

poco a poco allargando

18 19 *riten.* *p*

The fifth and final movement is the most challenging one for the oboist. The excerpts to follow will require facile technique in many different keys and will necessitate the use of alternate or cross fingerings such as left-hand D-sharps/E-flats. (Figure 7.6)

28 $\text{♩} = 80$

31 *f*

32

33

34

35

36

37

38

ff

This excerpt is part of a larger triple fugue happening among all the voices, with the exception of the trumpet, which carries the march tune. The most important aspect of this movement is

rhythm. Syncopation abounds and, at such a fast tempo (*Schnell*), care must be taken not to be late on the release of the ties. This will also help facilitate breathing, if necessary, but the breath must be quick to avoid delay. From the beginning of the passage until the third major beat of m.33, the oboist is playing this fugal subject alone. On beat three of m.33, the flute and clarinet join in unison with the oboist, so intonation may be a concern, especially since the flute is playing in the upper register.

Hindemith's Septet presents a demanding challenge for even the most mature players. Without a conductor, this piece is difficult to put together since most lines are independent. It can be a rewarding pedagogical experience, since the players will have to learn ensemble skills of a higher degree of difficulty. The Septet represents the culmination of Hindemith's mature style and the spirit of *gebrauchmusik*. The Septet remains one of the few pieces for this combination of winds.

CHAPTER EIGHT

Composer:	Edgard Varèse (1883-1965)
Title:	<i>Octandre</i>
Date of composition:	1923
Instrumentation:	flute/piccolo, oboe, E-flat clarinet/B-flat clarinet, bassoon, horn, trumpet, trombone, string bass

Varèse has long been considered a true revolutionary of the twentieth century and one of the pioneers of electronic music. Before technology was able to equip him with the necessities to produce and record electronic sounds, Varèse sought new musical sounds and colors in traditional idioms. Although his compositional output is small when compared to many of his contemporaries, his works for winds and percussion are essential parts of the chamber music repertoire. *Octandre*, written in 1923, pushes the boundaries that instruments, and even the musicians who play them, are capable of producing.

Edgard Victor Achile Charles Varèse was born in Paris on 22 December 1883. He began his musical career as a percussionist, but later became interested in composing and conducting. He attended the Schola Cantorum (1903-1905) and *Conservatoire nationale supérieur de musique* (1905-1907) where he studied with such notable composition teachers as Albert Roussel, Vincent d'Indy, and Charles Widor. Varèse left Paris for Berlin in 1907 to seek a more conducive musical atmosphere than the one he had found in Paris.¹³⁹ The reason for this trip was due in part to the influence of Ferruccio Busoni and his treatise *Entwurf einer Neuen Aesthetik der Tonkunst* (Sketch of a New Aesthetic in Music). Busoni's "new aesthetic" found its voice in neo-classicism. Even though Varèse may not have necessarily agreed with Busoni's neo-classicist viewpoint, he was highly appreciative of Busoni's support for individuality in music and his reassurance that Varèse's ideas for the future of music were possible. Varèse met Debussy in 1908 while in Berlin and was introduced to his music. Debussy became a more important mentor than Busoni because, like Varèse, he was also searching for a new sound ideal. Debussy introduced Varèse to the music and theories of Arnold Schoenberg who was working towards a new system of organizing pitch with his dodecaphonic system.¹⁴⁰ In his landmark theoretical treatise *Harmonielehre* of 1911, Schoenberg proposed the "emancipation of

¹³⁹ Mogens Wenzel Anderson, liner notes for *Avant Garde Favourites of the 20th Century*, Aarhus Sinfonietta (Denmark: Denmark Classico, 2000), CLASSCD 312.

¹⁴⁰ Fernand Ouellette, *Edgard Varèse*, trans. Derek Coltman (New York: Orion Press, 1968), 25.

dissonance.” This was an important turning point for Varèse. Although he never turned to the serial approach to composition, he did paraphrase Schoenberg’s famous proclamation when speaking of the “liberation of sound.” Varèse spoke of this “liberation” in many periodicals and lectures throughout his career.¹⁴¹

Varèse returned to Paris in 1913. His biographers believe that he was present at the tumultuous premiere of Stravinsky’s *Le sacre du printemps* in Paris on 29 May 1913.¹⁴² Varèse was one of the few in the audience to love the work from the beginning. Stravinsky had written a ballet with some of the most primitive and dissonant music ever heard, but this new sound was exactly what Varèse had been looking for. According to Clayson, “What Varèse could not bring himself to articulate was that Stravinsky had achieved what he was still chasing.”¹⁴³ Varèse made his conducting debut in early 1914 with the Czechoslovakia Philharmonic and then served briefly in the French army before immigrating to the United States on 18 December 1915.¹⁴⁴ Varèse left most of his early manuscripts behind in Berlin and when he finally returned there in 1922, he learned that all of his manuscripts had been destroyed in a fire.

Varèse arrived in New York City and set about pursuing a career in conducting and composing. He already had numerous acquaintances in America, including Berlin native and new music director of the Boston Symphony, Karl Muck.¹⁴⁵ In late 1917, he met his second wife Louise Norton, and a year later would meet Carlos Salzedo. Salzedo, a harpist and future teacher at the Curtis Institute of Music, assisted Varèse in the formation of the International Composers’ Guild in 1921. The ICG was a non-profit organization that was created to expose American audiences to new music. Varèse was responsible for programming the ICG’s concerts while Salzedo assembled and rehearsed the ensembles for these performances. The mission statement of the ICG demonstrated their desire to present contemporary music to American audiences:

The composer is the only one of the creators of today who is denied direct contact with the public. When his work is done he is thrust aside, and the interpreter enters, not to try to understand the composition but impertinently to judge it. Not

¹⁴¹ Elliott Schwartz and Barney Childs, ed., *Contemporary Composers on Contemporary Music* (NY: Holt, Rinehart, and Winston, 1967), 196-204. The Varèse entry was compiled and edited by Chou Wen-Chung: the first part is from a lecture given in Sante Fe in 1936, the second from a lecture given at the University of Southern California in 1939, and the third from a lecture given at Princeton University in 1959.

¹⁴² Ouellette, 40.

¹⁴³ Alan Clayson, *Edgard Varèse* (London: Sanctuary Publishers, 2000), 65.

¹⁴⁴ Chou Wen-chung, “Varèse, Edgard” in *New Grove Dictionary of Music and Musicians* 26 (London: Macmillan Publishers, 2001), 273.

¹⁴⁵ *Ibid.*, 273.

finding in it any trace of the conventions to which he is accustomed, he banishes it from his programs, denouncing it as incoherent and unintelligible. It is true that in response to public demand, our official organizations occasionally place on their programs a new work surrounded by established names. But such a work is carefully chosen from the most timid and anemic of contemporary production, leaving absolutely unheard the composers who represent the true spirit of our time ... The aim of the International Composers' Guild is to centralize the works of the day, to group them in programs intelligently and organically constructed, and, with the distinguished help of singers and instrumentalists to present these works in such a way as to reveal their fundamental spirit ... The International Composers' Guild disapproves of all 'isms'; denies the existence of schools; recognizes only the individual.¹⁴⁶

The International Composers' Guild hosted concerts that featured at least fifty-six composers from fourteen different nations, including Varèse himself.¹⁴⁷ Most of Varèse's works from this period such as *Offrandes* (1921), *Hyperprism* (1923), *Octandre* (1923), and *Intégrales* (1924) were written for ICG performances. The organization also hosted a number of influential conductors such as Fritz Reiner, Otto Klemperer, Eugene Goossens, Artur Rodzinsky, and Leopold Stokowski¹⁴⁸ and gave American premieres of important twentieth-century works including Schoenberg's *Pierrot Lunaire*.¹⁴⁹ Varèse and Salzedo helped organize European counterparts to the ICG in Berlin and Moscow, but with the poor economic conditions following the war, none of these offshoots were very successful.

The International Composers' Guild began experiencing financial and membership problems as early as 1926. Several members left and formed the League of Composers which favored neo-classicism, the dominant and most popular trend in the 1920's and 1930's.¹⁵⁰ The members and founders of the ICG decided to disband the organization in November of 1927. The ICG's existence was important because it gave Varèse the opportunity to expose his own works and conducting abilities to an international audience. When the ICG ended, Varèse felt that he had succeeded and believed that orchestras and other ensembles were beginning to program new music.

¹⁴⁶ Louise Varèse, *Varèse: A Looking Glass Diary*, vol. 1 (New York: W.W. Norton, 1972), 166-67.

¹⁴⁷ Ouellette, 67.

¹⁴⁸ Chou Wen-chung, "Varèse: A Sketch of the Man and His Music," *Musical Quarterly* 3/2 (April 1966), 154.

¹⁴⁹ Varèse, *A Looking Glass Diary*, 186.

¹⁵⁰ Joan Peyser, *Twentieth Century Music: The Sense Behind the Sound* (New York: Schirmer Books, 1980), 157.

Varèse's compositional output slowed dramatically in the years following the dissolution of the ICG. Although this was not a fertile period for new works, it was a time of intense research and experimentation. Varèse was struggling to find a new medium of sound, beyond the capabilities of conventional instruments and in the 1950's he achieved the new medium he had been looking for in *musique concrète* (concrete music). Concrete music is defined as:

Taking mechanical, human and other everyday noises and then varying, distorting and otherwise transforming them to produce new sonorities and build these into large-scale musical designs and sound-collages through tape editing, cutting and splicing, signal filtering, superposition of sounds, varying tape speeds and other physical operations.¹⁵¹

Two of his most important electronic works are *Déserts* (1950) and *Le poème électronique* (1958).

Octandre was composed in 1923 for the International Composers' Guild and was dedicated to the conductor and pianist E. Robert Schmitz. Schmitz conducted the first performance of *Octandre* on 13 January 1924 at New York City's Vanderbilt Theatre. The concert also included works by Anton von Webern, Alban Berg, and Carl Ruggles.¹⁵² Louise Varèse, recalls that the premiere was a success stating: "The Vanderbilt Theatre was crowded with the usual mixture of pros and cons – many enthusiastic artists and amateurs ... and many who had become subscribers in order to enjoy the entertainment if not the music."¹⁵³ She also remembered seeing a fragment of a review by an unknown critic in the files of the ICG which described *Octandre* in the following manner: "... Edgard Varèse had a refreshing piece scored for instruments whose sounds were made to imitate buzz-saws, rasps, flat-wheels, bronchial trouble, babies' rattles, and exhaust pipes ..."¹⁵⁴ Critics like Paul Rosenfeld also admired the piece's originality saying in the March 1924 issue of *Dial* that "Last month, in this space, we demanded to know who was the man destined to lead the art of music onward from Stravinsky's into fresh virgin realms of sound. One answer came quickly."¹⁵⁵ Even though Stravinsky and Varèse, were contemporaries, they had vastly different styles during this period. Stravinsky's *Octet* was also written in 1922-23 and was premiered in Paris just a few months prior to

¹⁵¹ Malcolm Macdonald, *Varèse: Astronomer in Sound* (London: Kahn & Averill, 2003), 322

¹⁵² Varèse, *A Looking Glass Diary*, 211.

¹⁵³ *Ibid.*, 212.

¹⁵⁴ Varèse, *A Looking Glass Diary*, 212.

¹⁵⁵ Paul Rosenfeld, "Review of *Octandre*" in *The Dial* 76 (March 1924): 298-300.

Octandre.¹⁵⁶ There are major differences in these two works and it is doubtful that Varèse modeled his *Octandre* after Stravinsky's Octet.¹⁵⁷ Stravinsky was in his neo-classical period in the 1920's, and Varèse had often spoken out against "isms" and regressive thinking in musical composition. The instrumentation of the two octets is also different, including Stravinsky's exclusion of the oboe.

There were always some critics that did not speak so favorably of Varèse's music. *Octandre* and other works of this period were often received as disorganized masses of sound rather than an exploration in new timbral resources. One such disparagement of *Octandre* was written by W.J. Henderson, music critic of the New York Herald, shortly after the premiere:

It shrieked, it grunted, it chortled, it mewed, it barked – and it turned all eight instruments into contortionists. It was not in any key, not even in no key. It was just a ribald outbreak of noise. Some people laughed because they could find no other outlet for their feelings. The thing was not even funny.¹⁵⁸

What is so fascinating about this scathing review is that all but the last sentence is actually accurate. Varèse did intend to turn the eight instrumentalists into "contortionists" and although the adjectives used to describe the music are pejorative, Varèse would have probably been pleased by them in some strange sense. *Octandre* quite simply explored and pushed the limits of conventional wind instruments. Varèse had long been disenchanted with the restrictions of wind instruments saying in an interview with Gunther Schuller in 1965:

When I was eleven I wrote an opera on Jules Verne's *Martin Paz*, in which I was already involved with sonority and unusual sounds. I detested the piano and all conventional instruments, and when I first learned the scales, my only reaction was, "Well they all sound alike."¹⁵⁹

After his compositional career had begun in earnest, he again stated his disillusionment with conventional instruments in a periodical from 1917: "I long for instruments obedient to my thought and which, with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm."¹⁶⁰ Varèse experimented with trying to

¹⁵⁶ Eric Walter White, *Stravinsky: The Composer and His Works* (Los Angeles: University of California Press, 1979), 308.

¹⁵⁷ Peter Jaffe, "Edgard Varèse's Orchestral and Ensemble Works: History, Theory, and Conducting Analyses" (D.M.A. diss., Stanford University, 1989), 79.

¹⁵⁸ Review of *Octandre*, by W.J. Henderson, *New York Herald* (March 5, 1924).

¹⁵⁹ Gunther Schuller, "Conversations with Varèse," *Perspectives of New Music* 3, no. 2 (1965): 32.

¹⁶⁰ Herbert Russcol, "Edgard Varèse and The Liberation of Sound," in *The Liberation of Sound: An Introduction to Electronic Music* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972), 43.

make instruments function as sound producers rather than traditional orchestral instruments. As Joan Peyser states, Varèse was “...unable to produce many of the sounds he imagined ... [he] was forced to operate within the fixed values of the tempered system and with conventional instruments that dictated the duration, dynamics, and timbre of his notes.”¹⁶¹ These restrictions and Varèse’s concentrated experimentation are what make *Octandre* very difficult for instrumentalists to play.

The title for this work is not only derived from “octet,” meaning eight players, but from “octandrous,” the botanical term for a flower with eight stamens. As Macdonald surmises, perhaps the word is Varèse’s attempt to compare this work to a natural organism. Even though each instrumentalist is an individual, they also function as part of a larger whole.¹⁶² Varèse’s general style must be considered before beginning the discussion of specific excerpts for the oboe in *Octandre*. Varèse often spoke of sound projection and sound masses. These elements occur principally in Varèse’s electronic music, but he began experimenting with them in earlier works like *Octandre*. He attempted to project sound with extreme dynamics and by incorporating various accents and *sforzandi*. Sound masses are a combination of the block forms used by Stravinsky and fluid, parallel streams of sound, characteristic of Debussy.¹⁶³

Octandre is one of the few works in which Varèse employed motivic development. There is even an instance of fugal writing in the third movement. The rhythm of *Octandre* helps to vary and develop the motives which are central to the entire work. Varèse develops and varied these motives by changing durations and providing an assortment of time signatures such as 1 ½, 2 ½, 3 ½ in addition to more traditional meters. Varèse also makes use of composite rhythms which are divided among the instruments, often in different registers. These rhythms require concentration and more counting than listening.

The work has three movements, and as Vivier notes: “The work is constructed like a triptych, in which the oboe opens the first panel, the piccolo at the bottom of its register the second, and the bassoon the third.”¹⁶⁴ This is the only work in Varèse’s output that is broken into distinct movements, although the movements are performed without a break. Varèse employs large leaps throughout, and shows a preference for the semi-tone. The majority of the

¹⁶¹ Peyser, 143.

¹⁶² Macdonald, 162.

¹⁶³ Chou Wen-chung, *New Grove*, 275.

¹⁶⁴ Odile Vivier, “*Les innovations instrumentales d’Edgard Varèse*,” *la Revue musicale*. Quoted in Ouellette, 80.

intervallic content in the first movement is presented in the oboe, which begins alone. (Figure 8.1) Varèse created an entirely chromatic passage through the use of the minor ninth and major seventh intervals, both of which are derivatives of the minor second. He maintains the minor second interval as a central idea throughout the work.¹⁶⁵ The excerpt opens with a descending minor ninth which could be difficult to play without cracking the lower note. Varèse uses the same intervallic content in m.3 but alters the rhythm which makes it even more difficult to play. This octave displacement and disjunct melodic material continues for the duration of the piece.

Attention to every dynamic nuance is essential in achieving the projection Varèse wanted. For example, m.3 illustrates a crescendo and a diminuendo within a single eighth note triplet. The clarinet enters in m.6, and sustains a B-flat against the oboe's A natural and the contrabass enters in the same measure with a B-natural against the B-flat in the clarinet after the oboe has moved. This measure proves that Varèse uses the semi-tone vertically as well as horizontally.

The musical score for the first movement of Varèse's *Octandre*, measures 1-12, is presented in a single system. The tempo is marked "Assez Lent" and the time signature is 4/4. The key signature has one flat (B-flat). The score is written in treble clef. It features complex chromatic passages with various intervals, including minor ninths and major sevenths. Dynamics range from *mp* to *ffff*. The score includes measure numbers 1 through 12, with some measures containing triplets and other rhythmic markings. The notation includes many accidentals and slurs, indicating a highly chromatic and technically demanding piece.

Figure 8.1 Varèse, *Octandre*, first movement: mm.1-12

¹⁶⁵ Takashi Koto, "Basic Cells and Hybridization in Varèse's *Octandre*," *Sonus* 8/2 (1988): 59.

Measure 7 is the most difficult measure in the excerpt and here Varèse presents the second important intervallic basis for the composition, the tritone. The triplet figure on beat two is an especially difficult interval for a downward slur. The A can have a tendency to not respond properly when coming from the G-sharp. The oboist should note the rapid decrescendo and crescendo in the last beat and a half of m.8. Exaggeration of the two dynamics is essential. Most of the phrasing in this excerpt is indicated by slurs or with breath marks added by the composer. If necessary, one may release the tie in m.9 and breathe prior to the high G in order to be able to sustain it for the length required at a quadruple forte volume.

Measures 17 and 18 are played in unison with the flute and use a composite rhythm. (Figure 8.2) The oboe part indicates that the trill should stop on beat three. Even though the score is a little more ambiguous, stopping on beat three will help one stay together with the flute. The composite rhythm occurs on the last beat of m.18. All three players have one portion of the quarter note triplet figure on beat six. It is important to subdivide and count carefully or entrances will be late and the effect will be lost.

The image shows a musical score for three instruments: Flute, Oboe, and Clarinet in Bb. The score is divided into two measures, 17 and 18. Measure 17 is in 2/4 time and has a tempo marking of quarter note = 63. Measure 18 is in 6/4 time. All three instruments play in unison. The Flute and Oboe parts have a trill in measure 17. The Oboe part has a trill in measure 18. The Clarinet in Bb part has a trill in measure 18. The score is marked with 'fff' (fortissimo) in measure 18.

Figure 8.2 Varèse, Octandre, first movement: mm.17-18

The oboe concludes the first movement with a shortened version of the same motive seen in the opening measures. (Figure 8.3) The first three measures of this excerpt are all on the same note, but with a complicated rhythmic pattern. The phrase beginning in m.27 and ending on the first beat of m.30 should be played in one breath and, unlike previous tied passages, the ties should not be released here. The high C functions as a drone which is occasionally interrupted by articulations and/or accents. The difficulty here lies in switching frequently between duple and

triple rhythms while playing unaccented portions of the beat. The entire passage should be sustained at a loud volume.

Tempo I [Assez Lent]

Figure 8.3 Varèse, Octandre, first movement: mm.27-32

The fermata in m.30 is marked “long” in the score but not in the part, and it is likely that the other players will release the fermata while the oboe holds through. Varèse marks *dans le sentiment du debut (un peu angoisse)* which means “with the sentiment or feeling of the beginning (a little anguished).” The leaps are not as problematic in the final passage but the rhythmic values are elongated requiring more crescendo and decrescendo. On beat one of the final measure, there is another rapid crescendo and decrescendo on the final eighth note triplet figure. The last note in m.32 has a crescendo which should be released abruptly.

The second movement is more rhythmic than the first, but still adheres to the same intervallic content. The movement, marked *Très vif et nerveux* (very fast/lively and nervous) only contains one excerpt of special concern for the oboist. This passage contains some complex rhythms that are in unison with the clarinet at a quick tempo. (Figure 8.4) The passage is also labeled *Très sec mordant* which translates to very short, and separated. This should be no problem for the oboe, as it is quite capable of playing short articulations. However, there are three distinct articulation markings in mm.67-68: staccato, accents, and marcato. It may be difficult to differentiate between the three at such a fast tempo, especially since they occur in irregular places. The accent is the longest of the three, the staccato the shortest, and the marcato

falls in between the two. Realizing these accents at such a quick tempo is challenging but will add the proper effect to the passage. Breathing in the eighth rests could possibly delay the next entrance, so no breath is necessary until m.69 after the *sforzando piano* and before beat four. The fingerings lie well on the oboe, but the clarinet part is not as easy since there are large leaps. The oboist outlines the interval of a tritone from B-flat and E-natural. The rest of the passage, beginning in m.71 is played in unison with the bassoon. Varèse requires the use of flutter tongue in m.80. The flutter tongue stops on beat one of m.81. The easiest way to produce a flutter tongue is to initiate the note with the tongue, then loosen the embouchure as much as possible around the reed, and finally, with an extraordinary amount of air, produce a glottal fluctuation of the tongue.

The musical score is written for a single staff in 3/4 time. At the top left, a quarter note is followed by the tempo marking "♩ = 132" and a circled number "6". The score is divided into three systems of measures. The first system contains measures 67, 68, 69, and 70. Measure 67 begins with a *ff* dynamic and features a triplet of eighth notes. Measures 68 and 69 also contain triplets. Measure 70 has a *sff* dynamic. The second system contains measures 71, 72, 73, 74, 75, and 76. Measure 71 starts with a *ff* dynamic. The third system contains measures 77, 78, 79, 80, and 81. Measure 80 is marked with *f.t.* (flutter tongue) and has a wavy line above it. Measure 81 is marked with *p* and *sfff*.

Figure 8.4 Varèse, *Octandre*, second movement: mm.67-81

Measures 40-43 of the third movement are a new repetition of the passage in the second movement (Figure 8.4), with the only difference being that it is higher in register and outlines the interval of a perfect fifth from F-sharp and C-sharp, instead of a tritone. (Figure 8.5) The use of the dynamic marking *sfff* is again Varèse's attempt to produce the effect of projection.

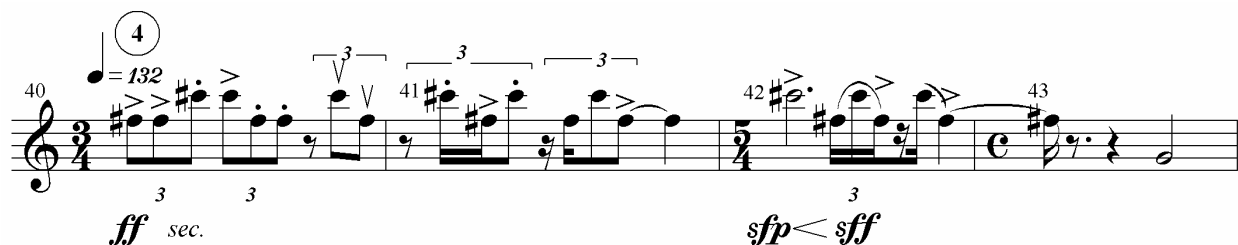


Figure 8.5 Varèse, *Octandre*, third movement: mm.40-43

The third movement opens slowly with double bass and bassoon before giving way to an oboe solo at rehearsal number 1. The tempo changes here and is marked *Anime et Jubilatoire* (Animated and Jubilant). This passage is the first statement in a quasi-fugue labeled *en mode de Passacaille* (in the mode of a Passacaglia).¹⁶⁶ The oboe solo begins on beat two of this tempo change and is written in the low register of the instrument. (Figure 8.6) It is often difficult for oboists to articulate in the low register, so the embouchure should remain steady and a firm air stream should be maintained. The grace notes may have a tendency to slow the overall pace of the rhythm down.

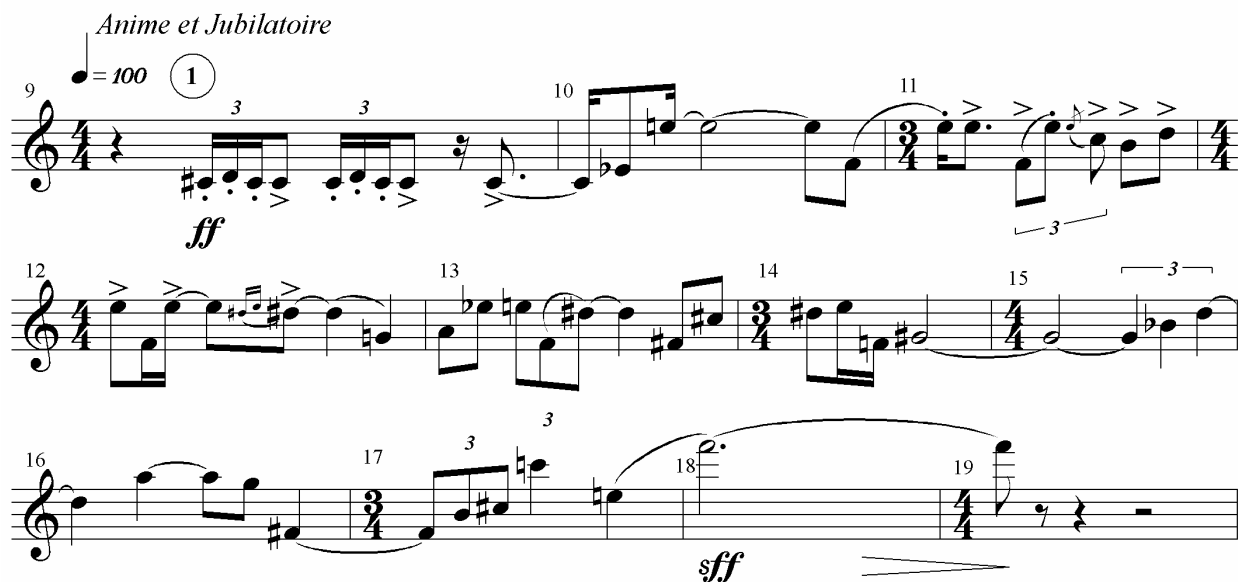


Figure 8.6 Varèse, *Octandre*, third movement: mm.9-19

In m.20, the oboe and flute play another intricate rhythmic passage a half-step apart with the clarinet playing a major second above the oboe. (Figure 8.7) In order to make the maximum impact needed to show dissonance and complex rhythm together, the ensemble should be

¹⁶⁶ Macdonald, 162.

flawless. Special care needs to be taken to release the tied notes in mm.22 and 23 at the same time.

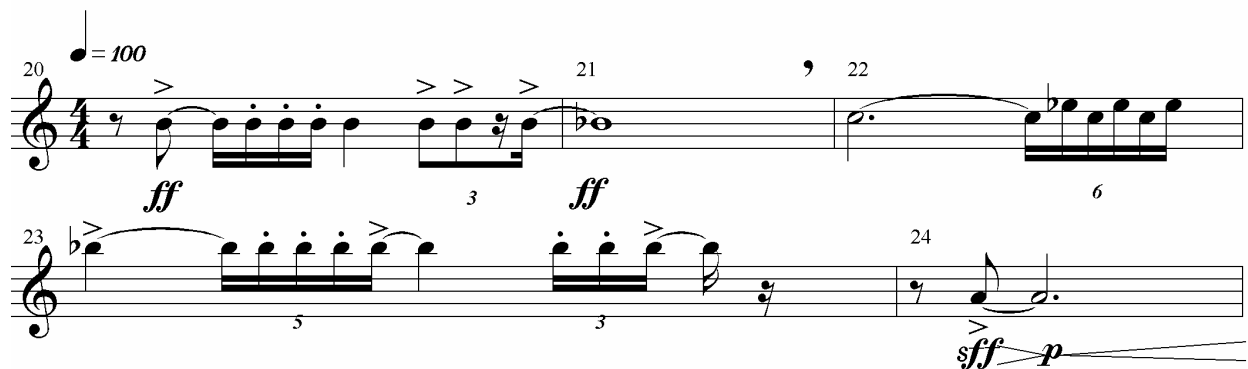


Figure 8.7: Varèse, *Octandre*, third movement: mm.20-24

Edgard Varèse's *Octandre* made traditional instruments assume roles that they had not occupied prior to its composition. *Octandre* truly demonstrates the composer's successful attempt at creating a new realm of sound through wind instruments. While other composers during the early twentieth century were attempting to create new systems of pitch organization or reverting to past musical models, Varèse was attempting to liberate sound through special techniques and a new element of sound projection. One Varèse biographer describes the music of Varèse as "ahead of anything dreamed of by his contemporaries."¹⁶⁷ Presupposing this later scholar of his music, Varèse himself once stated that "Contrary to the general belief, an artist is never ahead of his time, but most people are far behind theirs."¹⁶⁸ Varèse also stated that "anyone who does not make his own rules is an ass" and continually held hope for his new vision for the future of music.¹⁶⁹

¹⁶⁷ Peyser, 141.

¹⁶⁸ Ibid., 143

¹⁶⁹ Quote from an interview with Varèse in 1926, cited in Macdonald, xi.

CONCLUSION

The seven compositions contained in this document represent a small portion of works written for these combinations of winds, but each is a standard of the repertoire. Professional, collegiate, and amateur ensembles program these works on many occasions, but the *raison d'être* of chamber music is sometimes neglected. Chamber music promotes equal partnership among the instruments while allowing each to retain its own individuality. Small ensembles provide clarity of texture and present specific musical problems to solve such as endurance, balance, finesse, agility, and sensitivity. Many groups will negate the need for this by implementing a conductor to provide interpretation and keep the ensemble together, but this is often unnecessary because the true meaning and purpose behind chamber music playing is to distribute responsibility for the whole equally among all members of the ensemble.

The survey of literature for this treatise is divided into five categories: 1) sources that deal with the general history of wind chamber music, 2) related research areas for other instruments dealing with chamber music, 3) sources that deal with individual composers and their works for chamber winds, 4) the scores and parts for the chamber works selected for discussion in this treatise, and 5) liner notes and recordings of each of the selected works.

There are some related research areas for the bassoon and clarinet that were very useful in researching this project, most of which discuss excerpts for the woodwind quintet or wind ensemble.¹⁷⁰ These dissertations helped to provide a format upon which this treatise was primarily based. A comprehensive listing of books, articles, and dissertations involving wind chamber ensemble music can be found in John H. Baron's *Chamber Music: A Research and Information Guide*.¹⁷¹ For the general discussion of the role of the oboe in small ensemble settings, Daniel McAninch's thesis entitled "Technical Problems of the Oboe in the Woodwind Quintet" gives detailed information about some of the challenges of playing with other wind instruments in this setting including balance, intonation, idiosyncrasies of other wind instruments, and solutions to particular technical problems.

¹⁷⁰ These dissertations are Barbara A. Specht, "Selected chamber excerpts for clarinet taken from the repertoire of the mixed wind quintet"; Lori Lynn Wooden, "Excerpts of woodwind quintet music for bassoon: selections, pedagogy, and practice"; Eileen Marie Young, "A performing and teaching guide to clarinet excerpts in five major works for band."

¹⁷¹ John H. Baron, *Chamber Music: A Research and Information Guide* (NY: Garland Press, 1987).

The suggestions provided here present just one approach, but can serve as a foundation for the oboist and other members of these ensembles to provide a successful musical collaboration and interpretation of the composer's voice. This project offers approaches that I have found successful in teaching and performing these works. In dealing with performance practice issues, especially in the cases of Mozart and Beethoven, it is important to remember that the suggestions provided here are based on tutors and treatises from the era of interest as well as current research on the performance of early music. The term "performance practice" most often refers to the "search for a historically appropriate interpretation of 'early music.'"¹⁷² Frederick Neumann has eloquently stated: "What we cannot fill in with genuine evidence we must in the end fill in with speculation...In music, taste is the combination of stylistic knowledge, musical intelligence, and the keen sensitivity that grants insights into the nature of a composition."¹⁷³

This project allows for the oboist to gain insight into the problems inherent in playing as a soloist and in tandem with other winds. The performer should also have a certain understanding of a work's historical perspective and formal structure in addition to studying individual passages or excerpts. No published study of this kind currently exists for oboists wishing to study these wind chamber works so that will be a future step in a project of this scope. A recording project to complement the written excerpts and continued compilation of existing recordings would also be beneficial undertakings.

¹⁷² Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 2.

¹⁷³ *Ibid.*, 7.

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BIOGRAPHICAL SKETCH

Stephanie B. Caulder, a native of Wilmington, North Carolina, is currently Instructor of Oboe at Indiana University of Pennsylvania where she has been a member of the faculty since 2002. While completing doctoral work at The Florida State University, Caulder's primary teacher was Eric Ohlsson. She received the M.M. in Multiple Woodwind Performance and the B.A. in Music from the University of North Carolina at Greensboro where she studied with faculty members James Prodan, Ashley Barret, Kelly Burke, John Locke, Michael Burns, Deborah Egekvist and Steven Stusek.

Caulder maintains an active solo, chamber, and orchestral performance schedule and has performed at the International Double Reed Society convention, the International Festival of Women Composers, with the Keystone Winds, and as acting principal oboist of the Johnstown Symphony Orchestra. Before moving to Pennsylvania, she performed with orchestras, touring groups, and chamber ensembles throughout the Southeast.