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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

TRANSCRIBING KUHLAU FOR THE SAXOPHONE:  
A STYLISTIC BRIDGE

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Nathaniel Clement Berman

College of Performing and Visual Arts  
School of Music  
Music Performance

August 2020

This Dissertation by: Nathaniel Clement Berman

Entitled: *Transcribing Kuhlau for the Saxophone: A Stylistic Bridge*

has been approved as meeting the requirement for the Degree of Doctor of Arts  
in College of Performing and Visual Arts in School of Music, Program of Music  
Performance

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Date of Dissertation Defense      June 29, 2020

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## ABSTRACT

Berman, Nathaniel. *Transcribing Kuhlau for the Saxophone: A Stylistic Bridge*.  
Published Doctor of Arts dissertation, University of Northern Colorado,  
2020.

This dissertation examines and adapts for saxophone *Three Fantasias*, Op. 95 for unaccompanied flute by Friedrich Kuhlau (1786-1832), a composer of enduring popularity and respect among flutists. Musical repertoire written for saxophone began in the late 1800s, and became more robust in the twentieth century. Because of this relative dearth, especially in early works that predate the instrument's invention, saxophonists have routinely relied on transcriptions of period music for pedagogy, performance, and recording. Transcriptions of works by Baroque composers, especially those of J. S. Bach, are particularly popular. This, however, has left a large chronological and stylistic gap in common-practice period music. This dissertation begins to address this gap by analyzing, transcribing, and recording early romantic composer Friedrich Kuhlau's *Fantasias*, Op. 95 (1826) for alto saxophone. While originally written for flute, this work is an important addition to the saxophone repertoire because it is idiomatic for the instrument, explores stylistic and technical challenges that typify music of this era, and provides historical context to the significant repertoire of later unaccompanied works for winds that grew out of this tradition. This study consists of a written examination of *Fantasias*, Op. 95 in the context of Kuhlau's

output for unaccompanied flute, a discussion of transcribing these works for saxophone, and a recording.

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## CHAPTER I

### INTRODUCTION

The works of Friedrich Kuhlau frequently performed today consist almost exclusively of his music for flute. Quite popular are his chamber works for flute duo, trio, and one quartet. His works for solo flute, both with and without piano, are performed only somewhat less often. Kuhlau was widely respected as a composer for the instrument, so much so that during his lifetime he was known as “The Beethoven of the Flute,” and was much more recently called “our Beethoven” by famed flutist Robert Stallman.<sup>1 2</sup> He himself was a pianist, but then as today his reputation resulted from his compositions for flute.

Kuhlau wrote twenty-nine pieces in seven separate opus numbers between 1809 and 1829 for an atypical medium during this period: unaccompanied flute. By examining these compositions, we can see not only how he interpreted different musical forms, but also how he built on and contributed to the genre. Kuhlau’s compositions for unaccompanied flute thus warrant attention from flutists in the recital hall and on recordings, as well as in music schools and conservatories.

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<sup>1</sup> Laurence Taylor, “Beethoven of the Flute,” *The Instrumentalist*, October 1961.  
<sup>2</sup> Tim Page, “MUSIC NOTES; Kuhlau Honored the Flute,” *The New York Times*, 5 October 1986, 2/23.



In addition to attention from flutists, transcribing these pieces for saxophone not only furthers their performance and study, but is also a valuable addition to performance and pedagogical repertoire. Music written explicitly for saxophone only exists after the instrument's invention around 1839, and music of J. S. Bach and other Baroque period composers is often transcribed. In performance and study, however, the Classical and early Romantic eras are with very little exception wholly skipped over by saxophonists. One of the only significant works published in transcription for saxophone from this time period is a setting for two saxophones of a publication of flute duets from Kuhlau's early years as a composer (1812/1813) arranged by saxophonist Larry Teal: *3 Duets*, Op. 10. While these are worthwhile and laudable, it is imperative to have large-scale solo works in this style written by an experienced composer at the height of their skill for both performance and pedagogy on the saxophone.

In this study, we examine Kuhlau's various works for unaccompanied flute. Historical significance and form will be examined. His *Fantasias*, Op. 95 will be taken for transcription for the saxophone due to their quality, creative use of formal structures, and significance both within Kuhlau's output and within the history of unaccompanied wind music.

CHAPTER II  
BACKGROUND

**Kuhlau's Early Life and Work**

To approach Kuhlau's works from a more fully informed stance, this chapter will address the historical background of Kuhlau himself, unaccompanied flute and wind literature, and the *Fantasias*, Op. 95.

Friedrich Daniel Rudolf Kuhlau was born in 1786 in British-occupied Uelzen, Germany. Kuhlau's father Johann Karl Kuhlau was a flutist and oboist employed in the local military band. To supplement his very small salary, he taught flute lessons, and Friedrich's constant exposure to the flute would later have a decisive influence upon his career as a composer.<sup>3</sup>

Kuhlau's beginnings as a musician grew from a near-death experience that would affect him throughout his life. At the age of nine, Kuhlau suffered a life-threatening injury in which a bottle shattered and pierced his eye. He permanently lost the use of his eye and was confined to bed for months due to severe lingering infection. Showing remarkably good humor for a boy of ten, he told his older sister in a letter "nothing is really the matter with me except that my head is bashed in." But ever after, he described the accident as "an

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<sup>3</sup> Arndt Mehring, *Friedrich Kuhlau in the Mirror of His Flute Works*, ed. Jane Rausch, trans. Laszlo and Doris Tikos (Warren, MI: Harmonie Park Press, 2000), 3.

extraordinary stroke of luck.”<sup>4</sup> This is because during his convalescence, his parents placed a piano at his bed to give him something to do, and this began his life as a musician. He constantly improvised on the piano, and his parents used what little money they had to hire a piano teacher. His father also gave him basic instruction on the flute, giving him an understanding for the instrument equaled by few other composers. Young Kuhlau was always more dedicated to his piano studies. When he began to write music at a young age, however, he found that flute music might be more lucrative: at age ten a local grocer and amateur flutist gave him “a huge bag of raisins and almonds” in exchange for his first attempts at composition for the flute.<sup>5</sup> The profitability of flute compositions would be a driving force in his later output.

As a schoolboy, Kuhlau became enamored with opera. Because his father’s military band was constantly being relocated, Kuhlau was enrolled in boarding school for greater continuity. While at school in the city of Braunschweig, he often attended operas produced there. Those by Luigi Cherubini, Christoph Willibald Gluck, and especially W. A. Mozart were his favorites, inspiring him to eventually compose operas of his own.<sup>6</sup> He frequently used melodies from operatic arias in his themes and variations for flute.

In 1810 Napoleon’s troops invaded Germany, Kuhlau fled to Denmark where he would live for the rest of his life. He eventually gained employment as a court composer in Copenhagen, where he was able to realize his operatic

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<sup>4</sup> Ibid., 5.

<sup>5</sup> Carl Thrane, *Friedrich Kuhlau, deutsche Übersetzung aus “Danske Komponister,”* Leipzig: Breitkopf und Härtel, 1886, 5.

<sup>6</sup> Mehring, *Friedrich Kuhlau*, 6.

ambitions with works including *Lulu* (1824) and *Elverhøj* (1828). The former work took its story from the same source as Mozart's *Die Zauberflöte*. The latter was so popular that its overture arrangement of "Kong Christian stod ved højen mast," the Danish Royal National Anthem, became the official state version.

Although Kuhlau found success as a court composer and a performer, from his first flute publication around 1809 (*Variations and Caprices*, Op. 10b) the bulk of his income came from the sale of his works for flute. His output for flute included solos with and without accompaniment, duos, trios, a quartet, and with strings in small chamber ensembles. His flute music is always pleasant and has a good-natured quality without harshness, either harmonically or in the use of aggressive or militaristic material.

Music making in the early 1800s in Denmark consisted largely of performances in domestic settings, both in the salons of the aristocrats and in the homes of the bourgeoisie. While there were some public concerts as well (Mozart was particularly popular) the Napoleonic wars made for a poor economy, steering music patrons away from large ensembles and revolutionary ideas, and towards more conservative and accessible chamber and solo music. Striving for stability and familiarity amid the turmoil that war and revolution were causing across Europe, Denmark as a whole was very much part of the "Biedermeier" culture of the time.<sup>7</sup>

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<sup>7</sup> Niels Martin Jensen, et al, "Denmark," in *Grove Music Online*, *Oxford Music Online*, <http://0-www.oxfordmusiconline.com.source.unco.edu/subscriber/article/grove/music/07563>.

Kuhlau himself shared this aversion to war and revolution and expressed the Biedermeier cultural affinity in his music. He described his style as “light and pleasing but still substantial.”<sup>8</sup> Before moving to Denmark, he lived for seven years in Hamburg, which was musically quite conservative (unlike cities such as Vienna). Hamburg had been a cultural center in the late Baroque, with figures such as Telemann and C. P. E. Bach living and working there. Since that time, however, the city had been musically traditionalistic, with its residents largely preferring music in an older style, firmly rooted in the Classical era. This is where Kuhlau did the bulk of his musical study, with the composer Christian Friedrich Gottlieb Schwencke, and this left a permanent mark on Kuhlau’s musical style, rooting him, too, in the Classical tradition.<sup>9</sup> His time in Hamburg may have also instilled an interest in works for unaccompanied flute, a musical medium to which Hamburg composers Telemann and C. P. E. Bach had made some of the most important contributions in the past.

### **Music for Unaccompanied Flute**

Though there are many unaccompanied pieces for every woodwind instrument today, unaccompanied flute music has been around the longest, covering the broadest historical periods. The first known work for any unaccompanied wind instrument was *Echos* for solo flute, by Jacques Hotteterre

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<sup>8</sup> Mehring, *Friedrich Kuhlau*, 25.

<sup>9</sup> *Ibid.*, 10.

in 1708.<sup>10</sup> This piece consists entirely of a melody, with each small, motivic element played loudly (*Fort*), then repeated softly (*Doux*).



Ex. 1. Hotteterre, *Echos*, mm. 1-5

It clearly portrays the effect in the title of the piece (the echo), and may have been influential on later writers that included elements of echo in their works. It wasn't until J. S. Bach's *Sonata in A minor (Partita)* for solo flute, composed roughly ten years later, that the unaccompanied flute composition came into its own. The *Partita* simulates multi-line polyphony, mostly with registral jumps, and has expressive and well-developed melodies throughout its four dance movements. Inspired by his father, C. P. E. Bach also wrote an unaccompanied *Sonata in a minor* (1747), in three movements. Telemann explored further possibilities for the medium with his *Twelve Fantasies* (c. 1728). Each a complete piece on its own, the *Fantasies* also simulate multiple voices, often including one or more movement based on a dance form. There are frequent meter and tempo changes, giving these fantasies an improvisatory character. Marking a stylistic change away from the pseudo-polyphony of Telemann and the

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<sup>10</sup> Lyle C. Merriman, "Unaccompanied Woodwind Solos," *Journal of Research in Music Education* 14/1 (Spring 1966), 33.

Bachs, Anton Stamitz wrote two pieces, *Capriccio-Sonata* and *Rondo Capriccioso*. Though it is unclear if Kuhlau was familiar with Stamitz's two works, they presage the light and pleasing nature he himself ascribed to in his pieces. The forms used before Kuhlau's entries into this field included an improvisatory echoing melody (Hotteterre), a dance suite (J. S. Bach), baroque fantasies (Telemann), a slow-fast-faster sonata (C. P. E. Bach), and caprices (Stamitz).

### **Kuhlau's Unaccompanied Flute Compositions**

By the time Kuhlau began composing for the genre in the early 1800s, the unaccompanied woodwind genre had expanded only tentatively beyond the flute. Around 1810, the first unaccompanied clarinet piece (*3 Caprices*) was written by Anton Stadler, the clarinetist to which Mozart dedicated his clarinet concerto. Only a handful of other pieces were written in the 1800s for solo woodwinds. (It was not, in fact, until the 1930s that the genre really began to thrive; the first unaccompanied pieces for saxophone, for example, was Sigfrid Karg-Elert's *25 Caprices and Atonal Sonata*, Op. 153 in 1929.) Kuhlau's first composition for unaccompanied flute was *Variations and Caprices*, Op. 10b.

Kuhlau wrote and published these early pieces around 1809 while he was still living in Hamburg.<sup>11</sup> A set of twelve (possibly influenced by the twelve fantasias of Telemann), they are all designated clearly as either a theme and variation or a caprice. The themes all come from popular tunes of the day, most

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<sup>11</sup> Mehring, *Friedrich Kuhlau*, 11.

of which are now largely forgotten, though the titles of the songs they are based on are listed at the beginning of each work.

The theme and variations was to be a frequent formal choice of Kuhlau's, usually based on a melody by another composer. The caprices are significantly more inventive, as they are not simply elaborations on a simple melody. In No. 3: Capriccio, he begins with a slow, grand introduction, followed by a polonaise utilizing melodies of his own invention. The caprices are much more technically challenging than the theme and variations. In 1823, after he had moved to Copenhagen and gone on tour as a pianist, he had their published titles changed from "solos" to "caprices." During these tours, he may have heard the music of Paganini, as he did go to Italy. He certainly was familiar with Paganini's music later in his life; he wrote for piano the work *La Légèrete: Rondeau brillante sur un motif favori d'un concerto de Paganini*. Kuhlau's "solos" were somewhat technically difficult (although by no means as much so as Paganini's caprices), and purchasers of sheet music may have been more inclined to buy music that made them think, even just by title, of Paganini. This, combined with the rigid adherence Kuhlau would exhibit throughout his career to his own conception of formal structure as it related to title, likely influenced this re-titling. Regardless, Op. 10b, now known as *Variations and Caprices*, was a significant commercial success for Kuhlau.

His next entry into the catalog of repertoire for flute alone was much more substantial. *Fantasias*, Op. 38 are still popular and well-known, and show the weight and importance Kuhlau attached to fantasias. Due to the financial success



of his previous flute works, the music publisher C. F. Peters commissioned the work in 1821. Not only had his *Variations and Caprices* sold well, but so too had his flute duos and trios. He wrote the three works in *Fantasias*, Op. 38 during a four-month trip to Vienna, which he was granted by the court in Copenhagen for cultural enrichment. During this time, he attended the many Gioachino Rossini operas that were staged there. Rossini's music did not appeal to him; he described his operas as having an "unclean spirit." He was especially critical of *La Gazza Ladra*: "...trumpets blare and drums thunder incessantly...one is constantly deafened by larger and smaller drums, cymbals, triangles, etc."<sup>12</sup> Clearly, he did not favor martial sounding music. But, these *Fantasias* do show possible influence from operatic arias, all beginning with a broad, romantic, lyrical melody, and ending with a set of theme and variations. No. 1 takes its third movement theme from Mozart's *Don Giovanni*, from the aria "Batti, batti, o bel Masetto." No. 3 is set up in three movements as well, and utilizes as its theme the melody from the canzona "Deh vieni alla finestra," also from *Don Giovanni*. Although divided into two or three movements, it is clear from the way they are written that all of these fantasias are to be performed without a break. The term fantasia here is clearly implying something closer to the caprice of his Op. 10b than the *Fantasias* of Telemann. There is an improvisatory character, especially in the slower opening melodies (see Example 2), and ideas seem to flow one into another (aside from the theme and variations). The main difference between Kuhlau's idea of a *caprice* and a *fantasia* seems to be a matter of length: his

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<sup>12</sup> Ibid., 27.

earlier caprices each last under five minutes, while his fantasias reach nearly fifteen.



Ex. 2. Kuhlau, *Fantasia*, Op. 38, No. 3, 1<sup>st</sup> movement, mm. 1-10

Even though they were composed later in his career around 1826, his other set of three *Fantasias*, Op. 95, share similar characteristics. They contain many improvisatory elements, combined with more attention to form. Like in Telemann's fantasias, there is no set form used for each piece, but each movement of each piece has a distinct structure. With this in mind, these pieces sound like the composer's fantasy in addition to that of the performer.

The 1826 *Fantasias* have an optional piano accompaniment, composed after the fact at the request of a publisher. But, the piano does nothing more than support the harmonies already made clear by the flute. Since these pieces were meant for salon performance, it made sense to be able to include piano if one was present, but to not necessitate one. These *Fantasias* were his last major works for unaccompanied flute. Although there is more intricacy in his variations, and greater technical demands are made of the performer than in his

previous fantasias, his ideas of what made a piece a fantasia had not changed: a substantial piece for solo instrument that is virtuosic in both technique and range, and with in contrasting movements or sections played without a break.

Some of Kuhlau's pieces were decidedly less creative in form. In 1822, four years before the final *Fantasias*, Kuhlau composed 3 *Grand Solos*, Op. 57 in hopes of its publication alleviating severe financial problems he was experiencing. This work is lengthy, but is not as forward thinking or inventive as his *Fantasias*. He had devoted over a year already to the composition of his opera *Lulu*, with only a small advance from the publisher. So, in an effort to make relatively quick money, he composed 3 *Grand Solos*, Op. 57, as he was also working toward completion of his opera. The *Grand Solos*, like the later *Fantasias*, Op. 95, have an optional piano part; Kuhlau explained that this was so that they could be performed indoors (with piano), as well as outdoors (alone).<sup>13</sup> If accompanied by piano, these are closest of his unaccompanied works to what he and other composers at the time may have termed a sonata: in No. 1, the first movement is in standard sonata-allegro form, the second is in an ABA song form and reminiscent of a highly embellished opera aria (he was, after all, working on *Lulu* at the time), and the third is a highly syncopated Polacca (a popular dance form of Polish origin). Showing again his love for Mozart's music, he uses a minuet from the third act of *Le Nozze di Figaro* for a theme and variations finale in No. 2. As the titular word "grand" implies, one distinguishing feature of these pieces is their lengthiness. Performance time of each piece ranges from fifteen

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<sup>13</sup> Ibid., 46.

to twenty minutes. These works are substantial and important, and are not uncommon on professional and student flute recitals. However, they do not exhibit as much creativity in Kuhlau's application of forms as his *Fantasias*, Op. 95, which will be seen in Chapter IV.

Kuhlau also wrote a number of pieces for flute, both accompanied and not, during the period following the highly successful premier of *Lulu*. This was likely motivated by his continual lack of money (he supported not only himself, but also his parents, a sister, and a nephew), and his history of quick and dramatic success in selling his flute works. After writing two works for flute and piano, he wrote *6 Divertissements*, Op. 68, for flute alone in 1825. Publisher August Heinrich Cranz commissioned the work due in particular to the success of the unaccompanied *Fantasias*, Op. 38.<sup>14</sup> The fact that he titled these *Divertissements* (roughly translating to "amusements") instead of *Fantasias* is significant. This can be seen in their shorter length, the use of unusual keys at the time (B major and c# minor, for example), and the extension of the flute to low B, which was essentially only a novelty at this point, having been recently added by the flute maker Johann Georg Tromlitz. These pieces were clearly meant to amuse the player, with tricky passages in strange keys, yet they were short enough that they would not require tremendous time for a musician to prepare. The optional piano part for this work, which was published separately from the flute part, was likely added after the fact. Publishers often asked Kuhlau

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<sup>14</sup> Ibid., 48.

to change aspects of his compositions after their completion, and this particular accompaniment is clearly simplistic and unnecessary.

By examining the life circumstances surrounding the composition of Kuhlau's works for unaccompanied flute, these pieces can be more fully appreciated both historically and artistically. Kuhlau's extensive knowledge of the flute, rooted in his childhood, enabled him to capitalize on an enthusiastic community of flutists. With his unaccompanied pieces, Kuhlau explored an under-represented genre; the *Fantasias*, Op. 95 in particular exhibit the height of his prowess and creativity.

### **Transcribing Kuhlau's Unaccompanied Works**

Kuhlau's unaccompanied works for flute are of clear importance. Today, music for unaccompanied wind instruments is performed frequently. Yet for the saxophone, there is a huge gap, both chronologically and stylistically, in the unaccompanied repertoire which begins with transcriptions of the cello suites of J. S. Bach, circa 1720s, and ends with the caprices by Sigfrid Karg-Elert from the 1920s – and with a great deal left out in between. Transcribing Kuhlau's unaccompanied flute compositions for saxophone begins to bridge a significant and unfortunate gap. In transcribing these works, saxophonists can appreciate and understand a fuller continuum of musical styles. While Kuhlau may not have risen to the prominence of a Mozart or a Beethoven, he is a prime example of a popular, well-respected working musician and composer of the early 1800s. By understanding the musical landscape of this successful and emblematic composer, we can in turn more fully appreciate the style and the innovations of

those composers and works that pushed the boundaries of their time. Kuhlau's music is appealing to both performer and listener, fulfilling the composer's goal of music that is surely "light and pleasing." But maybe more importantly, it is a valuable set of works for understanding this transitional time period, the evolution of the solo wind work, and the unique perspectives of this composer.

## CHAPTER III

### METHODOLOGY

This study brings Friedrich Kuhlau's unaccompanied flute works into the solo repertoire for saxophonists by identifying, analyzing, and transcribing those pieces that best embody the composer's style. As discussed above, Kuhlau's most difficult and most inventive unaccompanied works were his fantasias. Of his two sets of fantasias, it is his second set, Op. 95 which contains more inventive and more technically challenging pieces. Because they are the epitome of his writing for this medium, I will focus on analyzing these works and bringing them into the repertoire of saxophonists. To achieve this, a major portion of this project consists of my performance on audio recording of the transcribed fantasias, informed by historical and formal analysis.

In Chapter II, this study provided background and context for the *Fantasias*, Op. 95 with a general summary of Kuhlau's compositions for unaccompanied flute. Chapter IV includes formal analysis of the *Fantasias*, as well as analysis in relation to Kuhlau's other unaccompanied flute works. As this dissertation demonstrates, Kuhlau was able to incorporate multiple contemporary conventions into an atypical genre in an enduring way that has resulted in the continuous popularity of his works. The *Fantasias*, Op. 95 also represent the

culmination of Kuhlau's evolution in the unaccompanied flute medium, and are an important work in the broader history of unaccompanied wind music.

### **Transcription Challenges and Choices**

A primary concern in adapting these unaccompanied pieces for the saxophone is the issue of key. Which is more salient, the sounding key of the work, or the written key and its relation to the instrument being played? Kuhlau's works span the written range of the flute, and his key choices and patterns, while not all easy to perform, are largely idiomatic to the instrument. With the similarities in fingering systems of the flute and saxophone, and the similarity in written range (accounting for standard altissimo on saxophone), are the *Fantasias* most idiomatically suited to performance on the saxophone when read at the same written, rather than sounding, pitch?

In my transcription, I have opted for a key idiomatic to the saxophone. This choice is supported by other saxophone adaptations of works originally written for other instruments. In Ronald Caravan's *Bach for the Saxophone*, for example, many of the works are presented in different sounding keys from the original to suit the range and fingering system of the saxophone. Similarly, in his adaptation of Telemann's flute fantasias for saxophone, Sidney Forrest presents most (although not all) of his transcriptions in the same written, not sounding key; this is what fits the saxophone's range best. Telemann's works fall squarely into the standard flute range of the time; as such, we can infer that his choice to use an instrument's standard range was important and deliberate, and should govern choices regarding other instruments' range in transcription. Choices regarding



key, however, are not always so clear-cut; many saxophone transcriptions especially of Baroque pieces do keep music in the original sounding key, as in many of the various editions transcribing J. S. Bach's *Suites for Cello* for saxophone. These issues, which inform my own adaptations for saxophone, will be explored further.

As part of the transcription process, I have examined each of the five existing editions of Kuhlau's *Fantasias*, Op. 95. Where discrepancies exist, I have made my own performance decisions based on my understanding of both Kuhlau's contemporary musical milieu and of the possibilities for the saxophone as an instrument. Three editions were published in Kuhlau's lifetime. The first edition appeared over three consecutive issues of the *New Monthly Journal*, published by C. D. Milde in Copenhagen (c. 1826). In 1829, the *Fantasias* were published twice more: again by Milde, but this time as an independent work, and by Aristide Farrenc, a music publisher and flutist based in Paris. Two modern editions were published in the twentieth century, by Gérard Billaudot in 1975 and Zimmermann in 1978.

The three nineteenth century editions are nearly identical. The only noticeable difference is the inclusion of an optional piano part in the independently published editions. The composer of the piano part is unclear; while not credited to anyone other than Kuhlau, it is suspected that the piano part was included at the request of Milde to increase sales, and Milde was known to sometimes write optional additional parts to music that he published. The Farrenc edition was copied from the Milde edition rather than from Kuhlau's

manuscripts and was released later in the year. Unsurprisingly the piano part is identical.<sup>15</sup>

Both modern editions are based on the independently published Milde edition from 1829. The 1975 Billaudot edition, edited by Robert Heriche, serves as the primary basis for my transcription. Although not completely consistent throughout the work, this edition addresses some irregularities in written accents in the *Fantasias* and proposes practical, workable articulations in many of the sections of long triplet and sixteenth-note passages that all other editions leave without any articulation markings (including the 1978 Zimmermann edition, edited by Werner Richter).

In my transcription, a consistent use of accents highlights the off-beat and weak-beat syncopation that Kuhlau writes specifically in the second movement of *Fantasia No. 1* and throughout *Fantasia No. 3*. To address repetitive tonguing in long, fast running passages in all three *Fantasias* present from the first edition, I have added articulations. In general, these articulations serve to group notes in order to emphasize melodic direction, implied harmonies, and meter.

The final theme and variations movement from *Fantasia No. 2* bears special mention. My transcription is of the original, unaccompanied version, and all cued piano interludes are omitted, as discussed in Chapter IV. Additionally, the second note in the theme is not consistent in Billaudot's edition, which uses E, whereas the others use a C. While both pitches produce an agreeable result, the original C is consistent with the melodic contour in the restatement of the

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<sup>15</sup> Mehring, *Friedrich Kuhlau*, 73

theme in E major in the finale of the piece. Furthermore, there is no indication from the early editions that the C in use is questionable, and so my edition reverts to what was clearly Kuhlau's intended note.

The end result of my transcription is the audio recording that accompanies this study. This work is important not only because it offers a comparison and refinement of the various editions of the *Fantasias*, Op. 95, but also because it serves as a model for further adaption by saxophonists – not only of other works of Kuhlau, but also of works by other composers of his era.

### **Conclusion**

Although other unaccompanied works of Kuhlau's are also worthy of transcription, Op. 95 is especially important as it is the most representative of Kuhlau's mature style, while also serving as a prime example of 1820s salon music. In Chapters IV and V, this study will demonstrate the necessity of including Kuhlau's *Fantasias*, Op. 95 in the concert repertoire of the modern saxophonist through a discussion of technical considerations, historical and formal analysis, and audio recordings.

## CHAPTER IV

### RESULTS

#### **Publication History of *Fantasias*, Op. 95**

The three fantasias of Op. 95 were first published in as the centerpieces in the final three volumes of a magazine entitled *New Monthly Journal for Flute Solo, Collected and Published by C.D. Milde in Copenhagen (Ny Maanedlig-Journal For Fløite Solo, Samlet og Forlagt af C.D. Milde i Kjøbenhavn)*. They were each published alongside etudes by flutist and composer Niels Peter Jensen.<sup>16</sup>

The Copenhagen publishing house of C. D. Milde (Johann Christopher Daniel Milde, 1788-1864) was a small, but especially important publisher of flute music.<sup>17</sup> Milde grew up in a military hospital and nursing home for injured war veterans; his father was presumably a patient. Many of the residents lived with their families, and approximately half the residents of this institution were children. Being a military institution, the male children who showed talent for music received instruction in wind instruments, with the hope that they would find employment later in life as military band musicians. C. D. Milde was among these children, although he expressed reluctance and distaste for a musical

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<sup>16</sup> These works were later collected into Jensen's *Etudes*, Op. 25 (1829).

<sup>17</sup> Toke Lund Christiansen, "Fløjtespilletts historie i Danmark efter år 1800," <http://kenderdupan.dk> (2011).

career; later, he explained, “I had the misfortune in the nursing home to be among those who learned music, for neither desire nor genius gave the cause”.<sup>18</sup> He did indeed eventually join the King’s Regiment as a flutist, much to his dismay: “No hour is more anxious for me than the one I shall spend in my service,” he wrote, and he expressed preference for a career for which the primary task was to be bound to sitting in a small office.<sup>19</sup> Despite his dissatisfaction with being a musician, he must have developed a high degree of skill, because he was hired as a member of the orchestra of the Royal Chapel, with which he remained for 18 years. While a member of the orchestra, to supplement his income (and possibly as a way to transition to his longed-for office job) he bought a music shop that included a large sheet music rental collection.

Milde was a flute player with a prominent position, which connected him with professional flutists across Copenhagen. So, it is not surprising that under his ownership, the music shop’s catalog of works for flute available was greatly expanded. While his business venture proved unsustainable, and he sold the business, he continued to publish music on a smaller scale afterward, mostly for flute. Many of these works were by Milde himself, or were his arrangements of works by other composers. As he became distinguished as a specialized publisher of flute music, Milde secured exclusive rights – at least in Copenhagen – to Kuhlau’s music (though Kuhlau did publish many of his works simultaneously in Paris through the publisher Farrenc).

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<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

Milde's specialized flute music publishing company became popular among flute players across Copenhagen. In response to this interest, he began publishing the *New Monthly Journal for Flute Solo* (*Ny Maanedlig-Journal For Fløite Solo, Samlet og Forlagt af C.D. Milde i Kjøbenhavn*) in 1825. It continued for 16 volumes, though despite its title, it was not always produced monthly. He later published two other music journals for flutists, including *Musical Evening Entertainment* (for solo flute) and *Musical Weekly* (music for violin or flute). Kuhlau first published his *Six Divertissements*, Op. 68, and *Three Fantasias*, Op. 95, both for unaccompanied flute, in Milde's *New Monthly Journal*. Other composers from Copenhagen, as well as popular French flutist-composers Benoit Tranquille Berbiguier and Jean-Louis Tolou also published works in these journals.<sup>20</sup> Judging by Milde's connections his position in the flute community, these journals most likely included professional and aspiring flutists, as well as accomplished amateurs as subscribers. After the *New Monthly Journal* ceased publication, *Three Fantasias*, Op. 95 was published separately by Milde in Copenhagen and Farrenc in Paris. At this time, Kuhlau added a piano part added at the request of Milde, in the hope that it would boost sales to amateur flutists wishing to play at home with a pianist. As its publishing history makes clear, however, Kuhlau's composition was conceived as a solo, unaccompanied work, and the simplicity of the piano part corresponds with its superfluousness.

We can see an example of the creativity, humor, and whimsy of which Kuhlau was capable directly on the cover of the printed music. On the cover of

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<sup>20</sup> Ibid.

both the Milde and Farrenc editions of this piece is the dedication to “à son ami C. W. Wiehe, Secrétaire de Commerce.” Wiehe was a friend of Kuhlau’s and an amateur artist who created one of the better known images of Kuhlau (see Example 3). He was a low-level civil servant known as a Justice Council, decidedly not the Secretary of Commerce. This was likely a sort of inside joke, as Kuhlau ascribed dedicatees of his works distinguished titles (Baron, Captain, Counsellor, etc.) when they were amateurs, and simply wrote their names if they were distinguished musicians.<sup>21</sup>



Ex. 3. Wiehe, *F. Kuhlau*, lithograph

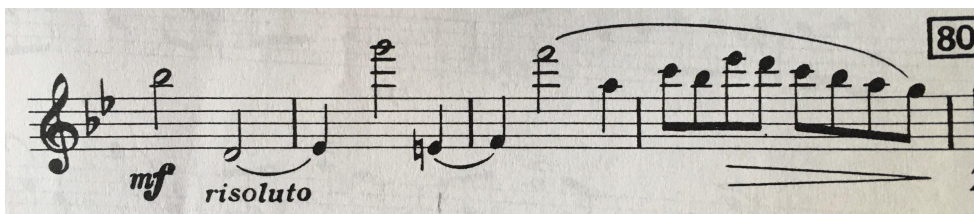
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<sup>21</sup> Leonardo De Lorenzo. *My Complete Story of the Flute: the instrument, the performer, the music*. New York: Citadel Press, 1951, 354.

## Kuhlau's Unaccompanied Works

Kuhlau was one of the few composers who wrote works for unaccompanied wind instruments during the early 1800s. The composer and flutist Tranquille Berbeguier published two unaccompanied works during this time. He, too, published with Milde, but his works were nowhere near as popular as Kuhlau's and have not survived in the performance repertoire. Kuhlau's appealing works coupled with his publisher Milde's singular position within the flute community were able to easily reach the flutists in Copenhagen, throughout Denmark, and across Europe with this unusual genre.

A closer look at Kuhlau's works can help us understand his enduring popularity. Kuhlau's writing utilizes some of the pseudo-counterpoint through registral leaps evident in unaccompanied works by Friedrich Telemann (*12 Fantasias*), J. S. Bach (*Partita*), and C. P. E. Bach (*Sonata in A*). We can clearly see this in measure 76 of Op. 95, No. 1:



Ex. 4. Kuhlau, *Fantasia No. 1*, Op. 95, m. 76-79

and in Variation 1 of the theme and variations movement of No. 2:





Ex. 5. Kuhlau, *Fantasia No. 2*, Op. 95, Variation 1

As Baroque-style counterpoint was not a current trend during this time period, however, it is unsurprising that Op. 95 mostly follows a more melody-driven approach. Chords are clearly outlined, but this is done so in the context of melodic line. Homophony, the dominant style of the early 1800s, would dictate a clear melody and accompaniment. In the opening line from Op. 95, No.1, below, we see the suggestion of chords that are clearly outlined within the context of a melodic line, and harmonic rhythm and phrasing that is clear and regular. This typifies the way in which unaccompanied works of the era (as uncommon as they were) can imply the dominant polyphonic trend using a single melody line.



Ex. 6. Kuhlau, *Fantasia No. 1*, Op. 95, Opening

Further, the works are strongly rooted in common-practice tonality, with frequent use of passing chromaticism in the melodic figuration. Chromatic harmony is of the expected, often pre-dominant and modulatory variety. The music is written in an idiomatic yet virtuosic style, requiring a highly skilled flutist to perform it. This was not music for amateurs. It makes heavy demands of the performer, especially relative to the instrument's capabilities at the time. These works utilize the flute's full range, exploiting both the lowest notes, down to C4, and the highest, up to A6.

Owing to Kuhlau's concept of "fantasie" as discussed in Chapter I, we can see he used works of this title to explore technical demands and melodic development, while being more creative and less constrained by issues of form than he was in some of his earlier works, especially his *Grand Solos*, Op. 57. As one of his later works, Op. 95 synthesizes the compositional ideas, practices, and habits Kuhlau cultivated throughout his career as a composer. Overall, Kuhlau's unaccompanied flute works increase the length, virtuosity, and seriousness of this medium. While the *Fantasias*, Op. 95 was not his final entry in this medium, the two that followed, *Variations*, Opp. 104 & 105, are shorter, and were described by Kuhlau himself as simply "little works."<sup>22</sup> (The *Variations* were requested by amateur flutist W. H. Huntly to be *Fantasias* based on Celtic folk tunes he provided to Kuhlau. Kuhlau's rather set sense of terminology dictated that these pieces of lighter musical content, shorter length, and lesser difficulty did not rise to the level of a *Fantasia*, and he titled them *Variations* as he

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<sup>22</sup> Mehring, *Friedrich Kuhlau*, 76.

had before for such smaller works.) *Fantasias*, Op. 95, therefore, is the clear culmination of Kuhlau's compositional prowess for solo flute.

### **The Issue of Key in Transcribing Op. 95 for the Saxophone**

Because the *Fantasias*, Op. 95 were originally written for a non-transposing instrument (flute), the issue of key arises when transcribing it for a transposing instrument (in this case, saxophone). Which key works best for performance – the original sounding key, or the key as originally written, transposed by the instrument used? To make this decision, we need first to determine the importance of the key as selected by the composer.

Scholars have argued over whether or not there are innate audible, emotional, and affective differences in characteristics between the keys. Most advocates of differing qualities between keys have historically attributed them to unequal temperament and flat-sharp theory, which will be explored more below.<sup>23</sup> In unequal tuning temperaments, of which there have been many versions, the distance between each semitone is not of a uniform tonal distance. This results in some keys being more acoustically in tune than modern equal temperament, and many keys being far less in tune. With each musical key having slightly differing patterns of intervals between scale degrees, this would clearly create differences in the sound of both linear passages and chords.

Modern saxophones, and indeed current music and performance practice in general, is built around equal temperament. The shift toward equal

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<sup>23</sup> Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd edition. Rochester: University of Rochester Press, 2002

temperament started in the early 18th century, and by mid-1700s, it had become the standard used in many cities in Europe. In 1737, Jean-Philippe Rameau, who had previously been a staunch supporter of unequal temperament, stated in his *Generation Harmonique*, “the character of a piece comes chiefly from the intertwining of the keys.” Anyone attributing differences of quality to different keys and not to flaws in tuning, he continued, “will permit me to tell him that he is mistaken.” Prior to this shift, various lists of characteristics relating to specific keys had been made, but there was no consistency. The specifics of the attributes ascribed to a key by one writer versus another vary widely (except when elements of such lists are copied directly from work to work). There was no widespread agreement on the expressive effect of the various keys. The French, Rameau explained “could not agree on these matters.” Another leading composer and philosopher of the day, Jean-Jacques Rousseau, “dismisses pitch as the underlying cause of affective differences between keys. Instead, the chief cause of key characteristics was assumed to be unequal temperament.” These views certainly argue for affective differences in key only with tuning in unequal temperament.<sup>24</sup>

Friedrich Wilhelm Marpug – with whom Kuhlau’s teacher Christian Friedrich Gottlieb Schwenke studied – wrote that if a composition produces a certain effect only when performed on an instrument tuned to a specific pitch, “it will put the composer to shame, who, forsaken by art and genius, must take

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<sup>24</sup> Ibid.

refuge in the most circumstantial things of this world.”<sup>25</sup> This suggests that composers and teachers who influenced Kuhlau favored flexibility of key. This view was also held beyond Kuhlau’s immediate circle. Johann Joachim Quantz, the famous flutist and composer, wrote in 1752 in *Versuch einer Anweisung die Flöte traversiere zu spielen*, “The modern belief in key characteristics... does not have as strong a basis...each passion can be expressed as well in one key as in the others, provided that the composer possesses sufficient capacity.” Daniel Gottlob Türk in *Anleitung zu Temperatur-berechnungen (1808)* wrote “every key can be taken as the tonic with the same result...even the best-trained ear is not offended by it.” An anonymous music theorist stated in 1848, “for the last forty years equal temperament has been the ruling system and every key is exactly the same as every other key. Thus, there can be no more talk of a special character for each key.”<sup>26</sup>

The other factor often cited both historically and now as contributing to differing characters between keys is the “Sharp-Flat” principle. This is the idea that performers are put into a different mindset by sharps versus flats in the key signature, and that this mindset impacts their performance. Even if this questionable idea were true it would argue for the same *written* key, rather than the same sounding key, to produce the same psychological effect on the performer.

In the 1800s, some argued that different effects were produced by different keys due to mechanical aspects of the instruments on which the music

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<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

was performed.<sup>27</sup> Mostly, this centered around string instruments, and keys that used open strings and those that did not creating different effects. As pieces for winds, this would not have a bearing on Kuhlau's unaccompanied flute works. French opera composer Jean-Francois Lesueur in his pamphlet *Expose d'une musique* (1787) stated that any differing key effects, if they exist at all, "come much more from the instruments to which certain keys are more favourable, than from the key itself." With similar fingering systems based on written, rather than sounding pitch, this again points toward using the same written, and thus similarly fingered, key on the saxophone compared with the flute. In an article in 1825, composer Friedrich Ludwig Buhrlen concluded "that key characteristics are determined solely by the string instruments."<sup>28</sup>

We can also look to Kuhlau's other compositions, which utilized melodies from other composers, to understand his own view on the importance of key. His other *Fantasias* for solo flute, Op. 38, utilize melodies from Mozart and Antoine Bianchi as themes for variations in the final sections of each fantasia. In these works, Kuhlau does *not* keep the melody in the original key in fantasias 1 or 3; instead, he transposes it. The theme of Fantasia No. 1 is in D major (while the original melody was in F major). In Fantasia No. 2, both the original melody and the theme and variations are in G major, and in Fantasia No. 3 the theme is in C major (while the original melody was in D Major).

These works utilize the full range of the flute at the time, from C4 to A6. This closely matches the written range of saxophone, including the altissimo

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<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

range. If these works were to be performed at sounding pitch, regardless of the key of saxophone used, the range would match the instrument far less well. The patterns would be less idiomatic, and the smoothness of linear passages would be compromised.

Therefore, in light of the prevailing musical temperament at the time of composition, the temperament of the saxophone, the views of musicians influential on Kuhlau, the sharp-flat principal, idiomatic range, and the practices of Kuhlau himself in other works, this study recommends performance of these in transcription at the same written key, rather than sounding key.

### **Analyzing Kuhlau's Compositions for Unaccompanied Flute**

The *Three Fantasias*, Op. 95 were chosen as a focus due to their breadth, historical importance, creativity, and formal interest. To fully understand and appreciate these works and their place within Kuhlau's oeuvre, it is necessary to consider his full output of unaccompanied flute works. In total, Kuhlau published seven opuses for flute alone, three (including Op. 95) with optional piano added after initial composition. Interestingly, he wrote for this medium throughout his professional life as a composer; they are both some of his earliest published works and some of his last, which were published just three years before his death. This section will discuss in chronological order these works and their form to give a broader picture of Kuhlau's conception and ideas of music for flute alone.

*Variations and Caprices* (originally published under the title *Variations and Solos*), Op. 10b (c.1809) is Kuhlau's first extant published work, and presages

some techniques he would later use in his Op. 95 fantasias. It is a set of twelve short solo pieces, and it was so popular that it was edited and reprinted only thirteen years after it was first published. Upon this reprinting, the publisher changed the title at the request of Kuhlau.<sup>29</sup> The *Variations and Caprices* are not particularly demanding technically, and were seemingly written for the amateur market. They have evocative titles that suggest an effort for broad appeal toward young men, the primary demographic playing flute at the time (“In the Gloomy Grounds of the Forest,” “Women Want to Experience You,” and “Rondeau of Madness,” for example; the remaining four are untitled). The variations, seven of the pieces, use popular arias and songs of the day as their basis, only three of which have sources that are still known today. Example 7 shows the entire theme from No. 4: Variations on “*Es kann schon nicht alles so bleiben*,” a melody by German composer Friedrich Heinrich Himmel (1765-1814).



Ex. 7. Kuhlau, *Variations and Caprices*, No. 4, mm. 1-20

<sup>29</sup> He did not believe “solos” was an appropriate title, instead reserving the term for more substantial works like his *Grand Solos*, Op. 57 discussed later (Mehring 12)).



Throughout the piece, Kuhlau maintains the twenty-measure-long melodic structure. The variations consist of elaborating the melody, first into eighth note lines, next into triplets, then sixteenths, and for the final variation a combination of sixteenths and eighths. He ends with a short coda. This work made Kuhlau good money and brought him some degree of notoriety as a composer, who at the time lived in Hamburg and was struggling to succeed professionally on the musical scene. Any success in Hamburg was short lived, however. In 1810 he fled northward to Copenhagen to avoid war and likely conscription into the army.

The “Capriccio” movements specifically show some elements Kuhlau would later expand upon in his writing, culminating in his *Fantasias*, Op. 95. No. 3 is a simpler, miniature version of what later would have likely been called a fantasia by Kuhlau. It has two sections, an Adagio and a Polonaise, the second of which Kuhlau uses for one section in Op. 95 No. 3. It does diverge from his idea of fantasia in its short length, and the use of only two distinct sections; his fantasias mostly have at 3 sections or movements. Capriccio No. 6 similarly is sectional, this time encompassing a small minuet and trio as the first section of a larger minuet and trio form that encompasses the whole piece. This is not a form seen elsewhere in Kuhlau’s writing. Capriccio No. 7 is a rondo, No. 9 another three-sectioned caprice. The last, No. 12, simply titled *Allegro assai*, is through-composed in three sections and it is also the longest. This may be the closest to what he would later title *Fantasia*. The opening theme returns in a shortened

version right before the final section of the piece, another technique Kuhlau used later in Op. 95 No. 1.

About twelve years later in 1821, Kuhlau wrote his next unaccompanied flute work: *Fantasias*, Op. 38. He had been working as a chamber musician at the Danish Royal Theatre, and had obtained a royal resolution granting him a continued salary for two years as he took a cultural journey. This included touring as a concert pianist in Leipzig, Vienna, and elsewhere in Germany. The *Fantasias* were written while Kuhlau was staying in Vienna in 1821 on commission from the publisher C. F. Peters. Kuhlau described them as “light and pleasing,” which he viewed as a trait he desired in all of his music.<sup>30</sup> In contrast with his previous unaccompanied work, they are difficult, clearly intended for the professional-level market. No. 1 and 3 are in three movements; No. 2 has two movements. All three end with a theme and variations on a popular aria or song. No. 1 uses the aria “Batti, batti, o bel Masetto” from Mozart’s *Don Giovanni*; No. 2 uses “L’agitation d’amore” from *Douze Chansons Italiennes*, a nearly-forgotten song by Antoine Bianchi (a singer in the Prussian royal court); No. 3 again draws from *Don Giovanni* using the canzonetta “Deh vieni all finestra.” These familiar melodies surely enhanced their popular appeal, whether for the professional flutists who would have performed these pieces or for the audiences listening. Finally, all three of the *Fantasias*, Op. 38 are through-composed within each movement, aside from the last movement which is always a theme and variations. These pieces are quite virtuosic, and definitely presage the style of

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<sup>30</sup> Mehring, *Friedrich Kuhlau*, 25.

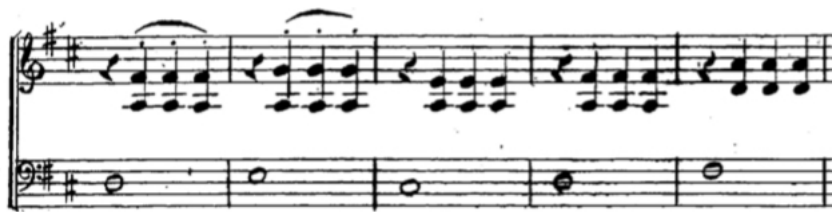
composition used later in *Fantasias*, Op. 95. However, Op. 95 does have more intricacies of form, as we will see.

Another unaccompanied work for flute, the *Grand Solos*, Op. 57 (1823) was written in Copenhagen during a musically engaging, but financially difficult, time in Kuhlau's life. He was engaged in the mammoth undertaking of writing his opera *Lulu* which took a year and a half, much longer than the six months he had planned and budgeted for with his advance payment. This, combined with providing for his parents, sister, and nephew (who had just moved in with them) brought Kuhlau to the brink of poverty. The *Grand Solos* were written quickly with the express purpose of selling them to publishers to help alleviate Kuhlau's financial hardship. Thus, he endeavored in instrumentation to make them as appealing as possible. While conceived as unaccompanied flute works, they could also be played with an optional, easy piano part, should that prove appealing to players. Formally, they could as easily be titled *Sonatas* as *Solos*, though Kuhlau's own definition of sonata clearly implies a required, not merely optional, piano part.

The *Grand Solos*, while major works, are less inventive in form than the *Fantasias*. All three *Grand Solos* use a standard sonata form for the first movement. No. 1 includes a rondo second movement, and a *Polacca* for the third. Kuhlau often used the latter form for a piece's final movement or section. No. 2 uses a ternary (AABA) form for the second movement, and a theme and variations (on a minuet from Mozart's *Le nozze di Figaro*) for the third movement.

No. 3 has a through-composed second movement, and again ends with a *Polacca*.

Kuhlau included another optional piano part with his *Six Divertissements*, Op. 68, which were written on commission from publisher August Cranz in Hamburg in 1825. The piano part in these pieces is especially basic, trivial, and unnecessary (see below).



Ex. 8. Kuhlau, *Six Divertissements*, Op. 68, No. 2, m. 103-107

The flute writing, on the other hand, presages some of the inventiveness, complexity, and individuality seen later in Op. 95, though the work is on a much smaller scale. As the last unaccompanied piece Kuhlau wrote before the *Fantasias*, Op. 95, it hints strongly at the creative direction Kuhlau would take in his next work. In Kuhlau's lexicon, *divertissements* are in many ways akin to caprices and fantasias, and they fall between the two in length. They are all sectional. For three of the *Divertissements*, the sections formally function most like separate movements; in the other three the form is best analyzed as a whole.

The first divertissement contains two movements. The first, *Adagio* in G minor, is in a Hepokoski Type 3 sonata form ("textbook"), with a rather short

development section.<sup>31</sup> It moves attacca to movement 2, *Polacca*. This is also in a sonata form, this time a sonata-rondo (Hepokoski Type 4).<sup>32</sup> Its development is even shorter than the first movement, and its recapitulation and final cadence is in the tonic major rather than minor. Ending minor key pieces in major is something Kuhlau often does, including in one of the later Op. 95 fantasias. This ideal is possibly best expressed in a line of libretto from his opera *Lulu*: “I promise to change hate to love through the sweet song of my flute.”

*Divertissement 2* consists of three movements, with a short section linking the last two. The first movement, an allegro in D major, is rare for Kuhlau in that it is sectional, but through-composed; none of the material in each section is particularly related thematically. The first section is in D major, the second in A major, and the third in C major, with motion toward ending on a half cadence in A. This half cadence is decidedly *not* resolved, with a surprising modulation to F major for the duration of the second movement, *Larghetto*. This movement is in a rounded binary form that stays solidly in F major throughout. After a short link back in the allegro tempo, the piece ends with a short allegro movement reprising the material from the second section of the first movement, but this time in the tonic, D major.

As individual movements, the formal structure of the work lacks direction. But, taken as a whole, *Divertissement No. 2* largely fits in to the Hepokoski Type

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<sup>31</sup> James Hepokoski, and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, Oxford: Oxford University Press, 2006, 344

<sup>32</sup> *Ibid.*

2 (“binary variant”) sonata form. We can also look at as a whole. If we do this, we can ascribe an expositional purpose to the first two sections of the opening *Allegro*, with development starting in C major, continuing through F major, and resolving in an abbreviated recapitulation that only restates the second theme in the tonic. This would fulfill the sonata principle, and it could fit into the Hepokoski Type 2 sonata structure.<sup>33</sup>

*Divertimento No. 3* is very different from Kuhlau’s other unaccompanied flute works in form. In this piece, Kuhlau switches titles, calling the remaining pieces *Divertimento* instead of *Divertissement*, as he did the first two of the *Six Divertissements*. This may seem trivial, but owing to Kuhlau’s rather strict sense of terminology it may have been done with purpose. *New Grove* defines *divertimentos* and *divertissements* similarly, but asserts that *divertissements* have a tendency toward greater theatricality than *divertimentos*, and Kuhlau’s work appears to be no exception.<sup>34 35</sup> The first two pieces seem to emphasize a narrative direction, whereas the remainder focus on unusual key relationships and novelty of form. Taken in its entirety, No. 3 is in a four-part form (A B C A).<sup>36</sup> The opening is in a slow B major, which modulates and transitions to an allegro molto first in D major, the mediant key of the parallel minor, then modulates to a

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<sup>33</sup> Ibid.

<sup>34</sup> James R. Anthony and M. Elizabeth C. Bartlet. “Divertissement.” In *Grove Music Online*. *Oxford Music Online*, <https://0-doi-org.library.ecok.edu/10.1093/gmo/9781561592630.article.07865>

<sup>35</sup> Hubert Unverricht. “Divertimento,” Revised by Cliff Eisen. In *Grove Music Online*. *Oxford Music Online*, <https://0-doi-org.library.ecok.edu/10.1093/gmo/9781561592630.article.07864>

<sup>36</sup> Glenn Spring and Jere Hutcheson, *Musical Form and Analysis*. Madison, WI: Brown & Benchmark, 1995

repeat of the same material but in the tonic (B major). A furious third section in B minor precedes a return to the opening material. The piece ends as it begins, in a slow, lyrical B major. Making it clear this piece was written for the professional flutist, it ends on a low B, a note that was uncommon, as even professional-level instruments at the time rarely had this capability.

The next piece in the set, No. 4, is also a *Divertimento* rather than a *Divertissement*. It is in three sections, but the first in E flat major functions most like an introduction with no significant harmonic motion. This is followed by a surprising direct modulation to B major for the second section. At the end of this movement the key is re-written enharmonically in C flat major, making it clear that the entire movement functions as an extended tonicization of the Neapolitan chord in B flat, the dominant of the piece's overall key of E flat. This then modulates to a half cadence in E flat major, which is the key of the final movement.

Although the last movement of *Divertimento No. 4* is titled *Rondo*, this is a misnomer, as there are not enough iterations of the principle theme to justify that designation. There are elements of ternary (A B A) form as well as Hepokoski Type 1 sonata form, and this movement lies between the two.<sup>37</sup> It would be in a clear ternary form, with the contrasting section in the dominant key of B flat, but for the coda. The coda is in the tonic, but uses some material from the B section, giving it some relation to a recapitulation in a sonata form with no development.

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<sup>37</sup> Hepokoski, *Elements*, 344

In contrast to the inventiveness of form in *Divertimento No. 4*, *Divertimento No. 5* strictly follows standard forms in both of its two movements. The first movement, *Adagio*, is a lyrical G major with a contrasting section in the relative minor of E, ending on a half cadence back in G major to prepare the second attacca movement. This *Scherzo presto* second movement strictly follows a da capo minuet and trio form in G major with the trio in C major.

The sixth divertimento, while in different sections, is really in an overall rondo form. The opening 9/8 C sharp minor theme recurs (with a virtuoso codetta extension in 4/4) after a diversion in A major. There is then another diversion in E major, followed by the main C sharp minor theme with the same virtuoso material as a final coda. Overall, this rondo could be described as A B A codetta C A coda.

### **An Analysis of Form in *Fantasias*, Op. 95**

Following his experimentations with form in the short works of Op. 68, Kuhlau continues to exhibit inventiveness in *Fantasias*, Op. 95, and to a much greater degree than in the previous flute fantasias of Op. 38. The three works comprising Op. 95 are also formally more complex. Like his earlier fantasias, they are multi-movement but are to be played without a break. Each movement of Op. 95 – which I have also transcribed and recorded – will be examined in turn.

#### ***Fantasia No. 1***

The first movement, *Allegro pastorale* in 6/8, begins with a simple G major arpeggio. This clearly establishes the key, meter, and character of the



movement from the outset. Formally, this movement is improvisatory, flicking back and forth between different recurring motives. The opening arpeggiated theme in the tonic is extended with similar material in the dominant, creating a block of material that overall transitions from tonic to dominant with similar material. This is followed by a brief six-measure transitional area which leads to a new secondary theme, again in the tonic. After this, the opening material returns without the dominant extension, followed by a foray into a new key, the mediant (B minor). This leads back to the dominant iteration of the opening material. The movement nearly ends with the secondary material once more. Before it is over, however, the transitional material from earlier – this time in a minor key – along with new coda-interlude material, moves to the second movement in the tonic minor. Overall, this form could be summarized as A A tr B A C A B coda. If we group A and B together as one unit, this can be reduced further to ternary form: A (a a tr b a) B A (a b) coda.

The second movement, a fiery *agitato* in the tonic minor, is also in ternary form. The opening theme in G minor is percussive and syncopated, both implying and at times explicitly requiring an upbeat accent throughout nearly the entirety of the G minor theme group. In fact, one of the most noticeable attributes in the subsequent codetta differentiating it from the previous material is the abandonment of this syncopation. After the non-syncopated, virtuosic codetta, a lyrical, *legato* theme in the relative major takes hold. In a nod to the first movement, this lyrical theme takes as its beginning a simple major arpeggio,

drawn out over multiple octaves. After a turn toward virtuosic yet still lyrical and legato triplets, the G minor opening returns to finish the movement.

Here, Kuhlau subverts the idea of separate movements. While he had done this to a certain degree in Op. 38 by designating the movements to be played *attacca*, here he goes further: after the third movement, there is a return to the material from the opening of movement one. He allows one full iteration of the first unit of the first movement's ternary form before beginning a bravura coda -- which itself contains two three-measure reminiscences of the codetta theme from movement one. This begs the listener to consider this piece as a whole, rather than as separate movements or sections.

In its entirety, *Fantasia No. 1* emphasizes contrasts between movements, while always maintaining a connection – not by using elements of previous themes to generate subsequent ones, but instead by interpolating previous themes directly in later movements or sections of the work.

### ***Fantasia No. 2***

The first movement of *Fantasia No. 2*, *Allegro gustoso*, is in E minor in a ternary form. It begins in a similar fashion to the first fantasia, with a tonic chord arpeggio beginning the first thematic area. This melody is repeated (though not quite verbatim) down an octave, and then expanded and developed in virtuosic figuration.

In the 45th measure, the second theme in the relative major commences. While it begins similarly to the first theme with an outlined chord, it is a less technical but much more lyrical and expansive section. Roughly equal in length

to the first section, and the piece ends with a return to the opening tonic theme, and a short virtuosic coda that leads into the next movement *attacca*.

The short *Larghetto* second movement is in a simple ternary form. The first section consists of two four-bar periods in E major, which then repeat. There is a short, six-measure bridge section which weakly suggests a modulation to the relative minor of C#, and then a return to one iteration of the first section. Overall, the form is clearly what we could term song form, AABA. The seven-bar coda at the end that does little more than display technique, extend the tonic, and provide something of a transition to the final movement.

The third movement is an E minor theme and variations, the theme of which is based loosely on the opening melody of the first movement. Unlike in Kuhlau's previous fantasias, here he uses a newly-composed theme of his own which appears directly after a martial, percussive *risoluto* four-measure introduction (quite out of character for Kuhlau). There is a striking contradiction in this third movement. Between each variation, there is a four-bar interlude (identical to the introduction) written in piano cues, which were present from the first published edition. However, this piece was originally written as an unaccompanied work and is specified as such in the first edition. An optional piano part was added four years later, possibly not even by Kuhlau, at the request of the piece's publisher C. D. Milde (see Chapter I for greater detail). This is particularly confounding, as Kuhlau – ever exacting about the naming of his pieces – had strictly reserved the title *Fantasia* for unaccompanied works. What, then, was the intention of these piano interludes? Were they added in by

the publisher, rather than Kuhlau himself, in hopes that a piano part would be added at a later date? What is the best performance choice when playing the original, unaccompanied version – should the soloist add in the cues, or omit them?

The few sources of existing performance practice recommendations (Christiansen, Mehring, and Müller-Dombois) all suggest the best course of action is to omit these interludes when playing in the preferred, unaccompanied way.<sup>38 39 40</sup> This advice is sound. If the cues are played by the soloist it does nothing to detract from the piece but it likewise does nothing to enhance it. If omitted, on the other hand, each four-bar interlude gives the flutist a chance for a brief rest before beginning the next variation, and for the listener, a caesura between variations also produces a more favorable effect by reducing redundant repetition. It is also significant that in no other theme and variations movements or independent pieces did Kuhlau write interludes between the variations. It is therefore best to omit these contradictory piano cues in an unaccompanied performance of this work. The movement, and thus the fantasia, ends with a turn from E minor to E major turning “hate to love” for a restatement of the theme as a happy conclusion.

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<sup>38</sup> Toke Lund Christiansen, “Fløjtespillet historie i Danmark efter år 1800,” <http://kenderdupan.dk> (2011).

<sup>39</sup> Mehring, *Friedrich Kuhlau*, 73

<sup>40</sup> Richard Müller-Dombois. *Kuhlau-Handbuch für Flötisten: Interpretation und Analyse*. Detmold: Syrinx Verlag, 2016, 41

### ***Fantasia No. 3***

The third fantasia utilizes versions of sonata form in both of the outer movements. In movement one, we see a standard, Hepokoski “Type 3” sonata form.<sup>41</sup> With no introduction, the primary key area theme begins the piece. As in both other fantasias of this opus, this opening theme outlines a tonic chord, in this case D major. This opening D major area of twenty measures is followed by a lengthy, modulatory transition of the same length followed by brief implied medial caesura at the end of measure 41. The secondary key area, in the dominant, is not particularly contrasting in style to the first key area but is somewhat more scalar. This is concluded with a codetta that is very insistent, with unrelenting sixteenth notes for nearly twenty measures.

The brief development of eleven measures serves its formal function within the sonata form, but it does not adequately make room for more thematic development before its rather abrupt return to the recapitulation at measure 92. The transition this time is even longer, at twenty-four measures, before the crux of the movement and a return of the secondary material in the tonic. The subsequent coda is largely a parallel of the codetta from the exposition, but in the tonic key rather than the dominant. This coda also provides a bridge to an *attacca* beginning of the second movement.

The second movement, *Allegro non tanto, alla polacca*, is in a Hepokoski Type 1 (without development), or “slow movement form” (without actually being

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<sup>41</sup> Hepokoski, *Elements*, 344

slow in tempo).<sup>42</sup> It is decidedly not in rondo form, contrary to assertions by Müller-Dombois.<sup>43</sup> The first key area is itself a small rounded binary form in D minor. There is nothing to serve as transitional material, but there is a medial caesura before the second key area in the relative major. After a four-measure retransition, the recapitulation begins at measure 57. This proceeds normally, again without a transition. Prepared with a medial caesura, the secondary key material returns not in D minor, but in D major, giving this movement an uplifting end.

The short *Allegro assai* final movement functions more as an extended bravura coda than an independent movement. It does nothing harmonically but reinforce a strong cadence in D major, bringing the piece to a close in a happy, virtuosic flourish.

### **Kuhlau's Final Unaccompanied Works**

While *Fantasias*, Op. 95 is the apex of Kuhlau's unaccompanied works for flute, it was not his last composition in the genre. In 1829, he published *Variations sur un air favori ecossais*, Op. 104 and *Variations sur un air favori irlandais*, Op. 105. These had been commissioned by a wealthy dilettante flutist, W. L. Huntly, who had asked for "fantasias on Celtic folksongs."<sup>44</sup> Huntly had provided the melodies of the specific folksongs to Kuhlau in his commission letter. In response, Kuhlau composed two pieces that he titled *Variations*, and explained why he wrote these *Variations* rather than the requested fantasias.

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<sup>42</sup> Ibid.

<sup>43</sup> Müller-Dombois, *Kuhlau-Handbuch*, 41

<sup>44</sup> Mehring, *Friedrich Kuhlau*, 75.

Kuhlau, of course, had just written *Fantasias* Op. 95, and he explained that he was not interested in competing against his own works.<sup>45</sup> Likely, the commissioner did not place the same degree of importance on titles that Kuhlau did, as Huntly accepted them without objection in fulfillment of the commission. They were subsequently also sold to the publisher C. F. Peters. They are both rather standard bravura variations, without the elements of creativity Kuhlau's works before had included. None of the variations are particularly difficult, surely due to their commissioner's status as an amateur, and not highly skilled, flutist.

Although "Durandarte and Belerma," the song used for the theme's melody in Op. 104, is described as a Scottish (*ecossais*) folk song in the subtitle of the piece, it is in fact the work of a French composer. Written twenty-eight years earlier in 1801 by French composer François-Hippolyte Barthélémon while he was in England, it was originally subtitled "a Spanish ballad." It contained lyrics taken from the 1796 gothic novel *The Monk*, which was set in Spain, by English author Matthew Gregory "Monk" Lewis. In the piece, Kuhlau once again uses a *Polacca* as the penultimate variation before a return to the original theme and a final bravura coda that while virtuosic sounding is not difficult to perform. This melody was also not obscure; eight years before its publication, flutist Jean-Louis Tolou had used it as the basis of a theme and variation in his 1821 *Fantaisie*, Op. 29.

Op. 105 is a little more difficult for the performer than Op. 104, but not unduly so. The popular *irlandais* (Irish) tune used for a theme in Kuhlau's Op.

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<sup>45</sup> Ibid.

105, which he identified as the song “Tis the last Rose of Summer,” was used in works by many other composers, including Felix Mendelssohn (1827), Jean-Louis Tolou (1828), and other noted flute composer Kaspar Kummer (1829). It was also used ten years before Kuhlau by Beethoven in his *Six National Airs with Variations*, Op. 105, which was written for piano with optional flute ad lib. The song is a traditional Irish folksong known as “Aislean an Oigfear” in Gaelic (“The Young Man’s Dream”). Irish poet Thomas Moore wrote new words to this melody under the title “The Last Rose of Summer” in 1805.

Through an examination of form throughout Kuhlau’s works for flute alone, we see variety and inventiveness along with evolution and progression throughout his career. The evolution culminates in *Fantasias*, Op. 95, and gives them a place of historical and stylistic importance above the others. The formal structure, historical importance, and exhibition of current stylistic trends – combined with idiomatic writing – also makes these prime works for transcription for the saxophonist.



## CHAPTER V

### DISCUSSION AND CONCLUSIONS

Friedrich Kuhlau's music for flute is widely known and played by flutists, and the *Fantasias*, Op. 95 hold a particularly important place in his output. Its place in the repertoire makes it an important piece for study and performance on flute, and for the saxophonist these same attributes give it a historical, stylistic, and idiomatic significance worthy of adoption and transcription. The work is also significant because it both exemplifies Kuhlau's compositional style, while standing out as the most complex of his unaccompanied pieces. Kuhlau reserved the fantasia genre for his highest-level compositions for unaccompanied flute in terms of length, quality, depth, inventiveness, and difficulty. Op. 95, composed in 1826, six years before Kuhlau's death, is the culmination of his lifetime of experience as a composer and as a musician.

The attributes that make this opus singular in Kuhlau's oeuvre also make it important in the history of flute music. Kuhlau, the "Beethoven of the Flute," is one of the early nineteenth century's most prominent, prolific, and enduring writers for flute, and when performed, the three works in Op. 95 show why.<sup>46</sup> Each piece displays his use and creative application of classical forms, an exploration of virtuosic possibilities, and his "light and pleasing" sensibility.

For unaccompanied wind music in general, these works fill a pivotal, transitional role. Unaccompanied works for winds from the Baroque period and

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<sup>46</sup> Laurence Taylor, "Beethoven of the Flute," *The Instrumentalist*, October 1961

from the twentieth century are well known and often played. The *Fantasias*, Op. 95 exhibit attributes of both Classical and Romantic-era music, and fall squarely between the commonly-heard stylistic periods. Greater attention to unaccompanied works from the early 1800s is integral to appreciation, comprehension, and communication of the substantial body of unaccompanied music that follows.

As the saxophone's repertoire and existing tradition of transcriptions lacks music from this time period, these works provide particularly fertile ground for exploration for saxophonists. By examining and performing these works, saxophonists stand to gain historical knowledge and insight, deeper appreciation of Classical forms, and an opportunity to engage with the musical style of the early 1800s. Kuhlau's works can serve as a vehicle for exploration and refinement of a musical style of substantial importance that has often been overlooked. The addition of these works brings needed depth to saxophone repertoire with vibrant and distinctive music from a composer of unique taste and personality.

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APPENDIX A  
CHRONOLOGICAL LIST OF FRIEDRICH KUHLAU'S  
UNACCOMPANIED FLUTE WORKS

CHRONOLOGICAL LIST OF FRIEDRICH KUHLAU'S  
UNACCOMPANIED FLUTE WORKS

- 1809: *Variations and Caprices*, Op. 10b
- 1821: *Fantasias*, Op. 38
- 1823: *Grand Solos*, Op. 57
- 1825: *Divertissements*, Op. 68
- 1826: *Fantasias*, Op. 95
- 1829: *Variations sur un air favori ecossais*, Op. 104  
*Variations sur un air favori irlandais*, Op. 105

APPENDIX B

SELECTIONS FROM *FANTASIAS*, OP. 95 IN TRANSCRIPTION  
AND PERFORMANCE NOTES



**Performance Notes:**  
***Fantasia No. 1, Movement 2:***  
***Allegro assai e un***  
***poco agitato***

A defining element of this movement in my transcription is its accented syncopation, both on metrically weak beats and on upbeats. Accent marks, however, are not written into the music consistently in any of the previous editions of this work. My transcription features a consistent approach to the accents, allowing the syncopation to function as a unifying stylistic element to the movement.

The articulations in the triplet section of the movement are also inconsistently marked throughout the various editions. The first edition of this work does not include any written articulations for the triplets; however, tonguing all the triplets is unduly repetitive. I have added structure by grouping the notes with slurs to outline harmonic rhythm. By studiously implementing these slurs in my edition of the movement, the performer can effectively emphasize melodic direction and frame the harmonic rhythm.

**Allegro assai e un poco agitato**

The score consists of ten staves of music in a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro assai e un poco agitato'. The dynamics and articulations are as follows:

- Staff 1: *mf* (mezzo-forte), *sf* (sforzando)
- Staff 2: *sf* (sforzando)
- Staff 3: *mp* (mezzo-piano), *tr* (trill)
- Staff 4: *p* (piano)
- Staff 5: *sf* (sforzando)
- Staff 6: *sf* (sforzando)
- Staff 7: *cresc.* (crescendo)
- Staff 8: *cresc.* (crescendo)
- Staff 9: *f* (forte), *dim.* (diminuendo), *f* (forte), triplets (3)
- Staff 10: *marcato*, *tr* (trill), *subito p* (subito piano), triplets (3), *f* (forte), *marcato*

2  
46 *p* *leggiero*

49 *cresc.*

53 *f*

57 *f*

61 *poco rit.* *a tempo*  
*dolce con anima*

66 *p*

71 *con grazia*

76 *mf* *resoluto* *p*

82 *con allegrezza*

86

89

92

95

98

101

104

108

112

117

120

*f*

*dim.*

*cresc.*

*tr tr tr*

4  
123

*rit.*  
*p* *pp* *mf* *a tempo*

128

133

*sf*

138

*cresc.* *tr*

143

*mp*

147

*f*

152

*f* *tr* *smorzando*  
*ritardando*

157

**Performance Notes:**  
***Fantasia No. 2, Movement 3:***  
***Allegro (Theme and***  
***Variations)***

My edition of this piece is for unaccompanied soloist, just as Kuhlau originally conceived this work. As such, I have not included the between-variation piano cue interludes that were added to other editions of this work. I have instead recommended a pause between variations to demarcate the form and allow both performer and audience a brief respite.

Previous editions are inconsistent in their treatment of the second note of the principle theme. The modern Billaudot edition uses an E, whereas all other editions use a C. While both pitches work harmonically and melodically, the original C is clearly more internally consistent with the ternary form in the theme and the restatement of the theme in a major key in the finale. Furthermore, there is no indication from the early editions that the C in use is questionable, and so this edition reverts to what was clearly Kuhlau's intended note.

**Allegro** **Thema**

*f* risoluto *pp*

9

17

25

**Var. 1**

29

*mf*

37

1st x - *mf*  
2nd x - *mp*

44

2nd x *p*

2 **Var. 2**

53 *mf*

58

64

70

**Var. 3**

77 *mp delicato*

82

87 *tr*

92 *poco rit.*  
*a tempo*

97

1st  
2nd



Finale

3

101 *p dolce*

109 *tr*

119 *poco accel.*  
*cresc.* *f* *p*

129 *f con fuoco - poco accel.*

134 *poco accel.*

139

Detailed description: This page contains six staves of musical notation for the 'Finale' section. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff (measures 101-108) begins with a piano (*p*) and dolce (*dolce*) instruction. The second staff (measures 109-118) features trills (*tr*) in measures 111 and 113. The third staff (measures 119-128) includes a 'poco accel.' marking, a crescendo (*cresc.*) leading to a forte (*f*) dynamic, and a decrescendo (*p*) towards the end. The fourth staff (measures 129-133) is marked 'con fuoco' and 'poco accel.', starting with a forte (*f*) dynamic. The fifth staff (measures 134-138) continues with 'poco accel.'. The sixth staff (measures 139-140) concludes the section with a final flourish and a fermata.

**Performance Notes:**  
***Fantasia No. 3, Movement 1:***  
***Allegro con energia***

The principal theme of this movement is comprised of a number of elements that develop its “con energia” tempo marking. First, there is a consistent use of appoggiatura, which drives the melody and its implied harmony forward. It is imperative to take note of these moments and to stress the implied tension and release.

Second, my edition has added accents to bring out syncopations (see, for example, measure 9). These accents help drive the energy of the work forward rhythmically. For performers, it is advised to maintain an awareness of syncopated notes, whether on upbeats or on weak beats.

Finally, aside from one of the modern editions (that of Billaudot), mine is the only edition to give articulations in any of the running sixteenth note sections. I have added articulations with the intent to both allow for more variety and to emphasize harmonic rhythm. This also allows for a more energetic performance by combating the tendency of long tongued passages to slow down.

In analyzing the form of this movement, we find that it conforms to the “Type 3” sonata form as detailed by James Hepokoski and Warren Darcy.<sup>47</sup> This formal structure informs my transcription, and points of medial caesura are given a pause and are prepared by a small ritardando.

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<sup>47</sup> Hepokoski, *Elements*, 344

Allegro con energia

### Fantasia III

*f* *dol.*

5

9

13

16

*mf*

19

*mp* *espressivo*

23

27

*f* *con affitto*

2  
30

33

36

38

41

46

51

55

59 3

*tr*  
*f*

62

*p*

64

66

68

*f*

70

72

*p* *cresc.*

74

4  
76

78

81

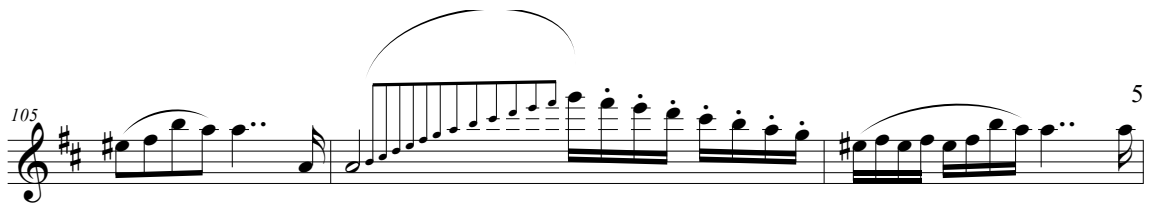
85

90

94

98

102

105  5

108 

111  *espressivo*

116 

119  *f con affetto*

122 

124 

127 

6  
129

131

*dim.*

134

*rit.* *p dolce* *a tempo*

139

*delicato*

144

148

*> cresc.* *f*

153

156



158 *cresc.*

160 *p*

162 *cresc.*

165

167 *sf* 5

169 *sf* 5 *sf* 5

171 *f con fuccho* *ff*

175 *dim.* *p* *p rit.* *pp*