

THE NINETEENTH CENTURY OBOE CONCERTINO: AN OVERVIEW OF ITS
STRUCTURE WITH TWO PERFORMANCE GUIDES

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Music written for oboe and orchestra in the nineteenth century falls into three categories: Classical Concerto, Opera Fantasy, and Concertino. The classical, or standard, three movement, sonata-ritornello format was only sparingly used. Instead, composers chose more the experimental forms of the Opera Fantasy and Concertino. The Opera Fantasy was used as a way for oboe players to play popular opera arias of the time, while showcasing their virtuosity and expression. It is in the Concertino where composers expanded the oboe repertoire to its highest form in the nineteenth century, experimenting with structure, and using the oboe to the height of its expressive powers.

In addition to discussion on the Concertino in general, performance guides have been provided for two concertinos, *Concertino for Oboe and Winds*, by Carl Maria von Weber and *Concertino for Oboe and Orchestra, Op. 18*, by August Klughardt. Information is provided regarding composer biography, compositional/historical perspective, technical and stylistic considerations, and structure. By examining the two very different pieces, one from the beginning of the nineteenth century and one from the end, the evolution of the Concertino can be seen, as well as gaining an understanding of the wide variety of repertoire written for the oboe in the nineteenth century.

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INTRODUCTION

In the nineteenth century, the public audience became an important third party to the compositional process, which formerly only involved composer and patron.

Audiences began to be drawn to the concert halls to experience excitement, passion, and romance, all to be provided by the performers on stage. Due to this need for sensation and excitement, composers had to adapt their compositional output, and were given opportunities for concerts and travel never before experienced. Now, instead of being tied to one particular court or church, the composer was free to accept commissions for new works, and was invited to play concerts in surrounding cities and countries. In addition, the audience members wanted to experience the music they heard in the concert hall at home, opening up an entirely new market of improved instruments, and music available for purchase by the consumer.

These new ideas helped create a new genre for the composer: the virtuoso concerto. These concerti were written for the sole purpose of showing the virtuosic capability of the performer, which usually was the composer. Composers could now not only write great works, but could travel from city to city performing their own works, enthraling audiences with their increased technique and expression. The orchestra size expanded, giving the composer an entirely new palette of sound from which to choose. Some instruments, particularly the piano and the violin, benefited greatly from this expansion; the piano was improved to the extent that it was a symphony in itself and could compete one-on-one with the full orchestra—leading eventually to sponsored tours

by piano makers in order to promote their new instruments to the public market.

According to the *New Grove Dictionary*, “The concerto attracted the keen enthusiasm of auditors who themselves played, as the popularity of the student violin concertos by Fritz Seitz (1848-1918) suggests...Amateurs, much as in 20th century spectator sports, marveled at the public professional display of uncanny facility and brilliance by one voice, and particularly at how a single voice could hold its own against the orchestra.”¹

Not all the instruments of the orchestra fared as well, particularly the wind instruments that were so popular during the eighteenth century, as noted by the Viennese music critic Eduard Hanslick (1825-1904). “We have survived the period when these performers arrived in droves, blowing their way through concertos on their boring tube.”² The oboe in particular underwent a number of changes due to this new interest in the concert hall. Some oboists, such as Leon Goossens, have taken the stance of lamentation that the oboe was phased out, “The neglect of the oboe as a concerto instrument in the nineteenth century is as an unforgivable oversight of Fate! Was it due to the size of the vast symphony orchestra and the difficult odds this presented for the nineteenth century instrument? Or was it due to the temporary limiting factors of the mechanized oboe? No-one can tell. It is simply a badge of historical injustice that oboist must wear.”³ Upon further study, however, one can come to the conclusion that the oboe was not abandoned,

¹ Arthur Hutchings, Michael Talbot, Cliff Eisen, Leon Bolstein, and Paul Griffiths, “Concerto,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 6 (London: MacMillan, 2001), 253.

² August Klughardt, *Concertino for Oboe and Orchestra, Op. 18*, edited and preface written by Gunther Joppig (Vienna: Universal Oboe Editions, 1982).

³ Leon Goossens and Edwin Roxburgh, *Oboe* (New York: Schirmer, 1977), 158.

it just had to change greatly, along with the composer's concept of its use, in order to survive in the nineteenth century.

The Nineteenth Century Oboe

The first change to the oboe was added mechanism, which provided greater technical facility for the more demanding music. At the turn of the century, most oboists were still playing on a two-three-or four-keyed oboe left over from the seventeenth and eighteenth centuries. The addition of mechanism came slowly and was not embraced immediately. Germany was the first to begin use of the thirteen-key oboe, with Joseph Sellner in the Vienna Conservatory playing on this new system in 1825. This system was in use in Germany for the remainder of the nineteenth century, as it was sufficient for the orchestral musician--the primary emphasis of the German schools. In 1825 at the Paris Conservatory, Gustave Vogt was using an oboe with seven keys. However, "not all oboists stayed abreast of the latest developments, and orchestration manuals cautioned composers against demanding techniques available only on the most mechanically advanced instruments".⁴ It is not surprising that composers avoided composing altogether for the oboe, as it was unclear what could be done, and how well it would be executed. However, composers may not have needed to wait for an advanced oboe. In discussion of the difficult orchestral excerpt from *La Scala di Seta* by Rossini, Baroque oboist Geoffrey Burgess had this opinion, "I have found that keywork is of no help in

⁴ Janet Page, Geoffrey Burgess, Bruce Haynes, and Michael Finkelman, "Oboe" in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 18 (London, MacMillan, 2001), 269.

negotiating the rapid staccato scales and arpeggios in the solo, in fact, they only get in the way.”⁵

The development of the oboe continued in Paris from 1830 until around 1880, with each succeeding oboe professor at the conservatory adding his own ideas about the need of additional keys, as well as intonation and bore improvements. By the beginning of the twentieth century, the oboe was still not finished and to this day continues to have new keys and improvements added.

In addition to the problems of the ever-changing mechanism of the oboe, there were other reasons for its compositional decline. One was the simple fact of the problems associated with reeds. The rise of the amateur musician affected the oboe, as it required much more specialization than an amateur was likely to afford. The knowledge and patience required of the oboist in reed making did not translate well to the public audience. Thus, oboe classes remained small in conservatories, and the size of the market was responsible for consistently high production costs.⁶ Oboists existed primarily in the conservatories or the courts, and, with the decline of strong court orchestras in the late nineteenth century, it was in the conservatories and city orchestras that oboists were encountered. Since there were not as many oboists to be found and composers were writing virtuosic pieces primarily for themselves and their friends, composition for the instrument declined.

⁵ Geoffrey Burgess, “On Writing a History of the Oboe in the nineteenth century,” *Fellowship of Makers and Researchers of Historical Instruments Quarterly* 76 (July 1994): 28.

⁶ Janet Page, Geoffrey Burgess, Bruce Haynes, and Michael Finkelman, “Oboe” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 18 (London, MacMillan, 2001), 268.

With the changes in the orchestra of the romantic era, the *affect* of the oboe sound changed as well. In the eighteenth century, the oboe was strong and loud among the weaker string and wind instruments. It was a military instrument, and even when finally coming indoors into the eighteenth century orchestra, it was still grouped most of the time with brass instruments. By the mid-nineteenth century, the brass sound had overtaken the oboe sound, and the oboe sound was considered weaker, or more positively, sweeter. As a result, it was typecast as the voice of love, or more often grief. Berlioz, in his *Traite d'Instrumentation et d'Orchestration 1856*, had considerable effect on the use of the oboe, which in turn likely caused the oboe to be used less as a concerto instrument and more in narrative orchestral settings. "Candor, artless grace, soft joy, or the grief of a fragile being, suits the hautboy's accents; it expresses them admirably in its cantabile. A certain degree of agitation is also within its powers of expression; but care should be taken not to urge it into utterances of passion—the rash outburst of anger, threat or heroism; for then its small acid-sweet voice becomes ineffectual and absolutely grotesque. Some great masters—Mozart among them—have not escaped this error. In their scores passages are to be found, the impassioned meaning and martial accent of which, contrast strangely with the sound of the hautboy that executes them; and thence result, not only effects missed, but startling disparities between stage and orchestra, melody and instrumentation. The theme of a march, however manly, grand, or noble, loses its manliness, its grandeur, and its nobility, if hautbois deliver it; it has a chance of pre-serving something of its character if given to flutes, and loses scarcely anything by

being assigned to clarinets.”⁷ This statement, which corrects Mozart, would have had an influence on composers’ decisions to write for the oboe.

With all the reasons to not compose for the oboe, it is surprising that anything was composed at all. Upon searching oboe bibliographies, there is a lack of music from the nineteenth century. The problem, however, with searching for music written in the nineteenth century is that there are no oboe bibliographies published after the mid-1970s. Most of the literature written about the oboe (*The Oboe*, by Leon Goossens, for example), was also written in the 1970s. Since then, however, there has been a large amount of music uncovered that was written in the nineteenth century for oboe. Josef Marx, a musicologist and oboist, started a music publishing firm in 1946, MacGinnis & Marx, which issued books and music for the oboe.⁸ He uncovered and published many nineteenth century manuscripts, either in facsimile form or in revised, edited editions. Continued efforts were made in the 1980s and 90s by Gunther Joppig whose book, *The Oboe and the Bassoon* published in 1988, discusses previously unknown repertoire. Joppig has also contributed greatly to the oboe repertoire through his editions for Universal Oboe Editions. Recently, there has been extensive work on nineteenth century repertoire by Dr. Charles Lehrer of the University of Southern California. His dissertation, “The Nineteenth Century Parisian Concerto,” discusses at length more than 90 concertos written for the oboe in the nineteenth century. Most of these are not available through any published editions, as his research was done through manuscript

⁷ Hector Berlioz, *Traite d’Instrumentation et d’Orchestration* (Paris: H Lemoine et cie, 1844), 104, quoted in Geoffrey Burgess, “On Writing a History of the Oboe in the nineteenth century,” *Fellowship of Makers and Researchers of Historical Instruments Quarterly* 76 (July 1994): 29.

⁸ Gunther Joppig, *The Oboe and the Bassoon*, trans. Alfred Clayton (Portland, OR: Amadeus Press, 1988), 171.

study at the *Bibliothèque Nationale* in Paris. However, he is making some of his own editions and findings available to oboists through the “Double Reed Archaeologist” on the IDRS website. Here, oboists can download oboe parts, scores, and orchestra parts to a variety of unpublished music, including seven unpublished nineteenth century concerti by composers such as Stanislas Verroust, Gustave Vogt, Apollon Barret, Henri Brod, and Abbè Georg Joseph Vogler. While these are not names in the current nineteenth century music canon, in their time these men were important oboe teachers, players, and composers.

Music for Oboe and Orchestra in the Nineteenth Century

With more and more works being uncovered, the previous question, “why didn’t composers write for the oboe”, now becomes *how* did composers write for the oboe in the nineteenth century. It is interesting that most of the recently uncovered works are for solo oboe with orchestra accompaniment, not sonatas or chamber works which would require a meager accompaniment. Since the oboe was not taken up by amateurs, very few pieces that would have been heard in soiree or salon were written. The notable exception to this is the *solo de concours* from the Paris Conservatory. A great number of *concours* pieces were written for conservatory students to play for their graduation exams. These all followed a similar construction: an opening slow section for the student to demonstrate his singing ability, followed by a virtuosic second section to demonstrate technical proficiency. The majority of this wealth of music has been made available for publication and is certainly a subject for an additional paper.

The oboe found its primary role in the nineteenth century as an orchestral instrument. Within the orchestra, the oboe was used by Beethoven, Brahms, Schumann, Berlioz, Strauss, and Wagner (to name only a few) for important solos in their music. In Brahms' symphonies, the oboe is highly visible as a soloist, featured prominently in the third movement of his *Second Symphony*. Beethoven chooses the oboe to set the somber, and then sunny moods of the Adagio in his *Third Symphony*. Wagner uses the oboe, and particularly the English horn, to create pastoral settings in his operas. Composers in the nineteenth century did not abandon the oboe; they simply used it as an integral member of the orchestra. It is important to understand that these composers were pianists, not oboists. Therefore, they wrote solo concerti for themselves, primarily as ways to make money. What oboists are left with, then, is not a lack of repertoire, but a wealth of music written for oboe with orchestral accompaniment by exceptionally virtuosic oboists and composers who are today essentially unknown.

The music written for oboe and orchestra in the nineteenth century can be divided into three categories: the classical concerto, the opera fantasy, and the concertino.⁹ The classical concerto is defined as a continuation of the concerti of Mozart and early Beethoven: a three-movement work, with the first movement in a sonata-ritornello form (also called double exposition sonata form), the second movement a slow aria or other binary form, and the third movement a rondo or another sonata-allegro. Since the romantic concerto was changing drastically to suit the needs of the virtuosic performer, and the oboe was not able to compete with the full symphony orchestra in the grand scale

⁹ Charles David Lehrer, "The Repertory of the Oboe Soloist in the Nineteenth Century: The Hidden Structure," *Journal of the International Double Reed Society* 12 (1984): 3-5.

of the romantic concerto, the “classical” form was not a leading choice for the oboe. Aside from the concerti composed by and for Gustave Vogt, there are only two concerti written in the three-movement form: *Oboe Concerto in Fa Maggiore, Op. 52* by Frantisek Vincent Kramar and *Oboe Concerto, Op. 7* by Marie Comtesse de Grandval. Of these, the Kramar is more accurately identified as a concerto from the classical era as it is dated from 1805 and closer in style and structure to a Mozart concerto. The work by the Madame la Comtesse de Grandval was written at the end of the nineteenth century for the Paris Conservatory professor and oboe virtuoso Georges Gillet. The first movement is in sonata form, opening with a lengthy orchestral introduction, which the oboe joins in the second half. The second movement is an interesting structure, consisting of a rounded binary within a rounded binary—the A section is a rounded binary, leading to the trio or B section, and then returning to the opening phrase of the A section to close the movement. It resembles a minuet and trio rather than a slow aria movement. The third movement is also in sonata form, ending with highly virtuosic passages for the oboe.

The remaining pieces written in the nineteenth century for oboe and orchestra are divided almost evenly between opera fantasy pieces, and concertino. The opera fantasy was a favorite of oboist/composers. These oboists were members of the opera orchestras of the time and used the music they (and the audience) already knew so well to show their virtuosity. Familiar aria melodies provided the structure for the opera fantasy; these arias were used in two ways: theme and variations or an ABC format. The pieces by Johann Hummel, *Variations per l’oboe, Op. 102*, and Nicolai Rimsky-Korsakov,

Variations for Oboe and Military Band, are clear examples of the theme and variation. Both have slow, aria themes that are then followed by variations, each variation becoming increasingly virtuosic. The Hummel, however, expands the structure with a lengthy slow introduction serving as recitative, giving the oboist a chance to emote, whereas the Rimsky-Korsakov theme is preceded by a short orchestral introduction.

It is in the pieces by Daelli, Brod, and especially Pasculli, however that the true virtuosic ability of the oboe really stands out. In these pieces, the composer/oboists have again constructed pieces by combining popular melodies from operas of the time. The structure is provided by changing the melody from section to section, creating an A B C, etc. structure. These usually open with a slow introduction, which serves as cadenza/recitative setting up the main melody. In Pasculli's *Gran Concerto on Themes from Verdi's opera I Vespri Siciliani*, the introduction is lengthy, alternating every measure from orchestra to soloist as the oboe plays extended cadenzas that grow increasingly more complex. An orchestral transition follows with the oboe presenting the first melody, followed by a series of variations on that melody, each one increasingly more difficult. This concludes with a highly ornamented solo cadenza. This is then followed by the next section of new melody or B section, which is again ornamented as in the A section. The Daelli *Fantasy on Themes from Verdi's Rigolletto* uses a very similar formula: a slow recitative introduction followed by main themes and ornamented variations. It is upon hearing or studying these pieces that one can no longer argue for the limitation of the oboe in the nineteenth century. It is obvious that the virtuosity of the oboists was exceptionally high to be able to execute these passages. Even today, highly

trained oboists who have the luxury of the updated oboe of the twenty-first century seldom attempt these pieces.

THE NINETEENTH CENTURY OBOE CONCERTINO

The concertino, as defined by the *New Grove* is as follows: “a work with solo instrument, or instruments, less ambitious in scale than a concerto, often with few movements or cast in one movement with changes of speed and character.”¹⁰ This definition, while seemingly generic, fits the description of the remaining works quite well. It is with the concertino that composers found the most options for the oboe—especially the non-oboe playing composers, and the composers of Germanic descent. Opera was also the driving force behind the concertino structure, providing an immediate solution to the oboe competing with the large symphony orchestra. The pieces were written in a vocal scena style, emulating the role of an opera singer in recitatives and arias. The orchestra accompaniment was lighter, and did not require the vast symphonic sound which was becoming so popular.

The vocal scena style provided the advantage of not having to provide three separate fast, slow, fast movements. Carl Maria von Weber (attributed), Vincenzo Bellini, Bernhard Molique, and Julius Rietz all took advantage of this in their concertinos for oboe. Some omit the first movement altogether, opting to begin with aria or recitative, leading directly into a lively final movement. Bellini in his *Concerto for Oboe and Orchestra*, for example, is clearly emulating a *bel canto* style aria. Here the oboist must play beautiful lines encompassing the full range of the instrument. The combination

¹⁰ Arthur Hutchings, “Concertino” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 6 (London: MacMillan, 2001), 251.

fully demonstrates the singing ability of the oboe. The orchestral accompaniment is taken directly from operatic texture. The opening movement is connected to the second (and final) movement by a V chord fermata and an eighth note pick-up by the oboe, concluding with a lively rondo.

Molique, in his *Concertino for Oboe and Orchestra*, handles the vocal scena in a different way. This piece is modeled after Louis Spohr's *Violin Concerto No. 8 in a Minor*, the *Gesangsszene*, using recitative to connect the three movements played without pause. The concertino begins with a thirty measure orchestral introduction, with the oboe entering with an unaccompanied cadenza marked *quasi recitative*. The following section then proceeds as accompanied recitative, ending with the same quasi recitative material from the beginning. An adagio section follows in a highly ornamented singing style. The adagio segues into the final allegro, a sonata-allegro movement in its entirety. With his concertino, Molique expands the Bellini structure into two sections of slow aria and recitative, followed by a fast movement.

The remaining concertinos, with the exception of the *Concertino for Oboe and Orchestra, Op. 18*, by August Klughardt, all show influence of the Paris Conservatory, or the French Romantic Style.¹¹ This style consists of three movements, all connected, but the first movement is a truncated sonata-ritornello form. As defined by Charles Lehrer, "In this type, the first movement of a Classical ritornello-sonata form is brought to an end after the second ritornello (the exposition). Like the scena type, this movement leads

¹¹ Charles David Lehrer, "The Twelve Oboe Concertos of Stanislas Verroust," *Journal of the International Double Reed Society* 18 (July 1990): 8.

directly into the slow movement which, in turn, is linked to the finale.”¹² The B section of the truncated first movement tends to be exceptionally virtuosic. The *Concertino, Op. 110* by Johannes Kallawoda follows this style. It begins with a 44-measure orchestral exposition (ritornello 1) followed by the entrance of the oboe on the second exposition (episode 1). This episode is divided into two sections, A and B—with the B section culminating with 24 measures of non-stop 16th notes, ending with trills and a scale up to the top of the oboe’s practical range of g³. An orchestral transition (ritornello 2) follows, leading directly into the second movement, a Romanze. This in turn leads directly into the final movement marked vivace. The *First Concertino* by Georges Guilhaud and the *Fourth Solo de Concert* by Stanislas Verroust fall into this same category.

The final form is what Lehrer calls the “German Romantic Style”.¹³ In this style, the first movement is cast in plain sonata form. The *Concertino* by Klughardt resembles the German Romantic Style by providing the sonata form, but creates the *entire* piece in one large sonata form movement with the development serving as the slow second movement. This piece will be discussed at length in Part II of the paper.

The second section of this paper will be devoted to a closer look at two oboe concertinos from the nineteenth century, one early and one late to show the evolution of the structure. The two pieces: *Concertino for Oboe and Winds* attributed to Carl Maria von Weber and *Concertino for Oboe and Orchestra, Op. 18* by August Klughardt, have received modest exposure, and should be merged into the oboe repertoire mainstream.

¹² Ibid

¹³ Charles David Lehrer, “The Twelve Oboe Concertos of Stanislas Verroust,” *Journal of the International Double Reed Society* 18 (July 1990): 9.

The concertino was chosen for discussion in this paper over the other structures for several reasons. The oboe concertino provides the most interesting structure, and the most creative output from the nineteenth century composers. The opera fantasies are solely for virtuosic display, and the Classical structure is not used in nineteenth century works for the oboe. The French concerti and concours pieces are fairly well known in the oboe repertoire, while many of the concertinos are unknown and have had few performances. As a result of Charles David Lehrer's research, information about the Parisian concerti and other French works for oboe is available, while information about the Germanic concertinos is not. With this in mind, a performance guide for oboists wishing to learn more about these works will follow. Each piece will be discussed in each of the following areas: Composer biography, compositional/historical perspective, technical and stylistic considerations, and structure.

CONCERTINO FOR OBOE AND WINDS

Biographical Information

Carl Maria von Weber was born in December of 1796 to parents who could be called wandering minstrels. His mother, Genovefa, was a singer and an actress, and with his father, Franz Anton, owned a traveling theater company. It was with this group that Weber got his first musical experiences. When he was around 10, Genovefa fell quite ill, and Weber's father was forced to close down the theater and settle them in Hildburghausen. Prior to his time with the theater, Weber's father had tried in vain to produce a wunderkind such as Mozart out of Carl Maria's two older brothers, and it was at this time that he renewed this interest for his youngest son. With his theatre obligations out of the way, Franz Anton sent Carl Maria to study counterpoint and piano first with Johann Peter Heuschkel, a local organist and oboist, with Michael Haydn in 1797, and eventually coming under the tutelage of Abbé Georg Joseph Vogler in Vienna.

Through Vogler, Weber was able to secure a position in Breslau in 1804 as the *Kapellmeister*. He was quite enthusiastic in his job there, making extensive changes and improvements in the orchestra. But due to his youthful age (he was only 17) the orchestra members resented him and fought his changes. After returning from a lengthy illness, he found all of his changes reversed; he resigned. In the summer of 1806, Weber secured an appointment at Karlsruhe in Upper Silesia in the court of Duke Eugen Friedrich of Württemberg-Öls—who had established there a kind of “miniature

Versailles”.¹⁴ The duke himself was a dedicated musician who played the oboe. Weber found plenty of free time to compose during this summer since he was released from the duties of the orchestra in Breslau. For the ducal orchestra Weber wrote two symphonies with prominent oboe parts (for the Duke), and the first version of his horn concertino.¹⁵

Following this very happy time was a lengthy period of lows. In 1807 Weber took a post as secretary for the Duke’s brother in Stuttgart. While there, he did very little creative work, his time filled with bookkeeping and babysitting. He left this post as a result of some financial difficulties brought on by his father; they were arrested, and eventually thrown out of town. After a series of concerts to settle his debts, Weber returned in 1810 to continue his study with Abbé Vogler. From 1811-1817 Weber did a large amount of traveling due to concert tours and commissions. He did serve as opera director in Prague from January 1813 until the summer of 1815, resuming his travels after taking leave from this post. It was not until 1817 in Dresden that Weber found his most important post: as the Royal Saxon Kapellmeister. Here he was given the job of creating German opera in a traditionally Italian opera house—although it was not until 1821 with the premier of *Der Freischütz* that he was able to fully realize this. Upon receiving this appointment, Weber was able to get married and settle down. He still toured extensively, and his wife, Caroline, was able to tour with him. Following the premier of *Euryanthe* and the birth of his son Max in 1822, Weber’s health began to fail. Knowing he was going to die, he took one last lucrative commission from Covent Garden to secure a

¹⁴ John Warrack, *Carl Maria von Weber* (Cambridge: Cambridge University Press, 1976), 57.

¹⁵ John Warrack, Hugh Macdonald, Karl-Heinz Köhler, *The New Grove Early Romantic Masters 2: Weber, Berlioz, Mendelssohn*, The Composer Biography Series (London: W.W. Norton and Company, 1985), 4.

future for his family. Here in 1826 *Oberon* was premiered with Weber conducting, dying shortly thereafter, and never making it back to be with his family.

Compositional/Historical Perspective

The *Concertino for Oboe and Winds* attributed to Carl Maria von Weber is listed as spurious in the list of works for Weber at the end of the *New Grove Dictionary of Music and Musicians*. Warrack or Saunders do not mention it in the major biographies of Weber, nor is it mentioned by any writers in sources on concerto. It is only listed in oboe catalogues and bibliographies as a work attributed to Weber. It is a unique work, primarily because it is written for *harmoniemusik*¹⁶ accompaniment rather than a string orchestra. In addition to being listed as spurious, there is also a question as to the date of the piece. It is listed as being written anywhere from 1805-1813. At his time we do not know exactly who the piece is by or when it was written, and it is not believed, by any Weber scholar, to actually be the work of Weber. The owner has not made the manuscript available for study, and most scholars believe this is ample evidence that the piece is by someone other than Weber. Since there is no definitive answer to the question of composer, this paper will continue its course in providing supporting evidence that the piece could be by Carl Maria von Weber.

The score contains these notes: “Carl Maria von Weber was 23 years old when he made the acquaintance of the Erbprince Cal Ludwig Friedrich zu Löwenstein Wertheim-Frudenberg. The Prince was partial to Wind-Harmonie Music, and Weber wrote for him the following works, all of which are being published by Musica Rara: (*Tema con*

¹⁶ Wind instrument accompaniment. In the eighteenth century, *harmoniemusik* was typically written for pairs of oboes, clarinets, bassoons, and horns. However, any variety of wind ensemble could be used.

Variazioni; Andante in C; Six Waltzes; Larghetto, Allegro & Allegretto on Mozart's 'Titus'; and Tema con Variazioni on the Menuet from Mozart's Opera 'Don Giovanni'.

This edition (the concertino) is based on a manuscript of a copyist located in the Fürstlich Löwenstein-Wertheimsche Bibliothek in Wertheim, Germany”.¹⁷ The *Concertino* was found within the stack of these manuscripts, but while the other manuscripts bear Weber's signature, the oboe concertino only has Weber's name written on it in another hand.

The first manuscript on the list, *Tema con Variazioni*, written for two Eb clarinets, two Bb clarinets, flute in F, two horns, trumpet, two bassoons, and trombone; has almost exactly the same orchestration as the oboe concertino: two C clarinets, two Bb clarinets, flute in C, two horns, trumpet, two bassoons, trombone, and double bass. This provides evidence that the piece could have been played at the court. There are references supporting the idea of Weber composing *Harmoniemusik*; in his volumes of information about wind literature, David Whitwell mentions, “it was for an *Harmoniemusik* in Dresden that Weber composed several works which accompany singers”.¹⁸

If the concertino was composed when Weber was 23, that would have been during his stay in Darmstadt with Vogler; or perhaps shortly before, when he was trying to pay off his father's debts. During this time, Weber was very poor and needed money. This sort of composition would have been lucrative for Weber. Whitwell mentions this about *harmoniemusik* in general, “The *Harmoniemusik* for the principal court in Munich seems

¹⁷ Carl Maria von Weber, *Concertino in C for Solo Oboe and Harmony Music*,” ed. Hermann Dechant (Monteux, France: Musica Rara, 1981)

¹⁸ David Whitwell, *The History and Literature of the Wind Band and Wind Ensemble*, vol 5, *The nineteenth century Wind Band and Wind Ensemble in Western Europe* (Northridge, CA: WINDS, 1984), 216.

to have been primarily functional, if one can judge by the extant repertoire in Bayerische Staatsbibliothek in Munich...more extraordinary by far is a complete library of Harmoniemusik from the first half of the nineteenth century, compiled by William LeGrand. Here (under one shelf mark) are 551 individually numbered works for Harmoniemusik, (scored for pairs of oboes, clarinet, horn, and bassoon) contained in leather bound part-books. Looking at these volumes, one can almost hear the leader calling out to his colleagues during perhaps an aristocratic banquet, ‘number 86....number 312’. This collection contains arrangements of course, but also original works, among which is one for solo oboe, accompanied by the other eight member of the ensemble”.¹⁹ It was common practice at the time for royalty to commission works for *harmonie* to be performed in the court.

The form of the concertino is further evidence that the work could be by Weber. He uses this exact and unique structure in his horn concertino. Both works begin with a beautiful adagio clearly in aria form, followed by a rondo marked alla pollaca. It is known that Weber did not like sonata-allegro opening movements, “Weber seemed to feel confined by traditional forms and modes of musical thinking, and sought ways of avoiding some forms, such as sonata-allegro form, with which he was clearly uncomfortable....In fact, in numbers of the concertante works, he devised a new two-movement concerto-like structure in which opening slow movements serve as introductions to final rondo movements.”²⁰ If this were truly the case, it would be unusual

¹⁹ David Whitwell, *The History and Literature of the Wind Band and Wind Ensemble*, vol 5, *The nineteenth century Wind Band and Wind Ensemble in Western Europe* (Northridge, CA: WINDS, 1984), 215.

²⁰ Michael Roeder, *A History of the Concerto* (Portland, OR: Amadeus Press, 1994), 209.

that in 1810 a piece would be written in this exact format by someone other than Weber himself. He was not considered a master at this time, and would not have had any reason for students to copy his new forms.

There is one controversy in the literature written about the concertino. The editor writes that the piece was written in 1810 for a court *harmoniemusik*. Two other sources, program notes written by Heinz Holliger for a performance he was doing of the concertino²¹, and David Whitwell's fifth volume in his collection of books on the history of the Wind Band²², mention an entry in Weber's diary: "November 10, 1811: This evening I orchestrated an adagio for Flad." Both sources mention that this adagio is listed in the Jahns catalogue, but is missing, and each believe this missing adagio is or could possibly be the concertino. Weber does say *orchestrated* in his diary. It could be that he took the concertino and re-worked it for Anton Flad, the principal oboist in the Munich orchestra. While in Carlsruhe, Weber wrote the first draft of his horn concertino to be played by the court musicians. Upon his arrival in Munich following the great success of his clarinet concertino, he re-worked the horn concertino for Legrand, the principal hornist in the Munich orchestra. It would seem that if Weber used similar structure in the two pieces, he might have re-worked them both as well.

²¹ Heinz Holliger, "Performances," *To The World's Oboists 4/3* (December 1976), 4.

²² David Whitwell, *The History and Literature of the Wind Band and Wind Ensemble*, vol. 9, *Wind Band and Wind Ensemble Literature of the nineteenth century* (Northridge, CA: WINDS, 1984), 385.

Technical and Stylistic Considerations

Tempo

The correct tempo in the Adagio movement is important here, as being either too slow or too fast will lose the intent of the melody. The Adagio should not be too slow, staying approximately quarter note equaling 55-60—definitely not in eight, although the pulse of the eighth note remains strong. The movement is in the style of an opera aria, and should remain in a song-like fashion, with continued forward motion. The melody line becomes increasingly ornamented, and the tempo should allow for complete flexibility within the lines, but not so slow that they don't flow.

The tempo of the polacca, marked allegro, should be taken from the definition of the term: “An instrumental piece, originating in accompaniment to the courtly dance and largely developed outside of Poland...In the eighteenth century, the stylized instrumental polonaise acquired the characteristics thereafter considered typical: **moderate** tempo, triple meter, lack of upbeats, and repetition of rhythmic figures.”²³ Similar to baroque movements marked allegro or vivace, there is a tendency to take the piece at too fast a tempo. This is, after all, a specific dance, and the rhythm needs to be very clear and dance-like. Therefore, a maximum metronome marking that should be taken is quarter note equals 108.

Articulation

An important fact to remember about Weber is that he marked the articulation he wanted to give a subject its character on its first appearance only, leaving it to his editors

²³ Don Randel, ed. *The New Harvard Dictionary of Music* (Cambridge, MA: Belknap Press, 1986), 644.

on one up-bow, without changing the direction of the bow. All other notes should be played as legato as possible, without slurring.

In the polacca, the staccato should change completely in character. Now a true snappy staccato is appropriate. Keeping the air moving, the sound should be started and stopped with the tongue. Articulation should be crisp and clear, to facilitate the rhythm, and ultimately, the dancers.

Ornamentation

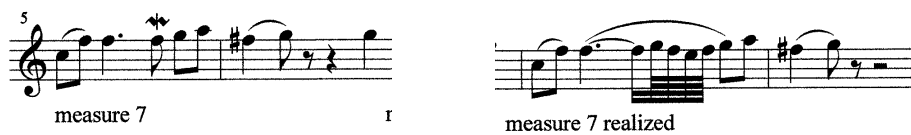
Due to the date of the piece, and the practice at the time the concertino was written, all of the ornamentation should be done in the practice of the eighteenth century. The appoggiatura should be played on the beat, and all trills should begin with an appoggiatura. The following measures demonstrate the correct realization of the ornaments, using the Leopold Mozart treatise as a guide²⁶.

The ornament in measure five should be played on the beat, just as an appoggiatura.



example 3

The trill marking over the 'f' in measure 7 is a mordent, symbolizing for the player to play down to the lower neighbor; however, a turn (as shown) is also appropriate.



example 4

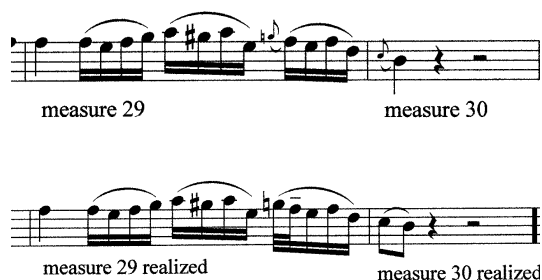
²⁶ Ibid.

The appoggiatura in measure 13 is a short appoggiatura, but should still be on the beat, not taking away from the time of the preceding note. The primary note, not the appoggiatura, should be emphasized. This is also true in measures 29, 120, and 156.



example 5

The appoggiatura in measure 30 is a long appoggiatura, and can be played as a full value eighth note, or a quarter note, as shown. This particular ornament is written out as two quarter notes in a similar phrase in measure 35, and in order to remain consistent, is being played the same way in both cases.



example 6

Measure 89 is a short appoggiatura, and the 'g' should be emphasized, not the appoggiatura.



example 7

Cadenzas

The two sections in the slow movement marked *cadenza* can be better described as *Eingänge*, as defined by the *New Grove*: “Mozart and Beethoven distinguished between ‘cadenzas’ and shorter fermata embellishments which they called ‘Eingänge’, a distinction not made in earlier periods. An *Eingänge* (lead-in) was usually indicated by placing a fermata over a dominant seven chord and, as the name implies, was intended to lead into a new section of a work, such as the ritornello of a rondo movement.”²⁷ It should be noted that unlike a typical classical *cadenza*, the *Eingänge* does not modulate, therefore, if the written *cadenza* is not used, the performers should substitute with a brief **non-modulating** *cadenza* (or *Eingänge*).

Rehearsal considerations

One should consider if playing with piano that the accompaniment is for winds without strings. This provides for a very different quality of sound, and is in general much lighter. The following list provides comparison between the orchestra score and the piano part, giving suggestions for solo accompaniment lines that in the piano part look as if they are simple part of the chord.

In the Adagio:

Measure 6: The two moving lines in 6ths in the piano part are two bassoon lines.

They should be played in equal volume to the solo line.

Measures 28 and 30: The repeated G trumpet call and the flute solo line are

most important here, and should be brought out at the expense of the rest

²⁷ Eva Badura-Skoda, “Cadenza,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 3, (London: MacMillan, 1980), 592.

of the chords. The piano score drops the G an octave in the second half of the measure, this is likely to facilitate the chord—it should still continue the line from the first half of the measure.

Measure 39-40: The F# trill and the resolution to G is a flute solo. It should be played separately from the rest of the chord and brought to the foreground.

In the Polacca:

Measure 82-87: This is well scored. The right hand is again the flute solo in duet with the oboe. The piano should bring this out.

Measure 133-136: The soprano and tenor lines in the piano represent a flute and bassoon line respectively. These should be emphasized within the chords.

Structure

As previously stated, the concertino is in two movements played without pause. The first movement is an adagio, and is in “aria form”. As defined by Charles Rosen, aria form “is a two phrase binary pattern in which neither phrase is repeated. The two phrases are thematically parallel and harmonically different, but with a harmonic pattern that is not that of simple binary form. The first phrase has a half close on V; second starts again on I and closes on one.”²⁸ The adagio movement follows this as if Weber was reading the Rosen text:

²⁸ Charles Rosen, *Sonata Forms, revised edition* (New York and London: W.W. Norton and Company, 1988), 28.

Table 1

(Intro) A ¹	cadenza	A ²
CM →→→ GM		CM →→→ CM

The A1 theme enters at measure 4, and modulates to G major at measure 16. The cadenza occurs at the cadential dominant, and A2 begins at measure 28. This ends with another cadenza (Eingänge), which leads into movement two.

The polacca is a rondo; however, it also acts somewhat like a sonata form, in that the ‘C’ section serves as a development section. The refrain always comes back in its entirety always in tonic:

Table 2

A	B	A	C	A
a a ¹	a b b c	a a ¹	a b b c – b b c	a a ¹
CM: I I	IV	^{V/IV} I I	I V	I I I I I
	FM: I I I IV		GM: I I I- (IV)	

The refrain (A) begins at measure 42 in C Major. This is an 8 measure refrain (a) that is repeated by the accompaniment (a¹). The B section begins on a common chord, moving directly into F Major. Here an 8-measure phrase (a) is played; followed by 2 repeated 8-measure phrases (b, b). The third phrase (c) of letter B enters at measure 82 in Bb Major. This 16-measure phrase modulates by pedal point back to the refrain. This is an exact repetition of the refrain (A), staying in C Major for the first phrase of letter C, and finally modulating to G Major. The G major section is repeated in its entirety,

although it is now in C Major. This leads to one last statement of the refrain, where the piece ends without any additional coda or closing measures.

CONCERTINO FOR OBOE AND ORCHESTRA OP. 18

Biographical Information

Born in Cöthen in 1847, August Friedrich Martin Klughardt's father was the registrar at the Herzoglichen Konsistorium—the highest local school authority. When Klughardt was a young boy, his father, who was an amateur viola player, encouraged Klughardt in music, while his mother hoped that he would pursue a career in theology. At the age of ten, his fate was sealed as he received a scholarship from the Konsistorium in Dessau to study the piano. While in Dessau, Klughardt studied piano with Thiele, who was the court conductor. In school, Klughardt was able to do a great deal of composing and playing at an early age. At 16, he played piano regularly in the Dessau court, and conducted programs for his schoolmates in productions they did. One particular concert, sponsored by the Konsistorium, Klughardt was asked to compose all of the music, which he did. In 1866 when his schooling in Dessau was finished, Klughardt moved to Dresden, to study with members of the “Tonkünstlervereins”—the musical society. Here he continued composing, writing pieces for the society to perform, many of which were praised as being “young and fresh”.²⁹ Klughardt left Dresden in the summer of 1867 when he received an appointment in the theater as the *Kapellmeister*. Here he was praised for his brilliant piano playing in concerts.³⁰

Klughardt's ability to sing the entire score of the opera he was conducting was well known at this time. In one particular performance, the lead bass soloist got sick and

²⁹ Leopold Gerlach, *August Klughardt* (Leipzig: Gebrüder Hug and Company, 1902), 9.

³⁰ *Ibid*, 12.

could not perform. The young Klughardt did not panic; he put an actor on stage to mime while he sang the entire part from his spot in the orchestra pit. He was heralded as the savior of the show.³¹ Following this position, which he served for one season, Klughardt moved to a position in Neustrelitz as music director, and then to Lubeck the following summer as Kapellmeister. In the fall of 1869, Klughardt received the appointment of court music director in Weimar. This was an important milestone for the young composer, as Franz Liszt had recently returned to Weimar after holding the same post until 1861, and was staying in the area to continue his teaching. This would prove to have monumental affect on Klughardt and his compositions. During his first job in Posen, Klughardt had conducted the operas of Mozart and Meyerbeer, and had been quite influenced by the music of Schumann. Now, through Liszt, Klughardt was exposed to the music of the “New German School” and eventually met Wagner in 1873. He formed a lasting friendship with Liszt, who continued to be a great help to Klughardt, and encouraged him to “compose and embrace his music.”³²

In 1871, Klughardt’s opera *Mirjam* was premiered, showing the first signs of Wagner’s influence in his composition; so much, in fact, that critics called the piece “unbalanced in the style of Wagner with some Klughardt.”³³ This piece, due to Wagner’s unpopularity in many places, wasn’t allowed to be played in many cities. Although his time in Weimar proved to be quite productive compositionally, (eventually getting to meet Wagner by writing and dedicating a symphony to him) there was no room for

³¹Leopold Gerlach, *August Klughardt* (Leipzig: Gebruder Hug and Company, 1902, 13.

³² Ibid, 13.

³³ Ibid, 13-15.

advancement. He returned to Neustrelitz as *Musikdirektor* where he stayed for eight years. Upon the retirement of his old teacher Thiele in 1882 at the court in Dessau, Klughardt moved back and took over his position, bringing the orchestra to new heights, even giving a performance of the *Ring* in 1892 and 1893.³⁴ In his final years, Klughardt retired to Dresden, where he died in 1902.

Compositional/Historical Perspective

Klughardt wrote the concertino some time during his tenure in Weimar. He had excellent musicians while he was there and apparently had an outstanding oboist, for in addition to the concertino, he wrote a *Phantasiestücke* for piano, oboe, and viola in 1872. The modern score gives this information about the concertino: “The concertino was published by Ernst Wilhelm Fritsch in Leipzig. According to relevant catalogues and the publisher’s number 253, the piece appeared in print in 1874...the autograph has not been located; this edition therefore follows the first edition.”³⁵ In the engraved orchestra score there is a condensed piano part that the editor feels is by the composer. This part is included with the modern score.

Klughardt’s works at this time were very large: “Reviews of the Lenore-Symphony were positive, calling the work the next in size after Liszt’s symphonic works”.³⁶ This is evident in the concertino, which is for a full orchestra of two flutes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

³⁴ John Warrack, “August Klughardt,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 13 (London: MacMillan, 2001), 682.

³⁵ August Klughardt, *Concertino for Oboe and Orchestra, Op. 18*, edited and preface written by Gunther Joppig (Vienna: Universal Oboe Editions, 1982).

³⁶ Leopold Gerlach, *August Klughardt* (Leipzig: Gebrüder Hug and Company, 1902), 20.

It appears that Klughardt was affected by the stereotype put upon the oboe in the nineteenth century, as he used the oboe for its ability to perpetuate grief. One critic wrote (of the Leonore Symphony) “when the oboes show the pain of Leonore -- no eye will be dry”³⁷. This did not stop him, however, from composing a concertino for oboe, and he used this pathos to his advantage in the second movement of the piece.

Structurally, Klughardt had moved away from the likes of Mozart and Schumann. While there is a trace of the classical sonata form, Klughardt has moved quite far from the stereotypical models such as found in Weber’s rondo. His form, an entire narrative composed within sonata form, fits well with the ideas and music of the New German School.

Technical and Stylistic Considerations

In the *Op. 18 Concertino*, Klughardt was most influenced by the New German School: “a group of musicians initially gathered around Liszt during his Weimar years...they championed the program music of Berlioz, and the music dramas of Wagner (bitterly opposed by Brahms and Joseph Joachim).”³⁸ This should lead the oboist to perform the piece with a heavier, fuller sound, much like that required in the Richard Strauss *Concerto for Oboe and Orchestra*. The tempi and articulation are going to be dictated by the instruction of the composer rather than following any one particular performance practice. Klughardt is quite explicit in his instruction and it is from these musical decisions can be made.

³⁷ Leopold Gerlach, *August Klughardt* (Leipzig: Gebruder Hug and Company, 1902, 20.

³⁸ Christoph Wolff, “Germany,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 7 (London: MacMillan, 1980), 277.

Ziemlich lebhaft is indicated at the beginning of the piece. It asks for the opening to be quite animated. Although the piece is in 4/4 time, feeling of two beats per measure will help keep the flow and retain a forward motion. An ideal tempo is somewhere around half note equals 66. Everything is slurred and *forte*, making a grand entrance with a full sound. This should continue for 10 measures, and then, even with the piano, the oboist must be careful not to get covered, as the texture of the accompaniment is still substantial.

Leicht: At measure 36, the music completely changes. The composer asks for a light or airy feel. The notes here are marked staccato, and should be in stark contrast to the preceding measures of slurred notes. The staccato should be martial and short, but still retain a playful character.

Zart: When the 'B' theme begins at measure 41, the music is marked tender. It is a new combination of the slurred sounds and the staccato leading up to the B section. Here, the tempo may pull back just enough to give the impression of a new idea, and then move on.

Sehr weich: is indicated at measure 58, the beginning of the transition to the end of the exposition, the composer wants the sound to drop back. He indicated *piano*. However, because he doesn't want the transition to give away the ending too soon, he writes **mit vollem ton** (with full tone) in measure 66 to reemphasize the swell of sound that returns as at the beginning.

Ausdrucksvoll: In measure 76, following an orchestra tutti that sounds as if it is the end of the movement, the piano entrance of the oboe deceives the listener.

Here, marked with expression, the composer is leading the listener to the recitative.

Ruhig: Curiously, the ‘quasi recitative’ is marked calm, but at a *forte* dynamic level. The *ruhig* is a tempo designation but also refers to the smoothness of the line and notes. The recitative is in three phrases, each one softer than the previous. The dynamic indication shows this to ensure the player does not start too soft. The *ruhig* is also a tempo designation. Neither the triplet nor the quintuplet should be rushed.

Ruhig und sehr ausdrucksvoll: At measure 105, the composer indicates *ruhig*, this time combined with ‘with expression’ and a change of time signature to 6/8. Here, *ruhig* is a tempo designation. The music should proceed in a calm 6, at approximately eighth note equals 92. This tempo does not have to be static, however, and at the key change in measure 121, it can move forward slightly.

Weich: the ‘b’ section of the aria section (measure 137) is marked gentle. This is a reminder to the oboist to not come in too loud. The preceding measures have been a diminuendo into this new section, and there is a change in texture as the strings begin playing rolling 16th notes.

Lebhaft: The recapitulation at measure 167 is marked animated, and should be reminiscent of the tempo at the opening.

Nicht zu rasch: The composer has provided the cadenza, and it comes with written instructions. Here, at the beginning, he wants the 16th's to begin slowly, gradually increasing in speed followed by a retard at the end. In the fifth measure

of the cadenza, he specifies **sehr leicht gestoßen**. This, combined with the staccato markings already supplied, indicates that the composer would like this very crisp. The *piano* should not be too soft, as this may blur the staccato. All four of the scale passages should be played in this same short style.

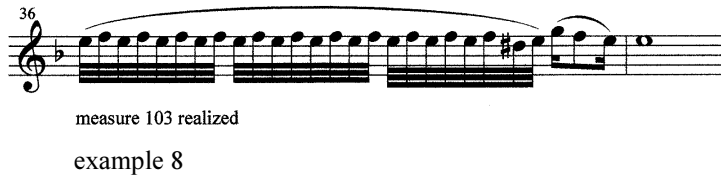
Cadenza

Klughardt has written a cadenza for the piece at the end of the movement. By the mid-nineteenth century, this had become standard practice: “significantly, Liszt rarely left a fermata sign indicating that the performer should insert a cadenza; he supplied all such material himself...Even in his transcriptions of operatic arias by Rossini, Bellini, and others, Liszt wrote out cadenzas at those points where, in the original arias, fermatas indicates their insertion.”³⁹ Since Liszt influenced Klughardt’s compositions at the time he wrote the concertino, this cadenza should be played in its entirety as written.

Ornamentation

The ornaments in the oboe part can be freer than those indicated by Weber, but should still show some influence of the eighteenth century. In measure 103, the trill should start on the E natural, and the grace note D sharp and E should serve as a termination of the trill. The G appoggiatura that follows should be played on the beat.

³⁹ Eva Badura-Skoda, “Cadenza,” in *The New Groves Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 3 (London: MacMillan, 1980), 592-93.



The grace notes in the 6/8 section should be played slightly before but still connected to the notes that follow it.

Structure

Klughardt's concertino is a three-part structure, linked together to form one large sonata form movement. It is not at all unusual to see a new theme appear in the development section, as composers have been doing this in orchestral writing since the symphonies of Haydn. However, Klughardt does expand this practice by not only adding a new theme, but changing the time and the key as well, creating a new section. The form is a modified sonata structure, harmonically simple considering the date of the piece. It is dominated by 6th relationships, which are popular at this time, particularly with the absolute music composers such as Brahms.

Table 3

Exposition			Development						
A	→ →	B	transitional closing material	quasi recit	6 8	A	B	A	quasi recit
FM		DM-dm-EbM-Cm-AM	Am-am		a b	am-AM	FM (N6)	am	
Opening lebhaf Theme		measure 41		measure 98					

(Table 3 continued)

Recapitulation				Coda
B	→ →	A	transitional material	Cadenza
FM	(true recap)	(A and B material)		FM (orchestral accomp.)

After a brief three measure orchestral introduction, the oboe enters on the opening theme, echoed by the orchestra. This centers around F Major for 20 measures, and finally cadences on F Major in measure 31. A brief transition moves the music to the B section on D Major in measure 41. The music stays in D Major for two statements of the B theme, and then begins transition to the development. The A theme is used to move through d minor, and then an orchestral transition of 7 measures occurs in Eb Major. The oboe's next entrance in C Major, moving through A Major in recitative, to a minor to begin the development section, marked *Ruhig und sehr ausdrucksvoll*. The development section is a rounded binary form, beginning in a minor, moving through A Major to F Major in the b section and then back to a minor for the repeat of the a section. The same recitative moves the music back now to A Major, and a chromatic scale added to the end of the recitative lands the piece back in F Major. The recapitulation is presented backwards, with the B material stated at the opening, followed by the A material. This is followed by transitional material made up of A and B material, which leads to the coda. The coda is a cadenza, which is played with orchestral accompaniment, ending with a cadence on F Major.

CONCLUSION

During the seventeenth and eighteenth centuries, the oboe enjoyed high stature as a solo instrument. Composers and soloists alike championed it, and a wealth of repertoire exists today from this period. Just following the turn of the nineteenth century, tastes began to change. The symphony orchestra became larger, forcing instruments to evolve in order to be heard over the newer, larger sound. As orchestras grew, so did audiences' appetites for more sound and entertainment. Composers began to travel as virtuosos, and were elevated to the highest stature on their instruments. The piano and the violin greatly benefited from this, but the oboe did not. As a result, the oboe was forced to undergo extreme mechanical changes, slowing its progress forward as a solo instrument, and limiting the amount of music written for it. For a long time, it was thought that nothing was written during this time period for the oboe. However, during the twentieth century, music began to be uncovered that showed a continued use and evolution of the oboe as a solo instrument. Pieces for oboe and piano were written in France in the Conservatory for student exams, and solos for oboists who were both composers and gifted players wrote for oboe and orchestra. The most creative use of the oboe in these pieces was the oboe concertino.

The oboe concertino clearly continued its evolution through the nineteenth century. It provided an outlet for the creative process for composers to find imaginative ways to use the oboe and experiment with form. Opera was its greatest influence, as the

best oboists were members of leading court and opera house orchestras; and the oboe tonal quality continued to be closely associated with the voice. The use of instrumental recitative is common in the concertino, with fine examples in the concertinos by Molique and Klughardt. There is no standard structure, although there is a strong preference for the slow introduction. Even if there is an opening allegro, its purpose seems to be to lead into the 'singing' section. Two pieces, the *Concertino for Oboe and Winds* by Carl Maria von Weber, and *Concertino for Oboe and Orchestra Op. 18*, by August Klughardt, stand out as little known pieces that should be incorporated in the oboe mainstream repertoire. The Weber concertino, from the early nineteenth century, shows the beginning of experimentation with form, while still retaining some sound of the classical concerto. The Klughardt concertino, from the end of nineteenth century, shows complete evolution of the concertino structure; it is only one movement, not two or three joined without pause, in contrasting sections joined to create one complete piece in sonata form. The concertino has proven to be a strong model for alternatives in structure, and proof that the oboe has not been forgotten, but honored to have repertoire that has always been experimental and creative.

Appendix

Movement One—sonata-ritornello form

R ¹	S ¹	R ¹	S ²	R ³ —S ³	R ⁴
Orch Expo	Solo Expo	Orch Trans	Dev	Recap	Cadenza
I	I --- V		V --- ⇨⇨⇨	I	

Movement Two

A	B	A
I --- V	V---I	I

Movement Three

A	B	A	C	A	B	A
I	V	I	X	I	I	I

Concerto, Op. 7 Madame la Comtesse de Grandval

Movement One

Orch Expo	Solo Expo		Trans	Dev	Recap		Coda
	A	B		new theme	A	B	
m1 - 33	m 34-50	m51-93	m94-106	m107-186	m187-200	m201-214	m215-247
d minor	d minor		⇨⇨⇨	Ab Major	d minor		

Movement Two

A			B	A
a	b	a		a closing material
Bb Major	F Major	Bb Major	Db Major	Bb Major

Variations per l'oboe, Op. 102, Johann Hummel

Adagio	Theme	Var 1	Var 2	Var 3	Var 4	Var 5	Var 6	Var 7
mm1-47	48-80	81-104	105-128	129-155	156-174	175-260	261-291	292-373
Oboe enters m5	Allegretto	eighth notes	triplets	cantabile	16ths	dev	tempo di valse	finale

Variations for Oboe and Military Band, Nicolai Rimsky-Korsakov

Intro	Theme	Var 1	Var 2	Var 3	Var 4	Var 5	Var 6
mm1-15	16-23	24-37	38-44	45-52	53-62	63-70	71-78
	oboe enters			Orch Var	Oboe Cadenzas	Theme ↑ 5th	Orch Var

Var 7	Var 8	Var 9	Var 10	Var 11	Var 12	Finale	Cadenza
mm79-86	87-94	95-132	133-140	141-149	150-153	154-179	180-190
	Orch Var	3/8	¾				4mm orch ending

Opera Fantasy (generic format)

Introduction	Orchestral transition
Tutti/solo cadenza/tutti/solo cadenza (etc.)	

Theme A	Variation 1	Variation 2		Theme B	Variation 1	Variation 2 (etc)
Aria melody			Solo cadenza	Aria melody		

Concerto in Eb for Oboe and Orchestra, Vincenzo Bellini

Movement one				Movement two
Introduction (orchestra)	A		B	A
8 measures	Larghetto			Cadenza
	Eb Major		Bb Major	⇒⇒⇒
	Simple melody, Alberti string accomp.		Ornamented, expanded range	transition
	I		V	I --- V

Concertino for Oboe and Orchestra, Bernhard Molique

Introduction (mvt one)				Adagio (mvt. Two)
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Orchestral Intro	Quasi Recitative	A tempo	recitative	
	unaccompanied	accompanied recit.	unaccompanied	A B
m1-30	m31-33	m34 -67	m68-79	m80 – 95 m96-120
		g minor		Bb M ⇔⇔⇔ gm

Allegro (mvt. 3)				
Orch Expo	Solo Exposition	Orch Trans	Development	False Recap
	A B			A material B material
m121-169	m170-200 m201-225	m226-248	m249-304	m297 m312
	g minor Bb Major	⇔⇔⇔⇔⇔		Eb Major Eb Major ⇔⇔⇔

(mvt 3 continued)	
Recapitulation	Cadenza
A B	Accompanied
M324 m337	M366-386
G major G major	Ends in G major

Concertino, Op. 110, Johann Kalliwoda

Movement one				
R ¹	S ¹			R ²
Orchestra Exposition	Solo exposition	(transition)		Orchestra transition
	A		B—highly virtuosic	
m1-44	m45-81	m 82-91	m 92-142	m 143-166

Movement two (no pause)	Movement three			
Romanze	Orch. Expo	Solo Expo.	Development	Recap.
A B A	Vivace	A B		A B
	F Major	F Major F Major	C Major	F Major F major
m167 m207 m230	m256	m277 m342	m399	m451 m497

Concertino for Oboe and Winds, Carl Maria von Weber

Movement One

(Intro) A ¹	(cadenza) A ²
C Major ⇔⇔G Major	C Major ⇔⇔C Major

Movement Two

A	B	A	C	A
a a ¹	a b b c	a a ¹	a b b c b b c	a a ¹
C Major	F Major (IV)	C Major	CM → GM → CM	C Major
I I	I I I IV	I I	I V I I I I I	I I

Concertino for Oboe and Orchestra, Op. 18, August Klughardt

Exposition			Development
A	B transitional closing material	Quasi Recitative	A B A
F Major	D Major-dm-EbM-Cm-AM	A Major- a minor	a b
			am AM FM am
m1-40		m 98	6/8 section

	Recapitulation	Coda
Quasi Recitative	B A transition material	Cadenza
	F Major	F Major
	(true recap) A and B material	accompanied

Key

R	Ritornello
S	Solo (episode)
Orch	Orchestra
Intro	Introduction
Expo	Exposition
Dev	Development
Recap	Recapitulation
Trans	Transition
⇔⇔⇔	Harmonic motion—not constant tonality
Var	Variation

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