

DETERMINING THE AUTHENTICITY OF THE CONCERTO FOR TWO HORNS, WoO. 19,
ATTRIBUTED TO FERDINAND RIES

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Ferdinand Ries is credited as the composer of the Concerto for Two Horns, WoO. 19 preserved in the Berlin State Library. Dated 1811, ostensibly Ries wrote it in the same year as his Horn Sonata, Op. 34, yet the writing for the horns in the Concerto is significantly more demanding. Furthermore, Ries added to the mystery by not claiming the Concerto in his personal catalog of works or mentioning it in any surviving correspondence. The purpose of this dissertation is to study the authorship of the Concerto for Two Horns and offer possible explanations for the variance in horn writing. Biographical information of Ries is given followed by a stylistic analysis of Ries's known works. A stylistic analysis of the Concerto for Two Horns, WoO. 19 is offered, including a handwriting comparison between the Concerto for Two Horns and Ries's Horn Sonata. Finally, possible explanations are proposed that rationalize the variance in horn writing between the Concerto for Two Horns, WoO. 19 and Ries's other compositions that include the horn.

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CHAPTER I

INTRODUCTION

Ferdinand Ries is credited as the composer of the Concerto for Two Horns, WoO. 19 preserved in the Berlin State Library. Dated 1811, ostensibly Ries wrote it in the same year as his Horn Sonata, Op. 34, yet the writing for the horns in the Concerto is significantly more demanding. Composed shortly after the golden era of natural horn playing, Ries's compositions for horn and piano demonstrate a conventional style of horn writing with a modest range, few chromatic notes and false tones, limited hand-horn technique, and simple rhythms. In the Concerto for Two Horns the solo horn parts are written in a far different style. To date, no one has offered any explanation for the stark differences in horn writing. Furthermore, Ries added to the mystery by not claiming the Concerto in his personal catalog of works or mentioning it in any surviving correspondence. The purpose of this dissertation is to study the authorship of the Concerto for Two Horns and, if it is determined that Ries wrote it, offer possible explanations for the variance in horn writing.

Ferdinand Ries, best known as a student of, publisher for, and early biographer of Ludwig van Beethoven, is often disregarded as a composer and pianist. During his life, however, Ries was known as a brilliant pianist,¹ teacher, conductor, publisher, and composer of over 200 works² published by more than 50 different companies.³ Ries wrote eight symphonies, three operas, two oratorios, five overtures, 26 string quartets, 28 violin and piano sonatas, over

¹ "Mr. Ries is justly celebrated as one of the finest piano-performers of his day...": anon., "Memoir of Ferdinand Ries," *Harmonicon* (1824): 35.

² Cecil Hill, "Ries," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed April 20, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23444pg4>.

³ William Eugene Sand, "The Life and Works of Ferdinand Ries" (Ph.D. dissertation, University of Wisconsin, 1973), 16.

one hundred works for piano, along with many chamber works.⁴ He was the first piano student of Beethoven to be publicly recognized,⁵ and his fame as an international soloist accounted for some of his success with the London Philharmonic Society.⁶ As a publisher, Ries worked with Nikolaus Simrock⁷ and others who published the works of Beethoven. Ries, in collaboration with Franz Gerhard Wegeler, wrote part of *Biographische Notizen über Ludwig van Beethoven*, one of the first biographies of Beethoven. Although Ries's music earned mixed reviews, some positively endorsed him^{8,9} while others criticized him for copying his predecessors,¹⁰ his works played an important role in bridging the gap between the Classical and Romantic periods.

It was not until 2012 that Ries & Erler published the Concerto for Two Horns, listing Ferdinand Ries as the composer.¹¹ There is, however, evidence that Ries may not have been the composer of this Concerto. While the differences in the horn writing between the Concerto and his other works point to the possibility of two composers, only carefully comparing the

⁴ Bert Hagels, liner notes to *Ferdinand Ries, Piano Quintet and Sextets*, trans. Susan Marie Praeder, Ensemble Concertant Frankfurt, Hessischer Rundfunk, CPO 999 622-2, CD, 2000.

⁵ "Ries made his public debut as a pupil of Beethoven on 19 or 26 of July 1804 at the Augarten, playing Op. 37 with his own cadenza." cited from Donald W. MacArdle, "Beethoven and Ferdinand Ries," *Music and Letters* 46 (1965): 24.

⁶ Sand, 19.

⁷ Letter numbers 76-78 in Anderson's book are examples of correspondence between Beethoven and Ries mentioning Simrock and the publishing specifics of Op. 31. Cited from Emily Anderson, *Letters of Beethoven: Collective, Translated, and Edited with Introduction, Appendixes, Notes, and Indexes*, Vol. 1 (New York: St. Martin's Press Inc., 1961), 92-93.

⁸ *Harmonicon*, 35.

⁹ "Hr. R., an excellent pianist and a composition student of Beethoven, has distinguished himself very profitably for some years among the young composers of instrumental music. Several of his earlier works have been reviewed in these pages, and not without approbation; the later ones however, and among them those before use [Op.16 and Op.18], excel even more." Cited from *Allgemeine Musikalische Zeitung* XIII (Leipzig: Breitkopf and Härtel, 1811), 88. Translated in Cecil Hill, *Ferdinand Ries: A Study and Addenda* (Armidale, Australia: University of New England, 1992), 49.

¹⁰ "The reviewer knows all of them (the hitherto known works of Ries) and from all taken together it seems to him to show that Hr. R. appears not to be an inventive composer of rich, original, and new [ideas] of the first rank, especially in the composition of melodies, but [he is] also not lacking in or empty [of ideas] and imitative, using only the ideas of others." Cited from *Allgemeine Musikalische Zeitung* XIII (Leipzig: Breitkopf and Härtel, 1811), 88-89. Translated in Cecil Hill, *Ferdinand Ries: A Study and Addenda* (Armidale, Australia: University of New England, 1992), 49-50.

¹¹ Ferdinand Ries, *Concerto for Two Horns*, WoO. 19, ed. Carlos A Crespo (Berlin: Ries & Erler, 2012). Ferdinand Ries, *Concerto for Two Horns*, WoO. 19, ed. Carlos A Crespo and piano reduction by Lars J. Lange (Berlin: Ries & Erler, 2012).

manuscripts will determine the authorship. Ries's compositions may be less important to a larger audience, but the Concerto is significant in the horn world. Since the Concerto is currently relatively unknown, taking the steps to determine its authorship may also lead to a greater recognition of the work and its composer.

CHAPTER II

BIOGRAPHICAL INFORMATION

When examining Ferdinand Ries's life (1784-1838), William Sand, in his 1973 dissertation, labeled four distinct periods based upon Ries's experiences and travels. Each of these phases "supplied an important ingredient in forming one who seems only to be remembered by music historians as 'the man that copied Beethoven.'"¹² Sand labeled the first period, "Exposure," from 1784-1801, when Ries was immersed by the culture of the 18th-century "Enlightenment" in Bonn, Germany. The second phase from 1801-1813, Sand labeled as "Experience," when Ries developed his compositional techniques and perfected his skills on the piano. The third period, "Acceptance," included 1813-1824, during the years Ries was in London as an active member of the Philharmonic Society, establishing himself as a composer and pianist. Sand labeled the last phase of Ries's life, "Authority," from 1824 to his death in 1838. "It was during these years that Ries had the financial means which afforded him the freedom to do as he wished and to accept the honors presented to him by the musical world."¹³ While it is common in biographies of important individuals to divide their lives into labeled periods, those labels can only approximate the process that affected, in this case, Ries's career as a performer, composer, and conductor.

Ferdinand Ries, born November 28, 1784 in Bonn, was the elder son of Franz Anton Ries (1755-1846) and Anna Gerhadrina Horst (1761-1805).¹⁴ His father was both a violinist and pianist, who studied violin with J. P. Salomon (1745-1815). Franz Anton had a promising solo career in Vienna, but in 1779, Elector Maximilian appointed him to serve as a musician in the

¹² Sand, 1.

¹³ Sand, 2.

¹⁴ Cecil Hill, *Ferdinand Ries: A Study and Addenda* (Armidale, Australia: University of New England, 1992), 4.

electoral court in Bonn. While in Bonn, Franz Anton Ries taught Ludwig van Beethoven the violin (1785-1786), initiating the relationship that developed between Beethoven and the Ries family. Beethoven remained in Bonn until 1794 as an organist and violist in the court orchestra, solidifying the relationship that would prove helpful to Ferdinand later in life. According to Cecil Hill, “this friendship and loyalty is one Beethoven always valued and which he attempted to repay through his help for the young Ries.”¹⁵ In 1791, Franz Anton Ries took Joseph Reicha’s (1752-1792) place as the conductor of the electoral court orchestra. In 1794, with the French invasion of Bonn as part of the Napoleonic Wars, the court dissolved, leaving Franz Anton struggling to support his wife and their ten children. Franz Anton worked as a tax collector, landlord, and violin instructor to make ends meet, but his financial situation “meant that he neglected the education of his eldest son.”¹⁶

Ferdinand Ries was immersed in the musical culture at the electoral court. This first era of Ries's life, labeled "Exposure" by Sand, included the influence of many musicians.¹⁷ Ferdinand’s grandfather, Johann Ries (1723-1784) was a court trumpeter in Bonn (conducted by Beethoven’s grandfather) and violinist in the electoral court chapel. Anna Maria, Ferdinand’s aunt, was a singer in the electoral court who married Ferdinand Drewer, a violinist in the court. Both of them worked there until 1794. Other musicians Ferdinand had the opportunity to meet while growing up in Bonn included horn player Nikolaus Simrock (1751-1832), cellist Bernhard Romberg (1767-1841), violinist Andreas Romberg (1767-1821), flutist Anton Reicha (1770-1836), and possibly even Joseph Haydn (1732-1809) when he visited Bonn in 1790 and 1792.¹⁸

¹⁵ Hill, *Study and Addenda*, 4.

¹⁶ Bert Hagels, liner notes to *Ferdinand Ries, Double Horn Concerto, Violin Concerto, Two Overtures*, trans. Susan Marica Praeder, Van der Zwart, Wieringa, Steck, Die Kolner Akademie, Michael Alexander Willens, Deutschlandfunk, CPO 777 353-2, CD, 2009, 15.

¹⁷ Sand, 1.

¹⁸ Hill, *Study and Addenda*, 6.

During Ries's childhood, "The Age of Enlightenment" influenced this part of Germany. Intellectual forces emphasizing reason began with the electoral courts, the opening of the University of Bonn in 1784, and the rise of Freemasonry. Franz Anton Ries and Simrock were part of the Bonn Literary Society, *Lesegesellschaft*, which formed in 1786. According to Cecil Hill, "this intellectual and social environment and his later association with Beethoven in Vienna and his time in Paris and London gave Ries an enlightened and liberal view of the life that does reveal itself from time-to-time, both in his letters and in some of his music."¹⁹

At a young age, Ferdinand Ries showed musical talent. Beginning at age five, he took piano and violin lessons from his father and later studied cello with Bernhard Romberg. Ferdinand was promised a position in the court orchestra, but because of its dissolution with the invasion of Napoleon, Ferdinand "spent most of the next seven years at home studying with his father."²⁰ In 1797, Ferdinand went to Arnsberg to study piano, composition, and organ with a teacher whose name is unknown.²¹ This was short lived as Ferdinand instead taught violin to the man, as stated in the *Harmonicon*, "But, alas! The good people of Arnsberg seem to have been very ignorant, or very indulgent in granting musical reputation; for the pupil proved so much the more able to teach of the two, that the organist was obliged to give the matter up at once, and proposed to young Ries to teach him the violin instead."²² After about nine months, Ferdinand returned to Bonn, where he continued his studies by arranging works of Mozart and Haydn.²³ In 1801, Ferdinand was sent to Munich to work for Peter Winter, copying music for money, which eventually earned him enough funds to travel to Vienna.

¹⁹ Ibid.

²⁰ Hill, "Ries," *Oxford Music Online*.

²¹ Ibid.

²² *Harmonicon*, 33.

²³ Sand, 7.

With a letter from Franz Anton addressed to Beethoven, Ferdinand Ries traveled to Vienna in October/November 1801. This move to Vienna marked the beginning of Ries's "Experience" phase, when he learned and developed his compositional techniques. Ries became Beethoven's student, secretary, and copyist until 1805.²⁴ "Beethoven received him with a cordial kindness ... He at once took the young man under his immediate care and tuition; advanced him pecuniary loans, which his subsequent conduct converted to gifts; and allowed him to be the first to take the title of his pupil, and to appear in public as such."²⁵ Beethoven however, only allowed Ries to take piano lessons from him. Beethoven recommended his teacher Johann Georg Albrechtsberger (1736-1809), "the acknowledged master of all the good composers"²⁶ to teach Ries composition; however, after twenty-eight lessons, Ries was financially unable to continue his composition lessons with Albrechtsberger.²⁷ Thus, his formal training in composition was seriously limited,²⁸ and he was forced to return to studying compositional techniques from books and scores.

It was also during the second period of his life that Ries perfected his piano skills. In 1804, Ries made his debut as the first publicly recognized piano student of Beethoven playing the Concerto No. 3 in C minor, Op. 37 at the Augarten. Ries performed the concerto with his own cadenza, "playing a most difficult passage against Beethoven's advice and, to his master's delight, succeeding."²⁹ His "romantic wildness,"³⁰ helped Ries stand out among the other piano virtuosos of the era. Ries's memory was also exceptional, as stated in the *Harmonicon*:

²⁴ There is some argument to the exact year that Ferdinand Ries arrived in Vienna. Recent evidence and research states that Ries did not arrive in Vienna until 1803.

²⁵ *Harmonicon*, 34

²⁶ Hill, *Study and Addenda*, 15.

²⁷ *Harmonicon*, 34.

²⁸ Sand, 9.

²⁹ Hill, "Ries," *Oxford Music Online*.

³⁰ *Harmonicon*, 35.

His musical memory, however, is reported to be of a remarkable description... he could play by heart a great part of the Sebastian Bach's fugue, and the works of Mozart and Beethoven. We have heard that, since, in his own compositions, he has often noted only the orchestral parts, leaving his own [piano-forte] part almost blank, to the great puzzling of those who were to turn over.³¹

Beethoven was also responsible for recommending Ries as a pianist to Count Browne in Baden in 1802, and for Prince Lichnowsky in the summer of 1805.

As a citizen of Bonn, which was under French rule, Ries was drafted into the French army in September 1805, requiring him to report to his regiment in Koblenz. Upon arrival via Prague, Dresden, and Leipzig, Ries was labeled unfit to serve and discharged because he had lost an eye to smallpox as a child. Instead of returning to Vienna, Ries remained in Bonn for the next year, where he studied and arranged the string quartets of both Haydn and Beethoven, and copied Haydn's *The Creation* and Mozart's *Requiem*.^{32,33} In 1806, Simrock published Ries's Op. 1 - two piano sonatas dedicated to Beethoven.³⁴

Then, in 1807, Ferdinand moved to Paris, where he stayed through the first half of 1808. These two years were difficult for Ries as a performer, teacher, and composer. "For the first time, he felt the sinking hope which nearly all have experienced at some period, who have passed through a doubtful and difficult career."³⁵ While in Paris, Ries attempted to publish numerous works including the Septet, Op. 25 and Piano Sonata *l'Infortunee*, Op. 26. According to Sand, the title *l'Infortunee* "was meant to be autobiographical, reflecting Reis's mental state at that time."³⁶ In Paris, Ries failed to obtain significant recognition as a performer, composer, or

³¹ Ibid., 34.

³² Sand, 11.

³³ *Harmonicon*, 33.

³⁴ Sand, 11.

³⁵ *Harmonicon*, 34.

³⁶ Sand, 12.

conductor and, after strongly considering leaving music as an occupation, he departed for Vienna.³⁷

In 1808, Ries returned to Vienna where he remained for nearly a year before starting his international tour. Upon his return, Beethoven did not receive him well. A misunderstanding over the post of Kapellmeister to Jérôme Bonaparte, the King of Westphalia, caused a slight quarrel between Beethoven and Ries as described by Ries in *Biographische Notizen über Ludwig van Beethoven*.³⁸ Supposedly, both men were offered a post at Kassel, neither taking it. The confusion was eventually cleared up, but there was no correspondence between the two until 1814 when Ries arrived in London.³⁹ In 1809, the war, once again, called upon Ries; this time he was drafted by the Austrians who sent him to military training. “He was sent to the barracks ... to be drilled and disciplined – but the approach of the French was so rapid, that all such preparations were found to be too late.”⁴⁰ This proved to be advantageous for Ries because it allowed him to leave Vienna to travel eventually to Russia and then London, building his career as a solo pianist and composer.

From Vienna, Ries returned to Bonn and, soon after, embarked on his international tour through Germany, Russia, Denmark, and Sweden, stopping in Marburg, followed by Kassel, Hamburg, Saint Petersburg, Copenhagen, and Stockholm. “For four years from summer 1809, Ries seems to have been constantly on tour.”⁴¹ Conceivably, Ries still wished to obtain the appointment as Kapellmeister to Jérôme Bonaparte, despite the earlier misunderstanding with Beethoven. While the exact details about Ries’s stay at Kassel are unknown, he may have been

³⁷ Hill, *Study and Addenda*, 16.

³⁸ Ferdinand Ries and Franz Wegeler, *Beethoven Remembered: The Biographical Notes of Franz Wegeler and Ferdinand Ries*, trans. Frederick Noonan (1838; repr., Arlington: Great Ocean Publishers, 1987), 84-85.

³⁹ Hill, “Ries,” *Oxford Music Online*.

⁴⁰ *Harmonicon*, 35.

⁴¹ Hill, “Ries,” *Oxford Music Online*. Various sources list Ries began his international tour in 1809 while some cite it began in 1810.

there for more than six months. The *Allgemeine Musikalische Zeitung* XIII (1811) made note of his wish to stay in Kassel. The correspondent in the review also gave him high praise for his playing and his compositions. He gave two concerts during his stay, with the first one including “a free fantasy for piano by Ries and an unidentified piano concerto.”⁴² The second concert on February 23, 1811, included a piano concerto and the *Concerto pour deux Cors Principales* (Concerto for Two Horns, WoO. 19 attributed to Ries) premiered by the Schuncke (Schunke) brothers,⁴³ the subject of this study.

After leaving Kassel, Ries reunited with his former cello teacher, Bernhard Romberg, in Saint Petersburg, where they traveled through Russia together. According to the *Harmonicon*, they “went to Kiof [sic] in Little Russia, where, and subsequently at Riga, Revel, and other towns, he gave concerts with eminent success and increasing reputation.”⁴⁴ Beyond that, little is known about their travels through Russia.⁴⁵ The invasion of Napoleon’s army and the burning of Moscow in 1812 marked the end of Ries’s international tour. In the spring of 1813, Ries went to Stockholm where he stayed for only six weeks. While there, he became a faculty member of the Swedish Royal Academy of Music, then left for London in April of that year. According to Hill, this “was the turning point of his career,”⁴⁶ marking the end of the second phase of Ries’s life.

Between the years of 1808 and 1813, Ries completed the works from Opus 26-52, most of which were composed in the 18th-century style.⁴⁷ His pre-1813 music focused on pianoforte solos, duos, trios, quartets, and septets that closely followed in the traditions of Beethoven, Haydn, and Mozart.

⁴² Sand, 34.

⁴³ Hill, *Study and Addenda*, 20.

⁴⁴ *Harmonicon*, 35

⁴⁵ Hill, *Study and Addenda*, 21.

⁴⁶ *Ibid.*

⁴⁷ *Ibid.*, 24.

The next phase of Ries's career, labeled "Acceptance," began when he arrived in London in 1813 and spanned his greatest number of works, from Opus 53-134. While in London, Ries wrote four symphonies, three piano concerti, a set of songs, and numerous chamber works. He also wrote fantasias, rondos, variations based on popular themes and dances, which, according to Hill, were the result of the "uncultivated culture (in London) compared to Vienna."⁴⁸ Examining the names of those to whom he dedicated his works, and the type of music he wrote while in England, suggests, "he became a fashionable teacher among the wealthy."⁴⁹

Upon arriving in London at the end of April 1813, Ferdinand met Sir George Smart (1776-1867) and J. P. Salomon (Franz Anton Ries's violin teacher) who introduced him to the London Philharmonic Society. After his initial rejection, the organization admitted Ries and he made his first appearance with the Society in March 1814. From that point, Ries performed frequently on programs and had six works commissioned (three symphonies and three chamber works) by the Society.⁵⁰ In addition to his own works, Ries was responsible for communicating with his teacher, Beethoven, and for purchasing Beethoven's *Overture in C* for the Society. Ries also negotiated the visit of Louis Spohr (1784-1859) in 1820. Beginning in 1815 and continuing through June 1820, Ries was the director of the organization.⁵¹ Ries gave his final concert in May 1824, before moving to Godesberg, a municipal district of Bonn.

Ries gained success during his time in London primarily because of his involvement with the Society. According to Sand, Ries's popularity with the Society was because of his extensive international travel, his reputation as a prodigy, his "wild" playing, and his ability to improvise on the piano. "These characteristics, along with a society that seemed enamored with great

⁴⁸ Ibid.

⁴⁹ Ibid., 22.

⁵⁰ Sand, 17.

⁵¹ Hill, *Study and Addenda*, 23.

virtuosi... seemed to put Ries in the right place at the right time.”⁵² He was widely accepted as composer, pianist, conductor, and teacher, even listed in 1822 as an instructor at the Royal Academy of Music in London.⁵³ Also, while living in London, Ries married Harriet Mangan (1796-1863), “an English lady of great merit, and possessing many personal charms.”⁵⁴ Edward Foster at the St. Marylebone Parish Church in London married the couple on July 25, 1814.⁵⁵

During his final (i.e. “Authority”) stage, 1824-1838, Ries returned to his homeland. Having built and established himself as a composer and performer, Ries had the resources to do what he wanted during this stage of his life.⁵⁶ He, his wife, and three children first moved to Godesberg, then, six years later, to Frankfurt.⁵⁷ In the spring of 1825, Ries conducted the Lower Rhine Festival and continued to do so through 1837, sharing the duty with Spohr and Klien. During his time with the festival, Ries increased the quality of performances. At the end of 1826, Ries toured Germany, giving a concert in Leipzig at the end of December, and then Dresden and Berlin in early 1827. During 1828, Ries completed his first opera, *Die Räuberbraut* (The Robber’s Bride), which was performed in Berlin in 1831. Ries also became an honorary member of the Society for the Promotion of Music in Holland (along with other composers like Spohr, Hummel, and Reicha) in 1831.⁵⁸ In 1833 he toured Italy, giving a concert in Rome on his way to Naples. He was then appointed the head of the town orchestra and the vocal academy of Aachen in 1834.⁵⁹ In 1837 Ries was approached and convinced to co-author the *Biographische*

⁵² Sand, 20.

⁵³ Ibid.

⁵⁴ *Harmonicon*, 35.

⁵⁵ Cecil Hill and Ferdinand Ries, *Briefe und Dokumente* (Bonn: Röhrscheid, 1982), 87.

⁵⁶ Sand, 2.

⁵⁷ Ferdinand Ries, *Introduktion und Rondo für Horn und Klavier*, Op. 113/2, ed. Yvonne Morgan (Winterthur: Amadeus, 2009), forward.

⁵⁸ Sand, 25-26.

⁵⁹ Hill, “Ries,” *Oxford Music Online*.

Notizen über Ludwig van Beethoven with F. G. Wegeler (1765-1848). Ries died shortly after on January 13, 1838 in Frankfurt.

The last years of his life brought ample achievement to Ries but, according to Cecil Hill, this was a difficult time for him, beginning with the death of his youngest child in September 1829. Additionally, the culture of the Rhineland was somewhat of a disappointment for Ries, as it lacked the intellectuals and visionaries with whom he had been acquainted throughout most of his life. In the end, despite being financially stable, Ries doubted his own success as a composer and performer. The 1830's saw music moving in a new direction, beginning with Beethoven's late symphonies and the new "Romantic" works of composers such as Schumann, Liszt, and Wagner. Because of this change, Ries composed fewer works during this last part of his life.⁶⁰

While Ferdinand Ries had little formal training in composition, he was very lucky to have grown up surrounded by excellent musicians and exposed at an early age to the scores of Beethoven, Haydn, and Mozart. As stated in the *Harmonicon*, "he appears ... to have studied more from books, than under personal tuition; especially thorough-bass, in which, having no competent instructor, he was obliged to content himself with what knowledge he could acquire from the best writers on the subject."⁶¹ Ries's lessons with his father on violin and cello, cello lessons with Romberg, and piano lessons with Beethoven were the extent of his formal musical training. Most of his training as a composer was through his copying and studying the music of the greats like Mozart, Haydn, and Beethoven. This educational background is probably the reason why Ries is often accused of lacking originality as a composer. Beethoven himself even criticized Ries at one point, saying "he imitates me too much."⁶²

⁶⁰ Hill, *Study and Addenda*, 33-34.

⁶¹ *Harmonicon*, 33.

⁶² Hill, "Ries," *Oxford Music Online*.

While there were both positive and negative reviews of Ries's works, part of the condemnation may be due to the compositional techniques of the time. As Cecil Hill states, "theme types and rhythmic and melodic transformations, tonal structure and manipulation, and overall design are elements of a period style common to the technique of composers."⁶³ Ries would not have been alone, as most aspiring composers were attempting to emulate the greatest composers of their era, such as Haydn, whose "ingenuity in exploiting the conventions of sonata form, the inventiveness of his thematic ideas, and his mastery of orchestration made Haydn one of the most influential and sought-after composers of the eighteenth century."⁶⁴ According to the *Harmonicon*:

As a composer, Mr. Ries is, manifestly, a disciple of the Beethoven school; not only his symphonies, and other orchestral works, but his quartets [sic], piano-forte sonatas, and even his minor productions, evince [sic] his predilection for the general style of its founder. But he is too rich in invention, too independent in spirit, to be an imitator; and many of his productions shew [sic] an originality of composition, and a vigour [sic] of execution, that rank him with the great masters of the age.⁶⁵

⁶³ Hill, *Study and Addenda*, 27-28.

⁶⁴ Anna Levenenz, "The Debated Authenticity of Franz Joseph Haydn's Concertos for Horn: An Historical and Theoretical Approach to Attribution," (D.M.A. dissertation, University of Cincinnati, 2010), 2.

⁶⁵ *Harmonicon*, 35.

CHAPTER III

ANALYSIS OF SOLO AND CHAMBER WORKS FOR HORN BY RIES

Various sources have documented the history and development of the horn, its technique, and music. Such sources include *The Horn: A Comprehensive Guide to the Modern Instrument* by Gregory; *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique* by R. Morley-Pegge; *The Horn and Horn-Playing: and the Austro-Bohemian Tradition 1680-1830* by Fitzpatrick; *The Horn* by Kurt Janetzky and Bernhard Bröchle; *The Early Horn: A Practical Guide* by Humphries; and *The French Horn* by Coar. Additionally, *Brass Instruments: Their History and Development* by Baines and *Trumpets, Horns and Music* by Barbour, provide documentation on the instrument. Numerous dissertations and articles published in *The Horn Call* are also available that detail the history of the instrument. Due to the large number of resources, this study will focus on the 18th-century horn and its performance techniques.



Figure 3.1. Written harmonic series through the 16th partial on open horn.

Based on the tradition of the hunting-horn, composers relied upon the open harmonic series, seen in Figure 3.1, to create “horn fifths” between two players. In particular, composers employed this style of horn writing in their symphonies and concerti. The higher part usually moved in stepwise motion with the lower voice moving by leaps, creating the intervals of a unison third, fourth, fifth, sixth, and octave – thus, the label “horn fifths” or horn progressions ensued.

Following in the tradition of the master crook and coupler system, Anton Joseph Hampel (1710-1771) and instrument builder, Johann Werner, invented the *Inventionshorn* around 1750-1755.⁶⁶ The detachable crooks, which, until that point, had been added to the beginning of the instrument as "terminal crooks," were now inserted into the middle of the horn with a fixed leadpipe, allowing for a full range of transpositions ideal for the orchestral setting. Later L. J. Raoux, in collaboration with Carl Türschmidt, developed the *cor solo*, which refined the solo keys of D, E^b, E, F and G.⁶⁷

Around 1750 Hampel codified hand-horn technique. This technique allowed composers to write stepwise motion for the horn using pitches that were outside the open harmonic series, in the middle to lower registers. It encouraged composers to write virtuosic works for the horn, with more lyrical and conjunct lines. Additionally, in duets, hand-horn technique allowed both hornists to play lyrical lines in the middle range.⁶⁸ While audiences today may find the change in timbre harsh and unpleasing, composers during the classical era utilized the variances in tone color and dynamics associated with hand horn technique to create more musical phrases and contrast in a melodic line.⁶⁹

As it was not ideal for one player to cover the entire three-octave range of the horn⁷⁰ or specialize in the various types of horn writing, two distinct types of horn players developed.

Sanders elaborates in her dissertation:

The very nature of the instrument in the 18th -century may have led to the favoring of the horn duo over the single soloist. The various techniques required to produce the full

⁶⁶ Kurt Janetzky and Bernhard Brüchle, *The Horn*, trans. James Chater (Portland, OR: Amadeus Press, 1988), 54.

⁶⁷ R. Morley-Pegge, *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique*, 2nd ed. (New York: W. W. Norton & Company, Inc., 1973), 22-23.

⁶⁸ Jocelyn Black Sanders, "Horn Duos in the Baroque and Classical Periods with an Emphasis on the Chamber Music of Ludwig van Beethoven" (D.M.A. dissertation, University of Wisconsin-Madison, 1993), 11.

⁶⁹ Bradley Alan Tatum, "Austro-German Classical Era Horn Works: A Study in Style and Performance Practice" (D.M.A. dissertation, University of Maryland, 2010), i.

⁷⁰ Morley-Pegge, 97.

range of the horn could not easily be mastered by one player using the horns and mouthpieces available at that time. Therefore, specialists emerged who mastered either the upper register in the *clarino* style of the athleticism required or the lower half of the horn range.⁷¹

Horn treatises from this era such as Frederic Duvernoy's *Methode pour le cor* (1802), the *Méthode de Premier et de Second Cor* (1808) by Heinrich Domnich, and the *Methode de Cor Alto et Cor Basse* (1824) by Louis-François Dauprat outlined the differences between the *cor alto* and *cor basse* players. *Cor alto*, or *corno principal*, was the higher of the two parts with a tessitura range of g to c^{'''}. Carrying over from the Baroque tradition of *clarino* playing, the player was expected to play scalar passages covering two or more octaves, difficult arpeggiated phrases, and ornaments. The *cor basse*, or *corno secundo*, player specialized from c to g^{''} with the flexibility and agility to play large skips in the middle to low range.⁷² The second horn “demanded highly developed technical skills” playing “many more leaps and acrobatic maneuvers than the higher parts.”⁷³ According to Dauprat, another difference existed with the style of the solo part as *cor alto* player was expected “to sing ... all the kinds of melodies and lyric passages,” whereas the *cor basse* player showcased the low notes playing “melodic lines in the middle range, as well as all sorts of passagework and arpeggiation.”⁷⁴

Due to the difference in ranges, various instruments and mouthpieces, embouchure settings, and the amount of hand-horn technique employed, there was a marked contrast in tone quality between the *alto* and *basse* player. The “*cor alto* produced a timbre which projected easily and was relatively bright, even harsh ... a characteristic retained of the high Baroque *clarino* tradition. The *cor basse* ... adopted a darker tone which blended more easily with an

⁷¹ Sanders, 22.

⁷² One additional type of horn playing developed at the end of the 18th-century, where the middle range of the horn was used. It became known as *cor mixte*. Morley-Pegge lists ranges for these the types of horn players on page 98.

⁷³ Sanders, 25.

⁷⁴ Louis-François Dauprat, *Methode de Cor Alto et Cor Basse*, ed. and trans. by Viola Roth (1824; repr., Bloomington, IN: Birdalone Music, 1994), 16.

ensemble and was more pleasing to an audience in a solo capacity.”⁷⁵ This darker tone quality, characteristic of the *cor basse*, became the preferred range for solo playing by both performers and audiences.⁷⁶

Another notable difference between *alto* and *basse* players was the use of “factitious tones” or “false tones” by the *cor basse* player. *Cor basse* players manipulated their embouchure and hand in order to create artificial tones between the partials of the harmonic series.

Composers, such as Joseph Haydn, Anton Reicha, Beethoven, and even Ferdinand Ries,⁷⁷ were known for readily using these “false tones.” Both works for solo horn and piano by Ries feature this technique.

Numerous dissertations and articles have been written that describe how composers used the various compositional approaches for the natural horn. One in particular, by Jocelyn Black Sanders, studied the horn writing in the chamber music and orchestral music of Mozart, Haydn, and Beethoven. Each composer wrote for the horn in conservative but unique ways, depending on the role of the instrument. Often as a supporting role in chamber music, composers limited the range of the instrument and wrote horn-progressions as a means “to facilitate blending with the other instruments of the ensemble.”⁷⁸ When composers wanted to feature the horn in a melodic capacity, they could choose from either the florid *clarino* style of the *cor alto* players or the gymnastic technique of the *cor basse* players. Composers, such as Friedrich Kuhlau (1786-1832) and Ferdinand Ries, wrote more chromatic lines for the horn and were more sensitive to both the colors of the open and stopped pitches, and the different roles of the *alto* and *basse* players.

⁷⁵ Sanders, 25.

⁷⁶ Ibid.

⁷⁷ Ibid., 27.

⁷⁸ Ibid., 47.

Although the valved horn was gaining popularity during his life,⁷⁹ Ries continued to write for natural horn throughout his career. Ries composed two works for solo horn and piano and six⁸⁰ seldom-performed chamber works for unique combinations of instruments that include the horn (Table 3.1).

Table 3.1. Solo and Chamber Works that Include the Horn by Ferdinand Ries.

Title	Instrumentation	Date	Note
Sonata, Op. 34 in F Major	Horn and Pianoforte	1811 Kassel 1811 Published by Böhme and Lavenu	
<i>Introduction and Rondo</i> in E ^b Major, Op. 113, no. 2	Horn and Pianoforte	1824 London 1826 Published by Schott	
Septet, Op. 25 in E ^b Major	Pianoforte, two horns, clarinet, violin, cello, double bass	1808 Paris 1812 Published by Simrock	Alternative quintet version for piano and string quartet
Sextet, Op. 142 in G minor	Harp, pianoforte, clarinet, horn, bassoon, double bass	1814 London 1826 Published by Schott	Alternative quintet combination for piano, harp (or second piano), violin, viola, cello
Octet, Op. 128 in A ^b Major	Pianoforte, clarinet, horn, bassoon, violin, viola, cello, double bass	1815 London 1830 Published by Probst	
<i>Nocturne</i> , WoO. 50 in B ^b Major	Flute, two clarinets, horn, two bassoons	1834 Frankfurt Never published	Listed in a letter to Böhme March 15, 1836
<i>Nocturne</i> , WoO. 60 in E ^b Major	Flute, two clarinets, horn, two bassoons	1836 Frankfurt Never published	Listed in a letter to Böhme March 15, 1836
<i>Variations and March</i> , WoO. 77	Pianoforte, harp, two horns, double bass	ca. 1823 Never published	Listed in a letter to Boosey April 14, 1823

⁷⁹ The valved horn appeared around 1818 and its first virtuoso, Joseph-Rudolph Lewy, was performing in Vienna during Ries's lifetime.

⁸⁰ *Variations and March*, WoO. 77 will not be discussed in this paper as it was beyond the scope of the current study. There is no published version of the work in existence, yet the manuscript edition is currently held in the Berlin State Library, call number mus.ms.autogr., F. Ries, 91N.

When one examines the works listed above, it is clear that Ries's use of the horn was rather conventional. In general, Ries favored the F and E^b crooks. The only exceptions are in his Septet, Op. 25 where he called for horn in E^b and C, and *Nocturne*, WoO. 50 where chose horn in E^b and G. Of the compositions studied in this project, Ries only used two horns in his Septet, where he used the horns to create "horn fifths." Primarily using the horn in a supporting role in his chamber pieces, Ries required less hand-horn technique and fewer false tones in comparison to his solo works. In both his chamber and solo works, Ries very rarely wrote in the *clarino* tradition, instead favoring the range of the *cor basse* player. In his solo works, Ries placed a high priority on the melodic line, requiring the use of hand-horn technique to create expressive melodic lines. He also encouraged the hornist to play with more dynamic contrast, a greater variation in character or mood as indicated by a variety of articulation marks, and with an emphasis on larger leaps. Ries moved from one key to the next throughout many of his works, frequently using unrelated key areas, typical of the Romantic era. His compositional style featured the "use of rhapsodic elements and full-blown sound in his mainly instrumental creations mark an early break through into romantic spheres. The dark-hued expressive slow movements, often in a minor key, are typical."⁸¹

Solo Works for Horn and Pianoforte

Ries wrote his Sonata in F for Horn and Piano, Op. 34 in 1811, during his so-called "Experience" period, as labeled by Sand. It is listed in Ries's personal catalog as Op. 34, "the 27th Sonata,"⁸² but was the first for Horn and Piano. Dedicated to Madame Serina Embden nee

⁸¹ Ferdinand Ries, *Introduktion und Rondo für Horn und Klavier*, Op. 113/2, ed. Yvonne Morgan (Winterthur: Amadeus, 2009) forward.

⁸² Ferdinand Ries, ca. 1831, Deutsche Staatsbibliothek, Berlin, *Catalogue Thematique of the Works of Ferdinand Ries*, 22, accessed April 10, 2014, [http://imslp.org/wiki/Catalogue_Thematique_\(Ries,_Ferdinand\)](http://imslp.org/wiki/Catalogue_Thematique_(Ries,_Ferdinand)).

Dellevie, it was published by Böhme and Lavenu in 1811.⁸³ On the manuscript score, the title reads “Sonate pour le Piano-forte et Cor composee par F. Ries a Cassel 1811 op 34.” Details of its premiere are unknown, but it was performed in 1817 in Leipzig by one of the Schuncke brothers.⁸⁴ The Sonata, in three movements, closely resembles Beethoven’s Sonata, Op.17 in terms of formal structure and character. Both sonatas, written in the late Classical style, require a fine pianist, are in the key of F, and are intended for a *cor basse* soloist. The ranges of the horn are listed below in figure 3.2 and 3.3. The half-notes represent the open notes of the natural harmonic series with the quarter-notes indicating additional notes outside the open harmonic series created by hand-horn technique.



Figure 3.2. Ries, Sonata, Op. 34, Horn Range.



Figure 3.3. Beethoven, Sonata, Op. 17, Horn Range.

The use of factitious tones, large leaps (often in the opposite direction), and the use of rapid arpeggios that require lots of “flexibility, accuracy, and power in the lower register,”⁸⁵ validate that both works were intended for a *cor basse* player.

Beethoven’s Sonata, Op. 17, written in 1800, was premiered in Vienna by Beethoven himself on pianoforte and Giovanni Punto (1746-1803) on horn. As the first known sonata for horn and piano, Beethoven clearly tried to meld the horn's hunting heritage with its melodic

⁸³ Cecil Hill, *Ferdinand Ries: A Thematic Catalogue*, (Armidale, Australia: University of New England, 1977), 29, accessed April 25, 2014, <https://epublications.uned.edu.au/vital/access/manager/Repository/une:8518>.

⁸⁴ “Schuncke,” *French-Horn.net/Robert Ostermeyer Music Edition*, accessed May 11, 2014, <http://www.french-horn.net/index.php/biographien/100-schunke.html>.

⁸⁵ Sanders, 67.

capacity. It reflected Punto's brilliance as a *cor basse* player, as it did not "rise above the twelfth harmonic ... (with) substantial use of notes below the staff."⁸⁶ According to Sanders,

Beethoven's Sonata, written for the famous Punto:

demonstrated the vast melodic and harmonic potential of the horn fifteen years prior to the invention of the valve. The popularity of the *cor basse* soloist was at its peak, and accomplished soloists such as Giovanni Punto ... conditioned audiences and composers to expect horn players to command a wide range on the instrument and to master the hand-horn technique. As a result, expectations seems to have led composers to disregard the limitations of the valveless horn and to write melodies which are much more chromatic and lyrical in the lower half of the range of the instrument than music which has been previously composed.⁸⁷

Most records indicate that Ries arrived in Vienna in 1801, however a recent study by Van der Zanden suggests that Ries may have in fact arrived there in 1803.⁸⁸ Regardless of the actual year of arrival, Ries would have missed the premiere of the Beethoven's Horn Sonata, but, more than likely, he became familiar with the Sonata during his study there.

Ries's Sonata, coming nearly a decade after Beethoven's Horn Sonata, has similar features, yet is more colorful and technically challenging for both the pianist and hornist.⁸⁹ The first movement of Op. 34 follows typical Sonata-Allegro form, beginning with a seven-bar introduction. This *Larghetto* section in 3/4 introduces the dotted figure seen in musical example 3.1. The horn will present a similar dotted figure later in the movement as shown in example 3.2. This dotted-eighth-sixteenth figure is also central in the first movement of Beethoven's Horn Sonata, as seen in musical examples 3.3 and 3.4.

⁸⁶ John Humphries, *The Early Horn: A Practical Guide* (Cambridge: University Press, 2000), 90.

⁸⁷ Sanders, 61-62.

⁸⁸ Jos van der Zanden, "Ferdinand Ries in Wien Neue Perspektiven zu den Notizen." *Bonner Beethoven-Studien* 4 (2005).

⁸⁹ Walter Gray, liner notes to *Music for Horn and Piano*, Douglas Hill and Karen Zaczek Hill, Crystal Records S373, LP, 1980.

Musical Example 3.1. Ries, Sonata, Op. 34, I., mm. 1-3, Horn and Piano.

Musical Example 3.2. Ries, Sonata, Op. 34, I., mm. 59-62, Horn.

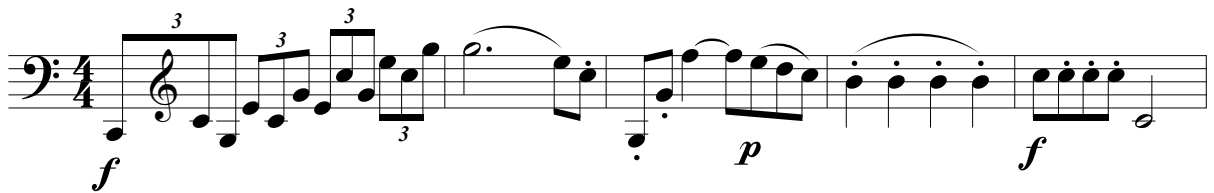
Musical Example 3.3. Beethoven, Sonata, Op. 17, I., mm. 1-2, Horn.

Musical Example 3.4. Beethoven, Sonata, Op. 17, I., mm. 24-25, Horn.

The *Allegro* (in cut time) in Ries's Horn Sonata, marks the beginning of the exposition in the key of F major. The second theme area begins in c minor, with the closing of the exposition in C major in measures 119-122. The development begins in c major but quickly moves to D^b major, finally ending in F major, with the recapitulation beginning in m. 187. Returning themes from the exposition are, as expected, presented in the tonic key of F major. The coda begins in

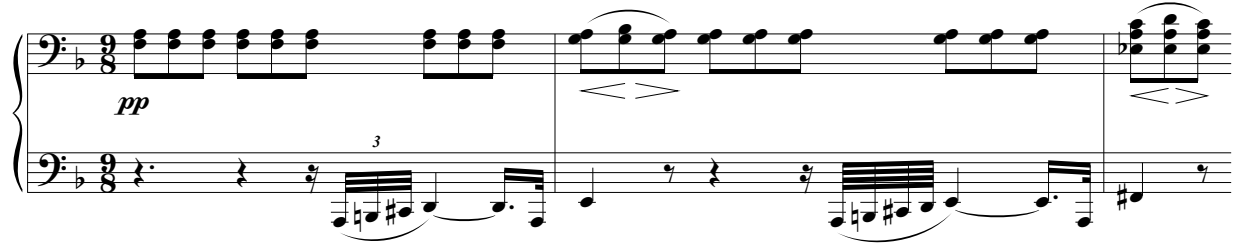
m. 301. A total of 321 measures in length, the first movement of Ries's Sonata is significantly longer than Beethoven's first movement, which is only 180 measures.

Similar to Beethoven's Horn Sonata, Ries's first movement is cheerful and filled with high energy, requiring both the hornist and pianist to negotiate arpeggios and large leaps. First seen in the introduction, Ries wrote numerous octave jumps throughout the movement for both the horn and piano. These large leaps continue throughout the work and demonstrate the flexibility and agility needed by the *cor basse* soloist, illustrated in musical example 3.5.



Musical Example 3.5. Ries, Sonata, Op. 34, I., mm. 301-305, Horn.

The second movement of the Sonata, Op. 34, is in a ternary form in 9/8 and in the key of D minor. Ries wanders back and forth between D minor and F major, with dark and complex chords scattered throughout the movement. While it does not resemble the second movement of Beethoven's Sonata in terms of structure, meter, melody, or harmony, Ries's harmonic language is emblematic of Romanticism, using a variety of diminished seventh chords and intriguing progressions. Additionally, as seen in musical example 3.6, Ries's second movement evokes Romanticism with the thirty-second triplet figure in the left hand of the piano. The figure is reminiscent of low strings at the beginning of Beethoven's second movement in his Symphony No. 3, *Marcia funebre*, shown in musical example 3.7.



Musical Example 3.6. Ries, Sonata, Op. 34, II., mm. 1-3, Piano.



Musical Example 3.7. Beethoven, Symphony No. 3, II., mm. 1-5, Bass.

Audiences during Beethoven's time would have had little trouble identifying the style of the second movement. "The funeral march is a contemporary topic, already modeled in François-Joseph Gossec's *Marche lugubre* written in 1793, and that was already used before Beethoven as a slow movement in cyclical works of several movements ... completed before Beethoven's *Eroica*."⁹⁰ It was "plainly modeled after grand dirges played at the funerals for heroes of the Revolution and Napoleonic wars ... (with) the very slow tempo, minor mode, imitations of drumrolls, and pervasive dotted rhythms ... characteristic of Republican funeral music."⁹¹ While Ries was probably not present for the premiere of Beethoven's Horn Sonata, he attended the rehearsals and premiere of Beethoven's Symphony No. 3. Ries himself reminisced in the *Biographische Notizen über Ludwig van Beethoven*:

During the first rehearsal of this symphony ... the [second] horn player did come in correctly I was standing next to Beethoven and believing this entry wrong said: 'That damned horn player! Can't he count – It sounds terrible.'⁹²

⁹⁰ Bert Hagels, liner notes to *Septet and Octet*, trans. Ar. pege-translations, Brussels, Linos-Ensemble, Bayerischer Rundfunk, CPO 999 937-2, CD, 2005, 13.

⁹¹ Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: W.W. Norton & Company, 1985), 41-43.

⁹² Ries and Wegeler, 69.

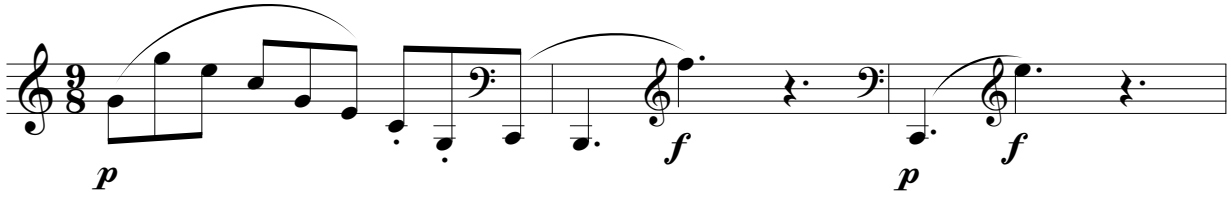
The dark temperament established by the left hand in the piano in Ries's Sonata, sets the stage for the horn player to enter with the haunting dotted figure from the previous movement, followed by a lyrical line demonstrating the balance achieved between the two voices in the second movement. Earlier composers were reluctant to write for the combination of horn and piano due to the challenge of attaining a satisfactory balance between the two instruments.⁹³ Later composers, including Carl Czerny (1791-1857), began to see how this duet between the horn and piano could be successful. "The horn ... is especially adapted for calm sustained notes, for tender or melancholy ideas, or for an expression of energy and grandeur ... Beethoven, Ries, Hummel and many modern writers have produced distinguished examples."⁹⁴ The second movement of Ries's Sonata exemplifies this sensitive and despairing feeling created between the duet of the pianist and hornist, highlighting the lyrical and virtuosic abilities of both performers. Ries asks the horn player to perform lyrical lines with the use of hand-horn technique, as seen musical example 3.8. He also requires large leaps, demonstrating the agility of a *cor basse* player illustrated in musical example. 3.9, along with extremes in dynamic contrast within one phrase.



Musical Example 3.8. Ries, Sonata, Op. 34, II., mm. 12-16, Horn.

⁹³ Humphries, 90.

⁹⁴ Andrew Clark, "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny," *Historic Brass Journal* 13 (2001): 118.



Musical Example 3.9. Ries, Sonata, Op. 34, II., mm. 22-24, Horn.

In addition to the large leaps, Ries demonstrates his knowledge of the *cor basse* player's abilities by his use of false tones in the lower register occurring in mm. 26-28, shown in musical example 3.10. In comparison, Beethoven only used one factitious tone in his sonata, the low G in the first movement, as seen in musical example 3.11. Overall, Reis's second movement in Sonata, Op. 34 is more demanding in those 36 measures in comparison to Beethoven's Sonata, which is only 17 measures in length.



Sonata which requires great flexibility of a *cor basse* player, as seen in musical examples 3.12 and 3.13.

Musical Example 3.12. Beethoven, Sonata, Op. 17, III., mm. 120-166, Horn.

Musical Example 3.13. Ries, Sonata, Op. 34, III., mm. 217-243, Horn.

The “C” section of the Rondo in Ries’s Sonata is distinctive because of the fugue introduced between the piano and horn. Possibly recalling the fugue in the slow movement of Beethoven’s Symphony No. 3, this section again brings to mind Ries’s witness of the rehearsals and premiere of that symphony while in Vienna. Although a fugue is infrequently used as an episode in rondo form, Ries included another fugal section in the finale of his Piano Sonata in F, Op. 11, No. 2.⁹⁵

The second work for solo horn and piano (or cello) by Ries is his *Introduction and Rondo* in E^b major, Op. 113, no. 2. Ries dated the work “London 1824” in his personal catalog and included the text “ou ‘She Smiled and I could’ by Sausbury for Pianoforte and Corno obl.”⁹⁶ While this work is perhaps the lesser know of his two works for horn and piano, it can be heard on three recordings.^{97,98} The *Introduction and Rondo* was the second of two works in his Opus 113. The first in Opus 113 was titled *Introduction and A Russian Dance* for the Pianoforte and Violoncello, dedicated to Miss Ellen Kelly, published by Clementi and Company in 1823.⁹⁹ No. 2 was dedicated to Mademoiselle Boode and published in 1826 by Schott in Mainz. “Of the five known publishers of these [two] works, none is known to have published both pieces.”¹⁰⁰

⁹⁵ Susan Kagan, liner notes to *Piano Sonatas and Sonatinas, Vol. 1*, Susan Kagan, Naxos 8.570796, CD, 2008, 3.

⁹⁶ Ries, ca. 1831, *Catalogue Thematique of the Works of Ferdinand Ries*, 77.

⁹⁷ There are three known recordings of the *Introduction and Rondo*, Op. 113, No. 2. Michael Höltzel and Friedrich Wilhelm Schnurr, *Romantic Music for Horn and Piano*, Höltzel and Schnurr, Musikproduktion Dabringhaus und Grimm, MDG 324 0908-2, CD, 1999. John Stobart and Barbro Jansson, *Works For Natural Horn By Piano Virtuosi*, Stobart and Jansson, Zuk Records 325, CD, 2000. Sochiro Ohno and Mariko Mitsuyu, *The Romantic Horn*, Ohno and Mitsuyu, Flordimusica CHM 1001, CD, 1991. There are no known recordings of the *Introduction and Rondo*, Op. 113, No. 2 performed on cello.

⁹⁸ There are six known recordings of Ries’s Sonata, Op. 34. Douglas Hill, *Music for Horn and Piano*, Hill and Hill, Crystal Records S373, LP, 1980. Jean Rife, *Music for Natural Horn: Works of Haydn, Beethoven, and Ries*, Rife and Pearlman, Titanic Records Ti-94, LP, 1983. Claude Maury, *Beethoven: Bläsermusik Waldhorn Sonaten*, Maury and Penson, Ricercar RIC 287, CD, 1991. Louis Phillipe Marsolais, *L’Héritage Beethoven*, Marsolais and Jalbert, ATMA Classique, CD, 2010. Thomas Müller, *Beethoven - Danzi Sonates pour Cor et Pianoforte*, Müller and Torbianelli, Harmonia Mundi HMC905250, CD, 2001. Steinar Granmo Nilsen, *Early Romantic Horn Sonatas*, Nilsen and Fossheim, 2L-113, CD, 2015.

⁹⁹ Hill, *Study and Addenda*, 119.

¹⁰⁰ Sand, 108.

Written for horn in E^b, the work is more demanding for the horn player than the Sonata, written a decade earlier. The *Introduction and Rondo* has a wider range, listed below in figure 3.4, with a number of notes outside the open harmonic series.



Figure 3.4. Ries, *Introduction and Rondo*, Op. 113, No. 2, Horn Range.

Ries included a substantial number of notes outside the harmonic series, requiring more virtuosic hand-horn technique. Example 3.14 demonstrates the gymnastic melodic lines heard in the Introduction. In addition, there are numerous phrases throughout the Rondo requiring mastery of the hand-horn and an ability to perform leaps the instrument, displaying “a marked variation from the Beethoven-like qualities found in Op. 34,”¹⁰¹ seen in 3.15.



Musical Example 3.14. Ries, *Introduction and Rondo*, Op. 113, No. 2, mm. 14-19, Horn.



Musical Example 3.15. Ries, *Introduction and Rondo*, Op. 113, No. 2, mm. 46-51, Horn.

Sand argues that the chromatic passages, such as seen in musical example 3.15, could raise the question “as to whether the piece was written for the traditional hand-horn, the valved

¹⁰¹ Sand, 107-108.

horn... or the cello.”¹⁰² This author believes that the work simply demonstrates the virtuosic abilities of horn players at the beginning of the 19th century, similar to the compositions of Carl Czerny and Nikolaus von Krufft. Although the valve had been developed by the time of Ries’s composition, valved instruments were not manufactured in England until 1830 by Pace, and it was not until the middle of the century that the valved horn became widely accepted.¹⁰³ Therefore, it is almost certain that the *Introduction and Rondo*, Op. 113, no. 2 was intended for the natural horn.

The Introduction, which is twenty-one bars long, is in 9/8 with a cadenza in the horn, as seen in example 3.14. It begins in E^b minor, moves to E^b major, and ends on a dominant chord in E^b minor. The “startling harmonies” in the piano establish a “gloomy and tense atmosphere”¹⁰⁴ before the horn enters. Like the Sonata, Op. 34, the *Introduction and Rondo* requires a fine pianist with its scales and large leaps. Ries calls for the hornist to play as lyrically, musically, and technically virtuosic as the pianist.

As stated by Allan Bradley, “One of Ries’s many gifts as a composer was the ability to write memorable rondo themes,”¹⁰⁵ and the Rondo in this solo work for horn and piano is no exception. A rondo in 6/8, following in the classical tradition, tends to lend itself to more hunting-horn qualities because of the compound meter; however, Ries does not rely upon repeated pitches, or calls as often as might be expected. In only a few instances, those shown in musical examples 3.16 and 3.17, does Ries opt for the hunting-horn tradition, towards the end of the movement.

¹⁰² Ibid., 108.

¹⁰³ Humphries, 39.

¹⁰⁴ Walter Werbeck, liner notes trans. Joachim Thalmann/Susan Marie Praeder to *Romantic Music for Horn and Piano*, Michael Höltzel and Friedrich Wilhelm Schnurr, Musikproduktion Dabringhaus und Grimm, MDG 324 0908-2, CD, 1999, 5.

¹⁰⁵ Bradely Allan, liner notes to *Ferdinand Ries: Piano Concertos, Vol. 5 (Op. 42 and Op. 177, Introduction et Rondo)*, Christopher Hinterhuber and the New Zealand Symphony Orchestra conducted by Uwe Grodd, Naxos 8.572742, CD, 2012, 4.

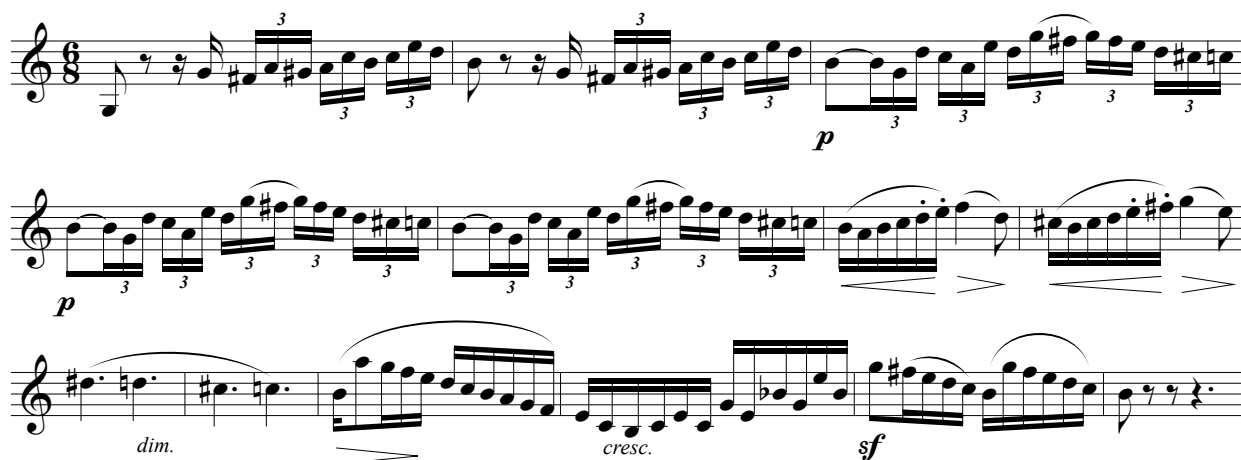


Musical Example 3.16. Ries, *Introduction and Rondo*, Op. 113, No. 2, mm. 183-186, Horn.



Musical Example 3.17. Ries, *Introduction and Rondo*, Op. 113, No. 2, mm. 205-209, Horn.

Instead, a majority of Ries's writing for the horn in the *Introduction and Rondo* requires mastery of the hand-horn technique and the flexibility to perform chromatic passages. In this example, Ries also demands extreme dynamics in both the piano and horn parts, demonstrated in musical example 3.18.



Musical Example 3.18. Ries, *Introduction and Rondo*, Op. 113, No. 2, mm. 69-80, Horn.

Chamber Works

Ries wrote a number of chamber works, with a majority of them composed during his time in London. A few of them use the horn or pairs of horns in unusual instrumental combinations as seen in table 3.1. While it is clear Ries was following his predecessors in terms

of style and compositional techniques,¹⁰⁶ his choice of instrumentation is unique in these chamber works.¹⁰⁷ The writing for the horn(s) is rather conservative in his chamber works: almost writing entirely for horn in E^b, with a limited range of about two octaves, and with little hand-horn technique. While some of this conservative writing was due to the design of the instruments, there are moments in the chamber works where the horn is featured melodically. Allan Bradley further emphasizes the claim that Ries placed a high importance on the winds, as stated in the liner notes of the CD Ferdinand Ries: Piano Concerto, Vol. 5:

Ries's writing for wind instruments had been impressive from the outset of his career and his fascination with their distinctive qualities is evident in works such as the *Grand Septour, Op. 25*, the *Piano Quintet in B minor, Op. 74* and the *Grand Ottetto, Op. 128*. His writings for horn and trumpets in his orchestral works remained by comparison somewhat limited largely on account of the physical design of the instruments. In the *G minor Concerto*, however, we see a new flexibility in writing for the horns, one in which the instruments play in a wide variety of keys within the same movement. Ries features the horns prominently throughout the work signally their expanded role by assigning them important thematic material.¹⁰⁸

The Septet, Op. 25 in E^b major for piano, two horns, clarinet, violin, cello, and double bass was written in 1808 when Ries was in Paris. Beethoven's Op. 20 Septet was possibly a model for Ries's Septet, as both are in the key of E^b and scored to create opposition between instrument families. Beethoven wrote his Septet in 1799 for bassoon, horn, violin, viola, cello, and double bass; it was premiered April 2, 1800.¹⁰⁹ Again, Ries would not have been present for the premiere but more than likely would have been exposed to the work while in Vienna working as Beethoven's assistant. In his Septet, Op. 25, Ries couples the two horns with the clarinet throughout, often in response to the strings, creating a timbre change with the piano bridging the

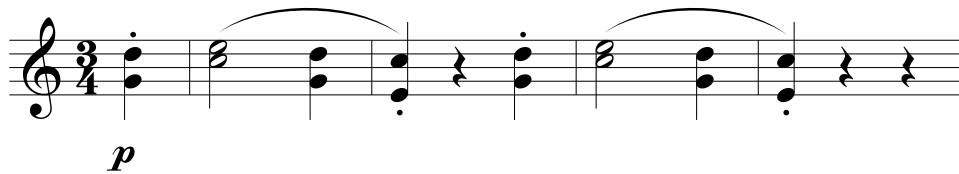
¹⁰⁶ Bert Hagels, liner notes to *Ferdinand Ries Wind Notturmi and Mozart Gran Partita*, trans. Susan Marie Praeder, Schweizer Bläserensemble, Schweizer Radio und Fernsehen, CPO 777 618-2, CD, 2013, 13.

¹⁰⁷ Hagels, *Septet and Octet*, 10.

¹⁰⁸ Bradely, 4.

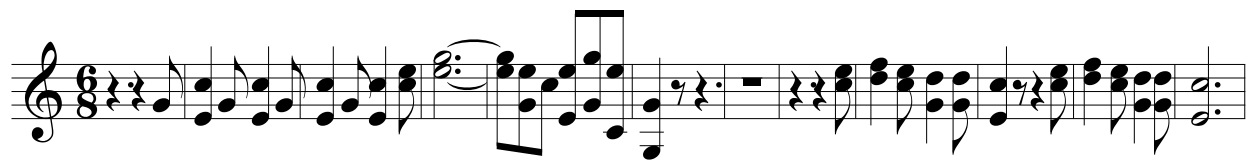
¹⁰⁹ Joseph Kerman, et al. "Beethoven, Ludwig van," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed May 12, 2015. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg19>.

associated with military style works. Movement three, Scherzo: *Allegro*, returns to E^b with the Trio section in A^b. The movement, which is almost 500 measures long, “is unusually extended and dominated by the contrast of a horn motif typical for the instrument that introduces the movement without accompaniment from other instruments,”¹¹⁴ as seen in musical example 3.19 below.



Musical Example 3.19. Ries, Septet, Op. 25, III., mm. 1-4, Horns.

The final movement, Rondo: *Allegro* in 6/8, is combined with the harmonic structure of sonata form. The use of the horns in a hunting-horn manner marks the beginning of the coda and draws a connection to the opening of the previous movement with the use of “horn fifths,” demonstrated in musical example 3.20.



Musical Example 3.20. Ries, Septet, Op. 25, IV., mm. 349-360, Horns.

The next chamber work that features horn is Ries’s Sextet in G minor, Op. 142 for harp, piano, clarinet, horn, bassoon, and double bass. It is listed in Ries’s personal catalog as written in 1814 in London, however, because of difficulties finding a publisher, it was given a higher opus number. Without success, Ries offered the Sextet, Op. 142 and his Octet to C. F. Peters in 1816.¹¹⁵ In 1823, he made a second attempt to get them published by Boosey,¹¹⁶ but “evidently,

¹¹⁴ Ibid., 13.

¹¹⁵ Ferdinand Ries to C. F. Peters, April 22, 1816, in *Briefe und Dokumente*, Cecil Hill (Bonn: Röhrscheid, 1982), 106. This letter also offers the Octet, Op. 128 and Variation, WoO. 77.

¹¹⁶ Ferdinand Ries to Thomas Boosey, August 14, 1823 in *Briefe und Dokumente*, Cecil Hill (Bonn: Röhrscheid, 1982), 182-183. Ries offers the Sextet, Octet and Variation in addition to other works to get published.

the risk involved in publishing a work with such a rare instrumentation seemed to be too great to make it interesting for publishers.”¹¹⁷ Finally, Schott published the Sextet in 1826, with an alternative quintet combination for piano, harp (or second piano), violin, viola, and cello. It was also mentioned in a review in the *Caecilia: eine Zeitschrift für die Musikalische Welt*, Vol. 8 (1828).¹¹⁸

The three-movement work begins with a first movement following the typical Sonata-Allegro form. In G minor and 3/4 meter, the first movement has a “lyrical-elegiac basic character.”¹¹⁹ The second movement, *Adagio con moto* in E^b and 2/4, is marked *attacca* with the third movement, Rondo: *Allegretto*. Returning to G minor, this final movement concludes with “easygoing cheerfulness”¹²⁰ in G major. Ries uses only the E^b horn in the work with a range spanning slightly over two octaves, listed in figure 3.7.



Figure 3.7. Ries, Sextet, Op. 142, Horn Range.

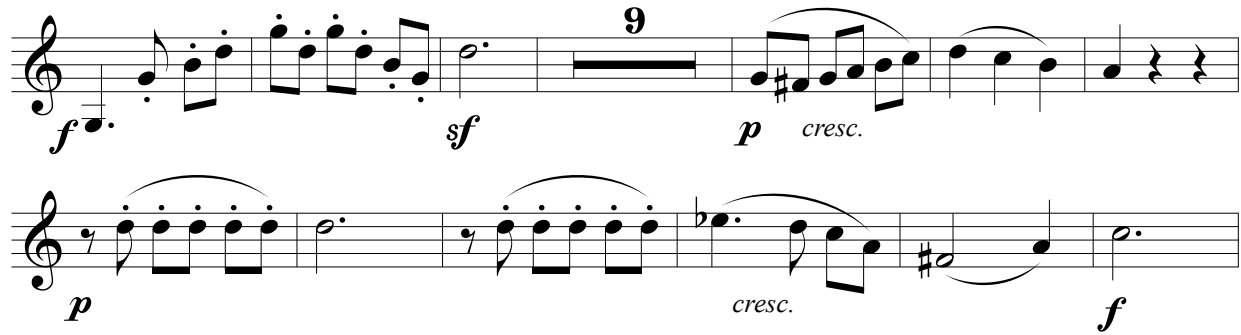
Compared to the Septet, the Sextet calls for more hand-horn technique in arpeggios and chromatic passages. While the musical example 3.21 represents the most difficult passage in the work, it still illustrates Ries's conservative writing for the horn, as the hand-horn technique is not complex.

¹¹⁷ Hagels, *Piano Quintet and Sextets*, 20.

¹¹⁸ *Caecilia eine Zeitschrift für die Musikalische Welt*, Vol. 8 (1828): 109,112-118, accessed May 14, 2015, https://archive.org/details/bub_gb_jmYPAAYAAJ.

¹¹⁹ Hagels, *Piano Quintet and Sextets*, 21.

¹²⁰ *Ibid.*



Musical Example 3.21. Ries, Sextet, Op. 142, I., mm. 205-225, Horn.

The Octet in A^b major, Op. 128 was composed in 1815 in London and dedicated to Mademoiselle A. E. E. Vanden Bergh. Commissioned by the Philharmonic Society, it was scored for piano, clarinet, horn, bassoon, violin, viola, cello, and double bass. The three-movement work could be regarded “as a kind of chamber piano concerto,”¹²¹ which featured Ries himself at the piano. The first performance was May 13, 1816 with the following performers: Ries (piano), Weichsel (violin), Watts (viola), Percival (cello), Petrides (horn), Holmse (bassoon), Müller (clarinet), and famous bassist, Dragonetti.¹²² However, the Octet was not published until fifteen years later. In a letter addressed to C. F. Peters, dated April 22, 1816, Ries sought publication of both his Sextet and Octet.¹²³ Failing to win the support of C. F. Peters, he approached Boosey and Hawkes in 1823.¹²⁴ It was Probst in Leipzig who finally published the Octet in 1830.¹²⁵

Ries used only the E^b horn for the Octet and remained within a two-octave range, shown in figure 3.8. This is one of the most conservative uses of the horn by Ries, requiring the hornist to use only four notes outside the open harmonic series and no false tones in the lower range of the instrument. In the horn part, simple rhythms predominate with very few leaps throughout the

¹²¹ Hagels, *Septet and Octet*, 14.

¹²² Sand, 113.

¹²³ Ferdinand Ries to C. F. Peters, 106.

¹²⁴ Ferdinand Ries to Thomas Boosey, 182-183.

¹²⁵ Hill, *Ferdinand Ries: A Thematic Catalogue*, 134.

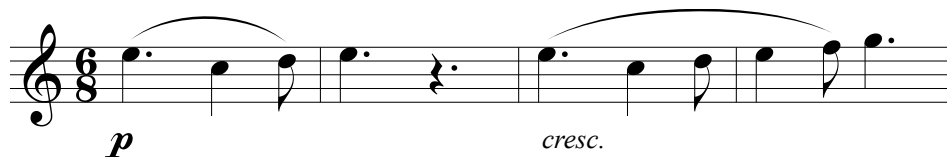
work. In the Octet, Ries clearly used the horn as a supporting role rather than as a virtuosic equal to the other members of the ensemble.



Figure 3.8. Ries, Octet, Op. 128, Horn Range.

The model for the majestic opening in first movement of the Octet, *Allegro* (4/4) in A^b major, is Beethoven’s Fifth Piano Concerto.¹²⁶ Commonly referred to as the “Emperor Concerto,” Beethoven wrote Op. 73 in 1809, with the premiere in Vienna performed by Czerny in February 1812. While Ries would have been on his international tour by 1812, he had almost certainly become acquainted with Beethoven’s Fifth Piano Concerto, as he used the same key, and the piano line at the beginning of the Octet was similar to the opening cadenza in the Piano Concerto.

The second movement, *Andantino* in C major in 6/8, is in three-part form (ABA’), with the B section in the minor mode. Although short, “the elegiac horn motif,”¹²⁷ seen in musical figure 3.22, is used twice during the minor section signaling the return lyrical melody.



Musical Example 3.22. Ries, Octet, Op. 128, II., mm. 128-131, Horn.

The third movement, Rondo: *Allegretto* in 3/4, with a *piu vivace* at the end, returns to A^b major with a march-like theme. Examples 3.23 and 3.24 are some of the more difficult lines in the Octet for the horn, both occurring towards the end of the third movement. Only the E^b and F fall outside the open harmonic series, requiring very little hand-horn technique.

¹²⁶ Hagels, *Septet and Octet*, 14-15.

¹²⁷ Ibid.



Musical Example 3.23. Ries, Octet, Op. 128, III., mm. 170-174, Horn.



Musical Example 3.24. Ries, Octet, Op. 128, III., mm. 190-195, Horn.

During his years in London, Ries wrote a *Nocturne*, Op. 89 for flute and piano, but he did not return to this genre until the end of his career. Upon his return to Germany, he composed both *Nocturnes*, No. 1, WoO. 50 (1834) and No. 2, WoO. 60 (1836) for flute, two clarinets, horn, and two bassoons. Written late in Ries's career, these works were not published during his life time.¹²⁸ In a letter addressed to Böhme on March 15, 1836, Ries offered the *Nocturnes*, in addition to a number of other works to the publisher,¹²⁹ but they were not published until 1993. Cecil Hill included both *Nocturnes* in the Thematic Catalogue compiled in 1977, with the call numbers of the autograph scores located in the Berlin State Library.¹³⁰

The five-movement work, WoO. 50 in B^b major, had the “character of an occasional work, typical in the context of a friendship gift”¹³¹ as it was dedicated to Jacob Mühlens, a jurist in Frankfurt am Main. Ries called upon two crooks for the horn player in this composition, E^b horn for movements I, II, and V, and horn in G for the III and IV movements. This change of crook marks one of the few times Ries required the horn to play in more than one key in a single work - his Septet was the only other work calling for two crooks. The written range for the horn

¹²⁸ Hagels, *Wind Notturmi*, 13.

¹²⁹ Ferdinand Ries Johann August Böhme, March 15, 1836 in *Briefe und Dokumente*, Cecil Hill (Bonn: Röhrscheid, 1982), 709.

¹³⁰ The call number for *Nocturne* No. 1, WoO. 50 is mus. ms. autogr., F. Ries, 76N and *Nocturne* No. 2, WoO. 60 is mus. ms. autogr., F. Ries, 77N.

¹³¹ Hagels, *Wind Notturmi*, 13-14.

Movement three of the WoO. 50, *Allegretto* Scherzo in 3/4 in G minor, has a seven-bar *Grave* introduction in 2/4 which establishes the tonal center of the Scherzo. The Trio section, marked *Poco meno Vivace* and in the key of G major, begins with a lyrical line in the horn (in G), displayed in 3.26, which is later passed to the flute.



Musical Example 3.26. Ries, *Nocturne* No. 1, WoO. 50, III., mm. 75-83, Horn.

Movement four, a variation movement, marked *Andante* in 2/4, again calls for horn in G. Ries uses sudden modulations throughout the movement, changing keys from one variation to the next. The fourth and final variation, ends at a slower tempo, *poco Adagio*, with the theme passed between the first clarinet, flute, and horn,¹³⁶ seen in example 3.27.



Musical Example 3.27. Ries, *Nocturne* No. 1, WoO. 50, IV., mm. 70-74, Horn.

In the Finale, Rondo: *Allegro Vivace*, Ries returns to B^b major, calling for the horn to return to the E^b crook. The horn plays a modest role in this movement, emulating the hunting-horn with numerous repeated pitches, shown in example 3.28, at the end of the movement.



Musical Example 3.28. Ries, *Nocturne* No. 1, WoO. 50, V., mm. 214-221, Horn.

WoO. 60, *Nocturne* No. 2 in E^b major, in four movements, draws upon “the tradition of the Southern German-Austrian wind serenades ... Mozart’s Wind Serenades KV 361, 375,

¹³⁶ Ibid.

388,¹³⁷ with which Ries may have been familiar after studying, copying, and arranging the music of Mozart.¹³⁸ Throughout this *Nocturne*, Ries pairs the horn with clarinet and bassoon.

This work has a range of barely over two octaves for the E^b horn, shown in figure 3.10.



Figure 3.10. Ries, *Nocturne* No. 2, WoO. 60, Horn Range.

Movement I, *Allegro* in E^b major 4/4, follows Sonata-Allegro form. Ries begins with a slow introduction to the rather long movement, totaling 270 measures (this movement is approximately half of the duration of the entire *Nocturne* No. 1). He drastically changes harmonies, tonal centers, and dynamics throughout the movement. He calls upon the horn to introduce the secondary theme, seen in music example 3.29, which presents itself on numerous occasions through the movement.



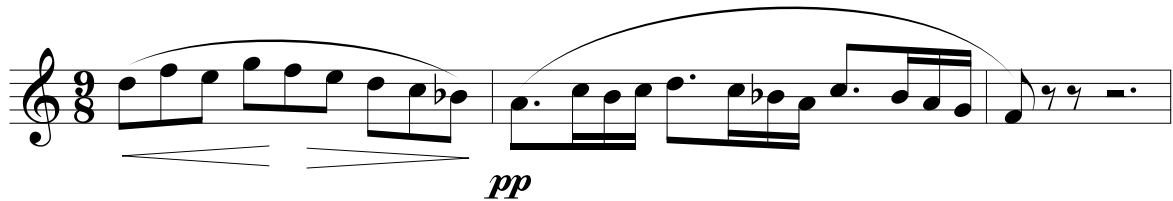
Musical Example 3.29. Ries, *Nocturne* No. 2, WoO. 60, I., mm. 37-42, Horn.

Although Ries was following the tradition of Mozart's Serenades, he is "not short on original ideas"¹³⁹ in the second movement, *Larghetto con moto*, 9/8 in A^b major. The chromatic and lyrical lines presented in the horn part, shown in musical example 3.30, are not quotations or imitations of others works. Ries pairs the horn with bassoon throughout this movement, usually in thirds, somewhat resembling "horn-fifths."

¹³⁷ Ibid.

¹³⁸ Ries arranged Mozart's *Quintet in C*, K. 515 and also 23 *Themes from 'Il flauto magico.'* Both manuscripts are held in the Berlin State Library as listed in Cecil Hill, *Ferdinand Ries: A Thematic Catalogue*, 249.

¹³⁹ Hagels, *Wind Notturmi*, 16.



Musical Example 3.30. Ries, *Nocturne* No. 2, WoO. 60, II., mm. 48-50, Horn.

Movement three is a Minuet and Trio in C minor that moves to C major. Although the Minuet was in decline during the 1830's, Ries used it frequently because it “continued to evoke the Viennese Classical tradition.”¹⁴⁰ Nostalgically, Ries also used the Minuet-Trio form in his second, third, and sixth symphonies, while retaining more contemporary harmonic language, rhythmic gestures, and instrumentation.¹⁴¹

The fourth movement, *Allegro moderato*, is in common time, composed in a hybrid Sonata/Rondo form that returns to E^b major. “Although the primary theme at the beginning... exhibits distinguishing features of a typical rondo theme ... it is simultaneously part of a more extensive primary thematic complex of the kind encountered in sonata movements.”¹⁴² There are easily distinguishable primary and secondary themes, along with transitional material and closing groups that lead to the dominant key through “narrow, occasionally chromatic interval steps.”¹⁴³ The movement ends with a coda marked by the beginning of the primary theme, sprinting to *Allegro molto* at the end.

A stylistic analysis of the musical elements and compositional techniques used in the works discussed above allows one to understand who Ries was as a composer. Bridging the Classical and Romantic periods, his music exploited traits associated with both eras. “Implied metrical regularity, a circumscribed diatonic harmonic syntax, a largely homophonic texture, and

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ Ibid.

slow harmonic rhythm,¹⁴⁴ are traits often linked with Classical music. The emphasis on melody driven by homophony during the Classical era was a characteristic of Ries's compositional style. Even with the Romantic aspects in his compositions, Ries remained "more concerned with singing melodies and accompaniments."¹⁴⁵ Ries also was fond of the Classical forms: "sonata form, ABA (song) form, rondo, and variations; and that mastery, as well as striking originality, can be seen in all his compositions."¹⁴⁶ As seen in the *Nocturne* No. 2, movement III, he use the outdated Minuet and Trio (instead of the newer Scherzo form) and modernized it both by using complex harmonies, and by "his occasionally untypical use of instruments, for example, right at the beginning in the first clarinet in an extremely high register."¹⁴⁷ Ries also used traits that would be associated with the newer form, Scherzo, within this Minuet Trio, "such as the duple-time or quadruple-time motifs in the context of triple meter, or the accumulation of syncopated sforzato [sic] accents... The trio with its wind figures nimbly scurrying along over hints at polonaise rhythms fits in very well with the picture of the stylized dance."¹⁴⁸

General stylistic traits associated with the Romantic era include "a preference for the original rather than the normative, a pursuit of unique effects and extremes of expressiveness, the mobilization to that end of an enriched harmonic vocabulary, striking new figurations, textures, and tone colors."¹⁴⁹ This emphasis on expression, which was heightened through dynamic contrasts and extreme ranges on the instruments, can be found throughout Ries's compositions.

Among significant characteristics of Ries's style, many of which were to become hallmarks of the language of Romanticism, are dramatic dynamic contrasts, abrupt

¹⁴⁴ Plantinga, 21.

¹⁴⁵ Susan Kagan, "Rediscovering Ferdinand Ries," Naxos News webpage (December 19, 2010), accessed April 12, 2015, http://www.naxos.com/news/?op=860&displayMenu=Naxos_News&type=2.

¹⁴⁶ Susan Kagan, liner notes to *Piano Sonatas and Sonatinas, Vol. 2*, Susan Kagan, Naxos 8.570743, CD, 2009, 2.

¹⁴⁷ Hagels, *Wind Notturmi*, 16.

¹⁴⁸ Ibid.

¹⁴⁹ Plantinga, 21.

changes in tempo and mood, harmonic shifts, fluent ornate figuration, wide stretches and leaps, and radical use of the sustaining pedal to blur harmonies.¹⁵⁰

Ries drew fresh audiences to his music with this new “more colorfully brilliant and emotionally demonstrative style of the Romantics,”¹⁵¹ along with the extreme virtuosic technique, particularly in his piano compositions, which were showier than his predecessors.¹⁵²

Although Ries was a “master of the prevailing classical forms,”¹⁵³ he wrote numerous compositions that adhered to the newer forms, in particular while he was in London. He wrote “brilliant variation sets on opera arias and popular airs, fantasies, and dance forms such as the polonaise.”¹⁵⁴ In regards to his piano compositions, Kagan describes how Ries anticipated,

the style of the great piano composers of the early Romantic period ... who were not yet born or still young children when he was at the peak of his piano sonata composition ... Schubert’s poignant harmonic language, Mendelssohn’s expressive, sweet melodies, Chopin’s brilliant figuration, all of these features figure in Ries’s piano writing in his sonatas, well ahead of their full flowering in the Romantic period after 1830.¹⁵⁵

Other characteristics associated with Ries’s style of writing include his use of wind solos that are relaxed and in “contrast to offset his predilection for Beethovenian romps and storms.”¹⁵⁶ While this may not be as apparent in the works previously discussed, this carefree style of wind writing occurs in his symphonies, where he places a priority on the melodic line and dark harmonies. All of this demonstrates that Ries was “truly a ‘cross-over’ composer, successfully bridging the styles of the Classical and Romantic periods.”¹⁵⁷ While accused of copying other

¹⁵⁰ Kagan, *Piano Sonatas and Sonatinas, Vol. 2, 2.*

¹⁵¹ Kagan, “Rediscovering Ferdinand Ries.”

¹⁵² Ibid.

¹⁵³ Kagan, *Piano Sonatas and Sonatinas, Vol. 2, 2.*

¹⁵⁴ Kagan, “Rediscovering Ferdinand Ries.”

¹⁵⁵ Kagan, *Piano Sonatas and Sonatinas, Vol. 2, 3.*

¹⁵⁶ Rob Barnett, “Review of Ferdinand Ries Complete Symphonies,” MusicWeb International webpage, accessed April 20, 2015, http://www.musicwebinternational.com/classrev/2007/Feb07/Ries_7772162.htm#ixzz3StMkzoLn.

¹⁵⁷ Kagan, “Rediscovering Ferdinand Ries.”

composers, Ries is nonetheless an important composer educated in the 18th-century tradition, who adapted to the new practices of the Romantic era.

CHAPTER IV

CONCERTO FOR TWO HORNS, WoO. 19

Historical Evidence and Attribution of the Work

According to *Allgemeine Musikalische Zeitung* XIII (March 1811), Ferdinand Ries wrote the Concerto for Two Horns, WoO. 19, in late January or early February 1811 in Kassel,¹⁵⁸ the first stop on his international tour. The Kassel Court was the residence of Napoleon's brother Jérôme Bonaparte, King of Westphalia, at the center of the misunderstanding between Beethoven and Ries in 1808. As previously mentioned, the exact details surrounding Ries's stay at the court are unknown, but the *Allgemeine Musikalische Zeitung* made mention of two concerts performed while Ries was in Kassel. Ries performed a piano concerto of his own on both concerts. The second concert on February 23, 1811, included the premiere of Ries's Concerto for Two Horns. The review makes note of the difficulty of the work, saying, "it was a piece capable of performance only by virtuoso players, but that it was still a good concerto."¹⁵⁹ The composition, attributed to Ries, was not assigned an opus number as, "he in all likelihood viewed it as an occasional work, with the two outstanding hornists of the Kassel Court orchestra, the brothers Johann Gottfried and Johann Michael Schuncke, having inspired him to write it."¹⁶⁰

Johann Gottfried (1777-1861) and Johann Michael Schuncke (1778-1821) came from a family of six horn players that Fitzpatrick labels as "the last great dynasty of hand-horn players."¹⁶¹ The family included: Gottfried, Michael, and Andreas (b. 1778). Gottfried and Michael, after leaving Kassel in 1815, took an appointment in Stuttgart, with Michael dying in

¹⁵⁸ *Allgemeine Musikalische Zeitung*, XIII (1811), 339-340, accessed May 12, 2015, https://archive.org/stream/bub_gb_ZdwqAAAAYAAJ#page/n446/mode/1up.

¹⁵⁹ Sand, 145.

¹⁶⁰ Hagels, *Double Horn Concerto*, 18.

¹⁶¹ Horace Fitzpatrick, *The Horn and Horn-Playing: and the Austro-Bohemian Tradition 1680-1830* (New York: Oxford University Press, 1970), 215.

1821. Gottfried had two sons who became horn players, Christoph (b. 1796) and Ernst (b. 1812). Christoph became principal horn in the Swedish Royal Court, taking the family name to Stockholm. Ernst went to Stuttgart with his father, Gottfried, where they shared the position of first horn beginning in 1828. Gottfried's other son Louis (b. 1810) was a pianist who "could play when only ten years old the concertos of Mozart and Hummel."¹⁶² Louis appeared on programs with his father while Stuttgart.¹⁶³ Michael's son Kark, born in 1801, was a pianist who studied piano with Ferdinand Ries and went to England with him.¹⁶⁴ Andreas became the solo horn in the Royal band in Berlin in 1812 and was "noted for the beauty of his tone."¹⁶⁵ Andreas's son Carl, born in 1811, "was considered one of the outstanding young virtuosi of the early nineteenth century hand-horn."¹⁶⁶

Beyond its reference in *Allgemeine Musikalische Zeitung*, the Concerto for Two Horns was never published or mentioned again. According to Sand, "no listing of a double horn concerto appears in any of the material covered ... It seems highly probable that, whatever the reason, the double horn concerto and one of the piano concertos (probably the second) have been totally lost and forgotten."¹⁶⁷ In addition, Ries did not include it his personal catalogue of works nor did he mention it in any of the collected correspondence. In communication with publishers and letters to his brother, Ries mentioned various works, including his Septet and Octet. But, of the 517 letters collected in Hill's *Briefe und Dokumente*, there is no known reference to this Concerto for Two Horns.

¹⁶² Naaman-Zwillingsbüder, *Cyclopedia of Music and Musicians*, Vol. III, ed. John Denison Champlin, Jr. and William Foster Apthorp (New York: Charles Scribner's Sons, 1890), 349-350.

¹⁶³ "Schunke," *French-Horn.net/Robert Ostermeyer Music Edition*, accessed May 11, 2014, <http://www.french-horn.net/index.php/biographien/100-schunke.html>.

¹⁶⁴ Naaman-Zwillingsbüder, 349.

¹⁶⁵ Fitzpatrick, 214-215.

¹⁶⁶ *Ibid.*, 215.

¹⁶⁷ Sand, 14-15.

Cecil Hill in his book, *Ferdinand Ries: Thematic Catalog*, labeled the Concerto for Two Horns as WoO. 19. The autographic score is now in the Berlin State Library.¹⁶⁸ An orchestral edition was published in 2012 by Ries & Erler, edited by Carlos A. Crespo, with Ferdinand Ries listed as the composer. In the same year, Ries & Erler also published a piano reduction by Lars J. Lange, edited by Crespo.

For the 2012 edition, Crespo chose to transpose the work from the original key of F down to E^b. In addition, he made changes to articulations and dynamics, making them more consistent across the parts, and beaming, when necessary, to match modern notation. Crespo listed most of the changes in the forward of the orchestral edition, yet, in comparison with the original manuscript, he neglected to mention some of his editorial changes. One such example is the third movement, Rondo, where Crespo took liberties by including the entire page 36, mm. 257-271, which is crossed out in the manuscript. Attempts to contact the editor about his decisions, such as transposing the entire work down a step and including what had been crossed out, have failed.

The only recording of this Concerto features natural horn soloists, Teuns van der Zwart and Erwin Wieringa, with *Die Kölner Akademie* conducted by Michael Alexander Willens. They performed it in E^b rather than F, which helps the first horn due to the part's extreme high range; however, this transposition creates a problem for the second violins. The transposition in mm. 175-178 takes the second violin down to f#, which is not available on the instrument. Crespo solved this problem by placing the f# in the viola part.¹⁶⁹

¹⁶⁸ Call number Mus.ms.autogr.Ries, F. 47 N

¹⁶⁹ Crespo did not make note that change in his forward.

Musical Analysis and Style of Horn Writing

Because of the high level of *cor alto* and *cor basse* playing in the aristocratic courts especially in Bohemia and Germany, concerti for these horn duos became popular. “Each member of these successful duos was known either for his ability to produce a beautiful tone quality in the upper register or for his facility in the lower register.”¹⁷⁰ Many of the duettists were brothers who started playing together at an early age. They toured European musical centers, giving public and private concerts, encouraging local composers along the way to write for them.¹⁷¹ Some of the best-known sibling horn duos included the Zwierzina brothers; Thomas (1715-1786) and Georg (c. 1718-1787) Hosa; Ignaz (b. 1754) and Anton (b. 1757) Boeck (Böck); and Joseph (c. 1770-1800) and Heinrich (c. 1780-1839) Gugel (Gugl).¹⁷² Johann Gottfried and Johann Michael Schuncke also fell into this category, as they “were engaged as Court horn-players at Cassel [sic], and scored a series of triumphs as duettists there.”¹⁷³

Leopold Mozart’s (1719-1787) Concerto for Two Horns in E^b Major (1752) and concerti by Franz Xaver Pokorny (1729-1794) are some of the earliest examples of the genre. Murray in his article, “The Double Horn Concerto: A Specialty of the Oettingen-Wallerstein Court,” lists numerous composers who contributed to the repertory of concerti for two horns.¹⁷⁴ Antonio Rosetti, (Anton Rössler, 1750-1792) wrote six concerti for two horns, which became the model for the genre. Typically written for E^b, E, or F horn, the concerti by Rosetti required extreme ranges for both players, in addition to greater dynamic contrast than prior concerti. He demanded extreme hand-horn technique from both players, featuring quick scales and arpeggios

¹⁷⁰ Sanders, 23.

¹⁷¹ Sterling E. Murray, “The Double Horn Concerto: A Specialty of the Oettingen-Wallerstein Court,” *The Journal of Musicology* 4 (1985-1986): 512-513.

¹⁷² Fitzpatrick, 144, 122, 177-178, 212.

¹⁷³ *Ibid.*, 314.

¹⁷⁴ Murray, 523.

in the *cor alto*, while the *cor basse* was expected to perform gymnastic leaps and arpeggios. Rosetti also allowed the soloists to demonstrate their breath control by writing longer phrases, particularly in the slow movements. It is clear that the composer of the Concerto, WoO. 19 used the concerti for two horns by L. Mozart, Pokorny, Haydn, and Rosetti as his model.

The instrumentation for most concerti of this era was four-part strings and pairs of winds: flutes/oboes, bassoons, and possibly horns.¹⁷⁵ Murray lists the orchestration for the double horn concerti from the Wallerstein Court in the appendix to his article. General observations suggest that very few works in the genre use more than pairs of oboes and horns.¹⁷⁶ In contrast, the instrumentation for WoO. 19, includes one flute, two clarinets in C, two bassoons, and two horns in F.

The traditional structure of a Classical concerto was three movements: two *Allegros* flanking a singing middle movement in a contrasting key, typically marked *Adagio*.¹⁷⁷ The first movement was the most complicated in terms of formal structure, whereas “the second movement is usually free in form,”¹⁷⁸ or in a ternary form, with “a lovely cantabile phrase.”¹⁷⁹ The third movement tended to be in a simple form, generally a rondo, with horn concerti in a hunting-style 6/8 meter.

Johann Joachim Quantz (1697-1773), in his treatise *Versuch einer Anweisung die Flöte traversiere zu spielen*, explains the key relationships between the movements of the concerto: “if the (first) *Allegro* is written in a major tonality, for example, in C major the *Adagio* may be set,

¹⁷⁵ Anna Leverenz, “The Debated Authenticity of Franz Joseph Haydn’s Concertos for Horn: An Historical and Theoretical Approach to Attribution,” (D.M.A. dissertation, University of Cincinnati, 2010), 58.

¹⁷⁶ In the Roche-Wallace dissertation, she examines six solo horn concerti and demonstrates that the orchestration for a majority of the concerto (either for solo or two horns) is limited to pairs of oboes and/or horns. Catherine Roche-Wallace, “The Six Solo Horn Concerti from the Blütezeit of the Oettingen-Wallerstein Hofkapelle,” (D.M.A. dissertation: University of Memphis, 1997), 45-46.

¹⁷⁷ Murray, 509.

¹⁷⁸ Phillip Downs, *Classical Music: the Era of Haydn, Mozart and Beethoven* (New York: W.W. Norton & Company, 1992), 81.

¹⁷⁹ Roche-Wallace, 93-95.

at one's discretion, in C minor, E minor, A minor, F major, G major, or G minor... These sequences of keys are the most natural ones. The ear will never be offended by them, and the relationships are acceptable for all keys, whatever their names."¹⁸⁰ The Concerto for Two Horns by Ries followed a similar key relationship between movements progressing from F major to D minor, back to F major.

Although the Concerto was written in the same year as Ries's Horn Sonata, it is significantly more demanding, featuring extreme ranges for both players (illustrated in figures 4.1 and 4.2), numerous "false tones" in the low range for the second hornist, large leaps, chromaticism, and more stopped pitches.



Figure 4.1. Ries, Concerto for Two Horns, WoO. 19, Horn I Range.



Figure 4.2. Ries, Concerto for Two Horns, WoO. 19, Horn II Range.

Ries's Concerto is a three-movement work, following the pattern of fast-slow-fast with the corresponding key areas. The first movement (*Allegro*, in 4/4) follows the typical the Sonata-Allegro form in F major. The eight-bar introduction begins with dominant seventh chord (C⁷) obscuring any sense of tonal center from the onset. The violins first introduce a dotted-eighth-note motive in measure three that is reiterated as a sequence moving up by step until the

¹⁸⁰ Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. Edward R. Reilly, (1752; repr. Boston: Northeastern University Press, 2001), 313.

orchestral exposition begins in measure nine, shown in musical example 4.1. This short one-bar motive occurs throughout the entire movement. It is passed from one instrument to the next, including the second solo horn in measures 241 and 243.

Musical Example 4.1. Ries, Concerto for Two Horns, WoO. 19, I., mm. 3- 8, Strings and Orchestral Horns.

According to Quantz, a concerto exposition “must have at least two principal sections. The second, since it is repeated at the end of the movement and concludes it, must be provided with the most beautiful and majestic ideas.”¹⁸¹ The first theme in the orchestra exposition in Ries’s Concerto for Two Horns begins in measure nine with melody in the violins. The second lyrical theme of the orchestral exposition that begins in m. 37, shown in 4.2, becomes the material of the second theme for the solo horns’ exposition and is also revisited in the recapitulation.

¹⁸¹ Quantz, 312.

Musical Example 4.2. Ries, Concerto for Two Horns, WoO. 19, I. mm. 36-42, Clarinet, Bassoon and Violin.

Ries expands the two principal themes by moving through complex harmonies, which continue to blur the tonal center of the orchestral exposition. Additional short motives are presented in the rather long orchestral exposition, to be picked up by the solo horns in their exposition, in the development, and reoccur in the recapitulation. One two-bar motive, heard in mm. 17-18, is shown in example 4.3. Marked “tutti” in the manuscript, this section also occurs during the solo horn exposition in mm. 103-104 and 109-110.

The image displays a musical score for an orchestra, measures 17-18, marked *f* (forte). The score is written in 4/4 time and features a key signature of one flat (B-flat). The instruments and their parts are as follows:

- Flute:** Plays a melodic line starting with a half note G4, followed by a dotted quarter note G4, and then eighth notes G4, F4, E4, D4, C4.
- Clarinet in C 1 & 2:** Play a similar melodic line to the flute, starting with a half note G4, followed by a dotted quarter note G4, and then eighth notes G4, F4, E4, D4, C4.
- Bassoon 1 & 2:** Play a similar melodic line to the flutes and clarinets, starting with a half note G4, followed by a dotted quarter note G4, and then eighth notes G4, F4, E4, D4, C4.
- Horn in F 1 & 2:** Play a similar melodic line to the flutes and clarinets, starting with a half note G4, followed by a dotted quarter note G4, and then eighth notes G4, F4, E4, D4, C4.
- Violin I & II:** Play a similar melodic line to the flutes and clarinets, starting with a half note G4, followed by a dotted quarter note G4, and then eighth notes G4, F4, E4, D4, C4.
- Viola:** Plays a similar melodic line to the flutes and clarinets, starting with a half note G4, followed by a dotted quarter note G4, and then eighth notes G4, F4, E4, D4, C4.
- Cello & Contrabass:** Play a similar melodic line to the flutes and clarinets, starting with a half note G4, followed by a dotted quarter note G4, and then eighth notes G4, F4, E4, D4, C4.

Musical Example 4.3. Ries, Concerto for Two Horns, WoO. 19, I., mm. 17-18, Orchestra.

Another short motive, echoed and shared among the orchestra is the “do, re, sol, do” motive seen first in m. 59. By measure 65 the flute and low strings are passing the motive around, shown in example 4.4.

The image shows a musical score for three instruments: Flute, Cello, and Contrabass. The score is in 4/4 time and B-flat major. The Flute part (top staff) plays a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The Cello and Contrabass parts (bottom two staves) play a harmonic accompaniment, also starting with a piano (*p*) dynamic. The music consists of four measures.

Musical Example 4.4. Ries, Concerto for Two Horns, WoO. 19, I., mm. 65-68, Flute, Cello, and Bass.

Throughout opening orchestral exposition, Ries obscures the tonal center by his use of complicated harmonies that escalate to the entrance of the solo horns in measure 84. In musical example 4.5, the solo horns enter with a fanfare that marks both their arrival and the beginning of a second exposition. This fanfare, which returns in the recapitulation, clearly demonstrates the use of “horn fifths” in the tonic key.

Solo Horn 1

Solo Horn 2

f *p*

f *p*

dim. *f*

f *pp*

f *pp*

p

p

cresc. *f*

cresc.

dim.

dim.

Musical Example 4.5. Ries, Concerto for Two Horns, WoO. 19, I., mm. 84-138, Solo Horns.

Contrary to 18th-century practice, but common in the works of Rosetti,¹⁸² there is new material presented in the principal theme group of solo exposition of Ries's Concerto that was not in the orchestral exposition. This first solo theme group, presented in musical example 4.5, illustrates the virtuosic abilities of the Schuncke brothers, with rapid scales in the *clarino* tradition, numerous leaps, and extensive use of hand-horn technique in the lyrical phrases. This follows what Quantz states in his treatise, that "at times the solo sections must be singing, and at times these flattering sections must be interspersed with brilliant melodic and harmonic passagework appropriate to the instrument...."¹⁸³ Reminiscent of the second lyrical theme from the orchestral exposition, the first horn introduces the second theme of the solo exposition pick-ups to measure 144, seen below in example 4.6, which is interrupted by the "do, re, sol, do" motive in the second horn, performed using factitious notes. Beginning in measure 160, the closing material, as expected, leads us to C major, the dominant.

Musical Example 4.6. Ries, Concerto for Two Horns, WoO. 19, I., mm. 143-149, Solo Horns.

The development begins in m. 165, with ten measures of transitional material¹⁸⁴ before the clarinet, in C, states the first main theme of the development beginning in m. 175, shown in music example 4.7. In addition to the clarinet, flute, and bassoons enter four bars later as the phrase is repeated. The lyrical line passed from one instrument to the next is indicative of the solo wind writing in the chamber works by Ries. Seldom do the wind parts contain melodic

¹⁸² Leverenz, 46.

¹⁸³ Quantz, 312.

¹⁸⁴ These ten measures of transitional material will also return in the recapitulation (mm. 333-342) but in the tonic key.

material in concerti for horn, however, in this concerto Ries calls upon the winds to perform important melodic roles.

The image displays a musical score for the Clarinet in C and strings. The Clarinet part is in the upper staff, marked *fp* (forte-piano), and features a melodic line with a slur. The string parts (Violin I, Violin II, Viola, Cello, and Contrabass) are marked *p* (piano) and play a rhythmic accompaniment of eighth notes. The score is in 4/4 time and the key signature has one flat (B-flat).

Musical Example 4.7. Ries, Concerto for Two Horns, WoO. 19, I., mm. 175-178, Clarinet and Strings.

Typical of development sections, composers create dissonance and tension by modulating through various keys. The *Sturm und Drang* in this Concerto begins around letter E (m. 197), when the second horn introduces the melodic material that the first horn later mirrors in m. 206, but a step higher. In example 4.8, the solo horns, beginning around m. 223, become more agitated with sixteenth-note runs and arpeggios at a louder volume, which leads to a climax, before relaxing in m. 238. The return of the dotted-eighth-note motive in the second horn, followed by the lyrical line the first solo horn, brings closure to the development section as it returns to F major.

The image shows a musical score for two horns. The top system is for Solo Horn 1 and Solo Horn 2. The Solo Horn 1 part begins with a rest in the first measure, followed by a melodic line with slurs and ties. The Solo Horn 2 part begins with a rest in the first measure, followed by a rhythmic pattern of eighth notes. The second system is for Horn 1 and Horn 2. Horn 1 plays a melodic line with slurs and ties, marked with *sf* (sforzando) in measures 4, 5, and 6. Horn 2 plays a rhythmic pattern of eighth notes, also marked with *sf* in measures 4, 5, and 6. The third system is for Horn 1 and Horn 2. Horn 1 continues with a melodic line, marked with *sf* in measures 6, 7, and 8. Horn 2 continues with a rhythmic pattern, marked with *sf* in measures 6, 7, and 8. The fourth system is for Horn 1 and Horn 2. Horn 1 plays a melodic line with slurs and ties. Horn 2 plays a rhythmic pattern of eighth notes.

Musical Example 4.8. Ries, Concerto for Two Horns, I., mm. 221-231, Solo Horns.

The recapitulation begins in m. 249, marked letter F in the score. Ries wrote the first two bars of the recapitulation, but then left the next 20 bars blank. He deliberately left measures 251-270 empty in the manuscript score with a coda-like sign, intending a direct reproduction of measures 11-30 from the orchestral exposition. Ries resumes notation with a four-bar transition leading to the opening arpeggios of the horns from the solo exposition. Only measures 275 through 281 are a direct repeat of the opening solo horn parts, as Ries must remain in the tonic key during the recapitulation. Many motives and themes return in the recapitulation, including the sixteenth-note scale in m. 296, echoed by the bassoons (similar to m. 130), as illustrated in musical example 4.9.

Musical Example 4.9. Ries, Concerto for Two Horns, WoO. 19, I., mm. 296-299, Solo Horns and Bassoons.

Musical example 4.10 is the second theme from both the orchestra and solo exposition, which returns in the recapitulation in m. 310. This time the second horn carries the melody while the “do, re, sol, do” motive is heard in the first horn. The closing material at H, m. 333, is the material from the exposition's closing section, now leading to the cadenza.

Musical Example 4.10. Ries, Concerto for Two Horns, WoO. 19, I., mm. 310-315, Solo Horns.

The cadenza uses themes from the movement, including the scale, arpeggios, and a lyrical theme that is a hybrid of the second theme from the exposition. However the cadenza, as will be discussed later in the chapter, is not written by the same hand.

After the cadenza, the clarinet again presents the lyrical theme from the development, this time in D minor quickly resolving to F major. It is a similar melody with the same orchestration beneath, as seen in musical example 4.7, yet in a different key. The movement concludes with a final fanfare in orchestral horns, shown in example 4.11, which is reminiscent of the hunting-horn style.

Musical Example 4.11. Ries, Concerto for Two Horns, WoO. 19, I., mm. 375-378, Orchestral Horns.¹⁸⁵

Like most second movements, Ries's movement is in a contrasting key and meter. The *Andante* is 70 measures in length, in a symmetrical ABA' form in 6/8 meter. The movement begins in D minor, moves to D major, then modulates to C minor before ending on a C dominant seventh chord, which resolves, *attacca*, at the beginning of the third movement. Composers, who wrote for the horn, usually avoided minor keys because there is no minor third in the tonic triad available on the natural horn. A solution was to write for horn in F, thus accessing the minor third in a D minor triad, as seen in this concerto. However, because of the limitations of the instrument, the horn seldom played melodic lines when the harmony was in the tonic.

Musical Example 4.12. Ries, Concerto for Two Horns, WoO. 19, II., mm. 3-5, Violins and Viola.

Throughout this second movement, there is a pulsating motive that occurs first as syncopation in measures three and four, illustrated in 4.2. This palpitating motive represents the inescapable approach of death that is commonly found in music of the Romantic era. Works that

¹⁸⁵ The second horn part in Example 4.11 was taken from the original manuscript which used an E, whereas the more recent edition Crespo gave the horn octaves throughout those four bars.

follow this pattern include the second movement of Beethoven's Symphony No. 4, and works by later composers such as Tchaikovsky, R. Strauss, Fauré, and Mahler.¹⁸⁶ The pulsating motive returns numerous times and concludes the movement in the solo horns, seen in example 4.13.

The image shows a musical score for two solo horns. The top staff is labeled 'Solo Horn 1' and the bottom staff is labeled 'Solo Horn 2'. Both staves are in 6/8 time. The music consists of a series of eighth-note patterns. In the first three measures, both horns play a pulsating eighth-note figure. In the fourth measure, there is a brief rest for both horns. In the fifth measure, the horns play a different eighth-note pattern. In the sixth measure, they return to the pulsating eighth-note figure. The piece concludes with a final note in the seventh measure.

Musical Example 4.13. Ries, Concerto for Two Horns, WoO. 19, II., mm. 62-70, Solo Horns.

According to Murray, the final movement in a concerto for two horns is often “cast in 6/8 meter and capitalize[s] on the natural character of the *Waldhorn*, featuring hunting-call figures with exposed horn fifths or fanfares in the instrument’s middle register.”¹⁸⁷ Ries’s third movement is no exception; it is a 6/8 Rondo in F major. Combined with the harmonic plan of a Sonata, this final movement is in Sonata Rondo form with three sections that are marked by the return of the “A” Theme. Ries includes many harmonic surprises beginning with the opening “A” theme, which, after only eight bars, changes key with the entrance of the violin and winds, illustrated in musical example 4.14.

¹⁸⁶ Timothy Judd webpage, “Music and the Heartbeat,” accessed May 11, 2015, <http://timothyjuddviolin.com/2015/01/music-and-the-heartbeat>.

¹⁸⁷ Murray, 522.

Allegro

Solo Horn 1 *p*

Solo Horn 2 *p*

Allegro

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Contrabass *p*

8

Hn. 1

Hn. 2

8

Vln. I *cresc.* *sf* *p*

Vln. II *cresc.* *sf*

Vla. *cresc.* *sf*

Vc. *cresc.* *sf*

Cb. *cresc.* *sf*

Musical Example 4.14. Ries, Concerto for Two Horns, WoO. 19, III., mm. 1-14, Solo Horns and Orchestra.

Ries also falls on tradition, as there is usually, “at least one of the digression sections in the minor mode.”¹⁸⁸ In example 4.15, at letter Q, Ries moves to the relative minor. This “C” section of the Rondo could also be labeled as the development section of this Sonata Rondo form.

Musical Example 4.15. Ries, Concerto for Two Horns, WoO. 19, III., mm. 177-184, Solo Horns and Strings.

The “A” theme returns for its last time in m. 227 before Ries brings back motives from previous sections, ending the entire work with a romping fanfare in the solo horns, beginning in m. 332. Much like in the recapitulation of the first movement of the Concerto, Crespo had to decide what was intended by the manuscript to complete his edition. Ries only wrote out the “A” theme at the very beginning of the Rondo, leaving measures empty in the manuscript both times the “A” theme returned. Additionally, page 36 of the manuscript was completely scribbled out, leaving Crespo to determine Ries’s plan for the movement.

¹⁸⁸ Murray, 522.

In terms of the horn writing, Ries wrote for the horn in a variety of ways in this Concerto. Beethoven, Ries’s teacher, “demonstrated a broad knowledge of the capabilities of the natural horn by using various strategies throughout his repertoire and within single compositions ... Beethoven established the melodic role ... as a primary consideration.”¹⁸⁹ Ries followed this model, as there is a clear distinction between his solo horns’ lines and the material presented by the two orchestral horns. There are instances scattered throughout the Concerto where Ries implemented *clarino* style, hunting-horn style, and hand-horn techniques, which allowed for lyrical lines in both the *cor alto* and *cor basse* parts.

Ries’s Concerto for Two Horns clearly demonstrates his understanding of the horn, the virtuosic abilities of the Schuncke brothers, and the various styles of horn writing. Examples of *clarino* writing are scattered throughout the work. One such example is shown below in musical example 4.16. This example also illustrates that Ries understood the abilities of the *cor basse* to leap around the horn.

Musical Example 4.16. Ries, Concerto for Two Horns, WoO. 19, III., mm. 287-291, Solo Horns.

Another example, 4.17, illustrates Ries’s understanding of the horn. On numerous occasions in the Concerto the second horn was expected to use hand-horn technique in order to produce the factitious tones.

Musical Example 4.17. Ries, Concerto for Two Horns, WoO. 19, II., mm. 22-25, Solo II Horn.

¹⁸⁹ Sanders, 3-4.

The clearest examples of the hunting-horn writing are in the two orchestral horn parts. In the first movement, the dotted motive, although first introduced by the violins, is repeated by the orchestral horns, as seen in example 4.1. In addition, example 4.11 demonstrated the closing fanfare in the first movement in the orchestral horn parts. The hunting-horn style is also apparent in the solo horn parts, with the most obvious one being the opening fanfare, displayed in musical example 4.5.

Examples of the hand-horn technique are also prevalent throughout the composition, as it allowed both the first and second solo parts to play lyrical melodies in the middle range of the horn. Both musical examples 4.6 and 4.10 demonstrate the lyrical second theme from the first movement. Another example is seen in 4.18, from the second movement, where the second solo horn echoes the lyrical melody just played by the first horn. Additionally, this example further demonstrates the flexibility required of the *cor basse* soloist in the Concerto.

The image displays a musical score for four horn parts: Solo Horn 1, Solo Horn 2, Hn. 1, and Hn. 2. The score is written in 6/8 time and features a key signature of two flats. Solo Horn 1 plays a melodic line starting with a *dolce* marking, characterized by a dotted eighth note followed by a sixteenth note, and a slur over the first four measures. Solo Horn 2 remains silent until the final measure, where it plays a single note. Hn. 1 and Hn. 2 play a rhythmic accompaniment of eighth notes, with Hn. 2 featuring a *dolce* marking in the final measure.

Musical Example 4.18. Ries, Concerto for Two Horns, WoO. 19, II., mm. 36-45, Solo Horns.

Ries clearly was writing for virtuosic players, as the horn writing in the Concerto for Two Horns, WoO. 19 is extremely challenging, even for modern hornists with valved instruments. To know that this was intended for natural horn is remarkable.

Manuscript Analysis

Musical Autographs: From Monteverdi to Hindemith by Emanuel Winternitz, discusses various aspects of hand writing specific to music notation. Winternitz includes information on examining the characteristics of individual signs such as the size, width, slant, shape, direction, connectedness, interrelation, and the relationship between signs, which includes space sensitivity, evenness, visual harmony, and rhythm.¹⁹⁰ While the author of the current study is not a specialist in handwriting or identifying watermarks on manuscript paper, similarities in the musical notation between the manuscripts of Ries's Sonata, Op. 34 and the WoO. 19 attributed to Ries have been noted. Both manuscripts are currently held in the Berlin State Library and were digitized for this project. After carefully examining the manuscripts, supposedly written in the same year, I have concluded that the Sonata and Concerto for Two Horns were written by the same hand.

The Sonata, Op. 34 is a total of seven leaves, while the Concerto for Two Horns is nineteen leaves (18 on one type of paper, one on another), a total of 38 pages. While it is possible that examining the watermarks of the manuscript paper could further substantiate their authorship, I believe there is enough evidence in the manuscripts themselves to do so. Both manuscripts were composed on paper with 18-staves. This is significant because the paper used for the cadenza has only six staves. According to Tyson, music from around this period mostly

¹⁹⁰ Emanuel Winternitz, *Musical Autographs from Monteverdi to Hindemith*, Vol. 1 (Princeton: Princeton University Press, 1955), 26, 26-40.

used even numbers, with the most common being 16-staves, “but the machines available to the shops that Beethoven frequented also ruled 8, 10, 12 and 14 staves at a time.”¹⁹¹ There was the occasional odd numbered staff paper that would produce the 18-stave paper, which, “was made with two strokes of 9-stave.”¹⁹² In the Sonata, the 18-staves divided equally into six systems of three staves each, the horn line over the grand staff for the piano. The 18-staves are divided equally into two systems of nine for the Concerto, but the instrumentation for each line varied from system to system and page to page. The Concerto called for two solo horn parts, one flute, two clarinets, two bassoon, two horns, two violins, viola, cello, and contrabass. Sometimes the composer wrote both horn parts, both violin parts, and sometimes the flute and both clarinets on the same staff, but in other instances he divided them.

The ordinary aspects of handwriting, “alignment and those favorites of graphology – the ‘arches’ and ‘sways’ – produced by concave or convex rendering of letters,”¹⁹³ may not play a role in the musical notation itself, but those details clearly demonstrate the similarities between the two manuscripts. Simple nuances in the brackets, system separators, tempo, and expression marks all help in the attribution of a work. Figure 4.3 illustrates that both manuscripts used similar brackets at the left side to tie the instruments together on each system, with a brace used to create the grand staff for the piano part of the Sonata. The overall shape and curl at the top and the bottom suggest the handwriting is the same between the two works. The composer used parallel slashes to separate the two systems on every page of the Concerto, however none were used on the Sonata as the brackets sufficed. One may also notice the similarities between the treble and bass clefs, the C time signature, and the key signature.

¹⁹¹ Douglas Johnson, Alan Tyson, and Robert Winter, *The Beethoven Sketchbooks: History, Reconstruction, Inventory*, ed. Douglas Johnson (Berkeley: University of California Press, 1985), 56.

¹⁹² Ibid.

¹⁹³ Winternitz, 26.

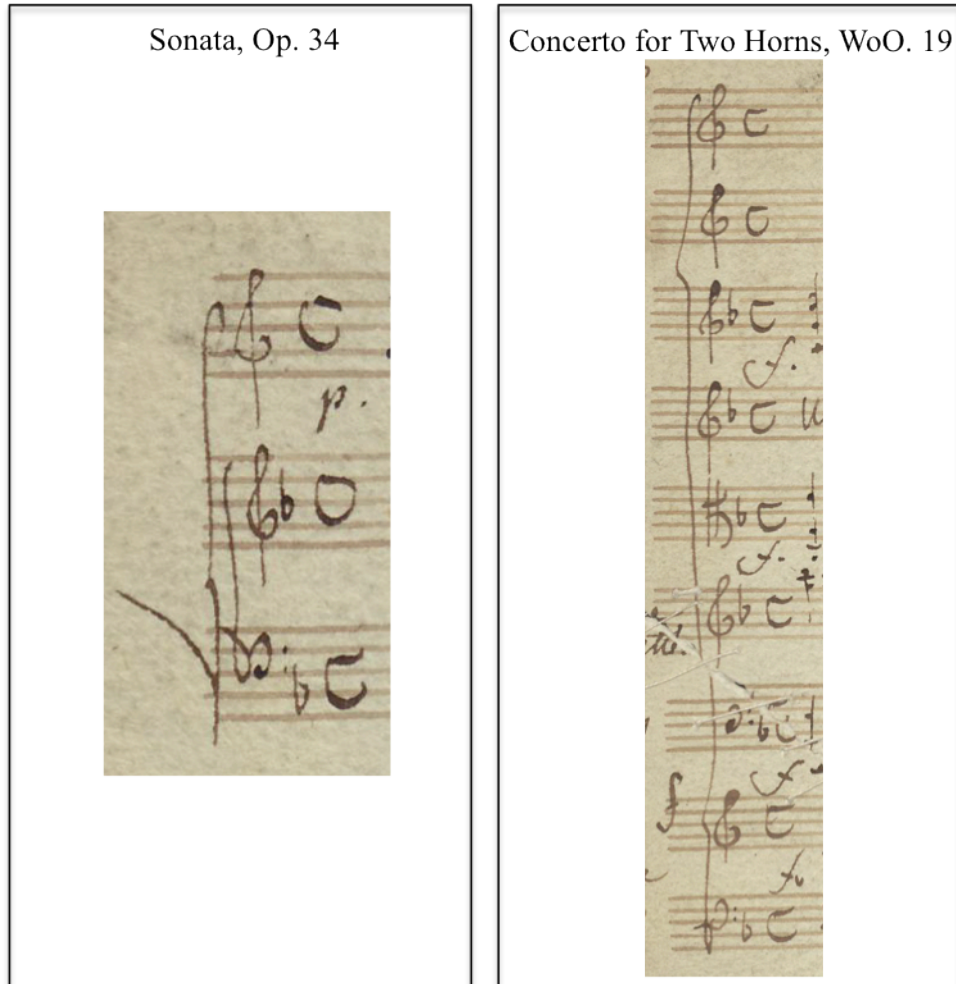


Figure 4.3. Handwriting Comparison of Staff, Brackets, Clefs, Key Signature, and Meter.

Additionally, the tempo and expression marks are very similar between the two manuscripts. Common Italian tempo markings are almost identical. The handwriting for the Italian markings between the two works is below in Figure 4.4.

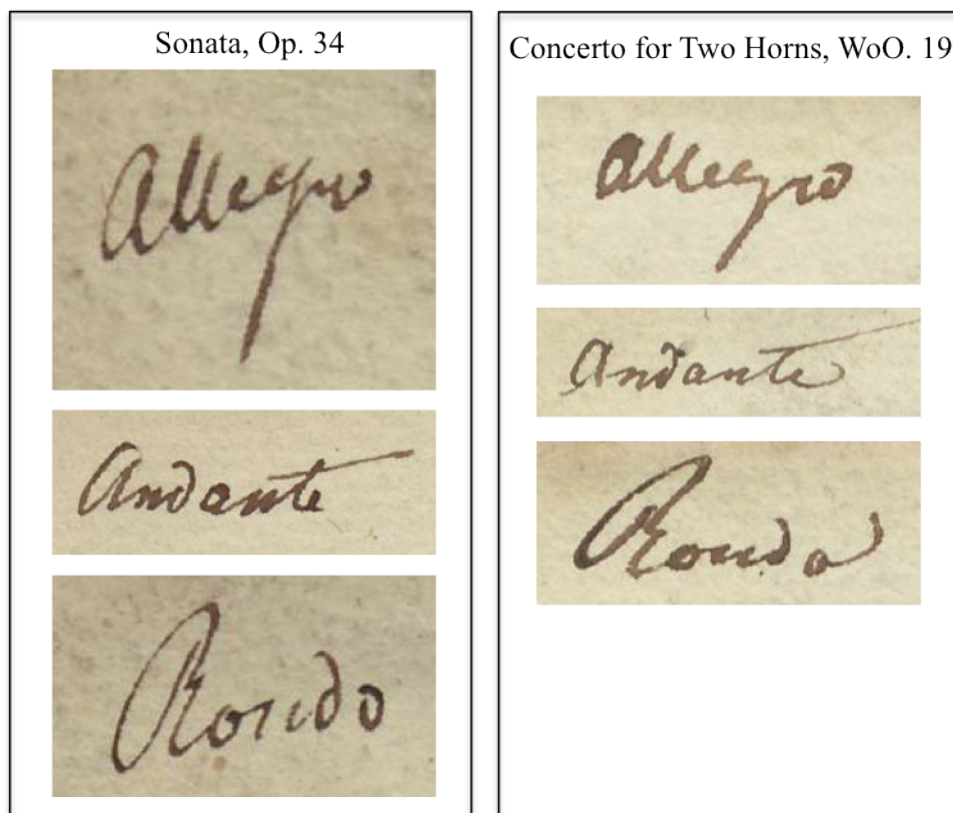


Figure 4.4. Handwriting Comparison of Tempo Markings.

In both manuscripts Ries also writes out the Italian expression terms; i.e., “deces.” and “cres.” when calling for a gradual change in dynamic levels over numerous bars. In other instances, he uses a single letter for the abrupt change in dynamics of piano or forte, usually followed with a period, shown at the top of figure 4.5. Ries uses the wedge to create a quick rise and fall in dynamics as at the bottom of figure 4.5. Additionally, he was particular with the articulation marks, using slur and phrase markings, staccatos, and using “ped.” for the piano part in the Sonata.

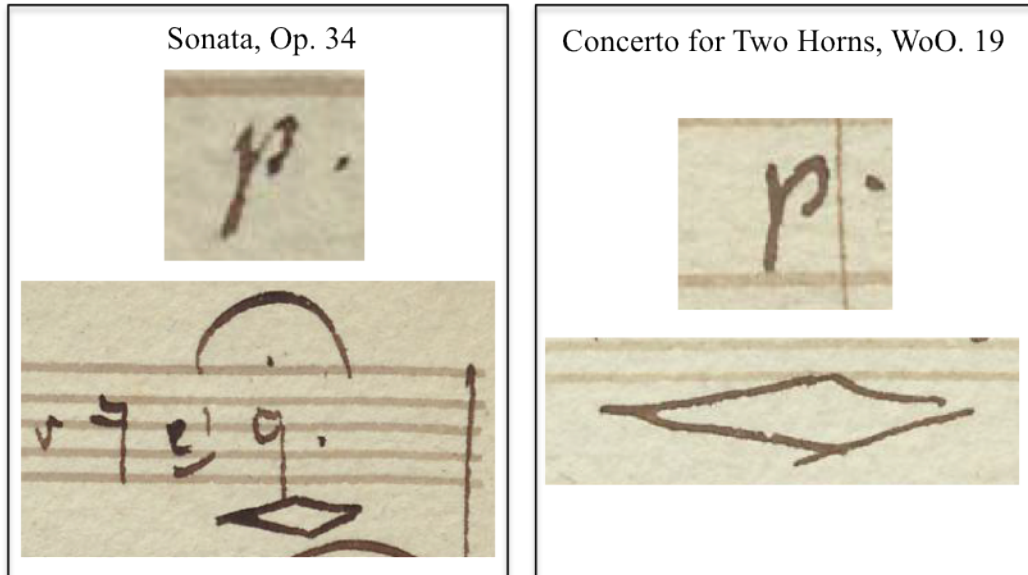


Figure 4.5. Handwriting Comparison of Dynamic Markings.

The head title on the Sonata reads as follows: “Sonate pour le Piano-forte et Cor composee par F. Ries a Cassel 1811 op 34.” Handwriting is similar for the Concerto which the head title reads “Concerto pour duex Cors principales, 2 Violins, Alto, Flute, 2 Clarinettes, 2 Bassoons, 2 Cors Violoncello et Contrebasse composes par Fe. Ries 1811 a Casal.” Kassel is spelled differently between the two head-titles, however, the signatures increase the likelihood that they were by the same hand, displayed in figure 4.6.

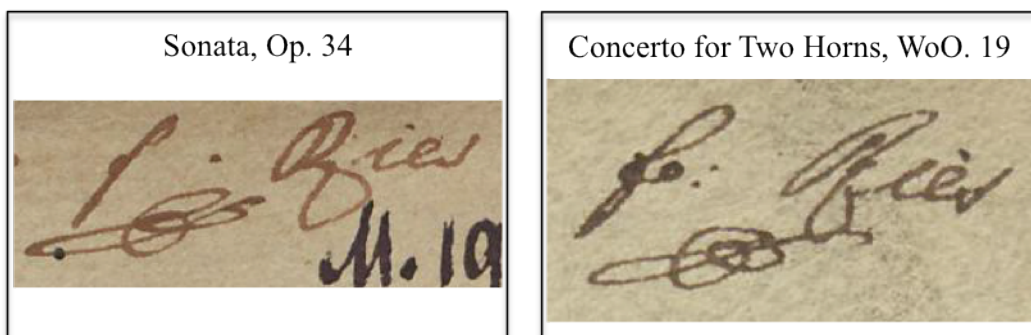


Figure 4.6. Handwriting Comparison of Signatures.

Another common trait between the two manuscripts is the abbreviation and short hand that the composer used with regard to the repetition of music. Ries uses a single slash (/) when

an entire measure is repeated, and a double slash (//), seen in figure 4.7, when sixteenth-notes are repeated.

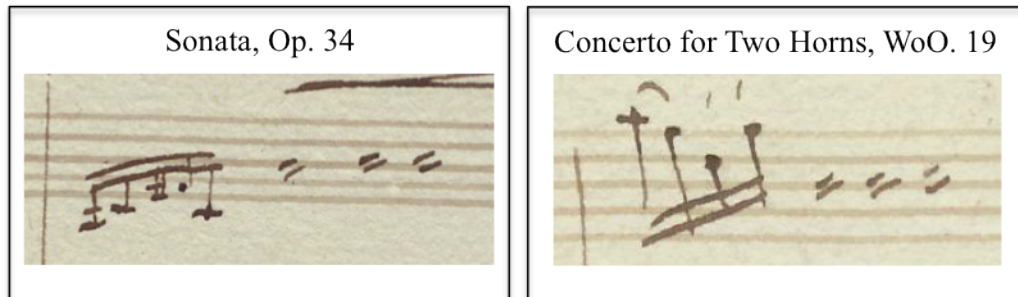


Figure 4.7. Handwriting Comparison of Shorthand for Repeated Sixteenth-Notes.

Likewise, in the first movements of the Sonata and Concerto, Ries leaves empty measures in the recapitulation corresponding to the restatement of the material from the exposition. Rather than writing it out again in the recapitulation, Ries leaves the corresponding number of measures blank with coda-like signs at the beginning and end of the repeated section in both the exposition and recapitulation. On page four of the Sonata, 33 measures are left empty with a sign marking the beginning of a repeated section with another signifying the end. The Italian term *come sopra* is also used frequently in the Sonata when segments are repeated. In the Concerto, movement I, two other signs are used to mark the 20 measures of the recapitulation on page 12-13. Measures are also left empty in the third movement of the Concerto, with the restatement of the Rondo's "A" theme (both on page 30 and 36). Arabic numbers have also been added in the Concerto (though of different handwriting) to indicate the number of repeated measures.

One final characteristic of the handwriting that is analogous between the two scores, is how Ries crosses out his mistakes, demonstrated in 4.8, (top) from the Sonata, Op. 34 and (bottom) from the Concerto for Two Horns, WoO. 19.



Figure 4.8. Handwriting Comparison of Mistake Cross-outs (top) Sonata, (bottom) Concerto.

Figure 4.9 illustrates that, when inspecting individual notes, the overall size is rather small and delicate. The degree of pressure and the quality of line that Ries uses is moderate, not heavy like Beethoven's. In regards to the slant of the bar lines, Ries uses both a "backwards" slant where the top of the vertical line leans more to the left than the bottom and a "forward" slant where the top is more to the right. The note heads tend to be narrower and slanted rather than round.

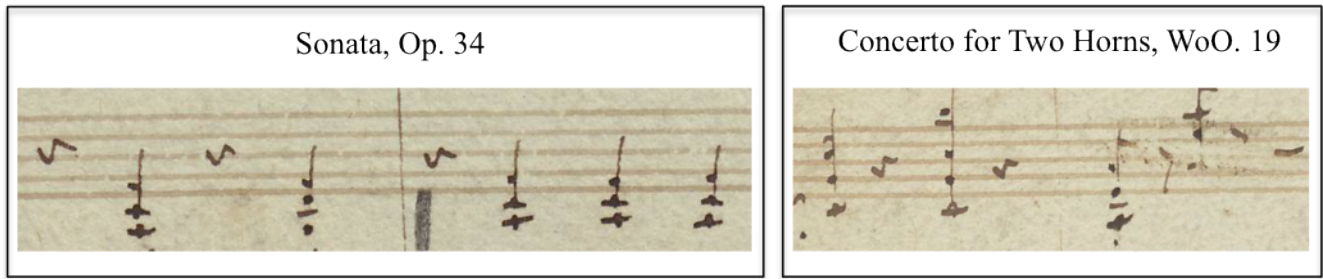


Figure 4.9. Handwriting Comparison of Quarter-Notes and Rests.

Ries falls into the typical practice where “preferred shapes are half-notes with stems point either upwards or downwards on the right and quarter-notes with an upward stem on the right or a downward stem on the left.”¹⁹⁴ Regardless of stem direction, most of Ries’s half-notes have the stem to the right, shown in figure 4.10. In terms of the connectedness, Ries tended to write notes, stems, and flags in as few motions as possible, enabling him to compose quicker. This is in contrast to Haydn who “required several motions” when writing music.¹⁹⁵ The measures are similarly spaced throughout both works. Rather than expanding or contracting each measure depending on the number of notes in the measure, Ries keeps measures approximately the same length. This puts the sixteenth-notes close together at times, however it visually demonstrates the group of notes and how they relate to one another.

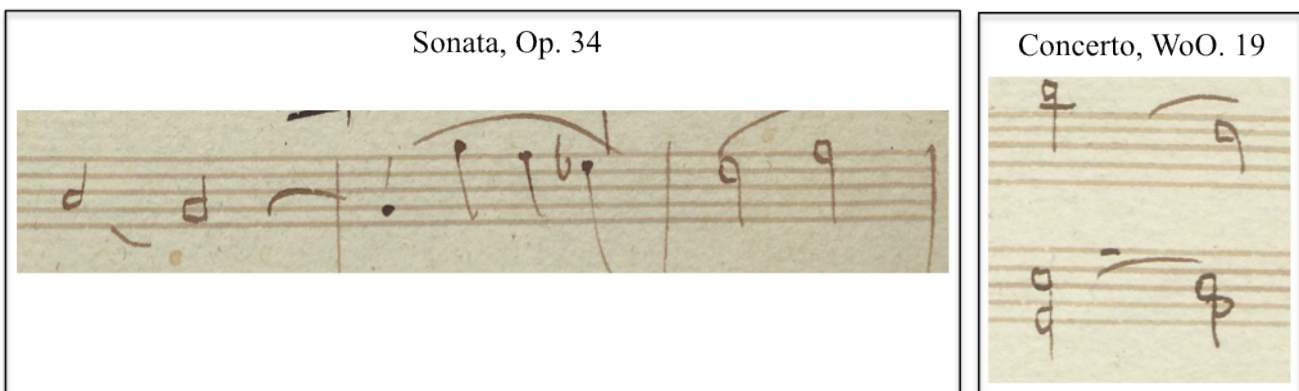


Figure 4.10. Handwriting Comparison of Half-Notes.

¹⁹⁴ Winternitz, 28.

¹⁹⁵ Ibid.

The cadenza is written in a different handwriting. In conjunction with the difference in staff paper (only six-staves that are much further apart), the cadenza also has the signature of Hub: Ries at the top, seen in Figure 4.11. The type of paper and the signature alone justify that it was not Ferdinand Ries's, but was instead probably written by his brother (Pierter) Hubert Ries (1802-1886). Hubert Ries was the youngest son of Franz Anton Ries, who studied violin with his father and Spohr.¹⁹⁶ Hubert's son, Franz Ries (1846-1932), along with Hermann Erler, founded the publishing company Ries & Erler in 1924.¹⁹⁷



Figure 4.11. Hubert Ries's Signature in the Cadenza of Concerto, WoO. 19.

Other differences exist between the handwriting in the cadenza compared to the remainder of the Concerto and the Sonata. The bracket in the cadenza is straight instead of curved at the top, with a loop down at the bottom that comes up higher than the brackets in the other scores, shown in figure 4.12. The treble clefs, found in figure 4.13, are also different with the bottom bow of the clef going outside the lines of staff itself, which is not the case in the Sonata and Concerto.

¹⁹⁶ Hill, "Ries," *Oxford Music Online*.

¹⁹⁷ *Ibid.*

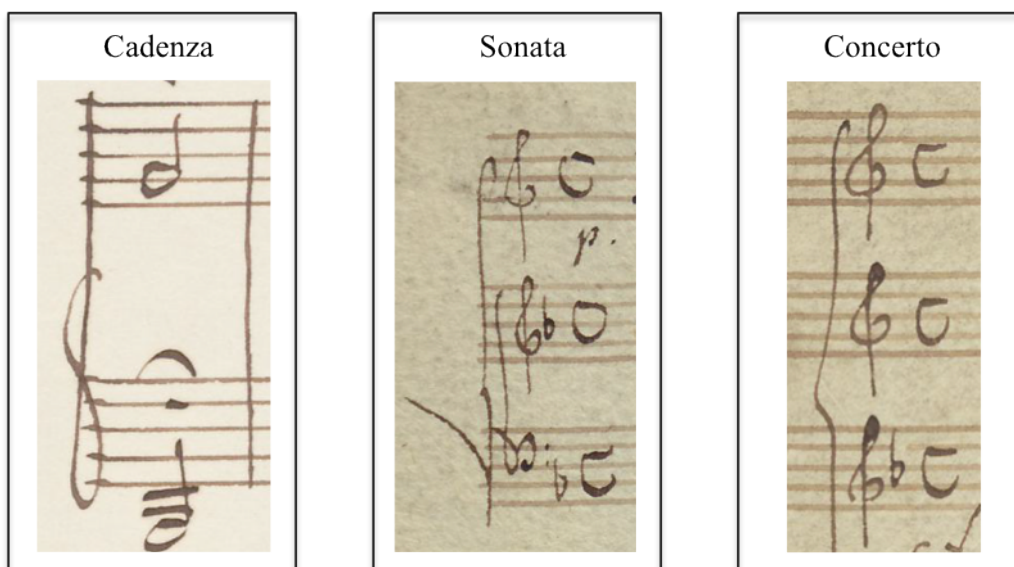


Figure 4.12. Handwriting Comparison of the Staff and Brackets.



Figure 4.13. Handwriting Comparison of Treble Clefs.

Additionally, the characteristics of the individual notes in the cadenza are different than those in the rest of the Concerto and in the Sonata. In general, the notes in the cadenza are larger and more round, with thicker lines caused by greater pen pressure, as seen in figure 4.14. The space between each of the notes remains the same throughout the cadenza making sixteenth-notes look spatially the same length as an eighth-note. This means the entire measure has been

widened when more notes are present rather than trying to keep a similar length and space between each beat and measure. There is also a notable difference in how the accidentals are written in the cadenza compared to the handwriting of Ferdinand Ries in the Sonata and Concerto.

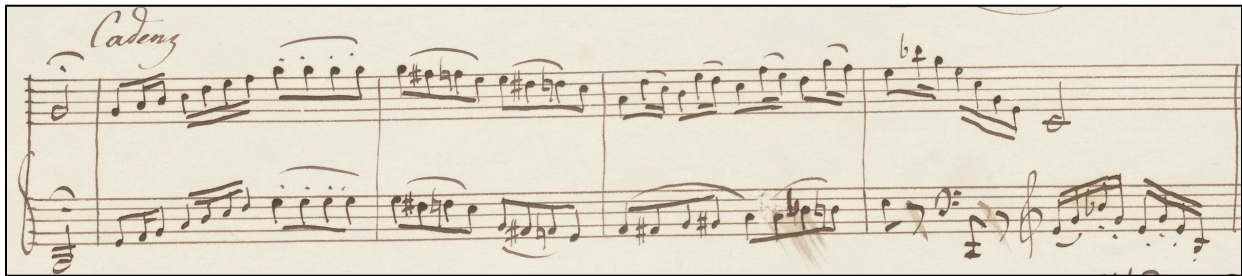


Figure 4.14. Cadenza in Concerto for Two Horns, first five measures.

In conclusion, the analysis of the handwriting between the Sonata, Op. 34 and Concerto, WoO. 19 supports the claim that both are written in the same handwriting (except for the cadenza). Other characteristics to support that the same person composed these works in the same year include the type of paper, the signature, and the musical notation. For the same reasons, it is clear that Ferdinand Ries did not pen the manuscript cadenza provided with the Concerto. It seems to have been added to page 19 of the manuscript score at a later time.

Reasons for Questioning the Authenticity of the Work

Music research is concerned with the topic of authenticity, which often centers on the authorship of a work. The question of authorship has surfaced in musicological research with larger works such as Wolfgang Amadeus Mozart's *Requiem*.^{198, 199} In the horn world there have been discussions about the authorship of the frequently performed Concerto in D Major, K.

¹⁹⁸ Christoph Wolff, *Mozart's Requiem: Historical and Analytical Studies* (Berkeley: University of California Press, 1994).

¹⁹⁹ Simon P. Keefe, "Die Oschsen am Berge': Franz Xaver Süssmayr and the Orchestration of Mozart's Requiem, K. 626," *Journal of the American Musicological Society* 61 (2008): 6.

412/514 labeled Mozart's "First Horn Concerto."^{200, 201, 202, 203, 204} Until the 1970's, no one questioned the authenticity of that Concerto's Rondo, but investigations by Wolfgang Plath²⁰⁵ into the handwriting and musical style attributed much of the score to Franz Xaver Süssmayr. Additionally, the authorship of Haydn's Horn Concerto No. 2, Hob VIIId/4 and the Concerto for Two Horns in E-Flat Major, Hob, VIIId/6 have also been questioned.^{206, 207, 208} Because Haydn claimed neither work in his hand-written catalog and a stylistic analysis of both point to other composers, they are presumably not by Haydn. Although the works of Ferdinand Ries are far less known than compositions by Mozart or Haydn, the attribution of the Concerto for Two Horns, WoO. 19 is meaningful.

According to Leverenz, incorrect attribution occurred during the 18th -century because of similarities between composers who were limited by the "number of forms, the preference of certain keys, and the limitations of instruments."²⁰⁹ These distinctions are often confused by composers', "mutual influence on one another regarding treatment of form, harmony, or orchestration, as well as the occasional borrowing – whether consciously or not – of a few measures of the others' works."²¹⁰ Many publishing companies also were dishonest by printing

²⁰⁰ Herman Jeurissen, "Mozart's Hornkonzerte: The Horn Concerti of W.A. Mozart," *Brass Bulletin* (2001): 86-92.

²⁰¹ Benjamin Perl, "The Doubtful Authenticity of Mozart's Horn Concerto K. 412," *Historic Brass Society Journal* (2004): 67-88.

²⁰² Brian Ernest Thompson, "A History of the Early Sources of Mozart Horn Concertos K 412/514, K. 417, K 447, and K. 495," *The Horn Call* (1989): 2-19.

²⁰³ Alan Tyson, "Mozart's Horn Concertos: New Datings and the Identification of Handwriting," *Mozart Jahrbuch* (1987): 121-125.

²⁰⁴ Alan Tyson, "Mozart's D-Major Horn Concerto: Questions of Date and of Authenticity," ed. Eugene K. Wolf, Jan LaRue, and Edward H. Roesner, *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue* (Middleton: A-R Editions, 1990): 425-440.

²⁰⁵ *Ibid.*, 429.

²⁰⁶ Guan-Lin Yeh, "Concerto for Two Horns in E-flat Major Attributed to Joseph Haydn: A New Arrangement for Wind Ensemble," (D.M.A. dissertation, Arizona State University, 2011).

²⁰⁷ John Jay Hilfiger, "Who Composed 'Haydn's Second Horn Concerto?'" *The Horn Call* 5 (1993): 1.

²⁰⁸ Oliver Brockway, "Mozart and Haydn: Some Mis-Attributions?" *The Horn Call* 3 (1973): 16-23.

²⁰⁹ Leverenz, 1.

²¹⁰ *Ibid.*

another, more well-known composer's name at the top of a work, in hopes of attracting more buyers.²¹¹ Since misattribution was a common occurrence during the 18th-century and, because of reasons previously outlined, an investigation into the authorship of WoO. 19 is warranted.

While the manuscripts of the Sonata and Concerto for Two Horns are definitely written by the same hand, the mystery remains as to why Ries did not include the Concerto in his personal catalog or mention it in any correspondence. Hill collected 517 pieces of correspondence, which included many of the letters that went between Ries, Simrock, C. F. Peters, Boosey, Böhm, and other publishers as Ries attempted to get his works published. For example, Ries listed the Octet in four letters²¹² and the Sextet six times.²¹³ In none of the collected correspondence, does Ries attempt to publish the Concerto nor does he discuss it with his family, friends, or colleagues.²¹⁴

Reviews of Ries's works were mentioned in the *Allgemeine Musikalische Zeitung*, *The Harmonicon*, *Caecilia: eine Zeitschrift für die Musikalische Welt*, and in the *Neue Zeitschrift für Musik* throughout his lifetime. In addition, a "Memoir of Ferdinand Ries" was published in the *The Harmonicon* (1824). Both the *Allgemeine deutsche Biographie* 28 (1889) and in the *Cyclopedia of Music and Musicians* (1890) also included a biographical entry on Ries, but none list the Concerto for Two Horns as one of his many works.

²¹¹ Ibid., 2.

²¹² Opus 128 is mentioned in the following letters: Ries to C.F. Peters, April 22, 1816, 105-106; Ries to Thomas Boosey, August 14, 1823, 182-183; Ries to Artaria & Co., December 9, 1823, 187-188; Ferdinand Ries to Joseph Ries, January 16, 1836, 700-701 in *Briefe und Dokumente*, Cecil Hill.

²¹³ Opus 142 is mentioned in the following letters: Ries to C.F. Peters, September 18, 1815, 90-921; Ries to C.F. Peters, April 22, 1816, 105-106; Ries to Thomas Boosey, August 14, 1823, 182-183; Ries to B. Schott Söhne, April 4, 1826, 258; Ries to B. Schott Söhne, Nov. 13, 1828, 389-390; and Ferdinand Ries to Joseph Ries, January 16, 1836, 700-701 in *Briefe und Dokumente*, Cecil Hill.

²¹⁴ The books by Anderson, Albrecht, and Hill's *Briefe und Dokumente* contain letters between Beethoven, Ries, Simrock, and many others. Anderson and Albrecht both have translated the letters, whereas the letters contained in Hill's are still in the original language (in most cases German, but some in English and French). Many of the letters are duplicated from one source to the next.

CHAPTER V

CONCLUSION

This dissertation detailed pertinent events in the life of Ferdinand Ries and surveyed his compositional style when writing for the horn. With regard to the Concerto for Two Horns, WoO. 19 attributed to Ries, this author examined the historical evidence, style of writing, and handwriting in primary sources. Although reasons were presented questioning the authorship of the work, the study confirmed that the Concerto was correctly attributed to Ries. Though there was a difference in the style of horn writing, the handwriting comparison between the Concerto and Sonata, Op. 34, support that WoO. 19 is by Ries. Additionally, the orchestration in the Concerto for Two Horns, points to Ries rather than to composers like Haydn, Rosetti, Witt, or Hiebesch.

Chapter III addressed the stylistic traits of Ferdinand Ries, demonstrating that his works that involve the horn were written in a conservative manner. Although the Sonata, Op. 34 and Concerto, WoO. 19 were written in the same year, two reasons justify the change of style between the works: 1) Ries was writing a work specifically for the Schuncke brothers who were virtuoso hand-horn players, and 2) the Concerto was simply an example of Ries's extraordinary ability to copy different styles of writing.

The first explanation suggests that Ries wrote the demanding horn parts purposely for the Schuncke brothers while at Kassel, as it was common to write compositions to show off the abilities of a certain performer(s).²¹⁵ As discussed earlier, solo horn duos influenced composers like Leopold Mozart, Joseph Haydn, and Antonio Rosetti to write concerti for two horns specifically for the court setting. According to Albrecht, the composer-performer relationship

²¹⁵ Murray, "The Double Horn Concerto," 507-534.

during the turn of the century was stronger than once believed.²¹⁶ It was possible that Ries, like other composers such as Beethoven, wrote music specifically for musicians he knew through his travels. One example was Ries's Sextet, Op. 100, which features the double bass. Ries composed this work after meeting the famous bass virtuoso Domenico Dragonetti while in London.²¹⁷ It was possible that the careers of Johann Gottfried and Michael Schuncke had a similar effect on Ries, giving him incentive to compose the demanding Concerto for Two Horns. The lack of such talented horn players in Vienna and later London, may have discouraged Ries from writing another work for horn in a similar style or having it published.

Additionally, Gottfried Schuncke, himself was a composer who wrote works for horn including: *Exercise for Horn and Piano*, *Theme and Variation for Horn and Piano*, and *Variation for Two Horns and Orchestra*. Analysis of these works, illustrates how skilled Gottfried and Michael were on the hand-horn and are evidence that Ries was simply writing a work that could exhibit the talents of these two men. The works by Schuncke require an extremely virtuosic horn player that could execute the extreme range, as seen figure 5.1.

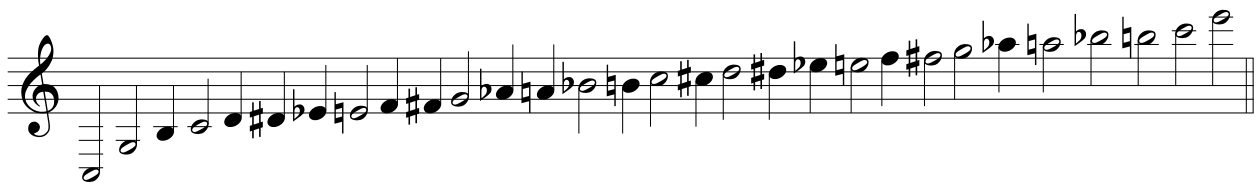


Figure 5.1. Schuncke, *Exercise*, Horn Range.

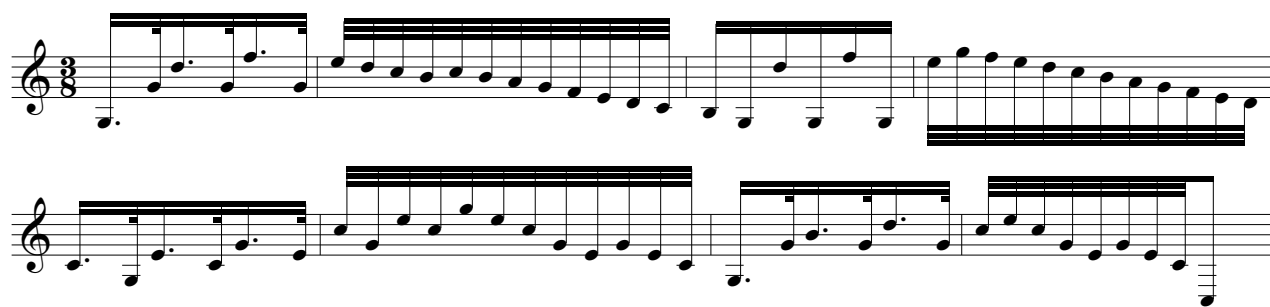


Musical Example 5.1. Schuncke, *Exercise*, mm. 160-163, Horn.

²¹⁶ Theodore Albrecht, "Beethoven's Brass Players: New Discoveries in Composer-Performer Relations," *Historic Brass Society Journal* (2006): 47-72.

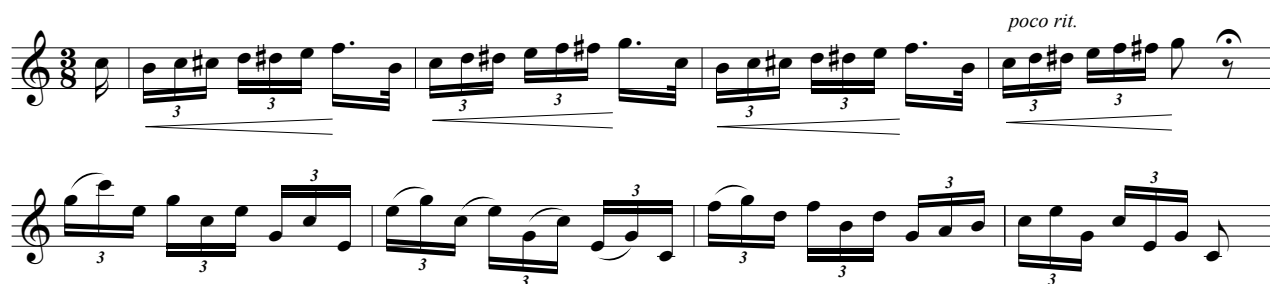
²¹⁷ Hagels, *Quintet and Sextets*, 14.

Musical example 5.1 illustrates, in just four bars, the extreme range needed to perform the work by Schuncke. Additionally, it demonstrates the ability of the horn soloist to play scalar passages and skips on the horn. Example 5.2 further reveals the agility and the flexibility needed by the horn player with the significant number of leaps in the melodic line.



Musical Example 5.2. Schuncke, *Exercise*, mm. 33-40, Horn.

One final example from Schuncke's *Exercise* illustrates the intense hand-horn technique required to perform the scalar and chromatic lines, large leaps, and difficult rhythms shown in musical example 5.3.



Musical Example 5.3. Schuncke, *Exercise*, mm. 140-147, Horn.

It is unknown if Ries would have been familiar with the works by Gottfried Schuncke when he was in Kassel. The exact dates of the works by Schuncke are not known, but, in 1819, C. F. Peters published his *Variation for Two Horns and Orchestra*. The instrumentation called for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, two violins, viola,

and basso.²¹⁸ Ries more than likely would have consulted the two brothers as he wrote the Concerto for Two Horns, explaining the type of horn writing he used for this composition.

Another explanation as to why the horn writing is significantly different in the Concerto, WoO. 19 was Ries's ability to copy the compositional styles of other composers, a characteristic mentioned by both supporters and critics. Due to the circumstances outlined in Chapter II, Ries, like many composers of his era and before, learned his compositional craft by copying and arranging the music of important predecessors such as Mozart, Haydn, and Beethoven.

Connections to works by Beethoven, Mozart, and other composers are easily made, as his ability to borrow or use "near quotations from other works that were undoubtedly familiar to musicians of his time ... provide a pleasing unpredictability and even occasional humor that, though not unique to Ries in concept, are used in a daring manner that creates an interesting dimension that becomes almost a signature motif in the hands of this composer."²¹⁹

In Chapter III, parallels between Beethoven's Horn Sonata, Op. 17 and Ries's Horn Sonata, Op. 37 were drawn. After examining Ries's Concerto, WoO. 19 connections can also be made to another work by Beethoven - his Sextet, Op. 81b for two violins, viola, cello, and two horns. Beethoven's style of horn writing between this Sextet and his Horn Sonata differed considerably, which makes the difference between Ries's own Sonata and Concerto for Two Horns less unusual.

Written during Beethoven's early period,²²⁰ in 1795, the Sextet features the two horns, in E^b, in a concerto-like manner. The first movement, *Allegro con brio*, follows the traditional Sonata-Allegro form. The second movement, *Adagio*, moves to A^b major and 2/4 meter. As

²¹⁸ "Schunke," *French-Horn.net/Robert Ostermeyer Music Edition*, accessed May 11, 2014, <http://www.french-horn.net/index.php/biographien/100-schunke.html>.

²¹⁹ John Herrick Littlefield, liner notes to *Ferdinand Ries, Flute Quartets, Op. 145*, John Herrick Littlefield, Aaron Boyd, Ah Ling Neu and Yari Bond, Naxos 8.570330, CD, 2007, 2.

²²⁰ Simrock published Beethoven's Sextet, Op. 81b in 1810, which accounts for the higher opus number.

expected, the third movement returns to E^b major and is a Rondo marked *Allegro* in 6/8 meter.

While Ries's Concerto for Two Horns, WoO. 19 used a larger accompanying ensemble, was in F major, and took a more Romantic approach with the harmonies than Beethoven's Sextet, Op. 81b, the style of horn writing is similar between the two works.

While Punto's horn playing had an effect on how Beethoven wrote for the horn, Nikolaus Simrock probably had a greater initial influence on Beethoven's horn writing. According to Fitzpatrick, "Beethoven's knowledge of the horn was founded on points he picked up from Simrock in the Bonn days; and it is no coincidence that all the chamber pieces which feature prominent horn parts, e.g. the Rondino for eight winds, the Piano Quintet, and the Sextet for two horns and strings, are early works."²²¹ The ranges alone, seen in figures 5.2 and 5.3, demand talented hornists. This is a stark change when compared to the range of the horn solo in Beethoven's Sonata, Op. 17, shown in figure 3.3. The difference in ranges is analogous with the expansion of ranges between Ries's Sonata, Op. 34 and his Concerto for Two Horns, WoO. 19.



Figure 5.2. Beethoven, Sextet, Op. 81b, Horn I Range.



Figure 5.3. Beethoven, Sextet, Op. 81b, Horn II Range.

Throughout the entire Sextet, Beethoven expected the *cor alto* to play in the extreme high range, never falling below g'. Additionally, Beethoven used many pitches outside the harmonic series, and wrote for each hornist in a manner that clearly demonstrated his knowledge of the abilities of both the *alto* and *basse cor* players. Beethoven, in the letter sent with the manuscript

²²¹ Fitzpatrick, 204-205.

to Simrock, said, “the pupil had given his master many a hard nut to crack,”²²² in reference to difficulties of the work for the horn players. In regard to the demand placed on the first horn, Beethoven wrote numerous scalar figures, like the one seen in musical example 5.4.



Musical Example 5.4. Beethoven, Sextet, Op. 81b, I., mm. 16-18, Horn I and II.

This sixteenth-note figure in the first horn part is similar to the runs in the first movement of Ries’s Concerto for Two Horns, shown in musical examples 4.5 (mm. 130 and 132) and in 4.9. Additionally, a sixteenth-note passage like these is seen in Beethoven’s Symphony No. 9 in D minor, Op. 125. In his book, Humphries draws a connection to the scale exercises in Domnich’s *Méthod de Premier et de Seconde Cor*, page 55.^{223, 224} Exercises 110 and 111, in the articulation section for *premier cor*, have the hornist practicing scalar patterns that both Beethoven and Ries used in their horn parts. Dominich’s treatise illustrates the abilities of the players during the golden age of hand horn, and those skills developed by the hornists during that time would have influenced Beethoven and Ries to write scalar figures seen in musical examples 4.5, 4.9, and 5.4.

Musical example 5.4 also illustrates Beethoven’s knowledge of the agility and flexibility of the *cor basse* player. While that example requires the second horn to skip around the open tonic triad, musical example 5.5 shows the player’s ability to jump around the horn while also

²²² Alexander Wheelock Thayer, *Chronologisches Verzeichniss der Werke Ludwig van Beethoven's*. Berlin: F. Schneider, 1865. Accessed June 22, 2015. <https://archive.org/stream/chronologisches00thaygoog#page/n94/mode/2up>.

²²³ Humphries, 91.

²²⁴ Heinrich Domnich, *Méthode de Premier et de Second Cor* (Paris: Le Roy, 1808), 55. Accessed February 26, 2015. [http://imslp.org/wiki/Méthode_de_Premier_et_de_Second_Cor_\(Domnich,_Heinrich\)](http://imslp.org/wiki/Méthode_de_Premier_et_de_Second_Cor_(Domnich,_Heinrich)).

using hand-horn technique to perform broken arpeggios. While Ries did not use the second horn as an accompaniment figure like Beethoven did in musical example 5.6, Ries fully understood the agility of the *cor basse* soloist as seen in musical examples 4.16 and 4.18.



Musical Example 5.5. Beethoven, Sextet, Op. 81b, I., mm. 91-99, Horn II.

Musical example 5.6 shows how Beethoven has the second horn soloist play factitious notes, filling in chromatically from c to G. This chromatic descent in the second horn is similar to musical example 4.17, but Ries has the second horn continue to low E. In both cases, this descending line occurs in the final movement.



Musical Example 5.6. Beethoven, Sextet, Op. 81b, III., mm. 196-200, Horn II.

Additionally, Beethoven’s use of hand-horn technique to create lyrical melodic lines in the horn parts, seen in musical example 5.7, is mirrored by Ries. In the example below, Beethoven has the second horn play the melody after the first horn, and he has the first horn pick up the second horn’s counter line up an octave. Ries used this technique often in the Concerto for Two Horns, as was seen in musical examples 4.6, 4.10, and 4.18.

Musical Example 5.7 shows two staves of music in 4/4 time. The top staff begins with a rest, followed by a half note G4, then a half note A4. The dynamics are marked *dolce* and *sfz*. The bottom staff begins with a rest, followed by a half note G4, then a half note A4. The dynamics are marked *dolce* and *sfz*.

Musical Example 5.7. Beethoven, Sextet, Op. 81b, I., mm. 28-39, Horn I and II.

In both the Sextet and Concerto, Beethoven and Ries relied heavily upon the use of “horn fifths” created between the two players. Beethoven opens the Sextet with the horns, demonstrating the use of “horn fifths,” as seen in musical example 5.8.

Musical Example 5.8 shows two staves of music in 4/4 time. Both staves have dynamics *p*. The top staff begins with a half note G4, then a half note A4. The bottom staff begins with a half note G4, then a half note A4.

Musical Example 5.8. Beethoven, Sextet, Op. 81b, I., mm. 1-7, Horn I and II.

Because of the nature of the instrument and the compound meter, the final movement, in both Beethoven’s Sextet and Ries’s Concerto for Two Horns, lend themselves to hunting-horn style. Both composers use “horn-fifths,” and the overall character and style of the Rondos are similar. Ries, like Beethoven, has the two horns begin the final movement alone before the accompaniment comes in. While Ries uses the horns together, Beethoven begins his “A” section with the second horn followed by the first horn, as shown in musical example 5.9.

Musical Example 5.9 shows two staves of music in 6/8 time. The top staff begins with a rest, followed by a quarter note G4, then a quarter note A4. The dynamics are marked *p* and *sfz*. The bottom staff begins with a quarter note G4, then a quarter note A4. The dynamics are marked *p* and *sfz*.

Musical Example 5.9. Beethoven, Sextet, Op. 81b, III., mm. 1-8, Horn I and II.

These examples from the Beethoven Sextet, Op. 81b illustrate, once again, Ries's ability to copy the compositional styles of his predecessors. While many have criticized Ries for his lack of originality, one cannot doubt that he was an excellent copyist of the styles and techniques of other composers of his era. This, in combination with the influence of the Schuncke brothers makes the transition from a simple horn sonata like Beethoven's to a complicated concerto for two horns not so unusual for Ries.

In addition to explaining the change in the compositional style, reasons that Ries's Concerto for Two Horns was not published can be speculated. It is evident, through the letters and correspondence collected, that Ries had difficulties getting his works published. On multiple occasions Ries offered both his Sextet and Octet to publishers. Both were written while he was in London, but they were not published until years later. In order to increase sales, with his Septet, Op. 25 and Sextet, Op. 142 Ries also created an alternative quintet version for piano and strings for publishing purposes. The two *Nocturnes*, WoO. 50 and WoO. 60 and the *Variations and March*, WoO. 77 were also listed in letters to various publishers; however, none of them were published during his lifetime.

It is possible Ries saw the Concerto for Two Horns as an incidental work, and because of prior difficulties with publishing companies, he never attempted have it published. The virtuosic horn parts would have allowed few players to perform the work, thus not profitable for publishing companies. Ries probably realized that no publisher would take the work, which would also explain why the composition was not found in any of the collected correspondence. Additionally, a limited number of letters exist today from when Ries left Vienna the second time. The last letter Ries sent before going on his international tour was on August 10, 1809 to Artaria; between 1810 and 1813 (the years when he might have mentioned his Concerto and Sonata)

there are only four letters in Hill's *Briefe und Dokumente*.²²⁵ If Ries was writing about the Concerto for Two Horns during this time, the letters are not extant.

While the Concerto for Two Horns was never published, research also suggests the possibility that Ries merely “forgot” to mention the composition in his personal catalog.

According to the liner notes on the flute works by Ries, Allan Bradely states:

Many of the composition dates found on Ries's autographs were added in the mid-1820s when he compiled a list of all of his works. Ries's memory frequently proved to be faulty, so much so that when Cecil Hill compiled his thematic catalog of Ries's complete works he did not use Ries's own list as a primary means of establishing composition dates preferring instead to turn to verifiable external evidence.²²⁶

Ries's personal catalog, compiled around 1831 was presumably started in the winter of 1826/1827. It did not include any of his unpublished works, as Ries “decided to provide a definitive numbering for his published works”²²⁷ with this catalog. The opus numbers follow the date as to when they were published, not written, although Ries does list the date and place that they were written. Works following the Horn Sonata, Op. 34 have earlier dates listed than that of the Sonata. For example, Opus 44 is listed as being written in 1810 Bonn, while Op. 34 is listed Kassel 1811.

Prior to this later catalog, a manuscript copy from the 1820's gave only the titles of the works “without incipits by Opus number up to 134, then 136, No. 1, 138-140 and 145; the remaining numbers up to 150 were provided with spaces ... clearly based on a simple list.”²²⁸

Hill states in the introduction to his *Thematic Catalog* that “there seems to have been some

²²⁵ Ries to Artaria and Company, August 10, 1809, 77; Ries to Ulric Emanuel Mannerhjerta, August 20, 1811, 78-79; Ries to Ulric Emanuel Mannerhjerta, September 22, 1812, 80; Ries to most likely to Ulric Emanuel Mannerhjerta late 1812, 82; Ries to Ambros Kühnel, April 12, 1813, 82-83 in *Briefe und Dokumente*, Cecil Hill.

²²⁶ Allan Bradely, liner notes to *Ferdinand Ries: Sonate Sentimentale Works for Flute and Piano*, Grodd and Napoli, Naxos 8.572038, 2008, 2.

²²⁷ Hill, *Thematic Catalog*, xv.

²²⁸ *Ibid.*

confusion in Ferdinand Ries's mind at various times as to the correct numbering of his works."²²⁹

Hill therefore relied upon the paper type, and examined the dates and signatures on the manuscripts, in addition to Ries's personal catalog when compiling his *Thematic Catalog* in 1977.

Ries's works that were never published, nor listed in his personal catalog, were labeled WoO. (without opus numbers) by Cecil Hill's *Thematic Catalog* of Ries. According to Hill, there are 83 compositions whose manuscripts exist without opus numbers. Additionally, there are six works, WoO. 84-89, which were mentioned in correspondence but were never published, nor have the manuscripts been found. In the dissertation by Sand, published before Hill's research, there are 29 works thought to be by Ries without opus numbers in a section of his dissertation saying "for one reason or another... they have not been positively identified; therefore, they must be presented with what little is known about them."²³⁰ Sand also lists six works that he labels as unpublished works, "believed to have been written by Ries, although no record of their publication has been found."²³¹ Both of these sources demonstrate that there were a number of works that Ries did not have published. Due to the challenges with publishing companies, Ries simply may have avoided trying to get the Concerto for Two Horns published.

All of these reasons support the attribution of the Concerto for Two Horns, WoO. 19 to Ferdinand Ries. Although the writing style differs from his other works that employ the horn, Ries simply wrote a composition that displayed the virtuosic abilities of the Schuncke brothers on the natural horn. Ries himself was a virtuoso pianist, writing music for the piano that flaunted his talents. He saw no reason to seek a publisher, therefore it became lost and forgotten. With the recent interest in the works of Ries, the validation of the authorship of the Concerto for Two

²²⁹ Ibid.

²³⁰ Sand, 135.

²³¹ Ibid., 144.

Horns will hopefully lead to more recognition of the work. This Concerto deserves to be acknowledged and included in the standard double horn concerto repertoire next to those by Leopold Mozart, Telemann, Witt, Hiebesch, and Rosetti.

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