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**A CRITICAL EDITION  
OF THE 48 STUDIES FOR OBOE, Op. 31  
BY FRANZ WILHELM FERLING (1796-1874),  
Based on Original Historical Evidence  
and Viewed Within the Context of the Evolution of Didactic  
Material for Oboe,  
with Particular Reference to Nineteenth-Century Performing  
Practices**

**KOSTIS HASSIOTIS**

Presented in Partial Fulfilment of the Requirements  
for the Degree of Doctor of Musical Arts (DMA)

**VOLUME ONE**

**City University London  
Department of Music**

London, July 2010

Please make the redactions listed below. With figures please retain the figure number and the reference to the source.

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*To Yannis*

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Most importantly, this work would not have reached completion without the patience and support that I have enjoyed from my parents, my wife and my children, to whom I owe my deepest gratitude.

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## ABSTRACT

The present thesis is structured in an Introduction and four chapters. The Introduction discusses the originality of the subject and includes all available historical information concerning Ferling and his work as a performer and composer, and a detailed description of all of his known compositions. A substantial part of the information presented in the discussion of Ferling's compositions, and concerning their citations in nineteenth-century journals, is the result of original research and criticism. There is also reference to the importance of the 48 Studies in modern instrumental training.

Chapter 1 examines the historical evolution of instrumental didactic material, concentrating on didactic compositions for the oboe and ultimately focussing on nineteenth-century oboe methods, studies and similar compositions. In this context the 48 Studies are compared to other contemporary didactic works for the oboe and to pieces of the same genre for other instruments. The chapter concludes with a detailed table of all nineteenth-century didactic compositions for the oboe, arranged chronologically.

Chapter 2 presents the most important editions of the 48 Studies for Oboe Op. 31. The discussion determines its first publisher and the date of its original publication, based on contemporary information, and concludes that no modern edition is based on this original edition. The most important modern editions are also discussed and compared with their supposed sources. The differences that emerge from this comparison support the proposition that a critical edition of the work is necessary today.

Chapter 3 has a brief description of all the historical (nineteenth-century) sources used in the critical report, together with a brief discussion of my editorial policy and the most important issues that demanded editorial intervention. The chapter includes a stemmatic filiation diagram. An extended and detailed critical report, together with the critical edition itself, which is the core and main subject of the thesis, are included in the Appendix.

Chapter 4 discusses several performance-practice issues based on both modern scholarship and nineteenth-century pedagogical material (some of which was presented in Chapter 1). This discussion is closely related to editorial issues tackled in Chapter 3.

The thesis concludes with a summary of the results of the research and a brief discussion of issues that await further investigation. The appendix presents all Tables referring to the discussion in the above chapters, comparisons between twentieth-century editions, the critical report as well as J. P. Spehr's 1837 edition of the Studies. In the course of research, I took advantage of an extended bibliography which includes dictionaries and other reference material, catalogues of compositions and music journals from the nineteenth and twentieth centuries, many didactic compositions for the oboe from 1695 to 1900, and modern editions of Ferling's compositions as well as a large number of modern pedagogical compositions, books and articles on issues regarding performance and editorial practice.

## ABBREVIATIONS

A	Andraud 1942/ Southern 1958 edition
accomp.	accompaniment
altern.	alternative
<i>AmZ</i>	<i>Allgemeine musikalische Zeitung</i>
<i>AWmZ</i>	<i>Allgemeine Wiener musikalische Zeitung</i>
angf.	angefertigt von (prepared by)
ann.	annotated [by]
Anon.	anonymous
B	Bachmann [19?] edition
b., bb.	bar, bars
<i>BAmZ</i>	<i>Berliner Allgemeine musikalische Zeitung</i>
Bd	Billaudot 1970 edition
bearb.	bearbeitet [von] (revised by)
BL	British Library
BM	Bauer manuscript
C	Costallat 1926 edition
c.	circa
Chr.	Christian
col., cols.	column, columns
comp.	compiled [by]
conc.	concerto
cont.	continued
CUP	Cambridge University Press
ed.	edited [by]
f.	für
fig.	figure
FCUL	Frankfurt City & University Library
fol., fols.	Folio, folios
<i>FoMRHI</i>	<i>Fellowship of Makers &amp; Restorers/ Researchers of Historical Instruments</i>
G. M. Meyer Jr.	Gottfried Martin Meyer Junior
<i>GSJ</i>	<i>The Galpin Society Journal</i>

H	Hofmeister 1961 edition
<i>Handbuch</i>	<i>Handbuch der musikalischen Literatur</i>
hrsg.	herausgegeben [von] (edited by)
JAMIS	<i>Journal of the American Musical Instrument Society</i>
<i>JfM</i>	<i>Jahrbuch für Musik</i>
Jh.	Jahrhundert (Century)
J. P. Spehr	Johann Peter Spehr
Lib.	Library
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>Monatsbericht</i>	<i>Musikalisch-literarischer Monatsbericht</i>
ms. or MS	manuscript
n.	note (footnote or endnote)
<i>NBMZ</i>	<i>Neue Berliner Musikzeitung</i>
n.d.	no date
no., nos.	number, numbers
n.p.n.	no page number
<i>NZfM</i>	<i>Neue Zeitschrift für Musik</i>
Ob.	oboe
Op., Opp.	Opus, Opuses
OUP	Oxford University Press
p., pp.	page, pages
perf.	performance, performed [by]
Pfte	Pianoforte
pl.	plate
publ.	publisher, published [by]
qrt.	Quartet
R	Richault [1845] edition
rev.	revised [by]
RHUL	Royal Holloway University Library
<i>Riemann</i>	<i>Riemann Musik-Lexikon</i>
ser.	Series
Sp	Johann Peter Spehr 1837 edition
str.	string(s)
Suppl.	Supplement

s.v.	sub verbo
tr.	translated [by]
U	Universal edition
unkn.	unknown
<i>Verzeichnis</i>	<i>Verzeichnis neuer Musikalien</i>
Vol., Vols.	Volume, Volumes
<i>WAmZ</i>	<i>Wiener Allgemeine musikalische Zeitung</i>

## **LIBRARIES AND ARCHIVES CONSULTED (in alphabetical order)**

The following list includes all libraries in which research has been conducted:

Barbican Library, London  
British Library, London  
City University Library, London  
Düsseldorfer Universitätsbibliothek  
Friends of the Music Society Library, Athens  
Guildhall School of Music and Drama Library, London  
University of London—Senate House Library  
University of Macedonia Library, Thessaloniki

The following list includes all libraries from which at least one item has been ordered and consulted:

Biblioteka Narodowa (Polish National Library), Warsaw  
Biblioteca del Conservatorio di Musica 'Giuseppe Verdi', Milan  
Biblioteca del Conservatorio 'L. Canepa', Sassari  
Biblioteca del Conservatorio 'San Pietro a Majella', Naples  
Biblioteca Nazionale Centrale 'Vittorio Emanuele II', Rome  
Braunschweigisches Landesmuseum für Geschichte und Volkstum, Brunswick  
Cambridge University Library  
České Muzeum Hudby (Czech Museum of Music), Prague  
Deutsche Staatsbibliothek / Musikabteilung mit Mendelssohn-Archiv, Berlin  
Free Library of Philadelphia, Fleisher Collection of Orchestral Music  
Fürst Thurn und Taxis Hofbibliothek-Zentralarchiv, Universität Regensburg  
Herzog August Bibliothek, Wolfenbüttel  
Landesbibliothek Coburg  
Landesbibliothek Mecklenburg-Vorpommern, Schwerin  
Niedersächsisches Staatsarchiv, Wolfenbüttel  
Staatstheater Braunschweig Bibliothek, Brunswick  
Stadtarchiv Braunschweig, Brunswick

Stadtbibliothek Braunschweig, Brunswick

Stadt- und Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main

University of Iowa Libraries, Rita Benton Music Library, Rare Book Room, Iowa City

University of Rochester- Sibley Music Library, Eastman School of Music,

Rochester, New York

## INTRODUCTION

This thesis is structured in an Introduction and four chapters. The Introduction discusses the originality of the subject and includes all available historical information about Ferling and his work as a performer and composer, together with a detailed description of all of his known compositions. This part is fairly extended in order to aggregate the information accumulated during my research. Among the information presented is the location of most of Ferling's surviving compositions, together with the relevant references in the corresponding historical sources. The section concludes with a discussion on the importance of the 48 Studies in modern instrumental training.

Chapter 1 deals with the evolution of the oboe study in the nineteenth century. I discuss the origins and evolution of the genre in close association with other musical forms which show a historical affiliation with didactic compositional types; such forms are often regarded by modern scholarship as the predecessors of the study. At the same time I take a look at the historical evolution of the meaning of the term itself, in relation to other pedagogical musical forms, as well as to collective instructional compositions such as 'tutors' and 'methods'. The various diverse forms of didactic music are evaluated in their historical context in an attempt to show whether there was a universal consensus for their meaning by the time the 48 Studies Op. 31 were composed and also to identify the actual function of the piece and to establish Ferling's aim in composing them. The examination of instructional repertoire that ranges from tutors and treatises to concert etudes is undertaken because some of the material contained in it has not been systematically registered so far and, in some cases, it is presented here for the first time; in addition, it is used to support the argument for a new critical edition as well as to tackle performance practice issues (Chapters 3 and 4). The didactic and musical material in the 48 Studies and its function is briefly evaluated, by comparison with similar works of the period. Finally, there is an attempt to categorise the Studies as simply didactic repertoire or as a piece that can potentially form part of a recital. Detailed tables of most of the nineteenth-century didactic oboe compositions that I was able to trace are provided in the Appendix.

Chapter 2 presents and analyses the most important editions of Op. 31, both historical and modern. The first part of the chapter deals with the discovery of the first edition and the establishing of the date of first publication. Johann Peter Spehr (hereafter referred to as 'Sp') is identified as the first publisher and 1837 as the date of the first

edition of the *Studies*. My analysis aims to show that modern assumptions concerning the date and publisher of the work's first edition, as well as the dates of almost all of the nineteenth-century editions need to be reconsidered.<sup>1</sup> The argument is based mainly on information found in nineteenth-century German music journals and music catalogues and from a detailed examination of the history of the different publishing houses involved. I then proceed to trace the subsequent editorial history of the work, presenting all editions that have survived with a brief discussion of their history and function. During the process, the history of all publishing houses involved in the publication of the *Studies* is revealed. The discussion is completed by a comparison of the most important editions in use today, with reference to reprints and other editions of lesser importance (for a list of the abbreviations of all the editions that are compared the reader is advised to consult Table 2.4; the relevant critical reports are presented in separate tables in the Appendix). The results of this comparison support the argument that no contemporary edition is based on the original Spehr edition; furthermore, modern performance editions show several differences with the sources they claim to be based on; there are also many discrepancies between them, thus revealing confusion in their aims and treatment of their sources. This situation underlines the need for a new, critical edition, based for the first time on the original edition of the piece.

Chapter 3 comprises a critical edition of Ferling's Op. 31. It provides a brief description of the rest of the sources used in the critical report that were not presented in Chapter 2. My editorial policy, method and conventions adopted, together with a consideration of the most important issues that demanded editorial intervention, are also provided. The chapter includes a stemmatic filiation diagram of the composition. The detailed critical report and the critical edition itself follow in the Appendix.

Chapter 4 discusses, based both on modern scholarship and on nineteenth-century pedagogical materials, several performance practice issues that critically-aware musicians will inevitably face. I do not intend to give hints for every phrase and passage in the *Studies* exhaustively, but rather to associate performance to the editorial issues discussed in Chapter 3 and, consequently, to connect the role of the performer and teacher with that of the editor. My purpose is also to reveal the importance of consulting primary didactic sources like the ones discussed in Chapter 1, in clarifying several issues of

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<sup>1</sup> All existing copies of nineteenth-century editions of the *Studies* and their present locations are listed in Table I.2 in the Appendix.

interpretation. All problematic editorial cases encountered in Chapter 3 as well as more general issues like style, tempo, articulation, phrasing, vibrato and period instrument technical details are investigated in the context of nineteenth-century musical style.

Finally, the thesis reviews the results of this research and raises questions that await further investigation. In addition to all tables to which the discussion in the preceding chapters refers, the Appendix includes tables with comparisons between various modern editions of the Studies, the critical report and the critical edition itself, as well as the original 1837 J. P. Spehr edition. The extended bibliography at the end of the thesis contains, *inter alia*, dictionaries and other reference material, catalogues of compositions and music journals of the nineteenth and twentieth centuries, books and articles on performance practice, pedagogical musical genres, and the majority of the didactic compositions for oboe written from 1695 to 1900.

### **Biographical Information. Ferling's Instrument**

Franz Wilhelm Ferling (sometimes rendered 'Verling' in the primary sources), oboist, clarinetist and composer, was born in Halberstadt, Saxony-Anhalt, Germany on 20 September 1796 and died in Brunswick, Lower Saxony on 18 December 1874.<sup>2</sup> For the majority of his life he appears to have lived and worked in Brunswick, serving in the Herzog court orchestra. Almost nothing is known about his family and his childhood. Modern biographical dictionaries seem to have lost track of him, although he was listed in the 1936 edition of Frank-Altmann's *Tonkünstler-Lexikon*, in Schmidl's 1928-9 *Dizionario Universale dei Musicisti*, in Eitner's *Quellen-Lexikon der Musiker*, in Pazdírek and in Bechler & Ramm. Eitner suggests that Ferling was first oboist in the court orchestra in Brunswick *after* the composition of his *Divertimento* Op. 6, by the end of the eighteenth

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<sup>2</sup> In this Introduction I have made use of the earliest available documentation, since most of the published historical sources about Ferling date from the twentieth century and are largely based on one another. Most of the information on Ferling's career originates from Gunter Joppig (ed.), *F. W. Ferling: Concertino Op. 5 for Oboe and Orchestra*, preface, tr. editor (Vienna: Universal Edition, 1987). Since Joppig's data comes from his investigations in museums and archives of Lower Saxony, I have endeavoured to take advantage of his research without further discussion. The early twentieth-century sources consulted, mainly those by Eitner and Bechler & Ramm, do not give substantial bibliographic information. To call this information into question is beyond the scope of my work. The exact dates of Ferling's birth and death are also to be found in the following works: Carlo Schmidl, *Dizionario Universale dei Musicisti*, 3 Vols. (Milan: Casa Editrice Sonzogno, 1928-9), I, 531 and *Kurzgefasstes Tonkünstler-Lexikon für Musiker und Freunde der Musik, begründet von Paul Frank, neu bearbeitet und ergänzt von Wilhelm Altmann*, 14<sup>th</sup> issue (Regensburg: Gustav Bosse Verlag, 1936), 157. The only historical source in my possession is the personal file kept at the court theatre of Brunswick, directory (*Niedersächsisches Archiv* Wolfenbüttel, signature 6 Neu 257, fol. 22r-28r, 1858), from where Fig. I.1 —the plate of Ferling's signature— originates.

century.<sup>3</sup> Riemann's dictionary is cited in an article by André Lardrot without any further supporting information.<sup>4</sup> Pazdírek lists some of Ferling's works without any biographical information. Finally, Bechler & Ramm and Krause, in their discussion of important oboists, include Ferling together with his two sons who followed their father's profession.<sup>5</sup> Among the scarce information of the period that relates to Ferling, the librarians of the *Niedersächsisches Archiv* in Wolfenbüttel suggest that Ferling was also mentioned in the newspaper *Braunschweigischen Anzeigen* with news about the birth of his children born since 1827 (31 B Slg). Ferling is included in a list of important oboe soloists in Albrechtsberger's *Collected Writings on Thorough-Bass, Harmony, and Composition* (1855).<sup>6</sup> 249

Ferling's personal file held in the *Niedersächsisches Archiv* in Wolfenbüttel includes his application for a pension, dated November 1, 1858 (see Fig. I.1).<sup>7</sup> The document identifies him as 62 years old and as having been in local service since 1814, taking part in military campaigns in the years 1814-6, presumably as a military musician or *Hautboist*, playing probably clarinet or both clarinet and oboe. To quote from Joppig's translation:

Joppig suggests that Ferling had played the 1<sup>st</sup> oboe in the court orchestra since 1818 but, according to hand-written letters bearing the signature of Duke Karl II, he did not

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<sup>3</sup> Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten christlicher Zeitrechnung bis Mitte des neunzehnten Jahrhunderts*, 11 Vols., 2<sup>nd</sup> improved ed. (Graz: Akademische Druck und Veranstat, 1959), III, 419: 'Ferling W..., erster Oboist an der Herzogl. Braunschweigischen Hofkapelle (nach Op. 6) am Ende des 18. Jhs'.

<sup>4</sup> André Lardrot, 'Nouvelles des anciens collègues. Franz Wilhelm Ferling', *La Lettre du Hautboïste (Revue de l'Association Française du Hautbois)*, 10 (2, 2002), 52. There is no mention of Ferling in the 1967 edition of Riemann's dictionary.

<sup>5</sup> Leo Bechler and Bernhardt Rahm, *Die Oboe und die ihr verwandten Instrumente nebst biographischen Skizzen der bedeutendsten ihrer Meister. Eine musikgeschichtliche Betrachtung* (Leipzig: Carl Merseburger, 1914), 47. Also, Robert James Krause, 'A Biographical Dictionary of European Oboists before 1900', DMA Diss. (University of Miami: 1981), 32.

<sup>6</sup> J. G. Albrechtsberger, *Collected Writings on Thorough-Bass, Harmony, and Composition, for Self-Instruction*, 3 Vols., ed. Ignaz Chevalier von Seyfried, tr. Sabilla Novello (London: J. Alfred Novello, 1855), III, 249.

<sup>7</sup> Shelfmark 6 Neu 257, fols. 22r-28r.

<sup>8</sup> Joppig, *F. W. Ferling: Concertino Op. 5 for Oboe and Orchestra...*, preface.

become officially a member of the 'local princely orchestra' until November 13<sup>th</sup> 1823. Before joining the court orchestra he may possibly have played in the Brunswick regimental band, since his name appears occasionally on the programmes of the garden concerts given by the military band in the first half of the nineteenth century.<sup>9</sup>

**Fig. I.1: Part of the last page of Ferling's application for pension with his signature (*Niedersächsisches Archiv Wolfenbüttel*).**

Ferling's application was eventually accepted and he was pensioned on his full salary by January 1, 1859, provided that he would return from retirement if needed. The *Braunschweigesches Magazin* which periodically reported on the composition of the orchestra includes Ferling's name as first oboist up to 1855. In the 1866 report Ferling is not mentioned any more. This historical evidence is consonant with the documentation cited above.<sup>10</sup>

It is difficult to establish Ferling's exact status as an instrumentalist up to the 1820s. He was certainly able to play both clarinet and oboe, and according to the tradition of

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<sup>9</sup> Gunter Joppig (ed.), *F. W. Ferling: 48 Studies Op. 31 for the Oboe*, tr. editor (Vienna: Universal Edition, 1983), preface.

<sup>10</sup> Adolf Leibrock, 'Die Herzoglich Braunschweigische Hofkapelle —Geschichtliche Skizze (Schluß)', *Braunschweigesches Magazin*, 2<sup>nd</sup> part, 13 (Jan. 1866), 11-13. Ferling is included as first oboist in the personnel of the orchestra for the years 1827, 1840, 1848 and 1855. Presumably, he must have played for the whole of his career in the old Opera House, which survived 170 years (1690-1864). The new Opera House opened in 1861.

woodwind players in Germany at this time, he was probably allowed to perform both as a court musician and as a member of a military band. It is interesting to note that at the exact period that Ferling took part in military campaigns (during the last phase of the Napoleonic Wars, in 1814-6), various woodwind and brass ensembles were founded in both France and Germany, and the musicians there were often addressed as 'Hautboists' although they were able to play on other instruments as well. The standing of these players in Germany's musical life at this transitional period was so high that 'Hautboists/military musicians' were often regarded as an entirely separate profession, often in competition with the *Stadtmusikanten*. By the end of the seventeenth century their instruments had changed from the old *Schalmeien* to regular oboes.<sup>11</sup> In the Brunswick area, the sizes of these ensembles rose dramatically from around six instrumentalists in 1788, to thirty-two musicians in 1824, and their activities were no longer limited to their conventional obligations deriving from their military status.<sup>12</sup> In Brunswick these 'Hautboists' were called *Regimentspfeifer* (regimental pipers).<sup>13</sup> As a wind player, Ferling could be easily employed in the court orchestra, as was often the case with musicians that had proven themselves either in military bands or through town-piper training.<sup>14</sup> Woodwind and brass instrumentalists were also asked to participate in the performance of church and operatic music,<sup>15</sup> and it would be safe to assume that Ferling acquired orchestral experience during the first years of his career through involvement in such concerts.

Ferling did not hesitate to exploit the compositional aspect of his talent, either to explore his own musical interests or because he was aware of the social recognition that an orchestral musician enjoyed by demonstrating his abilities in composition.<sup>16</sup> He composed numerous works, mainly for oboe and other wind instruments with accompaniment (usually orchestral). This also gave him the opportunity to perform as a soloist, at the same time expanding the small Romantic oboe repertoire. He may also

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<sup>11</sup> W. Greve, *Braunschweiger Stadtmusikanten: Geschichte eines Berufsstandes 1227-1828*, Braunschweiger Werkstücke, series A, 80 (Brunswick: Stadtarchiv Braunschweig, 1991), 193.

<sup>12</sup> W. Greve, *Braunschweiger Stadtmusikanten...*, 237.

<sup>13</sup> W. Greve, *Braunschweiger Stadtmusikanten...*, 236.

<sup>14</sup> Christoph-Hellmut Mahling, 'The Origin and Social Status of the Court Orchestral Musician in the 18<sup>th</sup> and 19<sup>th</sup> Century in Germany' in *The Social Status of the Professional Musician from the Middle Ages to the 19<sup>th</sup> Century*, ann. and tr. by Herbert Kaufman and Barbara Reisner, *Sociology of Music* no. 1, Walter Salmen, general ed. (New York: Pendragon Press, 1983), 234.

<sup>15</sup> W. Greve, *Braunschweiger Stadtmusikanten...*, 237.

<sup>16</sup> Christoph-Hellmut Mahling, *The Origin and Social Status...*, 239.

have wanted to exploit his virtuosity in connection with a specific new model of oboe. Composing was probably regarded as an extraordinary talent for a 'Hautboist' or a *Stadtmusikant* in Brunswick up to 1828; very few of the town musicians that are known to us today are associated with the composition of musical pieces that were actually performed in public.<sup>17</sup>

Dictionaries also mention Ferling's two sons: the older, Gustav (1835-1914), was first oboist in the court chapel in Stuttgart from 1851 to 1902. Like his father, he was regarded as an outstanding artist on his instrument, but he was also a talented pianist, and was professor of piano at the Stuttgart Conservatory. He played first oboe in the court orchestra in Stuttgart for 51 years.<sup>18</sup> A single citation in the German journals of the period is indicative of his reputation:

From Stuttgart (conclusion): ... The concert went ahead with... the Concertino for oboe by B. Molique, performed by our excellent Ferling, who knows how to handle his difficult instrument with as much safety as noble taste.<sup>19</sup>

In fact, both brothers initially worked in the Stuttgart court orchestra. A mention of Gustav Ferling occurs in a 1956 issue of the twentieth-century *Braunschweiger Nachrichten*, where he is acknowledged as one of the most respected oboists in Germany, as chamber and orchestral musician and as teacher.<sup>20</sup> Apparently Ignaz Moscheles wrote a *Concertante for Flute, Oboe and Orchestra* for him which was performed several times in the concerts of the Court of Württemberg after 1868.<sup>21</sup> The younger brother, Robert Ferling (1843-1881), was a member of the same orchestra from 1861 until 1869 when he immigrated to Russia, where he was appointed chamber musician in the Czar's court in St. Petersburg, a

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<sup>17</sup> Greve, W. *Braunschweiger Stadtmusikanten...*, 193.

<sup>18</sup> James Brown, 'Die Musikpresse und der Oboist im 19. Jahrhundert, zu Hause und auf Reisen', *Tibia*, 26, 3 (2001), 559.

<sup>19</sup> Anon., *AmZ*, new series, ed. Friedrich Chrysander (Leipzig and Winterthur: J. Rieter-Biedermann), 24, 13 (12 June 1878), col. 379: 'Aus Stuttgart (Schluss.) Ihr war vorausgegangen eine Mendelssohn'sche Ouvertüre...und das Concertino für Oboe von B. Molique, vorgetragen von unserm trefflichen Ferling, der sein schwieriges Instrument mit eben so viel Sicherheit als edlem Geschmack zu behandeln versteht'.

<sup>20</sup> *Braunschweiger Nachrichten*, 9 July 1956, 9 (Stadtarchiv Braunschweig, shelfmark Z65).

<sup>21</sup> Ignaz Moscheles, *Concertante for Flute, Oboe and Orchestra*, ed. Hermann Dechant (Monteux, France: Musica Rara, 1984), introductory notes.

position which he held until his death.<sup>22</sup> He is regarded today as one of the founders of the Russian oboe school.<sup>23</sup>

It is difficult to determine with certainty on what instrument Ferling played when he composed his 48 Studies.<sup>24</sup> The relative conservatism that governed German oboe design throughout the nineteenth century suggests that even if he changed his instrument during his service in the orchestra, the new instrument would display no radical changes in the key system. One must also exclude the possibility of Ferling playing on a French instrument. For the majority of the nineteenth century, French innovations had little impact on German oboe manufacturing; German makers also refused to accept the enhancements introduced by Stephan Koch up until the 1850s;<sup>25</sup> instead, they continued to construct their instruments with wider bores (reminiscent of the Classical oboe) and conventional mechanisms. We may suppose that Ferling played either on a Sellner/Koch model (introduced after 1825), or more probably on a German model with several keys. The playing range of the Studies is from b (therefore an instrument with a low b-key is required) up to f<sup>##</sup> (a rather exceptional note for the early nineteenth-century). These works could not have been conceived for the old Classical oboes, because these instruments were not able to reproduce the music in tune and to cope with all intervals, especially in remote tonalities. Most importantly, the 48 Studies were composed on a principle similar to that of Bach's 48 Preludes and Fugues<sup>26</sup> or Czerny's *48 Etudes en forme de Preludes et Cadences*,<sup>27</sup> in an attempt to show the ability of the new instruments to play equally well in all keys, whereas Classical oboes were constructed to play mainly in 'good tonalities' (see Chapter 1, pp. 64-65). German models with several keys had already appeared by the beginning of the nineteenth century, by makers like Heinrich Grenser

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<sup>22</sup> Robert James Krause, 'A Biographical Dictionary of European Oboists before 1900' (DMA diss., University of Miami, 1981), 32.

<sup>23</sup> Julien Singer, 'Les Sources des écoles modernes de hautbois en Amérique du Nord et en Russie. Part 2: L'École Russe', *La Lettre du Hautboïste*, 8 (2<sup>nd</sup> Semestre 2001), 44. Also, Anatoli Selianin, 'Wilhelm Wurm (1826-1904)', *International Trumpet Guild Journal*, tr. Olga Braslavsky (Feb. 1997), 49-50.

<sup>24</sup> The details in the following discussion have been included basically to assist future research in determining which specific technical difficulties the Studies could remedy in relation to instruments of the period.

<sup>25</sup> Christian Rauch, *Geschichte der Wiener Oboe*, <http://www.woodwind.at/geschichte.html>, accessed 8 January 2008. Rauch mentions that this type of German oboe was rejected from the jury of the Paris Conservatoire. Also, Robert Howe, 'Historical Oboes 2: Development of the French Simple System Oboe 1800-1840', *The Double Reed*, 24, 1 (2001), 59.

<sup>26</sup> Johann Sebastian Bach, *48 Preludes & Fugues dans tous les tons tant majeurs, que mineurs pour le Clavecin ou Piano-Forte*, 2 Vols. (Bonn: Simrock, [?1802]).

<sup>27</sup> Carl Czerny, *48 Etudes en forme de Preludes et Cadences dans tous les tons majeurs et mineurs pour le Pianoforte, Op. 161* (Leipzig: Kistner, [c. 1835]).

(1764-1813), Jakob Grundmann (1729-1800) and Floth (1761-1807).<sup>28</sup> Instruments by C. Golde in Dresden with up to 13 keys by c. 1840, similar to that introduced by Koch in 1825, have survived.<sup>29</sup> Such instruments may have been used by Ferling, as might instruments like the ones by E. Schöffl in Munich (c. 1825) or C. G. Breimeier in Brunswick (second half of the century, see Fig. I.2).<sup>30</sup> An interesting question is how the Studies were received in France around 1845, where totally different mechanisms were in use.<sup>31</sup> The matter of how the Studies were performed on instruments of the period, and what specific technical difficulties were encountered requires perhaps future research.<sup>32</sup>

### A Brief Consideration of Brunswick's History and Musical Life

Since Ferling appears to have spent most of his life in Brunswick, a short account of the history of the city is necessary to situate his work as a composer and performer in its

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<sup>28</sup> Phillip T. Young, 'Inventory of Instruments: J. H. Eichentopf, Poerschman, Sattler, A. and H. Grenser, Grundmann', *GSJ*, 31 (May 1978), 127, 130, 133.

<sup>29</sup> *The Adam Carse Collection of old Musical Wind Instruments* (London: London County Council, 1951), 35. This catalogue gives the lowest note for all instrument models, but not a playing range; hence it is not possible to establish which one could accommodate the f<sup>##</sup> that occurs in some of the Studies. The information given is: '42. OBOE. C. Golde, Dresden. Thirteen keys, as in Sellner's tutor (1825). Alternative tuning tops. Lowest note b<sub>4</sub>. Lengths 22" and 21 3/4". In case. Dresden, c. 1840. Also, 153. OBOE C. Golde, Dresden. Thirteen keys, with two rings for right hand on a hinge. Three levers for b<sub>4</sub>. Alternative tuning tops (one missing). In original case. Lowest note b<sub>4</sub>. Length 22 1/8". Dresden, c. 1850'.

<sup>30</sup> Heinrich Seifers, *Katalog der Blasinstrumente* (Munich: Bergverlag Rudolf Rother, 1980?), 60-61. The technical details given are: C. G. Breimeier/ Br., second half of the nineteenth century. L: 568. M: (6,7)/14,3/ 43,7\*. U: b<sub>4</sub>- f<sup>##</sup>. Three parts. 4 ivory rings. Newsilver keys in bulge and ram storage (b<sub>4</sub>, c', and C<sup>##</sup>; 2Xd<sub>4</sub>, f, 2Xf<sub>4</sub>, g<sub>4</sub>, a<sub>4</sub>, and c'; d<sup>##</sup>; 2 octave keys). 2. f<sub>4</sub>-key for the right small finger, d-key for the right index finger. Double hole for g<sub>4</sub>'.

<sup>31</sup> Compare, for example, the case of the French translation of Sellner's method, in which Fouquier (who revised the method) depicted a nine-keyed French instrument in the fingering table as well as Koch's model, with which instrument the original Austrian edition of the method was associated. See Sellner, Joseph *Méthode pour le Hautbois. Traduit de l'Allemand par Monsieur Heller et revue par Fouquet*, Paris, Richault [c. 1835], in conjunction with Geoffrey Burgess and Bruce Haynes, *The Oboe*, Yale Musical Instrument Series (New Haven and London: Yale University Press, 2004), 330 n. 102.

<sup>32</sup> In one of our conversations, Richard Earle, an important contemporary soloist specialising in the historical performance of music and a maker of historical oboes, suggested that the Studies were probably difficult (though playable) on a 9-keyed oboe, but easier on an 1840-1860 French instrument, a type that would have been in use when Richault published the Op. 31. It seems that the Studies made demands far beyond anything in the contemporary repertoire, and definitely pinpoint some of the very awkward fingerings. Especially in the remote keys of 5 and 6 sharps or flats, the Studies are probably setting a very high technical standard. More precisely, Earle believes that there is nothing in the collection that would be unplayable on a German oboe of the Sellner-type, having the following keys (from bottom upwards): b, c', c<sup>##</sup>, e<sub>4</sub> and alternate for left hand, f natural and alternate for left hand, f<sup>##</sup>, g<sup>##</sup>, b<sub>4</sub>, perhaps a c-key, left-hand trill key(c<sup>##</sup>-b<sub>4</sub>)(optional) and octave key. A French oboe of the same period, a Brod or Triébert, would have all of these plus the brille key, allowing simple one-finger f<sup>##</sup>, which would be a great advantage. A Triébert system 4 from about 1840 seems ideal for this music, in that the keys are better designed, for instance for the awkward moves for the right-hand little finger. One of the problems of these earlier oboes is that there was no connection between b' and c<sup>##</sup>: to slur these notes would mean closing the c' key at the same time as the b key, then simultaneously releasing the b key and sliding to the c<sup>##</sup> key. This sliding was easier to execute on the French instruments.

wider historical and cultural context. The discussion also supports the fact that in a cultural environment with very long musical tradition and high standards in every aspect of musical life, the importance of an established first oboist/composer —as Ferling was— cannot be questioned.<sup>33</sup>

**Fig. I.2: Instruments possibly used by Ferling. From left to right, oboes by Schöffl, Ziegler (Vienna model) and Breimeier (Seifers, *Katalog der Blasinstrumente*, Munich: Deutsches Museum).**

Brunswick is mentioned for the first time in 1031. It acquired city status in 1227 and in 1260 it became a Hanseatic city. In 1528, Johannes Bugenhagen, a friend of Luther, brought the Reformation to the city. The Thirty Years War led to thousands of casualties and the political weakening of the city. The result was to lose its independence and to fall under the rule of Herzog (Duke) Henry the Younger (1514-1568). In 1753 the Herzog's residence was moved from Wolfenbüttel to Brunswick. The city had a long musical tradition extending back as far as the Middle Ages, being famous for its *Stadtmusikanten*, as well as a long theatrical tradition. The renaissance of the Brunswick Opera

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<sup>33</sup> Most of the information presented here comes from Heinrich Sievers, s.v. 'Braunschweig', *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik* ed. Friedrich Blume (Kassel: Bärenreiter, 1995), Sachteil, II, cols. 130-135.

commenced under the rule of Herzog August Wilhelm (1715-1781). From the middle of the eighteenth century, musical life was governed mainly by the middle class (*Bürgertum*). The city attracted a large number of travelling virtuosi, some of whom stayed for a longer period, such as W. Friedemann Bach (who arrived for the first time on 22 August 1773) and Friedrich Gottlieb Fleischer. Later, in the course of the nineteenth century, other important soloists appeared regularly in the musical life of the city, among them the clarinettists Stadler (in 1795) and Bärmann (1828), Rode (1803, 1812), Paganini (1830), C. Stamitz (1785), B. Romberg (1818), the pianists Hummel (1789, 1823), Dussek (1803), C. M. von Weber (1820), Clara Wieck (1835),<sup>34</sup> Liszt (1844),<sup>35</sup> and Thalberg (1847), and the conductors Mendelssohn (1839), Johann Strauss the elder with his Vienna Orchestra (1836), Hans von Bülow (1854, 1862),<sup>36</sup> and Berlioz (1843, 1846, 1853).<sup>37</sup> Jenny Lind also gave a concert on 27 February 1850 as shortly afterwards did the harp virtuoso Rosalie Spohr. In spite of the great number of concerts and opera performances given, attendance was always very high.<sup>38</sup>

In the seventeenth century, oboe playing was already widespread in the musical life of the city. Even before the new opera house was opened, Brunswick had produced a number of Lully's works. Performances at the new theatre of the Opera Company started in 1690, and *Hautbois* were included in the list of expenses for its opening. Brunswick's first known oboe solo, by Kusser, was performed in 1692. From the large number of *obbligati* for oboe that survive (by von Wilderer, Österreich and Schürmann), it is clear that oboe playing in the city was at a high level.<sup>39</sup>

By 1685, an Italian musical influence was becoming apparent in Wolfenbüttel and was destined for Brunswick, where in a short time and at a very high cost, the town hall was reconstructed to house the theatre and the opera. The repertory consisted mainly of German operas without the audience losing contact with the remainder of the main international repertory. After 1751, the influence of the Neapolitan opera increased.

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<sup>34</sup> Anon. correspondence in the *Neue Zeitschrift für Musik* (Leipzig: Joh. Ambr. Barth), 7, 23 (Jan. 1835), 31, indicates that Clara Wieck gave two concerts in Brunswick on 3 and 10 January, before going to Hanover and Berlin.

<sup>35</sup> Dr. Phil. Fritz Hartmann, *Sechs Bücher Braunschweiger Theatergeschichte* (Wolfenbüttel: Julius Zwißler, 1905), book 5, Chapter 26: 'Ein Ehrenorchester', 499.

<sup>36</sup> Hartmann, *Sechs Bücher Braunschweiger Theatergeschichte...*, 500.

<sup>37</sup> Werner Flechsig, *400 Jahre Musikleben in Braunschweiger Lande, Sonderausstellung aus Anlaß des 25jährigen Bestehens der Braunschweiger Musikgesellschaft*. Katalog von Werner Flechsig unter Mitarbeit von Mechthild Wiswe (Brunswick: Braunschweigesches Landesmuseum für Geschichte und Volkstum, 1974), 30, 42.

<sup>38</sup> Hartmann, *Sechs Bücher Braunschweiger Theatergeschichte...*, 500.

<sup>39</sup> Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy from 1640 to 1760* (Oxford: OUP, 2001), 140.

Since 1746, many open concerts started to take place in close association with the *Collegium Carolinum*,<sup>40</sup> which included music in its syllabus.

During the first part of the eighteenth century, there were close ties between the opera companies at Hamburg and Brunswick. Besides repertoire, there may also have been occasional exchanges of personnel, including *Hautboists*. The principal hautboy in the Royal Capelle from 1720 was Carl Fleischer. Other players from around the same time were Grüneberg, Schmidt, and Statz (all c. 1720). Their successors include Tischer (1728-31), Freymuth (1731, 1735) and Bodé (after 1749).<sup>41</sup> This mobility underlines the fact that the tradition of oboe playing in the city must have been of the highest quality. In 1780 the Brunswick Musical Society was founded, which by 1785 organised many concerts for the friends of the society. In 1818 the newly erected *Nationaltheater* was opened and from 1821 music festivals took place regularly.

In the Napoleonic era, from 1807-13, the Brunswick Court Orchestra was forced to move to the Court of Kassel,<sup>42</sup> the seat of the Royal Court of Westfalia, where musical life under the rule of Jérôme Bonaparte (1784-1860) flourished and reached a remarkable standard.<sup>43</sup> Among the virtuosi playing in the orchestra were the violinist Friedrich Ernst Fesca (1789-1826), the flautist Karl Keller (1784-1855), the hornists Gottfried (1777-1840) and Michael Schunke (1780-1821) as well as the famous oboist, pianist and composer Friedrich Eugen Thurner (1785-1827), a pupil of Friedrich Ramm (1744-1811). Thurner was later to abandon orchestral life to pursue a virtuoso career.<sup>44</sup> Joppig suggests that he was probably the teacher and predecessor of Ferling in the orchestra. However, Thurner had moved, together with other members of the Brunswick orchestra, to Kassel in 1807<sup>45</sup> and there is no evidence that Ferling was playing in the court orchestra between 1807 and 1812 (a period during which he would have been very

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<sup>40</sup> The *Collegium Carolinum* was founded in 1745 and was the first University of Technology in Germany. See *MGG*, Sachteil, II, col. 132.

<sup>41</sup> Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy...*, 320, 453.

<sup>42</sup> James Brown (comp. and ed.), *Friedrich Eugen Thurner 1785-1827: The Triumphs and Tragedies of a Master Oboist* (Wiltshire: ©James Brown, 2005), 5. This article includes Brown's translation of an important article by Georg Döring, which appeared in the *Allgemeine Musikalische Zeitung*, 9 May, under the same title (*AmZ* 29 [1827], 313-324). It is also invaluable for the information he gives on the life and work of Thurner as well as for the musical life in Germany of the period, because it draws upon all articles related to Thurner that appeared in the *AmZ*, together with some additional information on his compositions and the oboists who performed his works.

<sup>43</sup> Joppig, *F. W. Ferling: Concertino Op. 5 for Oboe and Orchestra...*, preface.

<sup>44</sup> *Ibid.*

<sup>45</sup> Anon., 'The State of Music in Kassel', *AmZ*, 12 (1810), cols. 718-719. Citation is provided by Brown. Also, Leibrock, 'Die Herzoglich Braunschweigische Hofkapelle...', *Braunschweigisches Magazin*, 9.

young indeed), let alone if he had any lessons by Thurner. Georg Döring (1789-1833), who virtually grew up with Thurner, was appointed second oboist next to Thurner in 1812. The following year, Thurner left Kassel and Döring was promoted to his place, a position which he held for one year before moving to Frankfurt in 1817-18 himself.<sup>46</sup> In any case, Ferling certainly lived in an environment where oboe performing was of the highest class. If Thurner was the first oboist of the orchestra, we may assume how high the expectations were when Ferling was appointed to this position.

In 1817 the organist Gottlieb Wiedebein (1779-1854), who was appointed *Kapellmeister*, gathered all the musicians who formed the core of the orchestra before it was moved to Kassel, together with musicians from Kassel and instrumentalists from Brunswick (*Stadtmusikus*) to form the new court orchestra which cooperated with the new theatre of the city. In 1823 the national theatre and the court orchestra were officially recognised as the 'Herzogliches Hoftheater' and the 'Herzogliche Hofkapelle'.<sup>47</sup>

One of the most influential conductors and composers connected to the activities of the court orchestra was Ludwig Spohr (1784-1859). Spohr had already been appointed *Kammermusikus* in Brunswick, 1799-1803. In his autobiography he names several important musicians with whom he was associated, among them Hummel, Rode, the Pixis brothers, Krommer, Viotti, Clementi, Danzi, Molique, Ferlendis, Kreutzer and the Müller brothers. He also includes an extended account of Thurner; according to Spohr, the two men first met during their service in Brunswick.<sup>48</sup> Having left the city some years previously, Spohr was again offered a position with the orchestra in 1817.<sup>49</sup> Contemporary correspondence reveals that under his baton, several of Ferling's works were performed (see pp. 17, 19).

Closely associated with the musical life of Brunswick were the Müller brothers — Karl Friedrich (1797-1873), Georg Franz Ferdinand (1808-1855), Gustav Heinrich Theodor (1799-1855), and Theodor August (1802-1875). With their famous string quartet they toured many countries all over Europe, without neglecting to serve in the

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<sup>46</sup> James Brown, *Friedrich Eugen Thurner...*, 13.

<sup>47</sup> Leibrock, 'Die Herzoglich Braunschweigische Hofkapelle...', *Braunschweigisches Magazin*, 10-11.

<sup>48</sup> Louis Spohr, *Autobiography*, anon. tr. from the German, copyright ed. (London: Longman, Green, Longman, Roberts and Green, 1865), 62-63.

<sup>49</sup> James Brown, *Friedrich Eugen Thurner...*, 9.

court orchestra.<sup>50</sup> Theirs was perhaps the first chamber music group in nineteenth-century Europe to achieve international fame. Their reputation was such that, when Berlioz was invited to perform his works in the city, he did not hesitate to accept. Berlioz held the court orchestra's musicians in high esteem, irrespective of the fact that the size of the orchestra was relatively small. In his sixth letter of 1841-2, reporting from Brunswick and Hamburg and addressed to Heinrich Heine, he wrote:

Indeed there is much evidence that during Ferling's service, the orchestra had acquired international recognition. Meyerbeer named it 'an orchestra of honour' (*ein Ehrenorchester*). This can be attributed not only to the presence of the Müller brothers (there were seven of them in the orchestra), but also to the fact that for a very long period many important orchestral musicians and conductors performed at the court. Dr. Philip Hartmann suggests that the orchestra was at its best during the approximate period 1837-47, and adds:

Leibrock and Hartmann were substantial composers, Gödecke an excellent cellist, Zizold and Ferling superb artists on the flute and the oboe. And when Tretbar had the opportunity to perform a clarinet solo, a real storm of applause was to be heard by the delighted audience.<sup>52</sup>

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<sup>50</sup> Werner Flehsig, *300 Jahre Theater in Braunschweig 1690-1990*, *Städtisches Museum Braunschweig, Braunschweigisches Landesmuseum, Herzog Anton-Ulrich Museum Braunschweig* (Brunswick: Meyer, 1990), 373-374.

<sup>51</sup> Hector Berlioz, *Memoirs of Hector Berlioz, Member of the French Institute including his Travels in Italy, Germany, Russia and England 1803-1865*, tr. and ed. by David Cairns (London: Victor Gollancz Ltd., 1969), 307-311.

<sup>52</sup> Hartmann, *Sechs Bücher Braunschweigischer Theatergeschichte...*, 496: 'Meyerbeer hatte recht, es war ein Ehrenorchester. Die Familie Müller bildete den unbezahlbaren Kern, allein um sie gruppierte sich ein Anzahl von Künstlern, die ihr kaum nachstanden. Leibrock und Hartmann waren Komponisten von Gehalt, Gödecke ein ausgezeichnete Cellist, Zizold und Ferling vortreffliche Künstler auf Flöte und Oboe.'

At the time of Ferling's service, numerous German periodicals featured correspondence on the concerts and music festivals in Brunswick, among them the *Neue Zeitschrift für Musik*<sup>53</sup> and the *Allgemeine Wiener Musik-Zeitung*, whose consecutive issues made tributes to Berlioz's concerts in the city.<sup>54</sup> Brunswick was also an important city in terms of instrumental manufacture. Famous were the piano manufacturers Barthold Fritze (1697-1766) and Carl Lemme (1747-1808); the first had completed over 500 instruments and the latter (who had invented the double resonance base) constructed over 1,000 instruments.<sup>55</sup> In 1858 half of the Steinweg family moved from Wolfenbüttel to Brunswick to establish the well-known Grotrian-Steinweg firm, while the remainder immigrated to the USA and founded Steinway & Sons. Brass and woodwind instrument manufacture was also an important part of the city's artistic industry, the former profiting from the proximity of the nearby copper and brass mines in the Harz mountains.<sup>56</sup> Among the most important oboe makers were Carl Töl[le]cke (1720-1792), followed by his son Christian Daniel Tölke, Johann Christian Blume (1799-?), a brother of the piano-maker Heinrich Julius Blume, and Breimeier.<sup>57</sup>

Music publishing also flourished in Brunswick, and received a considerable boost in the second half of the nineteenth century. Together with the G. M. Meyer firm (founded in 1828) that evolved into the Henry Litolff Verlag by 1851, other well-known firms included Spehr (founded around 1791;<sup>58</sup> this was the firm that published most of the first editions of Ferling's works), later followed by C. Weinholz and Julius Bauer.

The musical level of instrumentalists in Brunswick was also very high. Among the oboists well-known for their playing was Fritz Flemming (born in 1873) who, following Ferling's tradition in composing didactic works for the oboe, is today mostly known for

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Und wenn Treibar Gelegenheit zu einem Klarinettensolo fand, dann rauschte ein wahrer Beifallssturm durch das entzückte Häus'.

<sup>53</sup> See for example issues 5, 9 (29 July 1835), 37-38; 5, 12 (9 Aug. 1836), 49; 6, 15 (21 Feb. 1837), 60-61, which yields an extended reference to the character of the orchestra and Albert Gottlieb Methfessel (1785-1869), who served as conductor of the orchestra between 1832 and 1841; and 6, 17 (28 Feb. 1837), 69-70, which has an extended report on the Müller quartet. Compare also Adolf Leibrock, 'Die Herzoglich Braunschweigische Hofkapelle...', *Braunschweigisches Magazin*, 2<sup>nd</sup> part, 13 (Jan. 1866), 12.

<sup>54</sup> *Allgemeine Wiener Musik-Zeitung*, ed. August Schmidt, 3<sup>rd</sup> year (Vienna: U. Strauß's fel. Witwe & Sommer, 1843). See issues 138 (18 Nov.), 583-584; 139 (21 Nov.), 587-588; 140 (23 Nov.), 592; 141 (25 Nov.), 596; and 142 (28 Nov.), 599.

<sup>55</sup> Werner Flechsig, *400 Jahre Musikleben in Braunschweiger Lande...*, 16.

<sup>56</sup> Werner Flechsig, *400 Jahre Musikleben in Braunschweiger Lande...*, 17.

<sup>57</sup> *Ibid.*, 30.

<sup>58</sup> Alec Hyatt King, s.v. 'Spehr', *Grove Music Online*, OUP, <http://www.oxfordmusiconline.com>, accessed 30 July 2008.

his melodic studies for oboe and piano accompaniment.<sup>59</sup> Many of these musicians who immigrated to other countries (mostly Czarist Russia) not only succeeded professionally but became also founders of native instrumental schools. In addition to Ferling's son Robert, already mentioned, other musicians from Brunswick were pioneers in the musical life at the court of St. Petersburg. Among them were the clarinetist Karl Nidmann (1823-1901) and the trumpeter Wilhelm Wurm (1826-1904), who played a significant role in the foundation and development of the Russian trumpet school.<sup>60</sup>

### Ferling in the Sources of the Period

Compared to the scarce (if any) information found in music dictionaries, there are Ferling's name is to be found in several German music journals of his time. What follows is a detailed, chronologically arranged account of these citations.

The *Allgemeine Musikalische Zeitung* has numerous articles of particular interest for Ferling's career not only as an orchestral musician, but also as a soloist and composer. In correspondence printed in June 1819, we read:

Brunswick in June: The local theatre ...is since last year founded as a separate national Institute, whose funding is based on stocks...

The orchestra, which is actually funded by the prince, is allotted for free to the National Stage Theatre, and is under the special direction of the above mentioned Mr. Wiedebein. In the first and second violins are ten people in total employed, two violas, three violoncellos, three contrabasses, two flutes, two oboes, two clarinets, two horns, two bassoons, two trumpets and one timpani. In this staff one can find some very excellent soloists:... in the oboe Mr. Verling.<sup>61</sup>

As already noted, the court orchestra in Brunswick was regrouped in 1817; Joppig suggests that Ferling played there from 1818. In the apparent absence of primary documentation to support Joppig's information, the above quotation would seem to represent the earliest proof of Ferling's service in the orchestra.

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<sup>59</sup> *Kurzgefasstes Tonkünstler-Lexikon für Musiker und Freunde der Musik, begründet von Paul Frank, neu bearb. und ergänzt von Wilhelm Altmann*, 12<sup>nd</sup> issue (Leipzig: Carl Merseburger, 1926), 106.

<sup>60</sup> Anatoli Selianin, 'Wilhelm Wurm...', 44-45, 49-50.

<sup>61</sup> Anon., 'Correspondence', *AmZ*, 25, 21 (23 June 1819), cols. 431, 433. Col. 431: 'Brunswick im Juni: Das hiesige Theater ...ist seit dem vergangenen Jahre als ein eigenes National-Institut begründet, dessen Fond auf Actien beruhet'. Col. 433: 'Das Orchester, welches eigentlich in Fürstlicher Besoldung steht, ist der Nationalbühne für die Oper frey gegeben, und befindet sich unter specieller Direktion des vorgenannten Herrn Wiedebein. Bey den ersten und zweiten Geigen sind zusammen 10 Personen angestellt, Bratsche 2, Violoncell 3, Contrebass 3, 2 Fl, 2 Cl, 2 Ob, 2 Hrn, 2 Fg, 2 Trp und ein Pauker. Unter diesem Gesamt-Personale befindet sich einzelne sehr ausgezeichnete Solospieler: ...bey der Oboe Hrn. Verling.'

Ferling's name is included in other periodical correspondence, presumably on account of his performance(s) as soloist, because of all the members of the orchestra that participated in several concerts, the author names only the Müller brothers, Freudenthal, Ferling and Stöppler: 'In the course of the concerts many and various have taken place ...for the oboe the skilful orchestra player Ferling'.<sup>62</sup> The whole oboe section (Ferling, Rischbieter and Haubner), together with the rest of the staff of the court orchestra, is named in correspondence in 1826.<sup>63</sup> In another report of 1827 from Kassel it is written that:

Our orchestra has undertaken eight concerts under the direction of Mr. *Kapellmeister* Spohr, from which three have already taken place up to now... Third concert: 1) Overture by Cherubini; 2) Duet by Spohr; 3) Concerto for Oboe, composed and performed by Mr. Ferling. As a composer and practical artist, Mr. Ferling has earned the praise of everyone.<sup>64</sup>

More interesting is a report on the performance of Ferling's *Concertino*. Under the title 'Chronicle of the Opera of the Court Theatre and the Concerts in Kassel 1830' we read:

Fourth concert on January the 29<sup>th</sup>: ...After this Mr. Kley (Garden musician) played a *Concertino* for oboe by Ferling. Mr. Kley's skill is very much to praise, provided that this is commendable on the oboe and does not defy the instrument's nature. His tone however, is not the tone of an oboe, but much more of a *Schalmei*. The real oboe tone which the audience here [in Kassel] was delighted to hear by the famous Barth, is apparently lost.<sup>65</sup>

This article reveals that Ferling's *Concertino* (presumably referring to his Op. 5, which was already published at the time) had been performed outside Brunswick (see Fig. I.3). The soloist was apparently not an orchestral musician, but a *Stadtmusikant*, which may account for the poor tone indicated in the article. It is also important to note that the audience was well acquainted with a beautiful oboe tone; Christian Samuel Barth, a pupil

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<sup>62</sup> Anon., *AmZ*, 25, 27 (22 June 1825), col. 431.

<sup>63</sup> Anon., *AmZ*, 38, 28 (20 Sept. 1826), col. 626.

<sup>64</sup> Anon., *AmZ*, 9, 25 (26 Feb. 1823), cols. 147-148: 'Unser Orchester hat unter Leitung des Hrn. Kapellmeisters Spohr acht Concerte unternommen, wovon bis jetzt drey gegeben sind... Drittes Concert: 1) Overture von Cherubini; 2) Duet von Spohr...; 3) Concert für Oboe, componirt und vorgetragen von Hrn. Ferling. Hr. F. verdient als Compositeur und praktischer Künstler alles Lob'.

<sup>65</sup> Anon., *AmZ*, 12, 32 (24 Mar. 1830), col. 189: 'Viertes Concert am 29sten Januar:... Nach dieser blies 3) Hr. Kley (Gardemusiker) ein *Concertino* für die Hoboe von Ferling. Die Fertigkeit des Hrn. Kley ist sehr zu loben, in sofern dieses auf der Hoboe lobenswerth, und nicht vielmehr ihrer Natur zuwider ist. Sein Ton aber —ist nicht der Ton einer Hoboe, sondern vielmehr einer Schalmey. Der wahre Hoboeton, der uns hier sonst in dem berühmten Barth entzückte, scheint verloren gegangen zu seyn'.

of J. S. Bach and at the time acknowledged as one of the best oboists in the German countries, served as first oboist in Kassel from 1769-86.<sup>66</sup> Ferling is also named (as a member of the orchestra) in another issue of the *AmZ*.<sup>67</sup>

The *Neue Zeitschrift für Musik* also includes some interesting references to Ferling. Probably the most notable is a report written by Ferling himself concerning the selling of completed reeds:

Report for oboe players: Though up to now I have rejected frequent inquiries about oboe reeds for the most part, nevertheless I keep receiving incessant demands, therefore I have determined myself, with the intention of being helpful to my colleagues, as much as I can, to assist with the shortage of good oboe reeds. Whatever orders addressed to me I will promptly fulfil. The price is for a dozen 3 Thaler.

Brunswick, May the 20<sup>th</sup>, 1836/W. Ferling, first oboist of the Herzog Court Orchestra/Address Brunswick Reichenstraße 1120.<sup>68</sup>

**Fig. I.3: Cover page of the Concertino Op. 5, Spehr edition (State of Iowa University Library).**

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<sup>66</sup> James Brown, *Friedrich Eugen Thurner...*, 13.

<sup>67</sup> Anon., *AmZ*, 10, 35 (6 Mar. 1833), col. 163.

<sup>68</sup> Franz W. Ferling, 'Anzeige für Oboe-Bläser', *NZfM*, (Leipzig: Joh. Ambr. Barth), 2, 5, (5 July 1836), 9: 'Anzeige: Da ich die häufigen Nachfragen nach Oboenröhren größtenteils bis jetzt abgelehnt habe, dennoch aber fortwährend darum Anforderungen bekomme, so habe ich mich, in der Absicht, meinen Herrn Kollegen gefällig zu sein, entschlossen, so viel in meinen Kräften steht, dem Mangel an guten Oboenröhren anzuhelfen. Die an mich ergehenden Aufträge werde ich prompt erfüllen. Der Preis ist für ein Duzend 3. Thaler. Braunschweig, d. 20 Mai 1836/W. Ferling, erster Oboist der Herzogl. Braunsch. Hof- Capelle./Adr. Braunsch. Reichenstraße 1120'.

In a later issue, in a correspondence from Brunswick, the reporter notes that 'our Ferling performed a Concerto for oboe composed by himself, and thus justified the reputation that he had gained some years ago during an artistic tour'.<sup>69</sup> Ferling's name as a member of the orchestra appears again in 1837 with the characterisation 'excellent' (*trefflich*) in an article about the character of the orchestra.<sup>70</sup> And in another report of the musical life in the city, there is a footnote that reads: 'Ferling, whose oboe playing and his elegant and witty compositions elevate one from the ordinary'.<sup>71</sup>

The *Berliner Allgemeine Musikalische Zeitung* cites the performance of Ferling's clarinet concertino, current whereabouts unknown, at a concert in Kassel in 1824:

Fourth concert, Thursday, January 8, 1824 (Mr. Baldewein, the Music Director conducted). First part: ... 3) Concertino for Clarinet, from Ferling, performed by Mr. Bender: For the composition there is not much to say. The performance of Mr. Bender however was very praiseworthy. It does a lot of credit to Mr. Bender to earn so much applause next to Mr. de Groot.<sup>72</sup>

Also reported is an unknown oboe concerto:

Fifth concert, Friday, January 30, 1824 (Mr. *Kapellmeister* Spohr conducted). First part: ...3) Oboe Concerto, composed and played by Mr. Ferling. If Mr. Ferling makes a great effort to comprehend the true tone of the oboe, he will become an esteemed virtuoso, as his skills are exceptional and his performance educated.<sup>73</sup>

### Ferling's Compositions

While a detailed description and analysis of Ferling's compositions lies outside the scope of my thesis, my aims in this section are to present all available information

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<sup>69</sup> Anon., 'Aus Braunschweig—Das Musikfest/ Fortsetzung', *NZfM*, 11, 5 (5 Aug. 1836), 45: 'Unser Ferling trug ein von ihm selbst componirtes Concert für die Oboe vor, und rechtfertigte dadurch den auf Kunstreise vor wenigen Jahren erworbenen Ruf.'

<sup>70</sup> Anon., 'Musikalisches Leben in Braunschweig, Januar 1837. (Charakter des Orchesters. Gleichgültigkeit. Ursachen)', *NZfM*, 14, 6 (17 Feb. 1837), 57-58.

<sup>71</sup> Anon., 'Musikalisches Leben in Braunschweig, April 1837', *NZfM*, 39, 6 (16 May 1837), 158: 'Ferling, dessen Oboe-Führung und sehr geistreiche Compositionen weit über das Gewöhnliche sich erheben.'

<sup>72</sup> Anon., 'Korrespondenz, Kassel, den 16 März 1824 (Fortsetzung)', *BAmZ*, 23, 1 (June 1824), 203: 'Viertes Konzert, Donnerstag, den 8. Januar 1824 (Herr Musik-Direktor Baldewein dirigirte). Erster Teil: ...3. Konzertino für Klarinette, von Ferling, vorgetragen von Herrn Bender: Von der Komposition ist nicht viel zu sagen. Der Vortrag des Herrn Bender aber war sehr lobenswerth. Neben Herrn de Groot noch so viel Beifall zu verdienen, macht Herrn Bender große Ehre.'

<sup>73</sup> Anon., 'Korrespondenz. Fünftes Konzert, Freitag, den 30. Januar 1824', *BAmZ*, 23, 1 (June 1824), 204: 'Fünftes Konzert, Freitag, den 30. Januar 1824 (Herr Kapellmeister Spohr dirigirte). Erster Teil: ... 3) Oboe-Konzert, komponirt und gespielt von Herrn Ferling. Wenn Herr Ferling sich befließiget, den wahren Ton der Oboe aufzufassen, so wird er ein schätzbarer Virtuose sein, denn seine Fertigkeit ist ausnehmend und sein Vortrag gebildet.'

concerning them plus a preliminary discussion of surviving works, particularly those related to the Studies Op. 31. Only a fraction of Ferling's compositions have survived or is known to us today. Most have been lost altogether. For some works there is historical evidence of their existence, but the music itself has disappeared. Others exist without any supporting documentation. The reader may consult Table I.1 for a full list of Ferling's compositions, which includes information on publishers and dates of performances for each piece. Table I.2 lists the present location of surviving nineteenth-century editions of Ferling's works. Both tables are located in the Appendix.

Ferling mainly used two firms for the publication of his works: Johann Peter Spehr and Gottfried Martin Meyer Jr., both in Brunswick. The first is responsible for the majority of the original editions of his compositions but, because part of the firm was sold to Christian Bachmann in the 1840s, it has faded into obscurity. Most editions in current use are based on much later publications, such as those by Bachmann or Costallat. Ferling's first known composition (judging from the opus numbers) is the *Concertino for oboe and orchestra*, Op. 5:

*Concertino pour Hautbois avec Accompagnement de grand Orchestre | composé et dédié à son ami | MONSIEUR F. COENEN | par W. Ferling. | Premier Hautbois de la Chapelle de S.A. le Duc de Bronsvic | Oeuv.5 | Propriété de l'Editeur | No. 1797 | Pr. 2 Th. 6gr. | BRONSVIC | au Magazïn de Musique de J. P. Spehr.*<sup>74</sup>

The State University of Iowa Library holds a copy of this original edition.<sup>75</sup> The Library suggests [1800?] as the date of publication, which is certainly much too early. The solo oboe part is engraved and the orchestral parts are in manuscript. The instrumentation of the orchestra is as follows: one flute, two clarinets, two horns, two bassoons, two trumpets, timpani, strings (contrabass doubling violoncello). Also included is a *spartito* in manuscript for the conductor. Establishing if the existing manuscript was indeed written by the composer, as well as dating the parts, exceeds the aims of this thesis (the same applies to the different versions and parts of the Concerto

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<sup>74</sup> Throughout this thesis, full titles of primary musical sources appear in their original form; there has been no attempt to correct orthographical mistakes (for example, French accents). This also applies to most of the titles that appear in Table 1.1. Similarly, quotations reproduced from journals or dictionaries of the period are generally not modernised.

<sup>75</sup> Rita Benton Music Rare Book Room, Shelfmark FOLIO M1022.F4.

for two Oboes, Op. 14 that I have been able to locate in three different libraries, see pp. 31-34). Op. 5 is mentioned in Pazdírek<sup>76</sup> and Philipp Losch as being published by Bachmann.<sup>77</sup>

These are, however, early twentieth-century sources that have presumably lost trace of the Spehr edition. According to Joppig (writing in 1983),

It is not possible to establish whether the 'Concerto' mentioned in Joppig's quotation is the Op. 5 or some other concerto written by Ferling (perhaps the Op. 8); it is also unclear if the two sources (Pazdírek and Losch) refer to the same piece. Anyhow, Joppig is not totally correct in saying that the *Braunschweigische Anzeigen* 'carr[ies] the same programme'. As can be seen in Fig. I.4, the announcement is about a 'Concerto', composed and performed by Ferling. On the contrary, the magazine refers to a 'Concertino for Oboe, composed and performed by F. W. Ferling'. The rest of the program is the same. Due to the short period between the two concerts, it is logical (albeit lacking evidence) to assume that the journalist is reporting here two different performances of the same piece (but there is no evidence that this is even Op. 5).<sup>79</sup> A concerto by Ferling is also included (without any further information) in the list of oboe concertos in Choron's *Encyclopédie musicale*, published in Paris in 1838.<sup>80</sup>

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<sup>76</sup> Franz Pazdírek, *Universal-Handbuch der Musikliteratur aller Zeiter und Völker, als Nachschlagewerk und Studienquelle der Welt-Musikliteratur eingerichtet und herausgegeben*, 34 Vols. (Universal Edition: Vienna, 1904-1910), VIII, 294: 'Ferling, W: Op. 5 Concertino Hautb. avec Or. 6.75 Bachmann'.

<sup>77</sup> Philipp Losch, *Musikliteratur für Oboe und English Horn* in Bechler & Rahm, *Die Oboe und die ihr verwandten Instrumente nebst biographischen Skizzen der bedeutendsten ihrer Meister: Eine musikgeschichtliche Betrachtung* (Leipzig: Carl Merseburger, 1914), 23.

<sup>78</sup> Joppig, *F. W. Ferling: Concertino Op. 5 for Oboe and Orchestra...*, preface.

<sup>79</sup> *Braunschweigische Anzeigen*, 24 Oct. 1832, 6 (cols. 3995-3996), Stadtarchiv Braunschweig, shelfmark Z1, 24.10.1832, S.6.

<sup>80</sup> A. É. Choron, *Nouveau manuel complet de musique vocale et instrumentale, ou Encyclopédie musicale*, 3<sup>rd</sup> part, II: Bibliographie musicale (Paris: à la librairie encyclopédique de Roret; Schonenberger, marchand de musique, 1838), 345.

The only available catalogue of Spehr's publishing house was issued in 1825 and does not include any of Ferling's works, the only comparable item being an anonymous edition of scales for the oboe (*Tonleiter zur Hoboe*).<sup>81</sup> There are also no plate numbers to enable even an approximate dating of the pieces listed. A similar, but much later, music catalogue released by Bachmann lists the *Tonleiter*, Opp. 5, 6, 12 and the Op. 31 Studies.<sup>82</sup> The date (c. 1880) is much too late, there are no plate numbers, and prices are in German marks (the latter agrees with the publishing date).

**Fig. I.4: The announcement of the performance of Ferling's 'Concerto' (Stadtarchiv Braunschweig).**<sup>83</sup>

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<sup>81</sup> *Verlags-Verzeichniss von Musikalien welche in dem Musicalischen Magazine von Joh. Pet. Spehr in Braunschweig erschienen, und in allen guten Musik- und Buchhandlungen zu haben sind*, 1825 (Deutsche Staatsbibliothek Berlin, shelfmark M\*20.194, Mus. Abt. 1240), 43.

<sup>82</sup> *Verzeichniss empfehlenswerther Musikalien, welche im Verlage von Chr. Bachmann in Hannover erschienen sind* [c. 1880], 5.

<sup>83</sup> Shelfmark H X A\_25\_03-11-1832.

The 1817 volume of the *Handbuch der musikalischen Literatur* also reports the publication of the edition of the scales (up to 1815) mentioned above.<sup>84</sup> It is fruitless to try to attribute this work to Ferling, who was rather young and probably not yet associated with the court orchestra. The Concertino is also listed in the 1828 Whistling edition of the *Handbuch*,<sup>85</sup> as well as in its 10<sup>th</sup> Supplement (*Nachtrag*) (1827), together with the Op. 6 Divertimento.<sup>86</sup> According to modern scholarship, this means that its publication should be dated between the Easters of 1826 and 1827.<sup>87</sup>

The Concertino is an interesting, although rather technically demanding piece, which requires very good control of breathing and fingers, much like the 48 Studies. Composed in the key of D minor, its opening movement, *Allegro vivace*, is interrupted by a fairly large section, *Andante-Recitativo*, in which the orchestra is in dialogue with several embellished recitativo passages by the solo instrument. This fantasy-like introductory episode is followed by another orchestral tutti before an extended *Allegro moderato*, with some highly demanding technical passages; later the movement returns to the original *Allegro vivace*. The slow movement follows without interruption; it is highly reminiscent of the style of the slow Studies in Op. 31. The Finale, *Rondo-Allegro*, consists of a very simple melody interpolated with numerous technical passages. In the 1844 volume of the *Handbuch*, the Concertino is mentioned as being published by Bachmann, presumably because at that time Bachmann had acquired part of Spehr.<sup>88</sup> Notably, no copy of a 1840s Bachmann edition exists today.

The Divertimento Op. 6 was first published by Spehr:

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<sup>84</sup> *Handbuch der musikalischen Literatur oder allgemeines systematisch geordnetes Verzeichniss der bis zum Ende des Jahres 1815 gedruckten Musikalien, auch musikalischen Schriften und Abbildungen, mit Anzeige der Verleger und Preise* (Leipzig: Anton Meysel, 1817), 218-219, 'XXXIV: Lehrbuecher fuer die Hoboe: Tonleiter f. die Hoboe, Brauns. Spehr'.

<sup>85</sup> *Handbuch der musikalischen Literatur...*, hersg. C. F. Whistling (Leipzig: C. F. Whistling, 1828), 313, 'Te. Lehrbücher für die Hoboe: Tonleitern für die Oboe, Braunschweig: Spehr; Wien: Cappi' and 309, 'Ia. Concerte für die Hoboe: Ferling, Concertino. Oe. 5, Brauns., Spehr'.

<sup>86</sup> *Handbuch der musikalischen Literatur...*, 10<sup>th</sup> suppl. (Leipzig: C. F. Whistling, 1827), 14: 'XXX: Concerte für die Oboe: Ferling (W.) Concertino. Oe. 5. Brauns. Spehr'.

<sup>87</sup> Rudolph Elvers and Cecil Hopkinson, 'A Survey of the Music Catalogues of Whistling and Hofmeister', *Fontes Artis Musicae*, 19 (1972), 2.

<sup>88</sup> C. F. Whistling's *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss der in Deutschland und in den angrenzenden Ländern gedruckten Musikalien, auch musikalischen Schriften und Abbildungen, mit Anzeige der Verleger und Preise, Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage*, bearb. u. hrsg. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1844-1845), Erster Theil: Musik für Streich- und Blas-Instrumente, Leipzig 1844, 103: 'Ia. Concerte und andere Stücke für die Hoboe mit Begleitung des Orchesters: Ferling, W., Concertino. Op. 5. Hannover, Bachmann'.

*Divertissement pour Hautbois avec Accompagnement de deux Violons, Alto et Basse | Dédies à Monsieur Snellen et composé par son ami W. Ferling, Premier Hautbois de la Chapelle de S.A. le Duc de Bronsvic | Oeuv.6 | Propriété de l'Editeur | No. 1806 | Pr.[?] | BRONSVIC | au Magazin de Musique de J. P. Spehr.*

A copy exists in the *Landesbibliothek Coburg*.<sup>89</sup> Another copy seems to have been kept in the *Königliche Bibliothek zu Berlin*, but was apparently lost or destroyed during World War II. The piece was published some years ago by Befoco<sup>90</sup> and has recently been recorded by Kurt Meier and the Amati Quartett.<sup>91</sup> Choron,<sup>92</sup> Eitner,<sup>93</sup> Losch (p. 23) and Pazdírek (p. 294) all list the work. It is also cited in the *Handbuch*, namely in the 10<sup>th</sup> supplement and the 1828 edition;<sup>94</sup> therefore, as with the Op. 5, it must be dated between the Easters of 1826 and 1827.<sup>95</sup> It is possible that Ferling performed the piece with the Müller Quartet (or that he intended to do so).

The Divertimento is a beautiful piece, written in the key of B flat major, where the oboe assumes a soloistic role over the accompanying string quartet. Its form is closer to that of a nineteenth-century concertino, with large tuttis in the strings alternating with extended lyrical and technical solo passages. The cover is shown in Fig. I.5. The first movement, Allegro, is of a light but highly virtuosic character; the second movement, Larghetto, is more elegiac in nature and closely reminiscent of Ferling's slow Studies (indeed, it resembles Study no. 11 in key, tempo indication, metre, character and thematic material). A short cadenza leads to the third movement, Tempo di polacca, which has a dance-like character whenever the main theme returns, but the oboe part

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<sup>89</sup> Shelfmark: TB So 156

<sup>90</sup> Wilhelm Ferling *Divertissement für Oboe und Streichquartett Op. 6*, ed. Bernhard Foster (Leipzig: Befoco, May 2000). The editor suggests that the first edition was published around 1815: 'Die Edition des hiermit veröffentlichten Oboenquintetts geht auf die Erstausgabe des Werks zurück, welche um 1815 in Braunschweig bei Spehr erschienen ist. (Später wurde das Stück auch bei Bachmann, Hannover verlegt)'. This is much too early, given contemporary evidence. It is questionable whether Ferling was even playing in the orchestra at that time.

<sup>91</sup> Kurt Meier and the Amati Quartett, 1999, *Romantic Quintets for Oboe and String Quartet*, Pan Classics 510122 CD.

<sup>92</sup> Choron, *Encyclopédie musicale*, 3<sup>rd</sup> part, II, 346.

<sup>93</sup> Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker...*, III, 419. Eitner also suggests that a copy existed in the *Königliche Bibliothek zu Berlin* (now *Staatliche Bibliothek*).

<sup>94</sup> *Handbuch der musikalischen Literatur...*, 10<sup>th</sup> suppl. (Leipzig: C. F. Whistling, 1827), 14: 'XXXI: Quintetten und Quartetten für die Hoboe: Ferling (W.) Divertissement avec Quat. Oe. 6. Brauns. Spehr'. Also, *Handbuch der musikalischen Literatur...*, hersg. von C. F. Whistling (Leipzig: C. F. Whistling, 1828), 311: 'Tb. Sextetten, Quintetten, Quartetten und Trios für die Hoboe: Ferling, Divertissement avec Quatuor. Oe. 6, Brauns. Spehr'.

<sup>95</sup> Elvers and Hopkinson, 'A Survey of the Music Catalogues of Whistling and Hofmeister...', 2.

mainly includes virtuosic material partially encountered in the first movement. This type of dance in the finale is typical among many contemporary oboe concertos.<sup>96</sup>

**Fig. I.5: Cover page of the first edition of the Divertimento Op. 6, Spehr edition (Landesbibliothek Coburg).**

There is some dubious evidence that Ferling composed other pieces for solo oboe and orchestra. As Joppig suggests, an announcement dated 3 November 1832 of a 'Concerto for Oboe, composed and interpreted by W. Ferling' exists in the collection of playbills kept at the Brunswick Municipal Archives. Joppig mentions another concerto for oboe, Op. 8, in a list of Ferling's compositions in his 1983-edition of Op. 31.<sup>97</sup> These works are, according to the author, 'attested' compositions (presumably he has sufficient evidence as to their existence and origin). However, the piece is not included in a later list in his edition of the Op. 5 (1987). Instead, he suggests that Op. 5 was announced in

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<sup>96</sup> Reinmar Wagner, tr. Dilys Lehmann, Preface Notes from the CD: *Romantic Quintets for Oboe and String Quartet*, Pan Classics 510122 with Kurt Meier, oboe and the Amati Quartett, 1999, 13. For a more detailed analysis of nineteenth-century oboe pieces with orchestral accompaniment see Charles-David Lehrer, 'The Repertory of the Oboe Soloist in the 19<sup>th</sup> Century: The Hidden Structure', *Journal of the International Double Reed Society*, 12 (1984), <http://www.idrs.org/publications/journal2/jnl12/rep.html>, accessed 28 July 2008.

<sup>97</sup> Joppig, *F. W. Ferling: 48 Studies Op. 31 for the Oboe...*, preface.

the *Braunschweigischen Anzeigen* of 24 October 1832, together with the rest of the concert programme.<sup>98</sup>

Manning merely duplicates this information;<sup>99</sup> however, apart from the single instance of correspondence in the *BAmZ* already mentioned on p. 19, there is no other historical evidence to suggest that such a piece as the conjectured 'Op. 8' was actually composed (let alone performed). The fact that the terms 'concerto' and 'concertino' can be easily mixed up in the context of a journal correspondence (after all, a concertino is a small concerto) makes any reference to these sources questionable, if it is not supported by additional evidence such as opus numbers or details about the work itself.

The same applies equally to the Concertino (or Concerto) for clarinet described in the same issue of the *BAmZ* of 1824 (see p. 19). The reviewer suggests that it was probably an indifferent composition. By comparing these dates with those in the *Handbuch*, one deduces that (if dates in the *Handbuch* are taken literally) the two pieces reported in *BAmZ* are either *earlier* compositions than Opp. 5 and 10 or they were performed *before* being published. One may associate this piece with the *Adagio et Polonaise* Op. 10, a piece that reached publication, appearing twice in the Whistling catalogues;<sup>100</sup> but again, the *BAmZ* correspondent speaks about a 'concerto' and may thus be referring to another work. The *Königliche Bibliothek zu Berlin* used to have a copy of Op. 10, with plate number 1970, but it was lost during World War II. Judging by the plate numbers, it was published probably before the end of 1828.<sup>101</sup> Joppig and Manning suggest that fragments of this concerto are known to exist today. It has not been possible to affirm that the *Adagio for Clarinet and Piano*, issued by some modern publishers, consists of original parts from the lost Op. 10.<sup>102</sup>

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<sup>98</sup> Joppig, *F. W. Ferling: Concertino Op. 5 for Oboe and Orchestra...*, preface.

<sup>99</sup> Dwight Manning (ed.), *F. W. Ferling: Concerto Op. 14 for two Oboes and Orchestra* (Wellington: Artaria Editions, AE376/SE, 2001), p. iii.

<sup>100</sup> *Ergänzungsband zum Handbuche der musikalischen Literatur, die während des Druckes erschienenen Werke bis zum Ende des Jahres 1828, und die Namesregister über das ganze Werk enthaltend*, ed. by C. F. Whistling (Leipzig: C. F. Whistling, 1829), 1184: 'Ga. Concerte für die Clarinette: Ferling, Adagio et Polonaise. Oe 10. Braunsch. Spehr'. Also, *C. F. Whistling's Handbuch der musikalischen Literatur...*, Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage..., Erster Theil: Musik für Streich- und Blas-Instrumente..., 98: 'Ga. Concerte und andere Stücke für die Clarinette mit Begleitung des Orchesters: Ferling, W., Adagio et Polonaise. Op. 10. Hannov., Bachmann'.

<sup>101</sup> Elvers and Hopkinson, 'A Survey of the Music Catalogues...', 2.

<sup>102</sup> This piece is included in the catalogues of Voxman & Merriman and Peters under the title 'Adagio for Clarinet and Piano', ed. Lefebvre/ Pietot, Alphonse Leduc. See Himie Voxman, & Lyle Merriman, *Woodwind Music Guide: Solo and Study Material in Print*, 2 Vols. (Evanston, Illinois: The Instrumentalist

The next piece is the relatively well-known 18 Studies for Oboe Op. 12. The first edition was again by Spehr:

*Studien für die Oboe | componirt und seinem Schüler | Herrn W. Eisholz zugeeignet von W. FERLING. | Erster Oboeist in der Herzogl. Braunschw. Hofcapelle. | Op. 12. Eigenthum der Verlagsband. | No. 1927 Pr.16gr. | Braunschweig in Musikalischen Magazine von J. P. Spehr.*

The only known copy of this edition is today held in the Library of the Milan Music Conservatory.<sup>103</sup> It is the only known Ferling piece released by Spehr where cover page titles are in German (see Fig. I.6). A Bachmann copy with plate number 1929 existed in the *Königliche Bibliothek zu Berlin* but was lost during World War II.<sup>104</sup> The piece is listed in the *Handbuch* volume of 1829-33.<sup>105</sup> There is also a review of the collection in the 1829 volume of the *Allgemeiner musikalischer Anzeiger*:

That Mr. Ferling is an oboist... who knows the nature and difficulties of his Instrument, is proven by the present Studies, which we would hope, taking a few isolated examples, to be more rounded and fluent. Kreutzer's violin and Cramer's piano Etudes can, as for that matter, serve as prototypes. However, in the absence of compositions for this beautiful but difficult instrument, the practice of these Studies will be, nevertheless, of benefit. One more important question is, however, if such exercises are proper, if the sound, which is for every wind instrument always the most essential thing, is not impaired by their practice, and this question must be absolutely answered negatively. In our opinion, finger and mechanical exercises should always be strictly systematic and progressive, comprising eight, or sixteen bars at the most; when they exceed this, they must include, together with technical, singing passages, so that the education of the student is not single-sided, and what is gained in dexterity is not lost in sound and expression. In our times when the so-called bravura threatens everything, where each instrument seeks to step out of its effective circle... it is especially important to take care not to overcome the above-mentioned limits... Relevant to this, one can find in Sellner's *Oboeschule*

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Company, 1984), 365 and Harry B. Peters, *Woodwind Music in Print* (Philadelphia: Musicdata Inc., 1997), 131.

<sup>103</sup> Shelfmark: MI0344, ob.A.33.14.3.

<sup>104</sup> This plate number must be wrong. See Chapter 2, p. 96, footnote 17.

<sup>105</sup> *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen mit Anzeige der Verleger und Preise. Zweiter Ergänzungsband, die vom Januar 1829 bis zum Ende des Jahres 1833 neu erschienen und neu ausgelegten musikalischen Werke enthaltend*, angef. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1834), 63: 'Id. Solos für die Hoboe. Ferling (W.) Studien. Oe.12. Braunschweig, Spehr'. Also, C. F. Whistling's *Handbuch der musikalischen Literatur...*, Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage..., Erster Theil: Musik für Streich- und Blas-Instrumente..., 104: 'Id. Solos für die Hoboe: Ferling, W. Studien, Op. 12. Hannover., Bachmann'.

exercises of this kind, that pose the utmost demands, and are totally appropriate for the complete training of the student.<sup>106</sup>

**Fig. I.6: Cover page of the 18 Studies Op. 12, Spehr edition (Library of the Conservatorio 'Giuseppe Verdi', Milan).**

Since Op. 13 and Op. 14 are also dated to 1829 by the *Monatsbericht*, it is logical to assume that 1829 was indeed a very prolific year for Ferling.

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<sup>106</sup> *Allgemeiner musikalischer Anzeiger*, year 1 (1829), 126-127: 'Studien für die Oboe, von F. Ferling. Op. 12. fl. 1. — Braunschweig, bey J. P. Spehr: Daß Herr Ferling ein Oboist (nicht Obonist, wie es auf dem Titel steht) sey, der die Natur und die Schwierigkeiten seines Instrumentes kennt, beweisen die vorliegenden Studien, welchen wir, einige wenige ausgenommen, mehr Rundung und Fluß gewünscht hätten. Kreuzer's Violin- und Cramer's Clavier-Etüden können, was dieses betrifft, als Muster aufgestellt werden. Bey dem Mangel an Compositionen für dieses schöne, aber schwierige Instrument wird indessen das Einüben dieser Studien immerhin von Nutzen seyn. Eine wichtigere Frage ist es jedoch, ob solche Übungen zweckmäßig seyen, ob der Ton, bey jedem Blasinstrument immer die Hauptsache, nicht darunter leide, und diese Frage müssen wir unbedingt mit nein beantworten. Nach unserer Ansicht sollen Finger- und Klappenübungen immer streng systematisch und progressiv sein, aus acht, höchstens sechzehn Tacten bestehen; überschreiten sie dieses Maß, so müssen sie nebst Passagen auch singbare Stellen enthalten, damit die Bildung des Schülers nicht einseitig werde, und an Ton und Vortrag das verloren gehe, was an Fertigkeit gewonnen wird. In gegenwärtiger Zeit, wo die sogenannte Bravour alles zu verschlingen droht, wo jedes Instrument aus dem ihm von seiner Natur angewiesenen Wirkungskreise zu treten strebt, wo der Violinspieler Clavier-Passagen, der Sänger Instrumental-Sätze, der Virtuose auf einem Blasinstrumente Violin-Schwierigkeiten vorzutragen sich bemüht, ist es besonders nöthig, auf die vorgeschriebenen Grenzen aufmerksam zu machen, und bei jeder Übertretung die eingeschwärzte Waare als Contre[?]bände zu bezeichnen. Überdieß findet man in Sellner's *Oboeschule* Übungen jeder Art, die den strengsten Forderungen entsprechen, und zur vollständigsten Ausbildung des Schülers ganz genügen'.

The Studies were certainly published by Bachmann, but at a much later date. This known edition (which appears always bound together with Op. 31) bears the following title:

*Uebungen für Oboe von W. Ferling | Neue Ausgabe | Op. 12. 18 Uebungen Pr.2 Mk. | Op. 31 48 Uebungen Pr.3 Mk. | Verlag und Eigenthum von Chr. Bachmann in Hannover. Stich d.Röder'schen Officia.*<sup>107</sup>

The plate numbers that appear in this edition are 959 for Op. 31 and 960 for Op. 12. This is rather curious for two compositions written some ten years apart. Moreover, it is stated that this is a *new* edition (*Neue Ausgabe*). Prices are in German Marks, therefore it could not have been released before the 1870s.<sup>108</sup> In contrast, prices in all Spehr editions are given in Groschen (*Gr.*) and Thaler (*Thlr.*). One should finally note that though the first edition bears the title 'Studien', this later Bachmann edition bears the title 'Uebungen'. The Schwerin copy includes handwritten information about Ferling, probably by G. Lauschmann, who had been Solo-Oboist in the *Mecklenburg-Schweriner Hofkapelle*, later *Mecklenburgische Staatskapelle*, since 1907. This edition is listed in Eitner (III, p. 419), Losch (p. 4) and Pazdírek (III, p. 294); it is also encountered in modern oboe music catalogues including Wilkins,<sup>109</sup> Hošek,<sup>110</sup> Voxman & Merriman<sup>111</sup> and Peters.<sup>112</sup>

The next two compositions, the oboe duets, Op. 13 and the Concertino for two Oboes, Op. 14, were the only ones to be published by the G. M. Meyer Jr. firm, later taken over by Henry Litolff. No original edition of Op. 13 seems to have survived today.

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<sup>107</sup> Copies of this edition may be found in the *Biblioteka Narodowa* in Warsaw (shelfmark Mus.III.145.477, 1997 K645/11b, dated [19?]), the *Landesbibliothek Schwerin* (shelfmarks Mus13697 and Mus13696, dated [c. 1910]), etc.

<sup>108</sup> Personal communication with Prof. Axel Beer, 6 Feb. 2007.

<sup>109</sup> Wayne Wilkins, *The Index of oboe music including the index of Baroque trio sonatas* (Magnolia, Arkansas: The Music Register, 1976), 7. Wilkins mentions Bachmann, Southern (Texas), Hofmeister and Billaudot (ed. Pierlot) as publishers of Op. 12.

<sup>110</sup> Miroslav Hošek, *Oboenbibliographie I-II*, bearb. Rudolf H. Führer (Wilhelmshaven: Heinrichshofen, Florian Noetzel Verlag, 1994), 26: Studien- und Unterrichtswerke): Hofmeister and Costallat are mentioned as publishers.

<sup>111</sup> Himie Voxman, & Lyle Merriman, *Woodwind Music Guide: Solo and Study Material in Print*, 2 Vols. (Evanston, Illinois: The Instrumentalist Company, 1984), 365: Billaudot (ed. Pierlot) and Kalmus are mentioned as publishers.

<sup>112</sup> Harry B. Peters, *Woodwind Music in Print* (Philadelphia: Musicdata Inc., 1997), 214: Broude and Billaudot are mentioned as publishers and it is also noted that these editions are for oboe, cor anglais, clarinet and saxophone.

Instead, several copies of the 1881 revised edition, which was released by Litolff, are available. This edition was revised by H. Böhme:

*Trois Duos Concertants pour deux Hautbois par W. Ferling, Op. 13. Edition nouvelle | revue par H. Böhme | Propriété de l'Editeur | Braunschweig, Henri Litolff's Verlag | no. 1301.*

A copy exists in the Sibley Music Library, University of Rochester (New York)<sup>113</sup> (see Fig. I.7). A later copy dating from the turn of the twentieth century is located in the Oxford Library.<sup>114</sup> Both editions (original and revised) are listed in Losch (p. 5), the *Handbuch*,<sup>115</sup> the *Monatsbericht*<sup>116</sup> and the *Verzeichniss*.<sup>117</sup> The 1900 Litolff catalogue also lists the work.<sup>118</sup> There is a review of the piece in the *Allgemeiner musikalischer Anzeiger* 1829 volume:

A justly practical work, which we recommend all the more to all friends of the oboe, since the choice of musical pieces for this instrument is very limited, and mostly they are of middle quality. We would hope that some places could be improved, such as, for example, the ungrammatical chord in the second oboe part, page 3, third line, first bar, where, in place of the 4/3 accord at the bass, g

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<sup>113</sup> Shelfmark M289. F357.

<sup>114</sup> Shelfmark: Bodleian Library Bookstack, Mus. 83 c.1.

<sup>115</sup> *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen mit Anzeige der Verleger und Preise. Zweiter Ergänzungsband, die vom Januar 1829 bis zum Ende des Jahres 1833 neu erschienen und neu aufgelegten musikalischen Werke enthaltend*, angef. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1834), 63: 'Ic. Duetten für die Hoboe. Ferling, 3 Duos concertans p. 2 Hautb. Oe. 13. Braunschweig, Meyer'. Also, C. F. Whistling's *Handbuch der musikalischen Literatur...*, Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage..., Erster Theil: Musik für Streich- und Blas-Instrumente..., 104: 'Ic. Duetten für zwei Hoboen: Ferling, W. 3 Duos conc. Op. 13. Braunschweig, Meyer'. Also, *Handbuch der musikalischen Literatur oder Verzeichniss der im deutschen Reiche und in den angrenzenden Ländern erschienenen Musikalien, auch musikalischen Schriften, Abbildungen und plastischen Darstellungen, mit Anzeige der Verleger und Preise. In alphabetischer Ordnung mit systematisch geordneter Uebersicht. Neunter Band oder Sechster Ergänzungsband. Die vom Anfang 1880 bis Ende 1885 neu erschienen und neu aufgelegten musikalischen Werke enthaltend*, (Leipzig: Fr. Hofmeister, 1887). XXVII, 8: 'Duos, c. für 2 Oboen, Ferling, Op. 13. Trois Duos concertans'.

<sup>116</sup> *Musikalisch-literarischer Monatsbericht neuer Musikalien, musikalischer Schriften und Abbildungen für das Jahr 1829* (Leipzig: C. F. Whistling, 1829) II (Feb.), 13: 'Ic. Ferling: 3 Duos concertans p. 2 Hautbois, Oe 13. Braunschweig, Meyer 1 Thlr, 6Gr'. Also, *Musikalisch-literarischer Monatsbericht über neue Musikalien, musikalischer Schriften und Abbildungen für das Jahr 1881, als Fortsetzung des Handbuchs der musikalischen Literatur, dreiundfünfzigster Jahrgang* (Leipzig: Fr. Hofmeister, 1881): 'Oktober 1881: Ferling, W., Op. 13, 3 Duos Concertans p. 2 Hautbois. Edition nouv. revue p. H. Böhme. Braunschweig, Litolff Mk2'.

<sup>117</sup> *Verzeichniss der im Jahre 1881 erschienenen Musikalien, auch musikalischen Schriften und Abbildungen mit Anzeige der Verleger und Preise. In alphabetischer Ordnung nebst systematisch geordneter Uebersicht dreissigster Jahrgang, oder fünfter Reihe zweiter Jahrgang* (Leipzig: Fr. Hofmeister, 1881), XII: 'V. Für Blasinstrumente, 4. Duos, b) für 2 Oboen: Ferling, Op. 13. Trois Duos concertants p. 53: Ferling, W., Op. 13. Trois Duos concertants p. 2 Hautbois. Edition nouv. revue p. H. Böhme. Braunschweig, Litolff'.

<sup>118</sup> *Haupt-Catalog der Collection Litolff* (Brunswick: Henry Litolff's Verlag, c. 1900), 87.

of the 6 accord should be used instead. The pretty edition is not entirely free of engraving mistakes.<sup>119</sup>

**Fig. I.7: Detail of the cover page of the *Trois Duos Concertans*, Litolff revised edition, 1881 (Sibley Music Library, University of Rochester, New York).**

The Concertino for two Oboes and Orchestra Op. 14 is mentioned by Choron,<sup>120</sup> Eitner (III, p. 419, who suggests that only the parts for the two solo oboes exist in the *Grossherzoglichen Hofbibliothek* at Darmstadt), Losch (p. 27), Hošek,<sup>121</sup> and Wilkins.<sup>122</sup> The work was included in the 1873 edition of the music catalogue in the Darmstadt Library,

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<sup>119</sup> *Allgemeiner musikalischer Anzeiger*, year 1 (1829), 91: '3 Duos concertans pour deux Hautbois par W. Ferling. Oeuvre 13. 1 fl. 54 kr. —Bronsvic, chez G. M. Meyer: Ein recht brauchbares Werk, daß wir allen Freunden der Oboe um so mehr empfehlen können, als die Auswahl an Musikalien für dieses Instrument sehr klein ist, und meistens mit Mittelgut vorlieb genommen werden muß. Ein Paar Stellen, wie z. B. den ungrammatischen Accord, Oboe secondo, Seite 3, dritte Linie, erster Tact, wo statt des Quarterzen-Accordes auf den Baß G der Sexten-Accord hätte genommen werden müssen, wünschten wir verbessert. Die hübsche Auflage ist nicht ganz frey von Stichfehlern'.

<sup>120</sup> Choron, *Encyclopédie musicale*, 3<sup>rd</sup> part, II, 346.

<sup>121</sup> Miroslav Hošek, *Oboenbibliographie...*, 110: Litolff and Southern Music are mentioned as publishers.

<sup>122</sup> Wilkins, *The Index of oboe music...*, 7, 13: Southern Music and Billaudot (ed. Pierlot) are mentioned as publishers.

but apparently it is no longer there.<sup>123</sup> In the preface of his recent edition of the piece, Manning suggests that the only known manuscript is held in the Strahov Collection and is catalogued as no. 1786 and adds that ‘the manuscript consists of a set of contemporary performing parts; no original score is known to exist’.<sup>124</sup> My research identified that this piece has in the interim been transferred to the Czech Museum of Music (see Fig. I.8).<sup>125</sup> According to Manning, the title is:

*Concerto pour deux hautbois | avec Accompagnement de grand Orchestre | par W. Ferling |  
Premier Hautbois de la Chapelle | de S.A.S. le Duc de Bronsvic | Oeuv. 14. | Propriété de l'Editeur.  
| No. 67 | Bronsvic chez G. M. Meyer jr.*

**Fig. I.8: First page of the first solo-oboe part of the Concertino Op. 14, Ferling's autograph (Czech Museum of Music, Prague).**

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<sup>123</sup> *Die Musikalien der Grossherzoglichen Hofbibliothek in Darmstadt* (Supplement des Accessions-Katalogs 1873) (Darmstadt: L. C. Wittich'schen Hofbuchdruckerei, 1874), 153: '(Beilage zur Darmstädter Zeitung.) Supplement Musikalien. 1873. Abth. III. Tonwerke für das Haus und die Kammer. C. Tonwerke für einzelne Instrumente (mit und ohne Begleitung). 2. Werke einzelner Meister: Ferling, W. Concertino pour 2 Hautbois avec accomp. de grand Orchestre. Op. 14. Bronsvic. Oboe I. II. princ.- O. St.'

<sup>124</sup> Manning, *F. W. Ferling Concerto Op. 14 for two Oboes and Orchestra...*, p. iii.

<sup>125</sup> Shelfmark XLVI E 170.

This source contains all orchestral parts in manuscript form, although the details on the cover page seem to pertain to a certain publisher. I was able to locate another copy in the Library of Iowa State University (see Fig. I.9).<sup>126</sup> The cover of each of the solo and orchestral parts is engraved:

*Concertino pour deux hautbois | avec Accompagnement de grand Orchestre | par W. Ferling |  
Premier Hautbois de la Chapelle de S.A.S. le Duc de Bronsvic. | Oeuv.14. | Propriété de l'Editeur.  
No. 67. Pr. 2[?] | Bronsvic chez G. M. Meyer jr. | à Rotterdam chez J. H. Paling, Editeur et  
marchand de Musique, de Piano fortés à tous genres et d'autres Instruments.*

**Fig. I.9: Cover page of the Concertino Op. 14, G. M. Meyer Jr. edition (State of Iowa University Library).**

There is no orchestral score in either source. Again, the Iowa Library gives the erroneous publication date [1800?] but, since the work is included in the *Handbuch*<sup>127</sup> and

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<sup>126</sup> Rita Benton Music Rare Book Room, shelfmark FOLIO M1022.F4.

<sup>127</sup> *Handbuch der musikalischen Literatur... Zweiter Ergänzungsband, die vom Januar 1829 bis zum Ende des Jahres 1833 neu erschienen und neu aufgelegten musikalischen Werke enthaltend* (Leipzig, Fr. Hofmeister, 1834), 6: 'Concertirende Sinfonien, Doppel- und Tripelconcerte mit Orchester. Ferling, Concertino p. 2 Hautbois. Oe. 14. Braunschweig, Meyer'. Also, C. F. Whistling's *Handbuch... Dritte, bis zum Anfang des Jahres 1844*

the *Monatsbericht*,<sup>128</sup> it is reasonable to deduce that, together with the Op. 13, it must have been published in 1829. It includes engraved parts for strings, one flute, two clarinets, two horns, two bassoons, two trumpets, trombone and timpani, viola and violoncello (with contrabass doubling violoncello). A third copy of the work is located in the *Landesbibliothek Schwerin*.<sup>129</sup> This includes a 28-page handwritten transcription for piano by the famous oboist Franz Georg Lauschmann (1881-1960), written in 1923; also included are handwritten orchestral parts and solo parts dated 1857 (49 pages). The two solo parts appear in yet another 14-page copy, together with a 13-page piano part.<sup>130</sup>

This work is composed in the relatively 'easy' key of F major. The first movement, *Allegro*, is highly demanding for both soloists, who have to play both in unison and in counterpoint. Ferling's familiar style of alternating rhythmical figures is common in the passages of the solo instruments. Both soloists are equally deployed technically. An interesting feature also present in the Op. 5 can be observed here: in the development section of the first movement, Ferling reintroduces the theme in a different tempo, namely *Allegretto*. The second movement, *Andante*, is again similar to the slow Studies in Op. 31. It is written in a 6/8 metre in C minor and, as in Opp. 5 and 6, the movements follow one another without interruption. The final movement, *Rondo-Allegretto*, is typical of the light style of concerto finales of the early Romantic period. The concerto was recently performed (2001) by Dwight Manning and Mark Ostoich as a part of the concert events of the International Double Reed Society Conference, based on the Artaria edition.<sup>131</sup> Brown reports a performance of this concerto in January 1836 in Magdeburg, by Eduard and Friedrich Wilhelm Rose.<sup>132</sup>

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*ergänzte Auflage, bearbeitet und herausgegeben von Adolph Hofmeister* (Leipzig: Fr. Hofmeister, 1844-1845), Erster Theil:..., 9: 'Ac. Concertirende Sinfonien, Doppel- und Tripelconcerte mit Orchester: Ferling, Conc. p.2 Hautb. Op. 14. Braunsch., Meyer'.

<sup>128</sup> *Musikalisch-literarischer Monatsbericht... für das Jahr 1829* (Leipzig: C. F. Whistling, 1829), III (März), 19: 'Ac. Concertino p. 2 Hautbois avec Orchestre. Oe. 14, Braunschweig, Meyer 2 Thlr'.

<sup>129</sup> Shelfmark Mus13695.

<sup>130</sup> Franz Georg Lauschmann was since 1907 solo-oboist in the court orchestra of Mecklenburg-Schwerin Hofkapelle, later Mecklenburg State Orchestra (information supplied by the Library).

<sup>131</sup> <http://www.idrs.org/events/conference/2001.conf/WV.Friday.pdf>, accessed 29 July 2008.

<sup>132</sup> James Brown (comp. and ed.), *Our Oboist Ancestors: A Guide to Who Was Who in the Nineteenth Century Oboe World. With Biographies of more than 1650 Oboe players, together with Information about their Teachers, their Orchestral positions, and their Solo Repertoire* (Malmesbury: ©James Brown, 2006), 87-88.

I have been able to locate and obtain copies of another double concerto by Ferling, preserved today in manuscript (see Fig. I.10). It survives in the State University of Iowa Libraries:<sup>133</sup>

**Fig. I.10: First page of the manuscript of the score of the *Rondo-militair* (State University of Iowa Library).**

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<sup>133</sup> Rita Benton Music Rare Book Room FOLIO M1022.F4 R6.

*Rondo-Militair pour Deux Hautbois avec accompagnement d'Orchestre par W. Ferling.*

The score and the orchestral parts are all in manuscript form. The orchestra consists of one flute, two clarinets, two horns, two bassoons, two trumpets, three trombones, timpani and bass drum. This is the weightiest orchestration encountered in any of Ferling's surviving compositions. On the last page of the score, the following handwritten note is to be found: 'A. Carlstoom, Oboeist, Rotterdam, 8 Juni 1891'. It is difficult to establish when Ferling wrote this piece, since this date is subsequent to his death. Perhaps Carlstoom obtained the piece after Ferling's death, but why the piece was never published and also if it was ever performed remains unknown (the existence of orchestral parts, albeit in manuscript, provides an indication that it was at least planned to be performed once).

There is some evidence that Ferling may have composed a piece for oboe and piano; such a piece is included in Choron's *Nouveau manuel complet de musique* of 1838<sup>134</sup> in the category 'duos for oboe and other instruments: oboe and piano'. Of course the entry may refer to one of the already discussed concertos; however the manual already includes an oboe concerto and a *Symphonie concertante* (presumably Op. 14) by Ferling earlier in the corresponding subsections. Unfortunately the catalogue provides no further information on the piece.

Ferling evidently composed a Concertino for trumpet which was performed at least once in Kassel in 1835. Unfortunately no other information for this piece has survived.<sup>135</sup> He also composed a one-act pantomime ballet, 'Das Jubiläum', which was performed on 23 December 1839 (see Fig. I.11). This is his only known composition not involving a solo instrument.<sup>136</sup>

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<sup>134</sup> A. É. Choron, *Nouveau manuel complet de musique vocale et instrumentale, ou Encyclopédie musicale*, 3<sup>rd</sup> part, II: Bibliographie musicale (Paris: à la librairie encyclopédique de Roret; Schonenberger, marchand de musique, 1838), 347.

<sup>135</sup> *The Monthly Supplement to The Musical Library*, 19 (Oct. 1835), 107: Foreign Musical Report, Kassel: 'The two musical unions (the *Liedertafel* and *Eunomia*), performed a concert on the 27<sup>th</sup> of March for the benefit of the poor, which was well attended, and gave universal satisfaction. The pieces introduced were: Spontini's overture to *Olympia* not heard before, and admirably executed: a male chorus from Cherubini's *Elisa*; a trumpet concertino by Ferling, played by Bettenhausen...' For more information about this interesting but neglected journal and its suppl. see Nicholas Temperley, 'Letters to the Editor: "The Musical Library"', *The Musical Times*, 106, 1466 (Apr. 1965), 277.

<sup>136</sup> Advertisements of consecutive performances of the piece may be found in the *Stadtarchiv Braunschweig* (shelfmarks H X A\_32\_10-02-1840, H X A\_32\_23-12-1839, H X A\_32\_27-12-1839, H X A\_32\_31-01-1840 and H X A\_33\_11-08-1840). From the five available advertisements, the reader may find the first,

The next composition by Ferling was not intended for the oboe but for the violin. It has not survived, though it was announced in several contemporary journals. According to these sources, the work was released in 1850 by Franz Peter Spehr:

*Ferling (W.): Die Tonleitern in Duettinen mit besonderer Rücksicht auf Takt-Arten u. Rhythmen f. 2 Violinen; Braunschweig, Spehr 1Thlr. 5 Ngr.*<sup>137</sup>

**Fig. I.11: Advertisement for the first (known) performance of 'Das Jubiläum', (Stadtarchiv Braunschweig).**<sup>138</sup>

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dated 23 December 1839, in Fig. I.11. The performance date does not enable any safe conclusions concerning the opus number of the piece, which remains unknown.

<sup>137</sup> *Musikalisch-literarischer Monatsbericht... für das Jahr 1850... Zweiundzwanzigster Jahrgang oder Vierte Folge, siebenter Jahrgang*, anf. Ad. Hofmeister (Leipzig: F. Whistling, 1850), April 1850, 54: 'Musik für die Violine: Ferling (W.): Die Tonleitern in Duettinen mit besonderer Rücksicht auf Takt-Arten u. Rhythmen f. 2 Violinen. Braunschweig, Spehr 1Thlr. 5 Ngr'. Also, *Jahrbuch für Musik. Vollständiges Verzeichnis... erschienen Musikalien, musikalischen Schriften und Abbildungen...*, Year 9 (1850, publ. 1851) (Leipzig: B. Senff, Expedition der Signale, 1843-1853), 4: 'Ferling, W. Die Tonleitern in Duettinen mit besonderer Rücksicht auf Takt-Arten u. Rhythmen f. 2 Viol., Braunschweig, Spehr'.

Pazdírek is the most modern source that refers to this composition: 'Tonleiter in Duettinen, 2V 3.50 Bauer'.<sup>139</sup> Spehr sold the remaining part of the firm to C. Weinholz in Brunswick, who in 1872 sold his copyright to Bauer & Pahlmann. In 1873, Pahlmann left the company which then fell under the direction of Bauer alone;<sup>140</sup> the information given by Pazdírek must therefore be dated after 1870.

The *Neue Berliner Musikzeitung* not only reports on the edition of the work, but also includes an extended review by C. Böhmer (there is no information about an opus or a plate number of the publishing house):

Reviews. Instrumental music. Studies and methods (conclusion to no. 45): W. Ferling, *The Scales in duets for two Violins* (composed for the seminar in Braunschweig). Braunschweig, F. P. Spehr: This work gives us collective major and minor scales in as far as possible different metres and rhythms. After each one of the scales, two small duets follow in likewise different, alternative manner and in slowly progressive stages. The work offers very essential advantages to the young pupils, it forms however no independent didactic material, therefore the teacher will use it chiefly as an addition to those methods, which are not easy enough for beginners and which do not contain short lesson-like pieces. For this purpose however, the work is mostly recommendable.<sup>141</sup>

One of the well-known didactic compositions attributed to Ferling today is the *144 Preludes and Etudes for Oboe*. It was published in the twentieth century by various houses,

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<sup>138</sup> Shelfmark H X A\_32\_23-12-1839.

<sup>139</sup> Pazdírek, *Universal-Handbuch der Musikliteratur...*, VIII, 294.

<sup>140</sup> *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss der im deutschen Reiche und in den angrenzenden Ländern erschienen Musikalien, auch musikalischen Schriften, Abbildungen und plastischen Darstellungen, mit Anzeige der Verleger und Preise*. In alphabetischer Ordnung. Siebenter Band oder vierter Ergänzungsband. Die vom Anfang 1868 bis Ende 1873 neu erschienen und neu aufgelegten musikalischen Werke enthaltend (Leipzig: Fr. Hofmeister, 1876), introduction: 'Firmen- und Verlags-Besitzveränderungen im Musikalienverlagshandel (1868-1876): Weinholtz'sche Musikh., C., (J. Müller) in Braunschweig kommt 1872 an Jul. Bauer u. Jul. Pahlmann, welche dieselbe unter der Firma Bauer & Pahlmann (vormals C. Weinholtz) in Braunschweig Fortsetzen, nach Ausscheiden der Letzteren 1873 ändert sich die Firma in Julius Bauer in Braunschweig'.

<sup>141</sup> C. Böhmer, review in the *Neue Berliner Musikzeitung*, herausgegeben von Gustav Bock, im Verein theoretischer und praktischer Musiker (Berlin: Bote & G. Bock, 3rd year, 1849), 50, 394: 'Recensionen. Instrumentalmusik. Etuden und Schulen (Fortsetzung zu No. 45): W. Ferling, Die Tonleitern in Duettinen für zwei Violinen (für das Seminar zu Braunschweig componirt). Braunschweig, bei F. P. Spehr. Dieses Werk giebt uns sämmtliche Dur- und Molltonleitern in möglichst verschiedenen Taktarten und Rhythmen. Jeder derselben folgen zwei kleine Duettinen in ebenfalls verschiedenen, abwechselnder Art und in langsam stufenweisem Fortschritt. So wesentliche Vortheile das Werk auch dem kleinen Schüler bietet, so bildet es doch kein selbstständiges Unterrichtswerk, und der Lehrer wird es demnach hauptsächlich nur als Intercalandum zu solchen Schulen zu verwenden haben, welche für den Anfangsunterricht nicht genug leichte und k[lein]e Uebungsstücke führen. Für diesen Zweck ist es aber sehr empfehlenswert'. Also in the same periodical, 42, 336: 'Musikalisch-literarischer Anzeiger: Im Verlage von J. Pet. Spehr in Braunschweig erschienen so eben: ...Ferling, W. Die Tonleitern in Duettinen für 2 Violinen mit besonderer Rücksicht auf Tactarten u. Rhythmen'.

among them Merseburger, Hofmeister, Costallat, Billaudot and the Russian Publishing House. Yet there is no historical evidence whatsoever for the originality of this work, nor is it assigned an opus number. The first time the title appears in music journals is in the Hofmeister's *Jahresverzeichnis* of 1929:

*Ferling, W., 144 Praeludien u. Etüden. f. die Oboe bearb. u. hrsg. von Wilh. Stock. 1930. H[eft] I (25 S.), H[eft] II (25 S.) Leipzig, Merseburger.*<sup>142</sup>

Although Merseburger was established in 1849,<sup>143</sup> there is no other corresponding entry prior to 1938. The 1938 edition, of which I possess the second volume, was reworked and edited by Wilhelm Stock.<sup>144</sup> The history of this composition may prove very interesting. Clearly somebody had been in possession of a work attributed to Ferling (or perhaps to one of his sons). There is no evidence that it had previously been published or existed in manuscript. Presumably Merseburger acquired the piece in some form in the 1930s, otherwise they would have published it earlier. The didactic material, which includes one or two short (one-line) preludes before each etude in the same key, is reminiscent of the instrumental methods of the eighteenth century (see Chapter 1). Thus it closes the gap between eighteenth-century performing practice and nineteenth-century composition of independent etudes. The keys used contain up to six flats; it is therefore more difficult than Op. 12 and in this respect it resembles Op. 31 much more than the rest of Ferling's compositions. The work is cited only in twentieth-century catalogues including Hošek,<sup>145</sup> Wilkins,<sup>146</sup> Voxman & Merriman<sup>147</sup> and Peters,<sup>148</sup> often associated with other instruments too.

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<sup>142</sup> Hofmeisters *Jahresverzeichnis 1929. Verzeichnis sämtlicher Musikalien, Musikbücher, Zeitschriften, Abbildungen und plastischen Darstellungen, die in Deutschland und in den deutschsprachigen Ländern erschienen sind. Werke aus fremdsprachigen Ländern sind insoweit berücksichtigt, als sie für den Vertrieb im Deutschen Reiche wichtig sind. Alphabetisch nach Komponist geordnet, mit Angabe der Verleger und Preise, systematisch nach Besetzung und Formen, Titel- und Textregister (Schlagwortregister)* (Leipzig: Fr. Hofmeister, 1930), 80 (1931), 53.

<sup>143</sup> See for example *Kurzgefasstes Tonkünstler-Lexikon...*, 393; MGG 1994-2008, Personenteil, XII, col. 39, article by Thorsten Hindrichs; as well as other sources.

<sup>144</sup> W. Ferling, *144 Praeludien und Etüden für die Oboe*, bearb. und hrsg. von Wilhelm Stock, 2 Vols., (Leipzig: Merseburger, 1938).

<sup>145</sup> Hošek, *Oboenbibliographie...*, 26: Hofmeister (ed. Gerlach) and Costallat are mentioned as publishing companies.

<sup>146</sup> Wilkins, *The Index of Oboe Music...*, 7: Hofmeister (ed. Gerlach) and USSR: Russ. State Publishing House-G. Schirmer are mentioned as publishers. No publishing dates.

<sup>147</sup> Voxman & Merriman *Woodwind Music Guide...*, 365: Hofmeister (ed. Gerlach), Mezhdunarodnaya Kniga (USSR) and Billaudot (ed. Pierlot) are mentioned as publishers.

The last composition to be presented here is not original. The title is:

*Andante de Concert for Clarinet and Piano by W. Ferling*, transcription and added Piano by Paul JeanJean (San Antonio, Texas: Southern Music Company, n.d.; Paris: A. Leduc, 1949).

This piece is nothing more than a transcription for clarinet with piano accompaniment of C. Rose's Study no. 11, which in turn is a transcription of Ferling's Study no. 27 in 3/2 time. It has been included here to clarify that it has no connection with the Op. 10 mentioned on p. 26. The piece also exists in a version for clarinet and string orchestra;<sup>149</sup> thus it may be used together with the divertimento Op. 6 in concert performance (the clarinet part is easily transported and a string quintet may be used instead of the string orchestra). It is included in the current discussion merely to distinguish it from the rest of the works attributed to Ferling.

Table I.1 sums up the information regarding dates of publishing of Ferling's various compositions, and Table I.2 sums up all information regarding the location of presently existing compositions (see Appendix). What remains are the 48 Studies for oboe Op. 31 and Op. 32, the latter being a transcription of the piece for piano accompaniment by the composer in manuscript, which at the moment is the only known autograph associated with the Studies (for more details see Chapter 3). As Op. 31 is the subject of this thesis, the detailed presentation of its various editions follows separately in Chapter 2.

### **The Importance of the 48 Studies**

The importance of the Studies is considered here on the basis of various criteria: the number of different editions that have appeared since the beginning of the twentieth century; their presence in the syllabus of music educational institutions and in the audition requirements for specific professional positions; and modern bibliographic reference pertaining to their educational importance.

Apart from the main editions of Op. 31 in the twentieth century which will be analytically treated in Chapter 2, the Studies were additionally published in various other

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<sup>148</sup> Peters, *Woodwind Music in Print...*, 214.

<sup>149</sup> It is located in The Edwin A. Fleischer Music Collection, The Free Library of Philadelphia, shelfmark 705M.

forms: some of them individually; others as parts of larger collections of études and didactic material for the oboe or saxophone; finally, as material for transcriptions for other woodwind instruments such as saxophone, bassoon, trumpet and clarinet.<sup>150</sup> Some of these editions, in addition to serving as a basis for the technical development of the associated instruments, have been the subject of additional research and reference. Historically speaking, the most important of these collections are the 32 Studies for Clarinet by Cyrille Rose, the 16 Studies by Vacellier, the 60 Studies for saxophone by Mule, and several studies for brass instruments by Wilhelm Wurm.

Cyrille Rose (1830-1903) arranged many of Ferling's 48 Studies for the clarinet, changing keys, metre, rhythmical and other elements, and publishing them in a collection that was to form one of the most important nineteenth-century instructional compositions for that instrument. The Cambridge University Library holds a copy of an edition of the 1890s,<sup>151</sup> the full title being:

*32 Etudes arrangées d'après celles de Ferling et développées pour La Clarinette par C. Rose..., Paris, Evette & Schaeffer, Éditeurs, 18&20, Passage du Grand Cerf... [1892?]*

These studies were themselves republished several times. The remainder of Ferling's 48 Studies became the subject of yet another clarinet étude collection, by A. Vacellier, solo-clarinetist of the *Opéra-Comique* and the *Concerts Colonne*.<sup>152</sup>

The trumpeter Wilhelm Wurm (see also p. 16) published a large amount of educational material for brass instruments, using studies (or parts of them) previously written for other instruments by composers including K. Kopprasch, E. Sachse, V. Ferling and J. H. Luft.<sup>153</sup> Among his étude collections, there are at least eleven Ferling Studies that Wurm has literally copied, motivically imitated, or transposed to lower

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<sup>150</sup> For detailed reference to some of the collective editions, the reader is referred to the catalogues by Voxman & Merriman, 365 and Peters, 131, 177, 214.

<sup>151</sup> Shelfmark: MR380.a.85.12.

<sup>152</sup> A. Vacellier (Clarinete solo de l'Opéra-Comique et des Concerts Colonne), *Seize Études pour Clarinette d'après Ferling* (Paris: Alphonse Leduc, 1949).

<sup>153</sup> Anatoli Selianin, 'Wilhelm Wurm (1826-1904)', tr. Olga Braslavsky, ed. Edward Tarr, *International Trumpet Guild Journal* (Feb. 1997), 44, 45, 48, 50.

keys.<sup>154</sup> In an article by Bruce C. Briney, the differences between Ferling's Op. 31 Studies and their Wurm counterparts are described in detail.<sup>155</sup>

Concerning the importance of Ferling's Studies, one may consult the prefaces of the previously-mentioned compositions. According to Warner & Hart:

Cyrille Rose's 32 Etudes for Clarinet based on the etudes of Franz Wilhelm Ferling continue to be the cornerstone of clarinet instruction and study in the United States for advanced students from high school through college... Bonade used the Rose Etudes as a primary source for instructing his students in the development of proper phrasing, tone, style, and articulation... Breath, tempo and other markings have not been added so that decisions regarding phrasing, tempo and style may be gleaned from the study of the individual etude using only the markings provided by Rose or Ferling as a guide.<sup>156</sup>

In discussing the 32 Rose Studies, Maxey cites the opinions of several clarinet pedagogues, among them Stanley Hasty:

Another testimony is supplied by Keith Stein:

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<sup>154</sup> Bruce C. Briney, 'The Methods and Etudes of Wilhelm Wurm', *International Trumpet Guild Journal* (Feb. 1997), 57, 59.

<sup>155</sup> *Ibid.*, 61-62 [endnotes]: 'Comparing Wurm's etudes with the Ferling *48 Famous Studies* (San Antonio: Southern Music Press, 1958), shows the following equivalents: (I stands for Wurm International edition, T stands for Wurm Tabakov edition, D stands for Wurm *20 Difficult Studies* and F stands for Ferling; all of the oboe etudes are transposed down to lower keys) 6F=37I, 11F=9I down a perfect 4th, 25F=31I down a perfect 4th, 1F=35I down a perfect 4th, 38F=40K down a tritone, 40F=39I down a minor 3<sup>rd</sup>, 41F=4D down a minor 3<sup>rd</sup>, 44f=14T down a perfect 4th, 30F=15T down a minor 3<sup>rd</sup> and 22F= 19D down a tritone'.

<sup>156</sup> Melvin Warner (ed.) and Brian Hart, *The New Rose Studies/ The Cyrille Rose 32 Etudes (based on the etudes of Franz Wilhelm Ferling)* (New York: Carl Fischer, 2002), preface.

<sup>157</sup> Larry Maxey, 'The Rose Studies: The Metamorphosis', Northern Illinois University Website, [http://www.niu.edu/User/u40gmb1/Rose\\_32\\_Etudes.shtml](http://www.niu.edu/User/u40gmb1/Rose_32_Etudes.shtml), accessed 29 February 2004.

Obviously such opinions are very much valid to the oboe and its training as well, because Rose has not altered the basic essence of the music, and the technical and stylistic requirements of these works are equally applicable to the oboe.

The evaluations included in the prefaces of the oboe editions are also worthy of consideration. Lehrer suggests that the content of the Studies is reflective of the kinds of music that Ferling played daily as part of his duties in Brunswick.<sup>158</sup> It is difficult to directly associate Ferling's music with orchestral passages of contemporary composers such as C. M. von Weber, Spohr, Berlioz and Schubert. The themes of the Studies do not seem to be direct extracts from music familiar to us today. Nevertheless, during the period under discussion, a large part of the concert programmes comprised works now relatively unknown. General aspects of Romantic music, such as long phrasing, are certainly present in Ferling's music, but it is not the aim of the piece to be used as direct training for specific orchestral repertoire, but rather to train students as to the correct *style* of the music and the *principles* of orchestral playing. Certainly with this collection, Ferling (together with Sellner in his 1825 *Theoretisch-praktische Oboeschule*)<sup>159</sup> proved for the first time that playing in all tonalities was entirely feasible on the oboe. By the time of Beethoven's Ninth Symphony (1824) the oboe was already expected to expand its performance to more distant tonalities and awkward intervals; in this sense, and because they are excellent means of cultivating the musical style of the period, the Studies certainly assist orchestral performance.

Rasmussen & Mattran present an extended evaluation of the collection. Their book lists selected pieces appropriate for every woodwind instrument and every level of study, both technically and musically. Concerning the oboe, their opinion is that, excluding the Baroque repertoire,

any kind of systematic, progressive study of a balanced repertoire is almost impossible. The classical concertos are too difficult and must be bunched at the end, the 19<sup>th</sup> century pieces are too few, and the 20<sup>th</sup> century works are a generally uninteresting lot.<sup>160</sup>

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<sup>158</sup> Lehrer, Introduction and Commentary for F. W. Ferling's 48 Studies for Oboe, Op. 31, website of the *Journal of the International Double Reed Society*, Boulder, Colorado, 2001, <http://www.idrs.org/ferling/introduction.html>, accessed 1 September 2007.

<sup>159</sup> Burgess and Haynes, *The Oboe...*, 108.

<sup>160</sup> Mary Rasmussen & Donald Mattran, *A Teacher's Guide to the Literature of Woodwind Instruments*, ed. Brass and Woodwind Quarterly, Durham, New Hampshire, 1966, 161.

But for the Ferling's Studies, they suggest that

For advanced intermediate (High school, usually) oboists W. Ferling's '48 famous Studies' are basic. They are conservative in idiom, of a sensible length (six to eight lines, usually), with a good balance between tone and technique. It is hard to imagine a more unattractive, confusing publication than the Andraud (Southern SA) edition of them...For advanced highschool or less advanced college oboists, Ferling's *144 Präludien und Etüden* ...make an interesting, balanced diet. It is easy to see why teachers like the Ferling studies. They are short, sensible and easy to teach.<sup>161</sup>

Goossens recommends the 144 Studies and Preludes in his selected study material,<sup>162</sup> and Rothwell the 48 Studies (Costallat edition).<sup>163</sup> Whittow proposes both<sup>164</sup> while Westphal ranks the 48 Studies second only to Barret's method out of a group of twenty different study compositions.<sup>165</sup> Hefner mentions Barret's Method and Ferling's Op. 31 as the only two of the study material listed in the records of the *Conservatoire de Paris* (c. 1865) to have lasted through the years; in comparing them with Brod's study material, he acknowledges that Ferling achieved much more contrast than Brod, but the material is somewhat austere and 'does not relate to the actual musical repertory as do, much better, the studies of Barret'.<sup>166</sup> In France, in the first decades of the twentieth century, Op. 31, together with the Sellner, Brod, Hugot and Gillet etudes, was part of the oboe teaching syllabus.<sup>167</sup> There is also evidence that famous early-twentieth-century oboe soloists and pedagogues used the work as educational material in their oboe classes. Georges Gillet (1854-1920) used Barret, Ferling, Brod, Luft, and the Sellner Duos,<sup>168</sup> Louis Bleuzet (1874-1941) applied the Studies in the course of his lessons before proceeding to sonatas

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<sup>161</sup> Ibid., 162.

<sup>162</sup> Leon Goossens and Edwin Roxburgh, *Oboe*, Yehudi Menuhin Music Guides, 2<sup>nd</sup> ed. (London: Macdonald, 1980), 208.

<sup>163</sup> Evelyn Rothwell, *Oboe Technique*, 3<sup>rd</sup> ed. (London: Oxford University Press, 1982), 69.

<sup>164</sup> Marion Whittow, *Oboe: A Reed Blown in the Wind* (London: Puffit Publications, 1992), 209.

<sup>165</sup> Frederick W. Westphal, *Guide to Teaching Woodwinds*, 5<sup>th</sup> ed. (USA: Wm. C. Brown Publishers, 1990), 201.

<sup>166</sup> Donald L. Hefner, 'The Tradition of the Paris Conservatory School of Oboe Playing with Special Attention to the Influence of Marcel Tabuteau', PhD Diss. (The Catholic University of America: 1984), 81, 83.

<sup>167</sup> Arthur Bridet, *L'Éducation du Hautboïste*, Chargé de Cours au Conservatoire de Lyon (Paris: The Author, 1928), n.p.n. (appears as end matter in the method). See also the Conservatoire Curriculum collection at <http://www.duvoir.info/music-collection>, accessed 10 Jan. 2010. This site contains photographs of musical compositions for oboe, among other items, that are kept in the Alexander Duvoir Collection. Presumably Duvoir was a student of Georges Gillet and many of the scores of the collection are dated to the nineteenth century.

<sup>168</sup> Laila Storch, 'Georges Gillet —Master, Performer and Teacher', <http://www.idrs.org/publications/Journal/JNL5/gillet.html>, accessed 27 July 2008.

and other solos;<sup>169</sup> and Marcel Tabuteau (1887-1966) also made use of them, even in transposed form.<sup>170</sup>

Hewitt is one of today's professors and authors to make extensive use of the collection because 'they are wonderful pieces for stretching the mind and the talent. The operative word is *Studies*. These must be *studied*, then played'.<sup>171</sup> In a review of Hewitt's book *Studies in Musical Expression through all the Keys, after Wilhelm Ferling and Others, for Oboe* (Philadelphia: Author, 2006), Stolper describes the composition as

There have also been surveys which suggest that the Ferling Studies are the most frequently used method or study in the USA among oboe performers and teachers. Lundberg conducted such a survey according to which, of 40 respondents, 95% seemed to be using Op. 31 in their lessons.<sup>173</sup> Recently an article appeared in *The Double Reed*, analysing the work as well as some orchestral excerpts harmonically and formally in an attempt to aid student's understanding of theoretical matters.<sup>174</sup>

The importance of the Studies today can also be seen in their use as auditioning material in various professional or educational institutes. The 2009 All-State Audition Requirements for entering the Symphonic Band of the Florida Bandmasters Association in oboe, cor anglais and all saxophone positions (grades 11-12) includes the performance

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<sup>169</sup> André Raoult, 'Louis Bleuzet', tr. Ehsan Ahmed, *The Double Reed*, 24, 3 (2001), 136.

<sup>170</sup> Laila Storch, *How do you Expect to Play the Oboe if You Can't Peel a Mushroom?*, (Bloomington and Indianapolis: Indiana University Press, 2008), 519.

<sup>171</sup> Stevens Hewitt, 'On Learning Wilhelm Ferling's Forty-Eight Studies, Op. 31 (and Cyrille Rose's Thirty-Two Studies for Clarinet)', *Journal of the International Double Reed Society*, 15, 2 (1992), 61.

<sup>172</sup> Dan Stolper, Review and Supplement in Michael Finkelman's, 'Book Reviews: Stevens Hewitt: Studies in Musical Expression through all the Keys, after Wilhelm Ferling and Others, for Oboe, (Philadelphia: the Author, 2006)', *The Double Reed*, 31, 2 (2008), 133.

<sup>173</sup> Susan M. Lundberg, 'What Every Oboist Should Know: Methods and Repertoire Selections', *The Double Reed*, 24, 4 (2001), 105, 106, 112.

<sup>174</sup> Courtenay L. Harter, 'Theory Through Ferling and Excerpts: A Winning Combination', *The Double Reed*, 31, 3 (2008), 49-55.

of one of the 48 Studies.<sup>175</sup> Many of the most important conservatories in the USA require the performance of one or two contrasting Ferling etudes for their undergraduate or graduate courses, among them Boston Conservatory, Cleveland Institute of Music, Curtis Institute of Music (Philadelphia), Manhattan School of Music, Eastman School of Music (Rochester) and the Juilliard School (New York City).<sup>176</sup> Because the Studies, especially in the USA, form standard audition repertoire, they are required even if not stated directly, hence the performance of two contrasting etudes is often obligatory. And of course, the collection continues to form part of the educational programme of these institutions. In Romania, the National Ministry for Education (*Ministerul Educației și Cercetării Direcția Generală Pentru Învățământul Preuniversitar*) included Studies nos. 24, 30 and 44 in the oboe curriculum of the 2003 Music Olympiad.<sup>177</sup> Until recently, the suggested syllabus for saxophone in most Italian conservatories included the performance of Op. 31 after the fifth year of study (of a total of seven years). The oboe school in Italian conservatories requires in the fourth year of study (of a total of seven years) the performance of Ferling's Opp. 31 and 13. In England, the Trinity-Guildhall 2007 woodwind syllabus contains some of Ferling's Studies in grades 7 and 8.<sup>178</sup> The piece is also included in the syllabus of earlier ABRSM grades (Studies nos. 1, 36 and 41).<sup>179</sup>

Finally, one should briefly mention the existing recordings of the work. No complete recording of the collection exists for the oboe.<sup>180</sup> The most important recording is considered to be a CD by Marilyn Zupnik, which includes studies by Barret, Brod and Ferling, as well as Britten's *Six Metamorphoses*. Zupnik gives performing suggestions and recordings for Studies nos. 3, 4, 7, 8, 13, 14, 19, 20, 31, 32, 41, and 42. This is probably the only known recording with solo oboe. In her commentary for the CD, Zupnik describes the piece as being

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<sup>175</sup><http://www.flmusiced.org/FBA/dnn/LinkClick.aspx?fileticket=uXhvUYyL0rw%3d&tabid=72&mid=418>, accessed 29 July 2008.

<sup>176</sup><http://oboainsight.com/dated-material/auditions/conservatory-audition-information>, accessed 29 July 2008.

<sup>177</sup><http://www.old.edu.ro/download/olimuz.pdf>, accessed 20 Sept. 2003.

<sup>178</sup><http://www.trinitycollege.co.uk/site/?id=1052>, accessed 29 July 2008.

<sup>179</sup><http://www.abrsm.org/?page=exams/gradedMusicExams/latestSyllabuses.html>, accessed 15 October 2008.

<sup>180</sup> This is regrettably a common case for many compositions used traditionally for didactic purposes, and applies to all instruments. Students have thus limited chances to hear professional performances of their standard repertoire such as easy concertos and sonatas which are taught in lower educational levels, not to mention etudes and similar pedagogical material.

The remaining available recordings that I have been able to locate are for saxophone or clarinet. Christy Springer<sup>182</sup> and Roy Allen have recorded the complete set for saxophone. In the associated website Allen explains that

By the time this thesis was in the course of its typing, several videos of performances of the Studies on oboe, saxophone, brass instruments or clarinet (the Rose Studies) could be observed in sites like YouTube, some with real pedagogical interest.<sup>185</sup>

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<sup>181</sup> Marilyn Zupnik, Commentary from the CD: *A Guide to Classic Oboe Etudes*, Marilyn Zupnik oboe, DLM Records, 1998, 35, 37, 38.

<sup>182</sup> <http://www.ferlingetudes.com/>, accessed 29 Jul. 08.

<sup>183</sup> Roy Allen, 'The Complete Collection of the 48 Etudes for Oboe or Saxophone by W. Ferling', <http://www.dws.org/ferling>, accessed 28 Mar. 2004.

<sup>184</sup> <http://www.tradebit.com/filedetail.php/1343261-cyrille-rose>, accessed July 27, 2008.

<sup>185</sup> For example, <http://www.youtube.com/watch?v=mn0GH6mdfsg&feature=related>, <http://video.aol.com/video-detail/ferling-etude-no-14-scherzo/843154230>, accessed 10 July 2009.

## CHAPTER 1

### The Nineteenth-Century Oboe Study in Context

This chapter deals with the evolution of the oboe study in the nineteenth century. Significant research has already been carried out in the field of instructional repertoire for woodwind instruments, dealing for the most part with tutors and methods of the eighteenth and nineteenth centuries. Methods for other wind instruments are thus discussed here only in cases where they relate to the oboe and/or are of historical importance. Many modern sources, influenced perhaps by the growing interest in issues of historical interpretation, focus above all on the evolution of methods and tutors and their relationship to instrument construction and performance practice. To the best of my knowledge, there is no published research systematically exploring the voluminous oboe study material of the nineteenth century as in the case of the violin and the piano, for example, with the works by Themelis, Finlow and Ganz; hence, the current chapter intends to fill a substantial gap in scholarship. The results of my research are summed up in Tables 1.1 and 1.2 (see Appendix), which contain all the nineteenth-century didactic compositions for the oboe that I was able to trace; since these Tables are based almost exclusively on secondary sources, their purpose is rather to serve as a starting-point for more comprehensive future research.

#### A Historical Outline

The instrumental study rose to prominence in the nineteenth century. It was during that period that composers turned their attention to the composition of didactic compositions to such an extent, and when the differences between the various pedagogical musical genres started to become apparent. The evolution of these instructional forms is closely related to the mechanical improvements of music instruments, as well as to the change in didactic trends and traditions towards the end of the eighteenth century, promoted by the foundation of state conservatories. This, in turn, was a result of the social and political changes that took place in Europe at the turn of the nineteenth century. Up until that time, the professional status of a musician was regulated by guilds (especially in Germany) and musical education was not based on books but more on oral traditions (reinforced by the secrecy that governed music guilds). Gradually the instrumental lesson became organised into a more methodical context and the instrumental study, either as part of bigger methods or independently, served more than any other musical form in this respect, its evolution outlining the achievements in instrumental education and mechanisation. It also gradually developed into an important compositional genre in the

case of pieces such as the *Études* by Chopin and Liszt and the Caprices by Paganini. The study thus broadened the instrumental recital repertoire; composers-performers tried out their abilities on this new and highly demanding type of music, sometimes producing outstanding pieces of art.

It is not my intention to deal with all aspects of the instrumental study in general. There is already sufficient literature on the evolution of the piano and violin study, as well as on woodwind instructional material up to c. 1830.<sup>1</sup> Relatively little research has been carried out on the development of the woodwind study, however. This is a pity because, although most of the woodwind repertoire of the nineteenth century was attributable more to the prominent virtuosi of the period than to historically significant composers, in terms of numbers, together with the related exercises, methods, tutors and 'schools', studies probably exceeded all other conventional music genres (such as the sonata and the Classical concerto).

But what do we have in mind today when we speak of *Études*? After all, according to Robert Schumann, 'in a broad sense, every piece of music is a study and the simplest is sometimes the most difficult...We require a special aim...; it must develop a certain facility and lead to the mastery of some particular difficulty'.<sup>2</sup> According to *Grove Music Online*, a 'study' or 'Etude' is 'an instrumental piece...designed primarily to exploit and perfect a chosen facet of performing technique, but...having some musical interest'.<sup>3</sup> The author of the associated *MGG* article suggests that the term 'describes an instrumental piece, which the player works out as an exercise to overcome specific, mostly technical difficulties, and thus assists in perfecting playing technique'.<sup>4</sup> The *Handwörterbuch der musikalischen Terminologie* presents a very detailed description of the historical evolution of

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<sup>1</sup> In case of the piano Study, I refer principally to the works by Ganz, Finlow, Augustini (cited in the following footnotes); for the violin, Themelis has undertaken an exhaustive research; and for woodwind instruments, Warner's works and a series of American dissertations are very comprehensive. One should also add numerous articles on eighteenth and nineteenth-century collective didactic material, as well as the extensive descriptions of didactic music genres in many modern dictionaries.

<sup>2</sup> Robert Schumann, 'Die Pianoforte Etuden, ihren Zwecken nach geordnet', *NZfM*, 4 (1836), 11, 45-46. Tr. by Simon Robert Finlow in his 'The Piano Study from 1800 to 1850: Style and Technique in didactic and virtuoso piano music from Cramer to Liszt', PhD (University of Cambridge: 1985), 28. See also the tr. by Peter Felix Ganz in his 'The Development of the Etude for Pianoforte', Diss. (Northwestern University: 1960), 39.

<sup>3</sup> Howard Ferguson and Kenneth L. Hamilton: s.v. 'Study', *Grove Music Online* ed. L. Macy, OUP, <http://www.grovemusic.com>, accessed 4 Feb. 2005.

<sup>4</sup> Thomas Menrath, s.v. 'Etude' in *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, ed. Friedrich Blume, (Kassel: Bärenreiter, 1995), Sachteil, III, col. 199: 'bezeichnet ein Instrumentalstück, das dem Spieler als Übungsstück zur Erarbeitung und Bewältigung besonderer, meist technischer Schwierigkeiten und damit zur Vervollkommnung seiner Spieltechnik dienen soll'.

the term.<sup>5</sup> Riemann's *Musiklexikon* describes the study as follows: 'Etude: ...a piece written to deal with a specific technical problem. The E[tude] differs from the simple finger exercise with its clear pedagogical aim, as a formally rounded-off, frequently monothematic composition'.<sup>6</sup>

These sources attribute some formal characteristics to the study, although it is clear that as a musical type, it is defined more by its didactic function. Ganz gives a valuable description of the study, together with its common relative, the exercise:

*Etude* denotes a complete composition with pedagogic intent and content that features at least one consistently recurring problem of physiological, technical or musical difficulty which requires of the player not only mechanical application, but proper study and correct interpretation as well... an exercise is a purely mechanical note pattern of undetermined length, usually repeated on each chromatic or diatonic scale degree, that will familiarize a player closely with a specific technical aspect of his instrument and will develop his own physiological faculties; it is never... a complete musical composition.<sup>7</sup>

We can identify several commonly agreed characteristics of a study: it is a one-movement piece, usually monothematic, often with a two- or three-part formal disposition, and with a simple harmonic structure. But it is the *material* from which it is constructed that requires most attention from harmonic, figurative and other perspectives.<sup>8</sup> Finlow states that 'studies typically embody a formal musical argument which is inseparable from their technical function, while exercises lack any aesthetic substance, however serviceable they may be as aids to technical improvement'.<sup>9</sup>

Thus, for the modern musician and scholar, a study implies a short composition that serves a specific didactic purpose but also reveals musical ideas, form and aesthetic substance. In the first decades of the nineteenth century, however, matters of specific definition and consequently of expectation were far less straightforward. The existence of so many terms, along with their translations in English, French, Italian and German, complicates the problem of terminology and usage for present-day historians; and the scholars and even composers of the period were facing similar problems as well. During the course of the nineteenth century, some of these musical terms continued to remain in use, some retaining their original meaning, while others slowly disappeared.

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<sup>5</sup> s.v. 'Etude', *Handwörterbuch der musikalischen Terminologie, Im Auftrag der Akademie der Wissenschaften und der Literatur Mainz*, nach Hans Heinrich Eggebrecht, hrsg. Albrecht Riethmüller, Schriftleitung Markus Bandur, 6 Vols. (Stuttgart: Franz Steiner, 1972-2005), I, 1.

<sup>6</sup> Hugo Riemann, s.v. 'Etude', *Musik-Lexikon Sachteil* (Mainz: B. Schott's Söhne, 1967), 266: 'ein Stück, das zur Bewältigung eines bestimmten spieltechnischen Problems geschrieben ist. Von der bloßen Fingerübung, deren pädagogische Zielsetzung sie teilt, unterscheidet sich die E. als formal abgerundete, häufig einthemige Komposition'.

<sup>7</sup> Peter Felix Ganz, 'The Development of the Etude for Pianoforte...', 12.

<sup>8</sup> *MGG*, s.v. 'Etude', Sachteil, III, col. 199.

<sup>9</sup> Simon Robert Finlow, 'The Piano Study from 1800 to 1850...', 3.

The term 'study', as an English translation of the French *Étude*, presents in itself some problems of definition. Whereas the latter in music can be clearly associated with a musical piece or composition, a 'study' can also imply theoretical and musicological research on a subject that has little to do with performance. Similar problems occur in the German language. The word *Étude* is derived from the Latin *studium* which in old French evolved to *estudie*, which, in musical terminology, meant 'exercise-, concert-piece which contains a special difficulty. These pieces are used by their composer to show or exercise specific technical difficulties'.<sup>10</sup> The French origins of the term are important when viewed in the context of the nationalistic movements of the nineteenth century. Possibly on account of the dominant French political and cultural influence in Europe at the beginning of the nineteenth century —the actual time that the study developed its character and form— no analogous term existed in Germany, Britain and Italy. In these countries, the French term was adopted and was sometimes used in tandem with its translations.

At first it seems that there was no delineation between the terms *Étude* and *Exercice*. Many nineteenth-century dictionaries failed to give an unambiguous definition of both; others described one and referred to the other as identical; still others gave insubstantial descriptions of the terms. The first occasion that a dictionary described the term *Exercice*, was in England in 1825:

Exercises, a species of composition destined for the improvement of the singer, or instrumental performer. In the practice of Cramer's exercises, a two-fold pleasure arises, for, while the fingers are actively employed in the performance of the most brilliant passages, the ear becomes charmed by the beauty of their melodic construction...Studio= study. See: Exercises.<sup>11</sup>

It seems that the author of the above item, John Feltham Danneley, although describing in sufficient detail the actual meaning of studies, fails to distinguish between the two genres and only cites Cramer's *84 Étüden für das Klavier* to support his argument. Similar confusion appears even later in Germany (1835-1842), in Gustav Schilling's *Enzyklopädie*.<sup>12</sup> Like Danneley, Schilling accepts *étude* and *exercise* as terms of similar value, but Schilling gives more examples from the studies of Clementi, Moscheles, Kalkbrenner, Aloys Schmitt and Chopin to bolster his case. There are still no remarks on the musical and artistic essence of the genre.

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<sup>10</sup> *Duden-Das große Wörterbuch der deutschen Sprache*, hrsg. v.: Wissenschaftlicher Rat und Mitarbeiter der Dudenredaktion unter Leitung von Günter Dodowski, (Mannheim: 1977), II, 760.

<sup>11</sup> s.v. 'Exercises' and 'Studio' in John Feltham Danneley, *An Encyclopedia or Dictionary of Music* (London: 1825), n.p.n.

<sup>12</sup> Cf. Gustav Schilling, *Enzyklopädie der gesamten musikalischen Wissenschaften oder Universal-Lexikon der Tonkunst*, 7 Vols. (Stuttgart: 1835-1842), II, 630, s.v. 'Étüde' with II, 638, s.v. 'Exercice': 'dasselbe was Étüde'.

The first dictionary to present a different and discernible meaning of the two terms is Pierre Lichtenthal's *Dictionnaire de musique* (1839):

Studio-Etudes: compositional forms, whose theme consists of a difficult passage, tricky for the fingers... Studies are to be worked only in the practice room... they are not comfortable for the ears. Studies have much in common with Exercises; one can distinguish a more uniform style in Studies than in Exercises, which are exclusively elementary... Exercises can be described as a bizarre collection of notes, which does not result in any connected melody.<sup>13</sup>

The delineation given in Castil-Blaze's dictionary is similar, where the only difference between exercises and studies accepted is that the latter are composed only for the perfection of instrumental playing, whereas exercises are also used in teaching voice.<sup>14</sup>

The first dictionary where the two terms are clearly differentiated in meaning is Eduard Bernsdorf's *Neuen Universal-Lexikon der Tonkunst*, published in Dresden in 1856-1861. Here, studies are described as study pieces with a musical content similar in importance to the technical content, and exercises as training pieces for the fingers. August Reissmann went further, ascribing formal parameters to the study: 'it has more commonly the form of a prelude... Etudes with higher musical purposes usually have Lied or Rondo forms'.<sup>15</sup>

In contemporary music journals the same confusion can be observed, as shown by the same definition of the terms *Übungen*, *Exercices* and *Études* in an article that appeared in the *AmZ* in 1807.<sup>16</sup> Even as late as 1841, von Miltitz found it necessary to write an article in the *AmZ*, explaining the differences between the two genres in the following way: 'finger exercises *without* spirit —such would then be real Exercises— and finger exercises *with* spirit or Etudes'. The author feels the need 'to investigate, where lies the difference

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<sup>13</sup> Pierre Lichtenthal, *Dictionnaire de Musique* (Paris: 1839), II, 315: 'Studio-Etudes: Gattungen von Kompositionen, deren Thema aus einer schwierigen Passage besteht; bestimmt, eine heikle und spezielle Fingersatzart zu üben... Die Etüden sind nur zur Arbeit im Studierzimmer bestimmt,...; sie sind nicht angenehm für die Ohren. Die Etüden haben viel Ähnlichkeiten mit den Exerzitien;... bemerkt man bei den Etüden eine gleichmäßigere Machart als bei den Exerzitien, die ausschließlich elementar sind... Die Exerzitien werden als eine bizarre Ansammlung von Noten, die keinen zusammenhängenden Gesang ergeben, beschrieben'.

<sup>14</sup> Henri Joseph François Blaze [Castil-Blaze], *Dictionnaire de musique moderne...*, 2<sup>nd</sup> ed., (Paris: Au magasin de musique de la Lyre moderne, 1825), I, 223.

<sup>15</sup> August Reissmann, *Handlexikon der Tonkunst*, (Berlin: 1882), 132, s.v. 'Etude': 'Studienstück, Name für Tonstücke, deren nächster Zweck technische Übung ist. Sie hat meist die freie Form des Präludiums, aber das, oder die zu verarbeitenden Motive werden in der bestimmten Absicht erfunden, irgend einen technischen Zweck damit zu erreichen, eine besondere Anslagsart zu üben, einer bestimmten Finger zu kräftigen, oder zu speciellen Uebung gewisser Spielmanieren usw. Die Etüden, welche höhere Zwecke verfolgen, haben meist Lied- oder Rondoform'.

<sup>16</sup> Author 'Petiscus', 'Über musikalische Lehrbücher und die neuesten unter denselben (Fortsetzung)', *AmZ* 10 (12), 1807, col.177: 'Übungen (Exercices, études) sind, da die Kunst durch Übung gewonnen sein will, ein Haupterfordernis, ein wesentlicher Bestandteil guter Lehrbücher'.

between the Exercise and the Etude, if there is really one? Perhaps it would be helpful if we succeeded in sorting things out, concerning the usefulness of the term itself.<sup>17</sup>

Perhaps the reason that studies and exercises were used indiscriminately lies in the prehistory of the terms. Pieces of a highly didactic character that did not bear a related title already existed, like for example J. S. Bach's 12 first Preludes from the *Well-tempered Piano, Volume I* (1722), which may be considered the first genuine piano studies, exceeding in musical quality pieces with didactic titles given by other ambitious composers. Bach actually uses the term *Studio* in the title of the autograph of this volume, as well as the term *Übung* in his four-part *Clavier-Übung* (1731-41).<sup>18</sup> Some twentieth-century scholars believe that in Bach's works the full unity of sensual delight and instructive character form the basis for the development of the study. They suggest that it is in his works that the essence of the genre is revealed for the first time.<sup>19</sup> Furthermore, many of J. S. Bach's other compositions were written with didactic considerations in mind.<sup>20</sup> Others however, suggest that the use of didactic terms has, in Bach's case, the meaning of enjoyment and entertainment (*Unterhaltung*).<sup>21</sup>

The opposite situation is observed when a piece receives an instruction-implied title, while promoting no instructional aims whatsoever. The best example is Domenico Scarlatti's *30 Essercizi per gravicembalo* (1738; other sources state 1735) which, despite its title, has nothing to do with finger exercises nor shows any kind of methodical, study-related organisation. 'The material of Scarlatti's pieces is neither sufficiently homogeneous nor predeterminedly pedagogical to qualify as true etudes. The sonatas are much rather *Handstücke* for very advanced learners or players'.<sup>22</sup>

Even in the twentieth century scholars considered it useful to underline the differences between the exercise and study genres. According to Georgii,

it is customary and appropriate to decide between exercises and studies.  
Exercises are short technical forms with musical content and without formal

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<sup>17</sup> Carl Borromäus von Miltitz, 'Exercise und Etüde', *AmZ* 43 (1841), col. 211: 'Fingerübungen ohne Geist, das wären denn wahre Exercices— und Fingerübungen mit Geist oder Etüden' and col. 209: 'Jetzt liegt uns vor allen Dingen ob, um der Masse Herr zu werden, zu untersuchen, worin der Unterschied zwischen dem Exercise und der Etude liege, ob überhaupt einer sei? Vielleicht ergibt sich, wenn es uns gelingt, damit in's Reine zu kommen, die Frage nach der Nützlichkeit der Gattung von selbst'.

<sup>18</sup> Ganz, footnotes in 'The Development of the Etude for Pianoforte...', 13: The title of the autograph of the Well Tempered Klavier reads: 'Das wohl temperirte Clavier oder *Praeludia* und *Fugen* durch alle *Tone* und *Semitonia* [Halbtöne] so wohl *tertiam majorem* oder *Ut Re Mi* [die Durtonarten] anlangend, als auch *tertiam minorem* oder *Re Mi Fa* [die Molltonarten] betreffend. Zum Nutzen und Gebrauch der Lehr-begierigen *Musicalischen* Jugend als auch deren in diesem *Studio* schon *habil* seyenden besonderm Zeit Vertrieb aufgesetzt und verfertigt von *Johann Sebastian Bach*'.

<sup>19</sup> Franzpeter Goebels, 'Die moderne Klavier-Etüde', *Musik im Unterricht* (general ed.) 43 (1952), 8.

<sup>20</sup> Dimitris Themelis, *Étude ou Caprice. Die Entstehungsgeschichte der Violinetüde* (Munich: 1967), 26.

<sup>21</sup> see Themelis, op. cit., 74 and his reference to A. Schweizer, *J. S. Bach*, 5<sup>th</sup> ed. (Leipzig: 1922).

<sup>22</sup> Ganz, 'The Development of the Etude for Pianoforte...', 51.

rounding-off. A study is a music piece which —no matter if its meaning is significant or not— in respect to the form is expected to satisfy basic aesthetic demands like any other piece.<sup>23</sup>

The case of Scarlatti's *Essercizi* makes clear the problem of distinguishing between the study and another didactic type, the 'lesson' (*Leçon*). The term originated in England in the 1600s, has a much older history than the study, but seems to have disappeared by the middle of the eighteenth century, when the exercise replaced it functionally. The *Essercizi* were published in England by Th. Roseingrave (1738) under the title '42 Lessons for the Harpsichord'.<sup>24</sup> *The New Grove* describes a *Lesson* as 'an exercise in performance or composition'.<sup>25</sup> The German equivalent to the *Lesson* was the *Handstück*. Von Dommer's dictionary is rather vague in describing the different terms (*Etude*, *Exercice*, *Handstück*, *Leçon*). Although there is an extensive description of the *Etude*, he describes *Exercise* as 'technical exercise piece, Etude', *Handstück* as 'handpiece, piece to serve primarily the technical exercise for instruments, Etude' and *Leçon* as 'an exercise piece which the teacher gives to the student of the instrument as assignment, an Etude'.<sup>26</sup> Thus, according to von Dommer, a study encompasses all characteristics of the other genres. Gathy gives a different meaning to the term *Handstücke*: '(Pièces faciles): short easy exercise pieces for piano students'.<sup>27</sup>

A *Handstück* is literally a hand-piece written to promote the musicality and hand dexterity of a music student, usually on a keyboard instrument. *Handstücke* were different from other keyboard genres like toccatas, preludes or fantasias, in the sense that they were very short pieces, basically of a didactic character, not intended for publication or public performance but composed by the teacher and used as material for the lessons to stop the monotony of finger exercises. Since they were not intended to be published, they were

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<sup>23</sup> Walter Georgii, 'Brauchen wir noch Klavier-Etüden?', *Der Musikerverleiher* 35, 1939, 105: 'Es ist gebräuchlich und zweckmäßig, zwischen Übungen und Etüden zu unterscheiden. Übungen sind kurze spieltechnische Formeln ohne musikalischen Gehalt und ohne formale Abrundung. Etüde ist eine Musikstück, das —mag der Gehalt bedeutend oder schwach sein— in formaler Hinsicht ästhetische Grundforderungen genau so befriedigen muß wie jedes andere'.

<sup>24</sup> s.v. 'Lesson' in Hugo Riemanns *Musik-Lexikon Sachteil*, 514. Also George Grove (ed.), *A Dictionary of Music and Musicians...*, 4 Vols. (London: MacMillan and Co., 1879-89), II, 124.

<sup>25</sup> John Caldwell: 'Lesson', *Grove Music Online* ed. L. Macy, OUP, <http://www.grovemusic.com>, accessed 29 Dec. 2005.

<sup>26</sup> Arrey von Dommer (Verfasser), *Musikalisches Lexikon, auf Grundlage des Lexikons von H. Ch. Koch*, Reprographischer Nachdruck der Ausgabe Frankfurt 1802 (Heidelberg: Akademische Verlagsbuchhandlung von J. C. B. Mohr, 1865), 289: 'Etude= Die eigentlichen Bestimmung nach ein zu technischen Übungszwecken bestimmter Tonsatz'; 290: 'Exercise= technisches Übungsstück, Etude'; 402: 'Handstücke= Handsachen, vorzugsweise zur technische Uebung dienende Stücke für Instrumente, Etuden'; 507: 'Leçon, franz.= ein Übungsstück, welches der Lehrer dem Schuler beim Unterrichte auf einem Instrumente aufgiebt, ein Etüde, Lection'.

<sup>27</sup> August Gathy, *Musikalisches Conversationslexikon...*, 2<sup>nd</sup> ed. (Hamburg: Riemeyer, 1840), 116: 'Etudes (Studien): Übungsstücke zur Erlebung der Schwierigkeiten des Fingersatzes'; 117: 'Exercises, Übungsstücke, so viel als E.; vorzugsweise werden verglichen für Gesang so genannt'; 478: 'Uebung: s. Etudes'; 194: 'Handstücke (Pieces faciles): kleine leichte Übungsstücke für Klavierschüler'.

probably preserved as manuscripts by the student or the teacher. Perhaps this is the reason why music dictionaries of the period ignored this genre. Augustini claims in several contexts that the direct ancestor of the study is the *Handstück*.<sup>28</sup> This assumption is of course appropriate in regard to keyboard instruments; it is also correct in establishing that *Handstücke* were already in use by the middle of the eighteenth century in methods of figured bass in a didactic context. Augustini does not hesitate to distinguish this form from the study: the *Handstück* was actually written in order to assist the student to relax after his intense technical practice.

Since the 1770s the term *Handstück* was used collectively for short and easy one-movement pieces for keyboard instruments.<sup>29</sup> By 1800 it had acquired a pedagogical character. The synonymic quality of the terms *Handstück* and *Leçon* is a product of the 1830s and was a result of the 'opened frontiers' in Europe, the establishment of conservatories and the increased number of travelling virtuosi.<sup>30</sup> A lesson is thus a direct ancestor of the study, as it encompasses the musical content necessary to keep up the student's interest, if this has been impaired by the continuous practising of finger exercises. Its short duration and simplicity also point in the same direction. The first instrumental tutors of the seventeenth and eighteenth centuries included popular pieces, marches, rondos and melodies to be performed by the student as a light entertaining interval during practice. However, such pieces often had no connection to the technical passages already practised and there was no guarantee that the mechanical or physiological problems confronted would pass directly to music performance. For this reason, and also because many instrumental teachers in provincial towns were perhaps not talented or educated enough to compose their own lessons and cope with the increasing demand in private instrumental teaching, lessons started to be written down.

There are also many historical and formal links between the study and other music genres which contributed to its development such as *preludes*, *toccatas*, *fantasias* or *caprices*, whose titles do not reveal any direct pedagogical aim. This resulted in terms becoming more or less interchangeable, even once the study had gained its status as a distinct type of composition.

The *toccatas*, as a piece intended for the warming-up of the fingers and the keyboard player's concentration and for the display of manual dexterity, may be regarded as

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<sup>28</sup> Folke Augustini, *Die Klavieretüde im 19. Jahrhundert: Studien zu ihrer Entwicklung und Bedeutung* (Duisburg: Gilles & Francke, 1986), 2, 16-17, 18 etc.

<sup>29</sup> s.v. 'Handsachen, Handstücke' in *Handwörterbuch der musikalischen Terminologie...*, III, 1.

<sup>30</sup> *Ibid.*, 10.

possessing qualities of a study.<sup>31</sup> Its monothematic structure refers to the typical characteristics already discussed. Perhaps this fact, together with the characteristic display of virtuosity,<sup>32</sup> explains why the study took on the essence of the toccata which, during the nineteenth century gradually became obsolete.

The *fantasia*, in respect to its whimsical and improvisatory character (which came to be written down), also showed etude-like aspects. One such representative example in the case of woodwind instruments is G. Ph. Telemann's *Twelve Fantasias for Transverse Flute without Bass, BWV 40:2-13*. 'Kollman (1796) considered the ideal fantasia to be entirely improvised; ...it lost some of the "true fire or imagination" when it had to be written down, as in a pedagogical work'.<sup>33</sup> This reference supports the idea that already by the end of the eighteenth century some fantasies were composed and used as instructional material for music students. Some types of nineteenth-century etudes show characteristics that can be attributed to the fantasia, such as a less austere formal organisation, the appearance of sections varying in tempo, rhythm and character, and its light-hearted qualities. In the course of the nineteenth century, several French and Italian composers such as Brod, Verroust, Pasculli, Fahrbach, Yvon and Parma wrote fantasies, caprices and etudes for oboe that show close formal similarities and musical content (for example by being based on operatic themes). Some of these pieces were intended for practice by the more advanced students and consequently for the relevant *Concours* of the Paris Conservatoire and some as recital pieces. This style of etude composing was continued by twentieth-century composers of woodwind music such as Bozza (see the discussion on p. 57, footnote 38) and Scozzi.<sup>34</sup>

Ganz explains how the form of the *Variation* also served as constructional material — especially rhythmic figurations— in keyboard etude-composing, although few pedagogical works are composed directly in a variation form.<sup>35</sup> They are used, however, as material in methods and other collective instructional compositions. Free *cadenzas* in the instrumental concerti of the eighteenth century obviously have mechanical and technical elements, as well as an improvisatory character, which together enable us to consider them as forerunners of the study. Parts of several instrumental studies are composed to train in this specific aspect of music, namely cadenza playing. One can mention not only several of

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<sup>31</sup> Ganz, 47.

<sup>32</sup> John Caldwell: s.v. 'Toccatà', *Grove Music Online* ed. L. Macy OUP, <http://www.grovemusic.com>, accessed 17 July 2007).

<sup>33</sup> E. Eugene Helm: s.v. 'Fantasia', *Grove Music Online* ed. L. Macy OUP, <http://www.grovemusic.com>, accessed 16 June 2007.

<sup>34</sup> Riccardo Scozzi, *Sei studi fantastici per oboe* (Milan: Nuova Carisch, 1964).

<sup>35</sup> Ganz, 41-43.

Ferling's 48 Studies, but numerous other study collections, such as studies nos. 6 and 7 from Schiemann's *Sieben charakteristische Studien für Oboe*.<sup>36</sup> This tradition goes on well into the twentieth century.<sup>37</sup> What makes these cadenzas different is the fact that there is no methodical construction in them (even when written down). They served in many instances, however, as models for study collections.

The relevance of the *Prelude* to the study stems from the fact that it was a written-down improvisation on the part of the teacher, in order to help the student's practice:<sup>38</sup>

The purpose of notating improvisation was generally to provide models for students, so an instructive intention, often concerned with a particular aspect of instrumental technique, remained an important part of the prelude... Bach was the first to provide keyboard examples in all 24 keys. His collection is also didactic, using preludes to demonstrate techniques or fingering and composition.<sup>39</sup>

Equally 'many of Bach's Preludes in the "wohltemperirte Clavier", and the like, could be called E(tudes) without a misnomer'.<sup>40</sup> There are also formal similarities, because preludes, like etudes, were usually monothematic and sometimes even mono-motivic compositions.<sup>41</sup>

Undoubtedly one of the genres that came to be regarded as closely associated with the study was the *Caprice*. As Schumann remarked: 'if there are varied difficulties within the piece [the study], then it belongs to the type of the Caprice'.<sup>42</sup> Caprices were pieces of an arbitrary and whimsical character. One of the characteristics that contributed to their being used in the way that studies would later or even contemporaneously be used, was that by the mid-eighteenth century,

a true cadenza in a concerto or solo sonata is often called 'capriccio' to suggest its improvised and fanciful character and to emphasize that it exceeds the boundaries of the ornamented cadence. Such capriccios were frequently written out in full by composers... these capriccios, often as long as the rest of the movement, are really technical or virtuoso studies... During the nineteenth century... Schumann defined the capriccio as 'a genre of music which is

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<sup>36</sup> Christian Schiemann, *Sieben charakteristische Studien für Oboe* (Leipzig: Br. & Härtel, 1874).

<sup>37</sup> Compare, for example, etudes nos. 1, 2, 12 and 15 from Eugène Bozza, *Dix-Huit Études pour hautbois* (Paris: Alphonse Leduc, 1950) with the introductory sections of his fantasies. Bozza uses material from his 18 studies in some of his fantasies for oboe and piano (or vice-versa). Etudes nos. 1 and 15 resemble (almost duplicate) the material of the introductory improvisation of *Fantaisie Pastorale*. See Eugène Bozza, *Fantaisie Pastorale pour hautbois et piano Op. 37* (Paris: Alphonse Leduc, 1939).

<sup>38</sup> Compare for example Ferling's *144 Praeludien und Etueden*, 2 Vols., as an example of the use of the genre in later woodwind Studies.

<sup>39</sup> David Ledbetter: s.v. 'Prelude', *Grove Music Online* ed. L. Macy OUP, <http://www.grovemusic.com>, accessed 1 Jan. 2006.

<sup>40</sup> George Grove (ed.), *A Dictionary of Music and Musicians...*, 1879-89, 496-497.

<sup>41</sup> Ganz, 48.

<sup>42</sup> *NZfM*, 4 (1836), 16. Translation by Ganz, 39.

different from the “low-comedy” burlesque in that it blends the sentimental with the witty. Often there is something etude-like about it’.<sup>43</sup>

The first edition of Grove’s *Dictionary*, however, makes no distinction between the *Caprice* and the other aforementioned didactic musical forms. They are all included under the same heading and treated as etudes.<sup>44</sup> Similar tendencies are also evident in two other dictionaries of the period, Riemann’s *Musiklexikon*<sup>45</sup> and Koch’s *Musikalisches Lexikon*.<sup>46</sup> The instructive character of the capriccio is often emphasised by musicologists.<sup>47</sup> In many cases, however, mechanical, exercise-like caprices were composed. Such examples include the *18 Capricen für Oboe* by C. A. P. Braun (Leipzig, c1815),<sup>48</sup> Belpasso’s *Sei Sonate per oboe solo*<sup>49</sup> and most of the *Sei capricci per oboe* by Raffaele Parma (Milan, around 1870).<sup>50</sup> In the first case the caprices represent daily exercises, mostly elementary in their concept, as an addition to everyday scale practising; in the cases of Parma and Belpasso, difficult but similar technical passages are repeated for many bars, which results in a reduction of much of the musical substance and form of the piece.

Other musical forms employed in the nineteenth century with close similarities with the above-mentioned musical types were used both for didactic and performance purposes. This is the case with several pieces written specifically for the *Concours* of the Paris Conservatoire. Verroust’s *12 Solos de Concert* are good examples, composed for oboe and piano or string orchestra/quartet accompaniment. It is not known if these pieces actually came to be played in public performances. As far as I have been able to determine, the string parts have not survived (only the version for oboe and piano went to press).<sup>51</sup>

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<sup>43</sup> Erich Schwandt: s.v. ‘Capriccio’, *Grove Music Online* ed. L. Macy, OUP, <http://www.grovemusic.com>, accessed 1 Jan. 2006.

<sup>44</sup> George Grove (ed.), *A Dictionary of Music and Musicians...*, 1879-89, I, 496-497.

<sup>45</sup> Hugo Riemann’s *Musik-Lexikon*, 8<sup>th</sup> ed. [Berlin und Leipzig: Max Hefes Verlag, 1916 (1914-16)], 266.

<sup>46</sup> Heinrich Christoph Koch, *Musikalisches Lexikon* (Offenbach am Main: Johann André, 1802), cols. 305-306, s. v. ‘Capriccio, Caprice: Man gibt den Namen “Capriccio” auch solchen Tonstücken, die bloß die Privatübung gewisser Notenfiguren oder Passagen auf diesem oder jenem Instrumente zur Absicht haben. Weil in einem solchen Tonstücke die dazu gewählte Notenfigur oder Passage nothwendig in sehr viele Arten von Wendungen gebracht werden muß, wenn das ganze zusammenhängend sein soll, so verschafft die Übung desselben besonders dem angehenden Tonkünstler den Vortheil, daß er die gewählte Notenfigur mit den mehresten ihrer Modifikationen auf einmal mit Fertigkeit und Kundheit vortragen lernt’.

<sup>47</sup> Themelis, *Étude ou Caprice...*, 24, 52-54; Finlow, 140; Ganz, 47.

<sup>48</sup> Carl Anton Philip Braun, *18 Capricen für Oboe*, bezeichnet von Alfred Gleißberg (Leipzig: Br. & Härtel, ?).

<sup>49</sup> Giovanni Battista Belpasso, *Sei Sonate per oboe solo I (Sonate 1, 2, 3)* ed. Alessandro Bonelli (Padova: G. Zanibon, 1989).

<sup>50</sup> Raffaele Parma, *Sei capricci per oboe* (Milan: Ricordi, around 1870). The examples investigated come from the modern collection *50 klassische Studien für Oboe*, ed. Gunther Joppig in collaboration with Anthony McColl (Vienna: Universal Edition 1983), ii, 34-45.

<sup>51</sup> Charles David Lehrer, ‘The Twelve Oboe Concertos by Stanislas Verroust’, *Journal of the International Double Reed Society*, <http://www.idrs.org/Publications/Journal/JNL18/JNL18.Lehrer.Verroust.html>, accessed 5 Jan. 2010.

## The Development of the Study in the Nineteenth Century

When exactly studies first began to combine technical and musical aims with formal and harmonic characteristics is still a matter of controversy. To be sure, several early compositions served as didactic material, at the same time having musical substance; nevertheless, these compositions were not called 'studies' by their composers. The *New Grove* makes a short reference to the pre-1800 use of the term, starting in 1593 (Diruta's toccatas bearing the title *Il transilvano*, see the earlier reference on the article 'study'). MGG and Themelis suggest that the name first appeared in the violin literature. It is certainly evident in a Paris 1740 and 1747 edition of G. Tartini's *L'Arte dell'arco* with variations on a gavotte-theme by A. Corelli,<sup>52</sup> with the title *Nouvelle étude pour le violon, ou manière de varier et orner une pièce dans le goût du cantabile italien par Mr. Petronio Pinelli... Augmenté d'une gavotte de Corelli, travaillez et doubles par Mr. Giuseppe Tartini... Grave par Le Sr. Hue, Paris.*<sup>53</sup> About 30 years later the term appears as *Étude pour le Violon formant 36 caprices* by F. Fiorillo.<sup>54</sup> Themelis suggests that the latter was composed earlier than 1793;<sup>55</sup> other sources propose the years 1785-88.<sup>56</sup>

These works are not the only ones of a didactic character; numerous other violin compositions of Italian composers with similar aims appeared throughout the eighteenth century. Later examples include Kreutzer's *Études de Violon, ou Caprices* (1796), Baillot's *12 Caprices ou Études pour le Violon avec accompagnement de Basso ou de Forte-Piano* (1803), as well as the *50 Études de Gamme* in his *Méthode de Violon* (1799), and, of course, Niccolò Paganini's *24 Caprices Op. 1* (Milan, 1805). It is noteworthy that the combination of the terms *étude* and *caprice* seems to last throughout the history of the study in the nineteenth century, especially among Italian composers. There is a sense of unease to observe among composers in the first decade of the century, in that they almost always use the two musical terms together.

A. Reicha's *Études ou exercices pour le pianoforte dirigées d'une manière nouvelle Op. 30* (1801) and *Études de transition et deux Fantaisies Op. 31* (1800) are often referred to as the first studies for the pianoforte, although they comprise mainly of modulation exercises. Certainly Johann Baptist Cramer's *Étude pour le pianoforte en 42 exercices dans les différents tons* (1804), which was the first part of his famous *84 Étüden für das Klavier*, may be regarded as the first piano collection that unambiguously validates the didactic meaning and aim of the

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<sup>52</sup> s.v. 'Étude', *Handwörterbuch der musikalischen Terminologie*, III, 1.

<sup>53</sup> Themelis, *Étude ou Caprice...*, 72.

<sup>54</sup> MGG, Sachteil, III, col. 200.

<sup>55</sup> Dimitris Themelis, 'Klavieretüde oder Violinetüde? Zur Frage der chronologische Priorität', *Musikforschung*, 26 (1973), 333.

<sup>56</sup> *Handwörterbuch der musikalischen Terminologie*, III, 1.

term. These examples clearly demonstrate a connection between the first literal uses of the term and the foundation of conservatories. As Jim Samson explains,

The proliferation of instructional pieces entitled *études*, *exercises* or *leçons* was closely tied to the rise of modern conservatories in the late eighteenth and early nineteenth centuries. Indeed there is a real sense in which the *étude*, at least in its present-day sense, was a creation of the Paris Conservatoire in particular.<sup>57</sup>

The whole process of instrumental teaching, formerly on a private or apprenticeship basis in the family, church or court, changed at the end of the eighteenth century to be a responsibility either of the state or of the local municipalities by the gradual foundation of conservatories throughout Europe.<sup>58</sup> This, together with the sudden growth in the number of music students and professionals, powered by the social changes that raised the wealth and status of the middle class, made composition and organisation of teaching material imperative. Of course, private instrumental lessons were still common (as they are today) and there are many cases of virtuosi that studied privately well into the nineteenth century (Liszt himself was a pupil of Czerny). Perhaps this explains why the instrument for which its Conservatoire professors played the lesser role in study-publishing was the piano.<sup>59</sup>

Slowly, private piano-teaching gave way to formal teaching in the conservatories, which offered well-supervised and constant instrumental consultation. At the same time, the number of amateur musicians grew rapidly, and these people, along with students who had no personal tuition, needed some kind of aid in order to learn the basics of the instrument, and to be able to play some simple, popular tunes. Finally, the number of private students increased rapidly and these were the new customers who were eager and wealthy enough to pay for a piano at home, for private lessons and a growing practice-orientated repertoire. So the most direct way for an instrument teacher to sell his music and advertise his talent was to write studies.<sup>60</sup>

In the first decades of the nineteenth century, studies often formed parts of larger collections, like *tutors* or *methods*. In these collections, fingering charts and scales (in the case of woodwind instruments) were often also included, as well as popular melodies. Gradually however, studies came to be composed independently. In the case of the piano, composers

continued to call their complete collections 'études' as late as the second decade of the nineteenth century, simply numbering their individual pieces or assigning them

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<sup>57</sup> Jim Samson, *Virtuosity and the Musical Work: the Transcendental Studies of Liszt* (Cambridge: CUP, 2003), 29.

<sup>58</sup> John Rink, 'The Profession of Music' in *The Cambridge History of Nineteenth-century Music*, ed. Jim Samson (Cambridge: CUP, 2002), 82.

<sup>59</sup> Ganz, 25-26.

<sup>60</sup> Cf. the relative discussion in Finlow, 116-123.

the title of 'exercise', whereas composers of practice pieces for other instruments preferred to use the word 'étude' for each individual study. These composers employ the plural form 'études' for their entire opus.<sup>61</sup>

The terms were used in parallel singular and plural forms as late as 1830. After 1820, three distinct trends in study composing are discernible. First was the 'school' study, or didactic piece for beginners, amateurs or children. In general this type appeared in collective didactic compositions and was not intended for public performance. It resulted from the amalgamation of the *Exercise* (which lacked the integrity of a musical piece) with the *Lesson* or *Handstück* (which, as analysed earlier, were simple musical compositions where technical difficulties addressed in the exercises were sometimes applied ineffectively). The most important representatives of this type were the compositions by Clementi, Cramer and Czerny, the latter composing thousands of small and large instructional pieces, many of dubious musical value (and some with even no substantial didactic effectiveness as well).<sup>62</sup>

The second type was the 'performance' (*Vortrag*) study, composed by travelling soloists who performed them in recitals held mostly in houses of the middle class. This type developed at the second half of the nineteenth century but eventually fell into neglect in the twentieth century. Such études resembled more character pieces and often, in an attempt to promote a supposed higher musical quality, had a 'poetic' title. Many had romantic or programmatic titles that obscured their generic status. They had little to do with pedagogical compositions, however.<sup>63</sup> This type was no longer restricted to a three-part lieder form. Harmony and development also became much more complicated. Examples come generally from the field of piano music and include A. Henselt's *25 Études de Salon Op. 5* (1839), Burgmüller's *Mélodies caractéristiques en forme d'étude Op. 73* or Thalberg's *L'art du Chant appliqué au Piano*.<sup>64</sup> The most important composers of this style are Thalberg, Henselt and Alkan.

The third type of the genre, the 'concert' study that culminated in the studies of Schumann, Chopin and Liszt, laid greater emphasis on formal balance, musical beauty and artistic entity. This type is directly linked to the enormous increase in the public desire for virtuosic display, and subsequently to the huge number of travelling virtuosi in Europe. Performers wrote their own pieces and started performing their own studies, those that they supposedly practised at home, in the big concert halls. Its dimensions also increased considerably as did technical challenges, with the result that only a few virtuosi could

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<sup>61</sup> Ganz, 16.

<sup>62</sup> Walter Georgii, 'Brauchen wir noch Klavier-Etuden?', *Der Musikerkzeher*, 35 (1939), 105-106.

<sup>63</sup> Augustini, *Die Klavieretüde im 19. Jahrhundert...*, 24-25.

<sup>64</sup> *MGG*, s.v. 'Etude', Sachteil, III, col. 205.

perform them in front of an audience. Musicians like Paganini, Chopin, Liszt and Pasculi helped to extend the technical and interpretative abilities of their respective instruments. Examples of this type include Chopin's Opp. 10 (1833) and 25 (1837, the year that Ferling's Op. 31 was published), and Liszt's *Étude pour le piano-forte en quarante-huit exercices dans tous les tons majeurs et mineurs* Op. 6 (1826), *Vingt-quatre grandes études pour le piano* (1837-39) and *Études d'exécution transcendante* (1851, final version).<sup>65</sup> Above all, this type upgraded the genre from a technical display piece to an accepted concert work of lasting musical importance. Concert studies, composed by masters who were also grand virtuosi, were no longer intended to be practised at home, but rather to be played in concerts, only by the most skillful soloists. With their complex construction, long duration, harmonic enrichment and programmatic content, the diminishing of their didactic function became increasingly apparent. In order to play such pieces one already needed to have acquired the relevant virtuosity.

By the end of the century, most dictionaries paid special attention to describing the exact meaning of the study, thus clearing the confusion with other instructional instrumental music forms. At the same time however, after Chopin and Liszt, the quality and quantity of newly composed piano studies slowly diminished, together with the gradual disappearance of public interest in superficial virtuosic display. So big in quantity was the total compositional output of studies for all instruments that by the beginning of the twentieth century some scholars started to question the whole idea and purpose of composing and practising them. Georgii makes special references to important composers of the genre, such as Clementi, Cramer and Czerny, concluding that only a small percentage of their didactic output is worth practising for the purposes of either musical or technical training. Commenting on Clementi's *Gradus ad Parnassum*, he explains: 'to study half a dozen of these good studies should be enough for a professional training'.<sup>66</sup> Composers even came to use the term while consciously aware that their compositions had no didactic aim at all, merely to advertise themselves and their pieces. As Finlow explains,

The possibility that composers like Prudent used it [the term *étude*] to give a spurious hint of quality and organisation to their music —after all, every great piano composer was writing studies— must also be taken seriously... there were many others who used it with similar license, especially after 1850, when

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<sup>65</sup> Maria Eckhardt & Rena Charnin Mueller: s.v. 'Liszt, Franz: Style, Reception, Posterity', *Grove Music Online* ed. L. Macy, OUP, <http://www.grovemusic.com>, accessed 4 Feb. 2009.

<sup>66</sup> Georgii, 'Brauchen wir noch Klavier-Etüden?', 105: 'Ein halbes Duzend dieser guten Etüden zu studieren, dürfte selbst bei beruflicher Ausbildung genügen'.

the term effectively ceased to denote a specific musical form or technical function.<sup>67</sup>

This debate had of course started much earlier (see von Miltitz's article in *AmZ* already mentioned); Heinrich Heine and Schumann directly criticised composers of thousands of small and mediocre pieces written only with commercial interests in mind,<sup>68</sup> the latter commenting that 'In a few words, these [studies] ought never to have been published to the world; nay, more, they ought never to have been written'.<sup>69</sup> Schumann was negative enough to regard some of these composers, such as Alexander Dreyschock and Antonio Bazzini, as untalented: his article on the latter starts with the remark that, for some of the virtuosi that decide to travel to America, some would wish that they 'never return'.<sup>70</sup> Volweiler questioned the purpose of the studies and exercises, finding no justification for their existence.<sup>71</sup> Several other articles appeared in French and German music journals of the time speculating on the subject, even commenting sarcastically on the musical taste of the audiences. Finlow gives an extensive description of the policy of journal critics, especially during the conclusion of this virtuoso-generation (1830-50).<sup>72</sup> Also, the description of the term 'method' found in Castil-Blaze's dictionary is interesting: Castil-Blaze supports the view that methods for voice by the members of the Paris Conservatory are the most respected and questions why so many new methods are constantly being published. He attributes the increased number of didactic publications exclusively to commercial pressures, suggesting that a music bookseller will earn much more if he publishes methods himself instead of letting them being supplied from the Conservatoire.<sup>73</sup>

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<sup>67</sup> Finlow, 162-163.

<sup>68</sup> Robert Schumann, 'Variationen für Pianoforte', *NZfM* 6, 44 (1837), 175, tr. Finlow, 136-137.

<sup>69</sup> Robert Schumann, 'Etuden für das Pianoforte: Alexander Dreyschock, acht Bravourstudien in Walzerform. Op. 1. Prag, Berra.', *NZfM*, 7,10 (1837), 39, tr. Finlow, 133. 'Mit einem Worte: die Etuden hätten nie in der Welt gedruckt, ja nicht einmal aufgeschrieben erden sollen'.

<sup>70</sup> Robert Schumann, 'Antonio Bazzini', *NZfM*, 18,42 (1843), 169-70: 'Das Publicum fängt seit Kurzem an, einigen Ueberdruß an Virtuosen merken zu lassen, und (wie sie es schon öfters gestanden hat) diese Zeitschrift auch. Daß dies die Virtuosen selbst fühlen, scheint ihre neuerdings entstandene Auswanderungslust nach Amerika zu beweisen, und es gibt gewiß manche ihrer Feinde, die dabei den stillen Wunsch hegen, sie möchten in Gottes Namen ganz drüben bleiben'.

<sup>71</sup> J. G. Vollweiler, 'Ueber Etüden für das Pianoforte, insbesondere über die "Etudes caractéristiques pour le Pianoforte; composées par Henri Bertini"', *Cäcilia*, 13 (1831), 241: 'Ich gestehe im Voraus, dass ich kein grösser Verehrer des ungeheuren Heeres gegenwärtig existirender und sich täglich mehrender Etüden, Exercitien u. dergl. bin, deren gar manche entweder ihrem Zwecke nicht gehörig entsprechen, oder auch wohl gar keinen bestimmten Zweck zu haben scheinen', as well as 242: 'Aber nun glaubte auch alsbald fast jeder Claviercomponist, ja jeder Spieler, sich berufen, auch Etüden, Exercitien, oder irgend etwas der Art zu schreiben'.

<sup>72</sup> Finlow, 130-137.

<sup>73</sup> Castil-Blaze, s.v. 'Méthode', *Dictionnaire de musique moderne...*, 2<sup>nd</sup> ed. (Paris: 1825), II, 37.

## Differences and Similarities between Studies for Different Instruments

Most discussions on the historical evolution of the study are instrument-specific. When examining the forerunners of keyboard and violin etudes, it is unavoidable to speak of 'lessons', *Handsachen*, *Handstücke*, *toccatas* and *fantasias* for the former and *Caprices* and 'ostinato variations' for the latter. So, what is the situation for wind instruments and especially the oboe?

The most important factors that affect the nature of each instrument's didactic music concern the mechanical evolution, nature, tone production and general instrument capabilities. Obviously every instrument has its own mechanical and constructional limitations and potential. The violin, the flute and the oboe were primarily soloistic instruments during the seventeenth and eighteenth centuries. In comparison, the cembalo and the clavichord served continuo purposes as well. A typical lesson on a keyboard instrument would include directions on figured bass techniques, as well as on theoretical and specifically contrapuntal matters. Therefore, the actual type of pieces played and worked during a lesson would not be the same as those for a woodwind instrument. Also, wind and string instruments can play melodic passages without interruption and imitate the human voice, understood in the eighteenth century at least as a musical instrument *par excellence*; they are capable of developing the sound *after* the note has been fingered; already at the time of the wide use of the cembalo and the clavichord, they were able to use dynamics even when the general taste was limited to direct changes from *piano* to *forte* and vice-versa, and when no *crescendo* or *diminuendo* was considered appropriate. Thus an important part of the woodwind lesson was —and still is— the execution of slow, melodic studies or pieces, to improve the control of the air, the embouchure, the vibrato and, above all, the ability to play *cantabile*. The case of the piano, on the other hand, is different: 'with regard to the overall importance of "melody" in relation to the study generally, the number of early nineteenth century studies with such discrete, "song-like" melodic lines... is small enough to make them exceptional'.<sup>74</sup>

The oboe also has certain limitations in fast passage work, especially in remote tonalities. The entire nineteenth century was actually an experimental period in the mechanisation of the instrument and different models were constantly being produced. Its range is also limited and of course, as with all wind instruments and voice, its tone production requires the player to pause in order to take breaths. As Themelis explains: 'figuration is primarily instrumental, and is absent from vocal music...; not only is the human voice essentially *cantabile*, but also it is dependent on breathing and therefore it has

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<sup>74</sup> Finlow, 52.

specific limitations. The same applies to wind instruments'.<sup>75</sup> Thus, perpetuum-style figures, a common type of keyboard or string instrument study writing, are difficult to apply to a wind instrument, at least not to the same extent.

Another important issue is the temperament of woodwind instruments. Clearly, some fingerings, trills and remote tonalities had to be avoided on the Baroque and Classical oboe. Until the beginning of the nineteenth century (and sometimes beyond) it was advisable for oboe pieces to have no more than three flats or sharps. To venture into remote tonalities could prove problematic.<sup>76</sup> On the other hand, some historical references point out that non-keyboard, 'unrestricted' instruments could be 'purely tuned', in contrast to the equally-tempered instruments such as the cembalo or the pianoforte.<sup>77</sup> By the beginning of the nineteenth century oboe manufacturers tried to improve the instrument's bore and tone holes and to add keys, sometimes at the cost of losing the special timbre associated with each note (especially those produced by half-hole closing and cross-fingerings). Indeed one reason why Ferling's Op. 31 was so widely employed during the nineteenth century is perhaps the fact that they were the first oboe studies where all of the major and minor tonalities were utilised. Significant performance-related differences also exist between wind instruments; thus, an oboe can play longer phrases more easily than a flute (and is often expected to do so in symphonic and chamber music compositions), which in turn is more agile and flexible. A clarinet has a bigger playing range than an oboe but is more likely to encounter limitations in articulation. It could be said that the violin holds a position between the two extremes of wind and keyboard instruments, in being able to play *cantabile* as well as technically fast passages and even in rudimentary polyphonic fashion.

A logical conclusion from this analysis is that didactic musical forms should be treated at least differently in the case of wind instruments. They can certainly not be of the same duration as the piano studies, especially the concert studies. Up to the publication of Ferling's Op. 31, oboe studies were mainly confined to tonalities with a small number of sharps or flats. The first known studies by Carlo Besozzi (see Tables 1.1 and 1.2 in the

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<sup>75</sup> Themelis, *Étude ou Caprice...*, 10: 'Spielfigur: Die Spielfigur besteht aus einer wenige Töne umfassenden, charakteristischen Tonfolge, Passagen usw. Vorliegende Bemerkungen über die Spielfiguren beschränkt sich auf die Violinmusik... Spielfiguren sind primär instrumental und fehlen daher in der Vokalmusik. Dies hängt nicht nur mit der Tatsache zusammen, daß der Gesang hauptsächlich "cantabel" ist, sondern daß die menschliche Stimme auf das Atem angewiesen ist und ihr deshalb beschränkte Grenzen gesetzt sind. Ähnliches gilt auch für die Blasinstrumente'.

<sup>76</sup> Robert Howe, 'Historical Oboes 1: The Development of Simple System: Keywork, 1800-1825', *The Double Reed*, 23, 4 (2000), 22.

<sup>77</sup> Bruce Haynes, 'Mozart and the Oboe', *Early Music*, 20, 1 (Feb. 1992), 56. Haynes uses the words 'unrestricted' and 'purely tuned' referring to G. Ph. Telemann's 'Neues musikalisches System' (1742/3), published in L. C. Mizler, *Musikalische Bibliothek*, iii (Leipzig: 1752), 713-719.

Appendix) are written with up to four flats or sharps<sup>78</sup> and this is also the case for the vast majority of studies in Garnier's and Brod's methods. Due to temperament restrictions, composers in the early decades of the nineteenth century knew that it was difficult for woodwind instruments to play complex and remote harmonic modulations evenly and in tune. As manufacturers resolved the mechanical problems associated with the absence of keys and the dimensions of tone holes, bores and reeds, the abilities of the oboe gradually increased; this evolution is clearly observed in the history of the methods and schools written throughout the entire nineteenth century.

Since woodwind instruments are essentially monophonic, composers of solo pieces such as etudes are restricted in the means they can use to employ harmony. Homophony and harmonic development is usually achieved by written-out broken chords. The duration of such passages is limited to allow the performer adequate opportunity to breathe; and issues of endurance also restrict the total length of —particularly unaccompanied— woodwind compositions. Therefore a composer has fewer means of using polyphony and homophony in the context of a solo piece for a monophonic instrument. With all these limitations taken into consideration, it is interesting to note that in the case of the Telemann fantasies for flute, for example, all the features of the study are present, together with its formal and harmonic aspects. Some parts of these fantasies are clearly written with a polyphonic intention in mind. To achieve this, the performer must use the rich harmonics of the flute, together with a carefully selected tempo, articulation and changes of timbre to achieve the projection of the different melodic lines implied.

A sense of vertical harmony in woodwind instruments can be observed in rapid passages with very fast note alteration in different octaves. Pasculli uses this effect in several of his fantasies and concertante etudes, such as *Le Api*.<sup>79</sup> This is an etude written with a simple piano accompaniment, where the passages in the oboe part are very long and need an excellent control of circular breathing to be played without interruption. When these passages are played fast, a two-voice effect is created. Such cases are also to be found in the 48 Studies, albeit to a lesser extent.<sup>80</sup>

There are other ways to employ harmony in solo woodwind studies; one is to use a simple piano accompaniment. Hofmann's *Op. 58, 10 melodische Übungs- u. Vortragsstücke für*

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<sup>78</sup> Haynes treats this piece by calling its originality into question. See Bruce Haynes, *Music for Oboe, 1650-1800: A Bibliography*, 2<sup>nd</sup> ed., revised and expanded (Berkeley, California: Fallen Leaf Press, 1992), 69, as well as the discussion and associated footnote on pp. 74-75.

<sup>79</sup> According to Fiala, the piece was first performed in 1874 and the date of first known publication is 1905. See Michele Lynn Fiala, 'Nineteenth-Century Italian Music for Oboe and English Horn: An Annotated Bibliography', DMA (Arizona State University: 2004), 127.

<sup>80</sup> See for example Studies nos. 4, 12, 22, 26 and 30.

*Hoboe mit Pianoforte*, as well as his *Op. 47 Zwei leicht ausführbare Sonatinen für Oboe* are cases of elementary studies that use such harmonic and rhythmic support. Similarly, Yvon uses accompaniment in his *Sei Studi per Oboe con accompagnamento di pianoforte*. These pieces may be classified as ‘studi caratteristici’, as they were destined to be performed in concert, one of the few examples of performance-etudes for the instrument.<sup>81</sup> Today, many of the nineteenth-century oboe studies and lessons, even the most elementary, are being supplied with an accompaniment. Another way to employ harmony is to compose studies with a simple bass accompaniment, or to write studies for two oboes. Indeed, a large part of the didactic repertoire of the nineteenth century, starting from the material found in Sellner’s method up to the studies by Salviani, comprises oboe duets. In some collections the second oboe was clearly destined for the teacher and in others the two voices are equivalent in function. This may suggest either that the student was expected to be able to play both parts or that the pieces were composed to be used by two or more students. From its didactic aspect, this etude- or lesson-composing relates to the establishment of the two-oboe group in the symphony orchestra.

Apart from using piano or bass accompaniment, there are cases of oboe studies that evince a constructional and harmonic integrity. Fahrbach’s two concert studies, included in his *Novissimo Metodo per Oboe Op. 27*, and Belpasso’s *Sei Sonate* resemble the typical nineteenth-century woodwind fantasy based on themes and melodies of popular operas of the time, of which dozens of examples are to be found; and yet these are entitled ‘studies’ with no piano accompaniment. They show an extended use of Romantic tonalities, exploiting the whole range of the instrument (up to high A flat), and the material is so developed that it is not only difficult, but clearly didactic in purpose. And Schiemann’s *Sieben charakteristische Studien für Oboe* also possess the thematic diversity and harmonic texture to be considered studies, although they are certainly not composed with a concert-performance aim. They include forms such as the cadenza, which, as discussed, may be regarded as forerunners of the study. Some of these cadenzas are not only difficult but also helpful for the student to acquire a sufficient level in recitative performing.

There are, however, a number of commentators who acknowledge the difficulty of applying instructional forms conceived for the piano to wind instruments. Miltitz goes as far as to suggest that ‘for wind instruments it is impossible, from nature, to create a substantial music piece as a study, because they have no harmonic means at their

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<sup>81</sup> Chiara Staibano and Alessandro Baccini, preface notes from the CD *Carlo Yvon: Opera integrale per Oboe*, Alessandro Baccini, oboe (Tactus s.a.s., TC792401, 2004).

disposal'.<sup>82</sup> The fact remains that many really good didactic compositions for the oboe from the nineteenth century exist; for most of them it is arguable as to whether they were composed for performance. Certainly many of the Italian *Capricci* and *Studi* were written to be performed in public, some of them with piano accompaniment. These pieces are so difficult, especially if attempted on the instruments used at the time that it is safe to assume that, as with the piano concert studies, they were not conceived as didactic pieces but rather to be performed by their composers.

### Collective Forms of Instructional Compositions: Tutors, Methods and Treatises

Let us now turn to the evolution of collectively compiled pedagogical musical forms. The rationale behind this discussion is that studies tended initially to be a part of collections of instructive material, whether progressive and methodologically arranged or not; and the rudiments of the instrumental study can be traced in these collections of smaller pieces. Perhaps due to its increasing popularity in the late seventeenth century, the oboe was the first of the modern woodwind group to benefit from a codified technique disseminated in published pedagogical collections.<sup>83</sup> The most important secondary source on this subject is Warner's 1967 annotated bibliography, which followed his earlier 1964 dissertation.<sup>84</sup> This research has already served as an important basis for articles in journals and American dissertations related to the mechanical evolution of the instrument, such as Julien Singer's study which was published in two parts in *Oboe-Klarinette-Fagott* in 1992.<sup>85</sup>

Historically speaking, the first type of collective instructional publication was the 'tutor'. Tutors usually contained written directions or instructions for playing an instrument; their contents and usefulness vary.<sup>86</sup> For woodwind instruments, they usually included fingering charts, trilling fingerings etc. Tutors had titles or combinations of titles such as *Directions*, *Companion*, *Vade Mecum*, *Instructor* or *Master*, and were often a concentration of diverse music, transcriptions of well-known tunes, airs, minuets or original compositions. The pieces included were composed for solo oboe, two oboes, with keyboard, bass or even cor anglais accompaniment. But the most important aspect of a

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<sup>82</sup> von Miltitz, col. 211.

<sup>83</sup> Eric Halfpenny, 'The French Hautboy: A Technical Survey', Part I, *GSJ*, 6 (1953), 23.

<sup>84</sup> Thomas Everett Warner, *An Annotated Bibliography of Woodwind Instruction Books, 1600-1830* (Detroit, Michigan: Detroit Studies in Music Bibliography, 11, Information Coordinators, 1967); Also by the same author, 'Indications of Performance Practice in Woodwind Instruction Books of the 17<sup>th</sup> and 18<sup>th</sup> Centuries', PhD (New York University: 1964).

<sup>85</sup> Julien Singer, 'Die Technik des Oboenspiels im Laufe der letzten vier Jahrhunderte. Eine Studie anhand von Büchern und Lernmethoden von 1535 bis heute. Erster Teil: Ton und Ansatz', *Oboe-Klarinette-Fagott*, 6 (1991), 4, 30-42. Part 2: 'Haltung des Instruments, Atmung, Vibrato und Artikulation', *Oboe-Klarinette-Fagott*, 7 (1992), 2: 91-96.

<sup>86</sup> Thomas Everett Warner, *An Annotated Bibliography...*, introduction, xiii. Warner also regards treatises such as Quantz's and Tromlitz's as tutors.

tutor is that it is basically written for amateur musicians and also for people studying without the regular assistance of a teacher.<sup>87</sup>

The first oboe tutors originated in England, the country that published more woodwind instruction books than any other.<sup>88</sup> The earliest examples are *The Sprightly Companion* (1695),<sup>89</sup> Playford's *Plain and Easie Directions to Learn the French Hautboy* (c. 1695),<sup>90</sup> *The Military Musick; Or the Art of Playing on the Haut-bois* (1697)<sup>91</sup> and *The Compleat Tutor to the Hautboy or the Art of Playing on that Instrument* (c. 1715).<sup>92</sup> Bate lists the best known eighteenth century tutors, also supplying a list of the methods and tutors associated with the progress of oboe technique.<sup>93</sup> Others provide similar tables of pedagogical collections for oboe.<sup>94</sup> The most important eighteenth-century French contributions to the woodwind tutor field are Hotteterre's *Principes de la Flute Traversiere* (1707)<sup>95</sup> and Freillon-Poncein's *La Véritable Manière* (1700).<sup>96</sup> In Germany, tutor publishing did not grow substantially. Either the secrecy that still governed music tuition in guilds or the fact that the oboe was a difficult instrument for amateurs to learn (especially due to the problem of constructing mouthpieces) resulted in the publication of only two tutors, namely the *Museum Musicum*

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<sup>87</sup> Eric Halfpenny, 'A Seventeenth-Century Tutor for the Hautboy', *Music & Letters*, 30, 4, 355-363.

<sup>88</sup> For historical and methodological reasons, I have often chosen to cite the titles of early compositions in their original form. In the case of missing dates, and in order to convey as much information as possible, I have deferred to the British Library catalogue.

<sup>89</sup> John Banister Jr., *The Sprightly Companion: BEING A Collection of the best Foreign MARCHES | Now play'd in all CAMPS | WITH Two Farewells at the Funeral of the late QUEEN, One of Four Parts, by Mr. Peasible | The other of Three Parts, by Mr. Tollett | And several other Tunes. Design'd Chiefly for the HAUTOBOY | Yet Proper for the FLUTE, VIOLIN, and other Instruments | ALSO Plain and Easy DIRECTIONS for Playing on the HAUTOBOY | The First of this kind Publish'd* (London: Printed by J. Heptinstall, for Henry Playford..., 1695).

<sup>90</sup> *Plain and Easie Directions to Learn the French Hautboy* (London: Henry Playford, c. 1695). Scholars suggest that this work may never have been published. Consult Eric Halfpenny, 'The French Hautboy: A Technical Survey', Part I, *GJSJ*, 6 (1953), 24.

<sup>91</sup> *Military Musick | Or the Art of Playing on the Haut-bois, Explained and Made Familiar to the Meanest Capacity by Compendious and Easy Directions | Together with a Collection of New Aires, Marches, Trumpet Tunes, and Other Lessons* (London: Thomas Crosse, 1697).

<sup>92</sup> *The Compleat Tutor to the Hautboy | or the Art of playing on that instrument improved and made easy... | by very plain rules and directions for learners | Also a choice collection of trumpett-tunes, ayres, marches & minuets | Composed by the best masters | Fairly engraven [with a tablature]* (London: I.[.] Walsh, [1715?]).

<sup>93</sup> Philip Bate, *The Oboe: An Outline of its History, Development and Construction* (London: Ernest Benn, 1975), 3<sup>rd</sup> ed., 44, 177.

<sup>94</sup> Eric Halfpenny 'The French Hautboy: A Technical Survey', Part I, *GJSJ* 6 (1953), 24; David J. Golby, *Instrumental teaching in nineteenth-century Britain* (Ashgate: Aldershot, 2004), Appendix 2, 277, provides 'A Chronology of Principal British Instrumental Treatises, 1780-1900'; David Lasocki, 'The French Hautboy in England, 1673-1730', *Early Music*, 16 (1988), 346; Bruce Haynes, *The Eloquent Oboe: A History of the Hautboy, 1640-1760*, (Oxford: OUP, 2001), 5: 'The "Fischer" Tutors'; Leon Goossens and Edwin Roxburgh, *Oboe*, Yehudi Menuhin Music Guides, 2<sup>nd</sup> ed. (London: Macdonald, 1980), 207-208.

<sup>95</sup> Jacques Hotteterre-le-Romain, *Principes de la Flute traversier, ou Flute d'Allemagne | De la Flute a bec, ou flute douce, et du Haut-bois* (Paris: Christophe Ballard, 1707), tr. with introduction and notes by Paul Marshall Douglas in Hotteterre, Jacques-Martin *Principles of the Flute, Recorder and Oboe* (New York: Dover Publications, 1983).

<sup>96</sup> Jean-Pierre Freillon-Poncein, *La Véritable Manière d'apprendre à jouer en perfection du Haut-bois, de la Flûte et du Flageolet avec les Principes de la Musique pour la voix et pour toutes sortes d'instrumens | A Paris, Chez Jacques Collombat, avec privilege du Roy, MDCC [Paris, 1700]*, tr. with an Introduction as *On Playing Oboe, Recorder, and Flageolet*, by Catherine Parsons Smith (Bloomington and Indianapolis: Indiana University Press, 1992).

*Theoretico-Practicum* (1732)<sup>97</sup> by Joseph Majer and the *Musikus Autodidaktus* (Erfurt 1738) by Johann Philipp Eisel. The problem of good reed construction was already noted in 1713 by Mattheson, who paid particular attention to oboe and bassoon reed-making, suggesting that only good professional players can make their own reeds, adapted to their needs.<sup>98</sup> The situation was similar in Italy, where the instrument was not successful enough in amateur circles to justify the publication of instruction manuals. Thus, no significant Italian oboe tutor exists, apart from a general treatise for many instruments, supplying a single fingering chart.<sup>99</sup>

Tutors intended, as some of them over-ambitiously stated, to help the beginner or the music-lover develop his musical abilities and musicianship without the assistance of a teacher. In order to increase potential sales, publishers usually printed tutors for a variety of instruments (one should also bear in mind that in the eighteenth and early nineteenth century instrumentalists, especially *Stadtppfeiffer*, and composers would be expected to learn and play on several instruments, in spite of the differences in embouchure and in the art of blowing). Oboe tutors were uncommon in comparison with those for other woodwind instruments, largely on account of the technical difficulties that amateurs had to overcome in learning the instrument. It was also very difficult for people studying music without the regular aid of a teacher to practise the oboe, because of overwhelming problems in reed making; consequently, the prospective market was fairly confined. Tutors are often used by scholars to document various features of the history of musical instruments, like evolutions in mechanisation or construction, changes in didactic repertoire and issues of interpretation. One needs to exercise caution, however, because in certain instances tutors fail to provide sufficient historical evidence. For example, since they address amateurs, they tend to ignore mechanical improvements: because most amateurs would rather play on older, simpler and cheaper instruments, information in trill and fingering charts may be obsolete and misleading. A tutor would encompass knowledge acquired during the last 10-20 years,<sup>100</sup> whereas a method was often ahead of its time, released by performers and constructors who tried to sell their innovations to a more professional clientele.<sup>101</sup> And, as

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<sup>97</sup> *Museum Musicum Theoretico Practicum | das ist Neu-eröffneter Theoretisch- und Practischer Music-Saal | darinnen gelehret wird wie man sowohl die Vocal- als Instrumental-Music gründlich erlernen... | von Joseph Friedrich Bernhard Caspar Majer... | Gedruckt und zu finden bey Georg Michael Majer | ... 1732.*

<sup>98</sup> Johann Mattheson, *Die drei Orchestre-Schriften: I. Das Neu-Eröffnete Orchestre...*, Reprint der Ausgabe Hamburg, 1713, mit einer Einführung (deutsch/englisch) von Dietrich Bartel (Laaber: Laaber Verlag, 2004), 269.

<sup>99</sup> Alfredo Bernardini, 'The Oboe in the Venetian Republic, 1692-1797', *Early Music*, 16, 3 (1988), 374-375.

<sup>100</sup> Thomas Everett Warner, 'Two Late Eighteenth-Century Instructions for Making Double Reeds', *G&S*, 15 (1962), 28.

<sup>101</sup> James Grush, 'A Guide to the Study of the Classical Oboe', DMA (Boston University, School of Fine and Applied Arts: 1972), 3.

Warner suggests, 'study of instrumental tutors can neither reliably pinpoint the beginning of a practice nor accurately measure its termination'.<sup>102</sup> Nevertheless, tutors are important because they include popular music and familiar tunes, an unexpectedly rich source of practical music that helps us determine the fashions of the period. They also include pieces equivalent to keyboard lessons, the predecessors of the etude.

From the thirteenth to the eighteenth century, music teaching and learning in Europe was usually grounded in the traditional relationships of parent and child or master to apprentice, who was allowed to learn the secrets of the musical profession through 'imitatio'. In Germany, the *Stadtppfeifer* used an apprenticeship system like a craft guild. The church also employed organists and other instrumentalists. In addition, there existed court and military bands. Because the whole matter of tuition was regarded with professional discretion, no instrumental instruction books were available for the professional musicians up to the seventeenth and eighteenth centuries. In general, European public institutions devoted to the professional training of musicians were rare, with the exception of the conservatory/orphanages in Venice and Naples.<sup>103</sup>

Slowly the general public interest in music practising and playing started to grow and, together with the lack of training on the part of instrumental teachers, made the use of written instruction manuals imperative.<sup>104</sup> After the French Revolution, tutors slowly evolved into 'methods' or 'schools', and thus the objective of most instrumental instruction books changed. Since they were now used as teaching manuals, they grew more substantial and were organised in order of difficulty, progressing from the easiest to the most difficult and were used for training professional musicians. On the other hand, tutors themselves became gradually obsolete by 1830 and, according to Warner, 'after this year there appeared no significant woodwind instruction books relevant to seventeenth- and eighteenth-century performance practices'.<sup>105</sup>

A method, although still a collection of different musical pieces as well as fingering charts and written instructions, implies a more systematic and methodical approach to the cultivation of an instrumental technique. It also suggests a pedagogical tool written to assist training in organised institutions, or by professors associated with them, rather than private or family coaching. It is therefore no coincidence that it originated in France, at

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<sup>102</sup> Thomas Everett Warner, 'Indications of Performance Practice in Woodwind Instruction Books of the 17<sup>th</sup> and 18<sup>th</sup> Centuries', PhD (New York University: 1964), 5-6. See also Janet K. Page, 'The Hautboy in London's Musical Life, 1730-1770', *Early Music*, 16, 3 (1988), 366-367.

<sup>103</sup> John Rink, 'The Profession of Music', 82.

<sup>104</sup> Stephanie Weth, 'Die französischen und deutschen Oboenschulen des 19. Jahrhunderts', Abschlussarbeit (Hochschule für Musik Köln: 1994), 10-12.

<sup>105</sup> Warner, *An Annotated Bibliography...*, p. xiv.

approximately the same time as the Paris Conservatoire was founded.<sup>106</sup> Another aspect of methods was that they were written by professors who were also attempting innovations on their instruments and in this way, they hoped to advertise their instruments. Professors from the Paris Conservatoire had been active throughout the nineteenth century in composing or selecting pedagogical material for students. In fact, immediately after the unification of the *École Royale de Chant* with the *Institut National de Musique* in 1795, a commission was established in order to supervise the methods published in individual disciplines.<sup>107</sup>

Apparently the term 'method' appears for the first time in 1672 in woodwind literature with Borjon's *Traite de la Musette*.<sup>108</sup> In oboe literature the term is for the first time to be found c. 1780, with Abraham's methods for oboe, bassoon and clarinet; unfortunately, although these works are reported in Meysel's *Handbuch*,<sup>109</sup> they are still not located.<sup>110</sup> Castil-Blaze gives an extensive description of the term 'method'.<sup>111</sup> He suggests that methods assist the professor in organising his lessons, although it is not of much value for efficient teachers. He also suggests that a good musician is able to learn and play on an instrument only with the aid of one method. Jousse gives extended catalogues of instructive pieces in his pocket dictionary of 1837, although the only explanation that he gives for the term is that it is 'an instruction book'.<sup>112</sup>

Study of eighteenth- and nineteenth-century methods is important because most of them included studies as part of their didactic aims. It was not until the 1830s that studies began to separate from methods as a distinct musical genre, which is evident in the fact

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<sup>106</sup> 1795 is given in most bibliographical references as the year of the foundation of the Paris Conservatoire. See, for example, Donald L. Hefner, 'The Tradition of the Paris Conservatory School of Oboe Playing with Special Attention to the Influence of Marcel Tabuteau', PhD (The Catholic University of America: 1984), 7: 'And finally, on... August 3, 1795, the *École Royale* and *Institute National* were combined into the *Conservatoire de Musique*'. Some, however, suggest a different date.

<sup>107</sup> Themelis, 115.

<sup>108</sup> Charles Emanuel de Borjon, *Traite de la Musette, avec une nouvelle methode, pour apprendre de soy-mesme à jouer de cet Instrument | facilement, & en peu de temps. | A Lyon, Chez Jean Girin, & Barthelemy Riviere | rue Merciere, à la Prudence | M.DC.LXXII. avec Privilege du Roy.* The title is taken from Warner, *Indications of Performance Practice...*, 263. A later edition was published in Paris in 1678.

<sup>109</sup> *Handbuch der musikalischen Literatur oder allgemeine systematisch geordnetes Verzeichniss der bis zum Ende des Jahres 1815 gedruckten Musikalien, auch musikalischen Schriften und Abbildungen mit Anzeige der Verleger und Preise*, (Leipzig: Meysel, 1817), 9 Vols.; suppl. 1828, 313.

<sup>110</sup> Warner, Thomas Everett *An Annotated Bibliography...*, 36. Also, Warner, *Indications of Performance Practice...*, 320.

<sup>111</sup> François Henri Joseph Blaze, (Castil-Blaze), s.v. 'Méthode', *Dictionnaire de musique moderne...*, 2<sup>nd</sup> ed. (Paris: 1825), II, 37.

<sup>112</sup> *Jousse's Pocket Dictionary of Italian, French and English musical Terms...*, 4<sup>th</sup> ed., revised and improved (London: D'Almaine and Co.), [1837], 46. At the end of the Dictionary a 'Catalogue of Elementary Works, School Music &c. Comprising Methods, Tutors, Books of Instruction, First Lessons, Exercises, Easy and Difficult Studies, &c., &c. Works on the Theory of Music, Treatises, Primers, Catechisms, Dictionnaires for the Pianoforte, Organ, Harp, Voice, Guitar, Clarinet, Trumpet, Horn, Bassoon, Trombone, Ophicleide, Bugle, Cornopean, Fife, Accordion, Harmonicon, &c., &c., &c. ... London, D'Almaine and Co.' is provided. Cf. also, p. 29 of the catalogue, where the *Oboe Preceptor* is included.

that they started acquiring their own *opus* numbers. I have already discussed the way tutors should be treated as historical evidence with caution; the fact that a great number of them were pirated versions of earlier publications, with older and contemporary elements put together, makes it difficult for the modern scholar to determine if, for example, the instrument and the fingering chart included was in use at the time of publication. Methods are much more reliable as sources than tutors, offering valuable information on the mechanisation of the oboe, reed-making, and on a number of performance practice issues of the period. They generally reflect the renovations of the instruments they picture, and they are written by oboists who sometimes were responsible for these innovations. By examining studies incorporated in methods, we can arrive at certain conclusions about the technical abilities of the model of the instrument advertised. In her study of the oboe in the nineteenth century, Sidorfsky gives extensive technical details about the evolution of the instrument, based on the methods published at that period.<sup>113</sup> Similar in importance, but focusing on the seventeenth and eighteenth centuries, is the above-mentioned Warner's study on woodwind instructional material.

Finally, the eighteenth century marked the appearance of some of the most important 'treatises', which were theoretical-practical works that developed together with tutors, to balance the lack of professional approach to music pedagogy. Unlike ordinary tutors, treatises were addressed to a much more musically cultivated audience, dealing with more specialised matters of interpretation and performance. In certain cases they contained original compositions written with a pedagogical intention, as for example the *Handstücke* in Türk's *Klavierschule*. Although theoretical music treatises already had a tradition dating back to the Middle Ages, no woodwind tutors survive from before the second half of the seventeenth century, with the exception of Ganassi's *Opera intitulata Fontegara* (1535) and Jambe de Fer's *Epitome musical* (1556).<sup>114</sup> Some of these works became very important reference points for both scholars and performers, gaining widespread acclaim for their performance and interpretation instructions, despite the fact that they were supposedly written for a specific clientele. Examples include Carl Philipp Emanuel Bach's *Versuch über die wahre Art, das Klavier zu spielen* (1753 and 1762), F. W. Marpurg's *Anleitung zum Klavierspielen* (1755),<sup>115</sup> Daniel Gottlob Türk's *Klavierschule* (1789),<sup>116</sup> Leopold Mozart's

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<sup>113</sup> Joyce Ann Sidorfsky, 'The Oboe in the Nineteenth Century: A Study of the Instrument and Selected Published Solo Literature', PhD (University of Southern Mississippi: 1974).

<sup>114</sup> Thomas Everett Warner, 'Indications of Performance Practice...', 245.

<sup>115</sup> F. W. Marpurg, *Anleitung zum Clavierspielen, der schönern Ausübung der heutigen Zeit gemäss... nebst 18 Kupfertafeln* (Berlin, 1755, 1765).

<sup>116</sup> Daniel Gottlob Türk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende mit kritischen Bemerkungen nebst 12 Handstücken* (Leipzig und Halle, 1789).

*Versuch* (1756)<sup>117</sup> and for wind instruments, Quantz's *Versuch* (1752),<sup>118</sup> Tromlitz's *Unterricht* (1791)<sup>119</sup> and Hotteterre's *Principes de la Flute Traversiere* (1707) along with his lesser known *L'Art de Preluder* (1719).<sup>120</sup> Although treatises often used musical pieces and examples to support the text, they were basically extended theoretical works in conception; either individually or collectively they could not serve the increased demands among the middle class for methodological, short and compact tuition manuals.

Instructions of a pedagogical nature also started to appear in music journals and periodicals by the end of the eighteenth century. Despite the fact that the amount addressed specifically to the oboe is minimal in comparison to the piano, a few articles are worthy of mentioning. An article by an anonymous author appeared in the *AmZ* in 1812. The author complained that good pieces for the oboe were no longer written, that no better methods than Garnier's existed, and, that pieces by famous soloists were never published. He suggested that the only way to acquire a nice sound is by practising long notes, starting from *piano*, growing and then returning to *pianissimo*, without compromising intonation. Beginners should strive to play always with a full tone; and having acquired this skill, should start to play in softer dynamics. He proceeded to give embouchure directions—that only the tip of the reed should be in the mouth while playing. He suggested that it is not a good idea to add keys to the instrument, because they need maintenance all too often, although in certain cases (which he described) they assist performance.<sup>121</sup>

Wilhelm Braun, one of the famous oboists of the day, also contributed an important article to the *AmZ*. He stated that the reason that so few oboe professionals existed, in comparison to the virtuosi on other instruments, was partly because an oboist needs to make his own reeds, since he cannot obtain them from others. And the sound quality depends more on the reed than on a good instrument. One should not use a very hard or a very soft reed, because the first produces a trumpet-like sound and is difficult to manage and the latter does not allow him to project his sound in a big hall with a large orchestra. He then gave extensive details about reed-making. He made similar remarks on the addition of keys as in the aforementioned 1812 article, commented on embouchure, body position and home practising, gave hints on music piece selection and complained that too few nice pieces were composed for the oboe. A composer should take care not to write music with more than two or three sharps for the oboe, whose best keys are C major, F

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<sup>117</sup> Leopold Mozart, *Versuch einer grundlichen Violinschule* (Augsburg, 1756).

<sup>118</sup> Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752).

<sup>119</sup> Johann Georg Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (Leipzig, 1791).

<sup>120</sup> Jacques Hotteterre-le-Romain, *L'Art de Preluder sur la Flûte Traversiere, sur la Flûte-à-bec, sur le Hautbois, et autres Instruments de Dessus*, Oeuvre VIIe, Recueillie par Michel Sanvoisin (Paris: Editions Aug. Zurfluh, [1719]).

<sup>121</sup> Anon., 'Über die Oboe', *AmZ*, 5 (1812), cols. 69-74.

major, D minor and G major; nor should the oboe be allowed to play in the very high register, since the listener should not be able to notice any strain in performance.<sup>122</sup>

Ferling himself contributed reed-making suggestions in the *NZfM* (see Introduction, p. 18). Other fragmentary information on reed-making, sound production and the instrument's mechanical abilities can be found in important music periodicals like *Cäcilia*,<sup>123</sup> *AmZ*,<sup>124</sup> *The Quarterly Musical Magazine and Review*,<sup>125</sup> *The Harmonicon*,<sup>126</sup> and *The Musical World*.<sup>127</sup>

### A Short History of Methods and Studies for Oboe

There has been considerable debate on the origin of the first woodwind studies. In the case of the oboe, perhaps the first study collection was composed earlier than 1795. Carlo Besozzi, one of the most famous travelling oboe virtuosi, seems to be the first composer-performer of oboe studies. The year of their composition is as uncertain, however, as is its editorial history up to the twentieth century.<sup>128</sup> The modern edition includes no critical notes. Up to the 1910s, bibliographies state that Besozzi's compositions are 'sadly not published'.<sup>129</sup> His lifespan is also controversial. Bechler and Ramm propose 1744-92, while Burgess and Haynes suggest 1738-98.<sup>130</sup> In all cases we can be fairly sure, at least if these

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<sup>122</sup> Wilhelm Braun, 'Bemerkungen über die richtige Behandlung und Blasart der Oboe', *AmZ*, 25 (1823), cols. 165-172. Josef Marx includes an English translation of the last part of this article in his own 'The Tone of the Baroque Oboe', *GfJ*, 4 (1951), 4.

<sup>123</sup> Carl Almenröder, 'Ueber die Erhaltung der Fagotttröhre, für Fagottisten sowohl, als auch für Oboisten und Clarinetisten', *Cäcilia, eine Zeitschrift für die musikalische Welt*, (Mainz: B. Schott's Söhne Hof-Musikhandlung, 1824-48), 11, 41 (1826), 58-62.

<sup>124</sup> Anon., 'Beachtenswerth neue Oboen-Röhre, von inländischem Holze verfertigt', *AmZ*, 35 (39) 1837, cols. 568-570. See also the conclusion to the above article, *AmZ*, 8 (41), 1839, cols. 151-152.

<sup>125</sup> Anon., 'The Rise and Progress of the Hautboy', *The Quarterly Musical Magazine and Review*, 9 (36), 1827, 464-474.

<sup>126</sup> P. (I.), 'On the Oboe and Bassoon', *The Harmonicon*, 8 (1830), 192-193. Also, G. Braun, 'On the Character and Treatment of the Oboe' (most probably an English tr. of the relevant *AmZ* article), *The Harmonicon*, 1 11 (Nov. 1823), 163.

<sup>127</sup> George Hogarth, 'Musical Instruments', *The Musical World*, 3, 38 (1836), 177-181.

<sup>128</sup> Carlo Besozzi, *28 Etudes pour Hautbois*, herzien van frazering en nuancering door Jaap Stotijn (Wormerveer: Edition Molenaar, Holland, 1967). However the originality of this work is questionable. Although Burgess and Haynes suggest that '[Carlo] Besozzi... was highly esteemed as a teacher and his *Études* are still studied today on the Conservatoire oboe', the latter, in another study, admits that 'years of searching have failed to find [the] original... both modern editions contain mistakes and appear heavily edited'. He also implies that keys may have been transposed and that the existence of numerous low c#s could not have been the case with a Baroque instrument. Haynes suggests a publication date of c. 1798. See Geoffrey Burgess and Bruce Haynes, *The Oboe*, Yale Musical Instrument Series (New Haven and London: Yale University Press, 2004), 87, and cf. Bruce Haynes, *Music for Oboe, 1650-1800: A Bibliography*, 2<sup>nd</sup> ed., revised and expanded (Berkeley, California: Fallen Leaf Press, 1992), 69.

<sup>129</sup> Leo Bechler & Bernhardt Rahm, *Die Oboe und die ihr verwandten Instrumente nebst biographischen Skizzen der bedeutendsten ihrer Meister. Eine musikgeschichtliche Betrachtung* (Leipzig: Carl Merseburger, 1914), 36.

<sup>130</sup> Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven and London: Yale Musical Instrument Series, 2004), 87. This book is valuable not only for the information on the evolution of the oboe, but also for its extended and well-informed bibliography, especially on tutors and methods for the instrument.

studies were actually written by Besozzi, that the first pieces of the genre for oboe were composed before the beginning of the nineteenth century.

The appearance of oboe methods around 1780, apart from the historical circumstances already discussed, coincides with the evolution of the Baroque to the Classical two- or three-keyed oboe, with a simultaneous change in the bore and tone hole dimensions. By 1800 it seems that the Classical oboe had reached its limits; Garnier's method of 1800-02 depicts a Classical two-keyed oboe by Christophe Delusse.<sup>131</sup> And although such instruments were surely widely employed throughout the first decades of the century, the situation was beginning to change in favour of a more mechanised instrument. Up until around 1830 the evolution in the bore dimensions was constant. After 1830, only tone holes became larger; but key mechanism was in constant evolution up to the end of the century.

The first important method to appear was Vanderhagen's (Van der Hagen's) *Méthode Nouvelle et Raisonnée*.<sup>132</sup> This method was followed by similar works for the clarinet and the flute by the same author. As its full title suggests, it includes detailed description of embouchure and tone production, although the information given for reed-making is just a paragraph long. Vanderhagen also discusses body-, arm- and head-position and gives information on fingering, ornamentation, trilling and articulation. In particular, we find extended discussion of different articulation groups and how a musician should decide whether to apply slurs when nothing is indicated by the composer. It is a comprehensive instruction book and, although it lacks the progressive difficulty associated with methods, it includes exercises for the first time; the second part is written in duet form, 'suggesting a teacher-student intention'.<sup>133</sup> It is therefore by no means a tutor for amateurs. However, there are no studies included in the method. The didactic compositions are either short pieces (*leçons*) for elementary training on a specific issue like syncopations or dotted rhythms, or short popular melodies with no progressive aim. The latter (28 small airs and six *duo concertants*) appear at the second part of the method. They show study-like characteristics of an elementary or intermediate level.

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<sup>131</sup> Thomas Everett Warner, 'Two Late Eighteenth-Century Instructions for Making Double Reeds', *GJSJ*, 15 (1962), 26.

<sup>132</sup> Amand Vanderhagen, *Méthode Nouvelle et Raisonnée pour le Hautbois | Divisée en deux Parties | La première Partie contient une explication claire et succincte de la manière de tenir cet instrument, de son étendue, de son emboûchure, de la qualité des anches que les Commençans | doivent employer, du vrai son, des coups de langue et en général de tous ce qui a rapport au Hautbois. | La seconde Partie contient plusieurs petits Aïrs et six Duo très propres à former des Elèves | par Amand Vander-Hagen* (Paris: Mr. Boyer, Rue de Richelieu, a la Clef d'Or,... c. 1790). The title and suggested date is from Kenneth Gene Evans, 'Instructional Materials for the Oboe, 1695-c. 1800', PhD (State University of Iowa: 1963), 65. Warner, however, in his *Annotated Bibliography...*, 38, 42, suggests that the clarinet method was the first to appear.

<sup>133</sup> Leanna Booze, 'The Overlooked Repertory: Twentieth-century French Oboe Etudes', DMA diss. (Univ. of Cincinnati: 2003), 14.

Another important method, historically speaking, is Chalon's *Méthode pour le cor anglais ou hautbois*,<sup>134</sup> because it offers the first ever instructional material for the cor anglais. The 23-page method includes a drawing of a two-keyed cor anglais with a fingering chart ranging from c to f<sup>##</sup>. There are also extended fingerings for cadence (trill) and octave execution. The method is concluded with 22 short duets for two cor anglais (on separate parts), which are more of a recreation than of a progressive didactic character.

The first nineteenth-century method still in use today, although the instrument for which it was originally written has little in common with modern oboes, is Garnier's *Méthode Raisonnée pour le Hautbois* (c. 1800).<sup>135</sup> This work is very important for several reasons: it is probably the last method based on the classical instrument, free of mechanisation, and, at the same time, the first to include very detailed, in-scale plates of the instrument and reeds, as well as important suggestions for reed-making, with pictures of reed-making tools.<sup>136</sup> It is perhaps the only source since the Talbot Manuscript<sup>137</sup> which gives detailed reed dimensions, a fact that enables scholars to conclude how the oboe reed acquired narrower and longer dimensions during the eighteenth century. Scale drawings also allow assessments to be made of the size of the oboes used at the time, especially the bore.<sup>138</sup> Garnier's *Méthode Raisonnée* is perhaps the first oboe method to include lessons (exercises) of progressive difficulty. These are scored for two oboes, with limited use of dynamics and ornamentation. Apart from the 55 lessons, the method includes six two-movement duos (or duo sonatas), six two-movement sonatas with bass accompaniment and six airs, each one with two variations for two oboes. Also included are 18 études for two oboes (the first time that the term appears in an oboe method), three caprices and a Prelude for solo oboe and twelve *Points d'orgue* (cadenzas) in major and minor tonalities up to three flats and sharps for solo oboe.<sup>139</sup> Hence, in one method, many of the forerunners of the étude presented in pp. 51-58 coexist. This method incorporates several of the didactic music genres already discussed and thus sheds light on how the terminology issues

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<sup>134</sup> Frédéric Chalon, *Méthode pour le cor anglais ou hautbois avec des airs et des duos* (Paris: Janet et Cie, c. 1800) in J. M. Fuzeau, *Méthodes & Traités 14*, Collection dirigée par Jean Saint-Arroman, Série II, France 1800-1860, Volume réalisé par Michel Giboureau (Bressuire: Editions Fuzeau, 2003), Hautbois, I, 5-29. According to Evans, *Instructional Materials for the Oboe, 1695- ca.1800...*, 70, the title is: *Méthode pour le cor anglais et 22 duos pour cet Instrument; composés et Dediés à Mr. Thué* (Paris: Imbault).

<sup>135</sup> Joseph-François Garnier (l'aîné), *Méthode Raisonnée pour le haut-bois, | Contenant les Principes nécessaires pour bien jouer de cet instrument, la manière de faire les anches suivis de 55 leçons, six petits Duos, six Sonates, six Airs variés et une étude pour les doigts et l'arrangement de la Langue...* (Paris: Pleyel, c. 1800).

<sup>136</sup> James Grush, 'A Guide to the Study of the Classical Oboe', Diss. (Boston University: 1972), 22-26.

<sup>137</sup> *The James Talbot Manuscript*, Christ Church MS1187 (c. 1698).

<sup>138</sup> For an extensive description of the *Méthode Raisonnée*, with special emphasis on information regarding reed-making, see Warner, 'Two Late Eighteenth-Century Instructions for Making Double Reeds', *G&S* 15 (1962), 25-33.

<sup>139</sup> Weth, 21-22.

encountered in the preceding sections directly reflect on the evolution of nineteenth-century didactic material for the oboe. As in the case with Vanderhagen, two-oboe scoring in most compositions contained in Garnier's method (the second with a more accompanying role) suggests a student-teacher intention which, together with the extensive details on reed making, clearly shows that the aim of the work was to train professionals. Exercising in duets also shows the gradual change in the utilisation of the instrument, from the eighteenth century sonata with continuo accompaniment to the Classical orchestral repertoire.<sup>140</sup>

The études in Garnier's method are entitled '18 Etude[s] pour former les levres aux grands intervalles' ('to form the embouchure across large intervals'). These compositions are of a varied duration and concern different aspects like rhythmic figures, articulations, trills and turns or chromatic scales, and they are not composed in extreme tonalities. The use of titles suggests a specific instructional purpose. The same applies to the remaining compositions, which bear titles like '*Caprice, où se trouvent tous les arrangements de langue de la mesure à deux temps*', '*Second Caprice, où se trouvent tous les arrangements de langue de la mesure à six huit*', '*Prélude pour ajuster un hautbois ou former une anche neuve par les intervalles les plus sonores*', '*Caprice pour exercer les cadences*', '*Point d'orgue ou prélude avec ces tons relatifs*' (different cadenzas in 12 different keys). Garnier's method became well known in German-speaking countries through its reissue by the André firm in Offenbach am Main. It is reported in German music journals of the time (see p. 74) and was also the basis for Fröhlich's and Wieprecht's *Oboeschulen*. Joseph Fröhlich (1801-60 or 1780-1862)<sup>141</sup> became Music Director in the *Würzburger Collegium* in 1804. His 17-page oboe method forms a part of his *Vollständige Theoretisch-practische Musikschule für alle beym Orchester gebräuchliche wichtigere Instrumente...*, published in 1810.<sup>142</sup> His method has different fingering charts from that of Garnier.<sup>143</sup> Wieprecht's much later method is interesting in that it is probably the first oboe method to acquire an opus number.<sup>144</sup> However, probably the most important original oboe method of the nineteenth century in German-speaking countries, closely connected with the evolution of the so-called German oboe system, is Joseph Sellner's *Theoretisch-praktische*

<sup>140</sup> See also Charles-David Lehrer, 'Introduction to the New Garnier Oboe Method', [www.idrs.org](http://www.idrs.org), International Double Reed Society, Boulder, Colorado, 2000, accessed 2007.

<sup>141</sup> Franz Josef Fröhlich, *Hoboeschule nach dem Grundsätzen der besten über dieses Instrument bereits erschienen Schriften* (Bonn: Simrock, 1810).

<sup>142</sup> Weth, 15.

<sup>143</sup> Bruce Haynes, 'Oboe Fingering Charts, 1695-1816', *G&S*, 31 (1978), 78.

<sup>144</sup> Paul Wieprecht, *Studienwerk für die Oboe, unter Zugrundelegung der Oboeschule von Garnier..., versehen und herausgegeben von Paul Wieprecht*, Op. 7 (Offenbach am Main: Johann André, [1877]).

*Oboe Schule*.<sup>145</sup> The first part of the method was published in 1825 and the second and third part in 1828. The work was also published at least twice in French and Italian (1827, 1835 and probably 1850). Although the studies contained in Sellner's method would rather be regarded as exercises, their practice largely facilitates smooth and even playing and they are probably the first examples of oboe exercises composed in remote tonalities. Sellner used the newly-invented 13-keyed instrument by Stephan Koch as the basis for his work, supplying fingering charts for it.<sup>146</sup> This instrument was the result of the gradual adding of keys during the first two decades of the nineteenth century by German manufacturers. The importance of Sellner's method, notwithstanding that it is still used today, can be demonstrated by the fact that several articles concerned with its thorough description appeared in contemporary music journals such as *Cäcilia*<sup>147</sup> and the *Musikalische Eilpost*.<sup>148</sup> It was also significant in underlining one of the most important reasons (according to Sellner himself) for adding keys to the instrument: namely, keys enabled the player to play all notes with a stable embouchure,<sup>149</sup> thus facilitating tone evenness and the execution of pieces in more remote keys. During the subsequent decades no considerable alterations were made to the instrument released by Sellner in the German-speaking world, again lending his method protracted practical relevance. Rosenthal's four-volume *Oboe-Schule*, dated at the turn of the twentieth century, uses approximately half of Sellner's exercises as a basis.

Just as two different piano playing schools appeared at the beginning of the nineteenth century, based on the different acoustics of the English and Viennese instruments (full and delicate sound respectively), differences in taste and subsequently mechanics and construction developed for the oboe as well —the French school, with its flexible and thin, penetrating sound, and the German school, with its dark and full sound. The differences in the quality of the oboe sound are very much dependent on the style of the reed used. These differences are wonderfully outlined in Brod's comments on reed-making, which were included in his method:

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<sup>145</sup> *Theoretisch praktische Oboe Schule. Verfasst und Seiner Kaiserlichen Hobeit und Eminenz, ... von Joseph Sellner. Mitglied der k. k. Hofkapelle, und Professor der Oboe am Wiener Conservatorium der Musik. 1<sup>te</sup> Part* (Vienna: Sauer & Leidesdorf, c. 1825).

<sup>146</sup> This information comes from Geoffrey Burgess, 'On Writing a History of the Oboe ...', *FoMRHI Quarterly*, 76 (1994), 31. Haynes however, in Bruce Haynes, 'Oboe Fingering Charts, 1695-1816', *GJF*, 31 (1978), 79, suggests that the fingering chart provided is for a 10-keyed instrument.

<sup>147</sup> Ign. V. Seygfried, 'Recension. Theoretisch-praktischer Oboe-Schule: von Joseph Sellner... Erster Theil', *Cäcilia, eine Zeitschrift für die musikalische Welt, herausgegeben von einem Vereine von Gelehrten, Kunstverständigen und Künstlern*, 4, 13-16 (1826), 215-224.

<sup>148</sup> Anon. 'Oboeschule: Theoretisch-Praktische Oboenschule u.s.w., von Josef Sellner. Erster Teil. Wien b. Sauer und Leidesdorf. 4 Rthlr.', *Musikalische Eilpost. Übersicht des neuesten im Gebiete der Musik*, (Weimar: Wilhelm Hoffmann, 1826), 1, 6, 46-47.

<sup>149</sup> Geoffrey Burgess, 'On Writing a History of the Oboe ...', *FoMRHI Quarterly*, 76 (1994), 32.

The quality of the tone depends on the reed, its style and most of all, on cane selection. It is suggested that the student play for a specific amount of time on his teacher's reeds, so that he may experience what makes a good reed. The reed style is not the same in the different countries where the oboe is played; Italians, Germans and generally all foreigners use harder reeds than we the French; thus they have a hard and muffled sound, which distorts the instrument and makes playing so tiring that it becomes strenuous for the listeners. The quality of the tone that is achieved in France is without any doubt the best, and it brings the oboe closest to the violin.<sup>150</sup>

This estimation forms part of what could be considered the French answer to Sellner's instrument and method: Henri Brod's *Méthode pour le hautbois*. Brod was a pupil of Gustav Vogt in the Paris Conservatory. Vogt himself was the author and composer of an unpublished oboe method (the manuscript still survives today), but he did not favour major mechanical changes to the instrument in the first years of his career, in contrast to his pupil, who tried several alterations to the instrument. Brod made constructional contributions to the other members of the oboe family and was probably the first to produce an instrument with a low 'a'.<sup>151</sup> His mechanical improvements formed the basis of the evolution of the *Conservatoire System*, which is still used throughout the world today. The almost contemporaneous appearance of Sellner's and Brod's methods mark the definite separation in the evolution of the German and French oboe systems during the rest of the nineteenth century.

The first part of Brod's method (c. 1826) includes general instructions on the instrument and its selection, the dependency of the sound on the reeds and their construction, a fingering chart for a 10-keyed instrument from b (including c<sup>#</sup>) to g<sup>m</sup> as well as a fingering chart for special fingerings to be used in special passages or trills, principles regarding instrument positioning, articulation, breathing and expression. There is also a fingering chart for a 15-keyed instrument, a new system by Charles Triébert, adopted by the Imperial Conservatory (as stated). Next come 30 short exercises 'for the study of articulation', an extended table for trill execution and 40 'leçons faciles et progressives'. These 40 lessons are real *Studies*, in the sense that each is composed to train

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<sup>150</sup> Henri Brod, *Grande Méthode de hautbois composée par H. Brod, 2 Suites*, Paris, Schonenberger. [Part 1: c. 1826; Part 2: c. 1835]. The quotation is found in the second edition of the first part (published together with the second part) by Schonenberger, 1835, 2: 'Article III. Du Son et de l'anche: La qualité du son, dépend de l'anche de sa confection et surtout du choix du roseau...; il est bon qu'un élève ait joué pendant quelque temps celles de son maître, pour être en état de bien connaître ce qui constitue une bonne anche. La facture des anches n'est point la même dans les différents pays où l'on joue le Hautbois; les Italiens, les Allemands et en général presque tous les étrangers, les font plus fortes que nous, aussi ont ils un son dur et sourd qui dénature l'instrument, et rend leur exécution si pénible qu'elle devient fatigante même pour les auditeurs. La qualité de son qu'on est parvenu à obtenir du hautbois en France est sans contredit la meilleure, et qui rapproche le plus cet instrument du Violon'.

<sup>151</sup> Geoffrey Burgess, 'On Writing a History of the Oboe ...', *FoMRHI Quarterly*, 76 (1994), 34.

specific technical difficulties and at the same time they are of a substantial musical quality. They do not consist of repetitions of the same rhythmic figure; phrasing is important even in the simplest motive and pauses are present in every moment when a breath is necessary, musically and technically. They are also obviously progressive; thus the whole idea of a methodical instructional approach is fulfilled. Because they are short, lesson-like compositions, they are more addressed to the intermediate student. The first part of the method concludes with 6 *sonates* with bass accompaniment. These are much longer compositions in three movements each, but on an intermediate level. In the second part (c. 1835), there is an advertisement on the novelties concerning the instrument manufacture in the years that passed since the first part was published. Then Brod comments on the cor anglais, the baryton oboe, and gives extended suggestions on reed-making, including a whole-page figure with reed-making accessories. The second part of the method is completed by 20 *études*, 6 more *sonates* and 24 romances, airs and solos from popular pieces, all with bass accompaniment. The difference between the *études* and the *sonates* is that the latter are three- or four-part compositions and are therefore much longer than the *études*. However, they are all of similar difficulty, and much harder than the didactic pieces contained in the first part of the method. Brod's studies are still not separate compositions but rather musical pieces embodied in a method for purely pedagogical use. All of the musical types represented in the method are of an unquestionable musical value. Finally, 'Brod's method is the first example of incorporating actual [orchestral] excerpts into an oboe method for the purpose of study'.<sup>152</sup> His method was reissued many times from different firms.<sup>153</sup>

One of the important oboe methods that followed is Vény's *Méthode Abrégée* (c. 1828). It was written for an 8-keyed instrument and reissued several times;<sup>154</sup> Barret's *Complete Method for the Oboe* (1850, 1862)<sup>155</sup> —still in use today— is important not only because its author was one of the most important contributors to the modern mechanism, but also because of his close association with Frederic Triébert, probably the most famous oboe

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<sup>152</sup> Leanna Booze, 'The Overlooked Repertory ...', 26.

<sup>153</sup> Since the history of these editions reflects the evolution of the French oboe throughout the nineteenth century, it is advisable to consult André Lardrot, 'Henri Brod: Hautboïste, luthier, inventeur, compositeur (13 juin 1799- 6 avril 1839)', *La Lettre du Hautboïste*, 2 (2<sup>nd</sup> Semester 2001), 24-39, where an excellent description of this history is offered, along with a clarification of the contradictions observed in the relevant literature concerning the dates and publishing houses of Brod's method.

<sup>154</sup> Louis-Auguste Vény, *Méthode Abrégée pour le Hautbois*, (Paris: Pleyel et Cie, c. 1828).

<sup>155</sup> *A Complete Method for the Oboe, comprising all the new Fingerings | New Tables of Shakes Scales Exercises &c. &c. | with an Explicit Method of Reed Making | Dedicated by Permission to his Excellency the Rt. Honble. The Earl of Westmoreland | Composed by A. M. R. Barret. First Oboe of the Royal Italian Opera Covent Garden* (London: Published for the Author by Jullien & Co., [1850]); facsimile in J. M. Fuzeau, *Méthodes & Traités*, Collection dirigée par Jean Saint-Arroman, Série VI, Grande Bretagne 1600-1860, deux volumes réalisés par Geoffrey Burgess, Hautbois, II: Barret (Bressuire: Editions Fuzeau, 2006).

manufacturer of the nineteenth century and the forefather of the modern *Système Conservatoire*. The experiments of Triébert and the different systems of mechanisation that he adopted during the second half of the century are to some extent reflected in the different editions of his method. Interestingly, the second edition of 1862 was issued the same year that the Triébert firm released its catalogue, depicting the most modern models in direct comparison with much earlier instruments used at that time.<sup>156</sup> This edition includes an added new fingering chart for a more modern instrument, entitled 'Explanation of the Tablature of the Oboe on Barret's new System', as well as a new table of shakes (trills). The method, apart from the extended instructional text and fingering charts, gives a questionable emphasis on the execution of chromatic scales. Its didactic compositions include 30 short articulation exercises, 12 mixed-articulation exercises entitled 'Short exercises in which the different articulations used in the preceding lessons are introduced', 40 progressive melodies,<sup>157</sup> four sonatas, two opera scenes and 16 grand studies. All of the progressive melodies, the sonatas, the opera scenes and the studies bear metronome markings, which is a new feature in what concerns didactic repertoire for the oboe. The 40 progressive melodies are actually two-page etudes with bass accompaniment. As in the case of Brod's method, the sonatas are more extended compositions, each one about 15 pages long and composed in three movements. The bass part has a much more prominent role here than in the Brod sonatas. The 15 studies are two-page compositions with a simpler bass accompaniment.

Apart from Sellner's method, German oboe methods (*Schulen*) appeared generally later than their French counterparts (after the first decades of the nineteenth century). Several that were composed still form the basis for beginner and intermediate practice, like the ones by Hinke and Niemann. Usually these collections included a large number of mechanical exercises and short 'lessons' to accustom the student to specific tonalities, rhythmic groups, key combinations, articulations or dynamics. They also gave instructions to the execution of ornaments and included duets (for student and teacher). A difference from the French methods is that their content is of similar difficulty, and does not go over the intermediate-level category. They also introduce very little theoretical information, especially about body position, embouchure and reed-making. For more advanced students it seems that separate etude collections such as those by Ferling, Luft, Schiemann and Schmitt formed the material of instrumental tuition (see Tables 1.1 and 1.2 in the Appendix).

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<sup>156</sup> Geoffrey Burgess, 'On Writing a History of the Oboe ...', *FoMRHI Quarterly*, 76 (1994), 35.

<sup>157</sup> See also Charles-David Lehrer, Introduction to the New Barret Oboe Method, International Double Reed Society, Boulder, Colorado, 1999, <http://idrs2.colorado.edu/home/>, accessed 1 Sept. 2007.

Various independent collections of studies for oboe appeared in the course of the century. Ferling's 18 Studies Op. 12, as well as his 144 Preludes and Studies are representative examples. Many other famous oboists were also engaged in the composition of independent studies. Luft's 24 *Études* for one and two oboes, Schiemann's virtuosic studies, as well as Hofmann's 10 *melodische Uebungs- und Vortragsstücke*, which are special in using piano accompaniment, are also important contributions to the repertoire. Italian examples include Paessler's *Larghi* and *Capricci* and Capelli's, Cassinelli's and Salviani's *Studi*, the latter (Vol. II) possessing more of a mechanical, exercise-like character. Thus, the different forms of the oboe study gradually gained similar status in the repertoire to their piano counterparts. The question is, to which of the three types of études do these pieces belong? Whether some of these studies were presented as salon music or in public recitals is historically impossible to determine with certainty. Most of them are easily classified in the 'school study' category, on account of their duration, form, musicality and technical difficulty. All were composed to help train the intermediate or more advanced students and musicians to perform the difficult fantasies, variations and caprices that form the larger part of the Romantic oboe repertory and consequently, they bear close aesthetic, harmonic and formal resemblances to such pieces. However, although no oboe virtuosi comparable in wealth or repertoire to Paganini or Liszt existed, and although the instrument has certain limitations in its expressive range, a sufficient number of soloists were celebrated in the concert halls of Europe. Some, like Centroni and Pasculli, even earned the accolade of 'the Paganini of the oboe'.<sup>158</sup> It is therefore logical to assume that the studies they composed, or the numerous studies which were composed by others and dedicated to them, were not only intended to be performed in public; they were also presupposing a high level of virtuosity previously not encountered. It is certain that Italian orchestral musicians gave a greater priority to finger speed and cantabile, operatic singing. This is obvious from the structure of most of these studies, which generally include many fast passages, continuous trills and octave leaps together with *belcanto* melodies.

### **Evaluation of Ferling's Op. 31 as a Didactic and Concert Composition**

From the fact that both of Ferling's sons were excellent oboists and that many of his compositions are of an educative nature, we may deduce that he was seriously engaged in the didactics of the instrument. And yet he wrote no method or tutor. Considering the general content of German methods, we may assume that the absence of conservatories in the first decades of the nineteenth century in Germany meant a lack of support for the

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<sup>158</sup> Burgess and Haynes, *The Oboe...*, 128.

publishing of methods with material addressed to all levels of instrumental coaching; composers were thus more interested in writing etudes for the more advanced students. Of all of Ferling's compositions, the 48 Studies are the most widely employed today in instrumental lessons and auditions. They represent one of the first sets of studies independent of a method or tutor.

The Studies are organised in pairs, one slow and one fast, and are arranged according to tonality, with the first set in C major. The next pair is in the relative minor key (A minor) and the collection continues according to the cycle of fifths. Op. 31 was influenced in its conception by similar works by Bach, Czerny and Clementi. This is clear from the number '48' which suggests that the composer wanted to show that the oboe could at last (by the 1830s) be used as a totally well-tempered instrument, and that it was able to play in all tonalities with similar ease, almost like stringed and keyboard instruments. In fact, professional oboists were expected to be able to play with agility in all keys, all octaves, with all possible dynamics and all articulations, at the same time producing a rounded and sweet sound. Noted composers of symphonic, chamber or operatic music were increasingly writing woodwind parts in remote tonalities, and the separate mechanisation of French and German instruments concurrently was reaching its peak.

J. S. Bach's *48 Preludes and Fugues*<sup>159</sup> forms an important breakthrough in the establishment of temperament. Keyboard teachers and soloists soon realised the didactic functions of such a work. Clementi proceeded to compose his *Études et préludes gradués*<sup>160</sup> and Czerny his own *48 Etudes en forme de Préludes et Cadences*.<sup>161</sup> Obviously there are many differences between these collections (and indeed the idea of profiting from the work of a great master should also be taken into consideration). Bach's work is not only different in musical form, but is also organised differently from Ferling's Op. 31. In Bach's, each number corresponds to a prelude and a fugue, starting with the key of C major, then C minor, and continuing chromatically.

In the following brief discussion I attempt to evaluate the musical content of the 48 Studies to arrive to a conclusion regarding its didactic value, by giving specific examples.<sup>162</sup> Some discussion of the importance of the Studies has been carried out in the Introduction

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<sup>159</sup> J. S. Bach, *48 Preludes & Fugues dans tous les tons tant majeurs, que mineurs pour le Clavecin ou Piano-Forte*, 2 Vols. (Bonn: Simrock, [1802]).

<sup>160</sup> Muzio Clementi, *Études et préludes gradués dans tous les tons majeurs et mineurs pour piano ... Édition corrigée, doigtée et marquée au métronome par F. Liszt*, 2 Vols. (Paris: Aulagnier, c. 1840).

<sup>161</sup> Carl Czerny, *48 Etudes en forme de Préludes et Cadences dans tous les tons majeurs et mineurs, composées pour le Pianoforté, Oeuv. 161* (Leipzig: Kistner, c. 1830). The collection was reviewed in the *AmZ*, 33 (1831), 10, cols. 162-163.

<sup>162</sup> Some of the material presented here comes from Charles-David Lehrer, 'Introduction and Commentary for F. W. Ferling's 48 Studies for Oboe, Op. 31', website of the *Journal of the International Double Reed Society*, Boulder, Colorado, 2001, <http://www.idrs.org/ferling/Narrative.html>, accessed 28 Feb. 2004.

(see pp. 40ff). The reader may also associate the results of this analysis with issues tackled in Chapter 4. Formally speaking, the Studies are constructed in either rounded binary form (nos. 1, 15, 18, 33 etc.) or simple ternary form (nos. 5, 6, 29 etc.). The middle section of the slow Studies which are written in minor keys often appears in the relative major (nos. 8, 11, 12, 19, 27, 35 etc.). In the Studies written in major keys the middle section often appears in the relative minor (no. 5, 6, 10, 25 etc.), where one would expect a modulation to the dominant (as in nos. 2, 13, 17, 18 etc.). What is particularly interesting is that pairs (slow-fast) not only appear in the same key, but also tend to behave similarly in terms of modulation (for example Studies nos. 11 and 12, 17 and 18, 27 and 28—which both end abruptly at the same diminished chord before a common general pause and before the theme is presented again—, 43 and 44 etc.). Another interesting harmonic feature is the extensive use of diminished 7ths especially in the fast Studies (nos. 4, 12, 16, 28, 36 etc.). Some Studies embody really interesting harmonies, such as no. 40, which modulates from G sharp minor to D sharp major before resolving to C sharp minor by using a series of Neapolitan chords, diminished chords and sequences. The extensive use of Neapolitan chords and diminished-seventh chords continues in the remainder of the Study.

The length of each one of the Studies, viewed from the didactic point of view, is ideal, in my opinion. They are long enough to constitute a small and integrated musical composition, yet they are short enough to function as practical didactic material, without demanding that the student spend many weeks practising them. The material is condensed so that similar motifs are not repeated, as in the case of everyday technical exercises. In contrast, Parma's extended *Capricci* and the long sonatas that appear in both parts of Brod's method occupy a large proportion of the method, with passages that are often repeated, with the additional drawback that they need a bass accompaniment.<sup>163</sup> Also, Barret's sonatas and the *Fifteen Grand Studies* are equally diffusive, the rest of the material belonging more to the 'lesson' category in terms of difficulty and length.<sup>164</sup>

There are several reasons for the Studies' usefulness as didactic material. They are good for rhythm training because they include several different rhythmic patterns which often change suddenly in the space of a single bar (as in nos. 21, 25, 38, 43 and 44). Each fast Study is conceived with a specific rhythmic pattern in mind which, however, is developed so that the piece is not restricted to a repetitive motive, a common feature of exercises. They are good for developing embouchure, tone control and intonation by the performance of long melodic lines in all 24 tonalities and for exploiting the whole range of

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<sup>163</sup> Brod, *Grande Méthode de hautbois...*, I: 58-103, II: 118-201.

<sup>164</sup> Barret, *A Complete Method for the Oboe...*, 108-202.

the instrument used at that time (from b to f<sup>##</sup>). Indeed the wide leaps in some Studies are more reminiscent of the movement of a stringed instrument (nos. 4, 9, 26, 30). Some Studies may serve as training material for cadenza playing (nos. 1, 17, 29, 33); in others the student learns how to deal with tempo changes such as *ritenuti* and *fermatas* (for example, nos. 3, 11 and 23). Technical passages are not restricted to consecutive notes of a scale but often involve various broken chords (as in nos. 24, 32 and 36), wide leaps in conjunction with complicated articulation (nos. 4, 14, 22, 26, 30), perpetuum-mobile-style passages (nos. 6, 8, 42) and turn and trill execution (for instance, nos. 3, 5, 32 and 48). In most cases the student has to decide the tempo after playing the Study several times, and this affects several aspects of the music (phrasing, breathing, articulation, character). If the tempo is too slow, it is often difficult to drive the musical line. If it is too fast, small notes and ornaments cannot be played musically. This —tempo choice— is an important issue in itself in the Studies.

Dynamics are often indicated in the slow Studies and the student is trained to perform long phrases in either sudden or gradual dynamic changes from *ff* to *pp* (see for example nos. 1, 5, 9 and 15). Very often one has to decide on the dynamics for a specific note or passage either because they are not indicated, or because different executions are equally possible. Another aspect of the practicality of the Studies as instructional material is that they offer regular and reasonable places for breathing and are thus more student-friendly than, for example, the long Italian studies by Salviani (all four volumes).

But the most important aspect of these Studies is *style*. The student has not only to overcome the technical difficulties discussed but to integrate them in a short musical piece. Without this final refinement the Studies do not function. Generally speaking, the material used may be classified as Romantic music from the first half of the century, having many similarities with music such as Schubert's and Spohr's melodies and Italian *bel canto* arias, though it is difficult to establish if the passages in the Studies were directly extracted from or inspired by specific pieces. Studies nos. 19 and 43 resemble the oboe solo in the slow movement of Beethoven's *Eroica*. Another important feature in the performance of the music is the interpretation of the different dance-Studies (such as nos. 10, 14, 20, 24 and 40). Indeed, part of the didactic aim here is to achieve and play technical passages as polka, waltz or polonaise music rather than simple training exercises.

There are, however, also drawbacks in the Studies. From a technical point of view, several passages, especially chromatic scales, are repeated many times throughout the Studies without apparent reason (see nos. 2, 12, 16 and 18). Other motifs, trills etc. repeat themselves in the course of the same Study where they could have been transposed to maximise their educational potential (nos. 20, 34 and 48). Some of the slow Studies could

have been more harmonically developed; perhaps Ferling was forced to reduce the development of the material and the Studies' length in favour of their instructional purpose. Several motifs and passages are repeated between Studies, thus reducing their ultimate training value (compare for example nos. 2 with 10 and 8 with 26). It is obvious, however, from the construction of the pieces, that Ferling always felt the need to combine the technical and instructional with the musical and the stylistic. In this respect, he has undoubtedly succeeded.

### Conclusion

In this chapter I have examined the evolution of the independent oboe study together with other didactic forms in the nineteenth century. Individual examples have already been discussed to link the didactic material for oboe with similar musical forms for other instruments. This was done to present Ferling's didactic compositions in a suitable context and also because the nineteenth-century studies still form the backbone of present-day oboe tuition in many countries and levels. Research on methods has already been presented in the available bibliography, for instance the studies by Grush, Booze and Fiala. Grush's work deals with the instruction books of the eighteenth century, the Garnier 1800 method being the latest example of his research. Apart from a minor reference, Booze does not include any independent study or study collection in her dissertation.<sup>165</sup> This is perhaps due to the fact that French composers preferred to compose methods rather than independent studies. Fiala's research is certainly not confined to didactic material. Her annotated bibliography is thorough enough, although there is little analysis of the works.<sup>166</sup>

Thus modern commentaries on nineteenth-century oboe-study repertoire are sparse compared to those related to the piano and violin. Yet oboe studies, mostly of German and Italian origin such as those by Yvon, Luft, Hofmann and Ferling, are in continuous re-issue. On the other hand, although the French were more concerned about method and the English about tutor composition, French studies do exist and they should be perhaps investigated in the future, since all this didactic material is still in wide use. I will not discuss whether this is a matter of essence or just because instrumental teachers tend to pass to their students what they themselves practised in their study years. Certainly some of the etudes, sonatas and character pieces used in the canonic didactic curriculum could form part of a recital programme.

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<sup>165</sup> Leanna Booze, *The Overlooked Repertory...*, 8-33.

<sup>166</sup> Michele Lynn Fiala, 'Nineteenth-Century Italian Music for Oboe and English Horn: An Annotated Bibliography', DMA (Arizona State University: 2004).

An important conclusion of the discussion in the above paragraphs is that by the time of Ferling, there was no universal consensus regarding the precise meaning of the term 'study'. The confusion regarding usage of the term was such, even among scholars writing definitions in dictionaries, that it would be unjust to expect from composers a uniform approach. Musical genres that are today acknowledged as predecessors of instructional forms, such as the caprice, the prelude or the seventeenth-century instrumental cadenza, may be found as didactic elements in various nineteenth-century educational collections. Garnier includes cadenzas ('Points d'orgue'); Ferling accompanies each of the studies with preludes in his *144 Preludes and Etudes*, and uses short cadenzas in some of the slow Studies in his Op. 31 as well; Fahrbach uses material that largely pertains to the nineteenth-century operatic fantasy in his two large etudes; Brod distinguishes between various terms in the contents of his method; and both he and Barret use a large number of character pieces in their methods. However, it is uncertain, in many other cases, whether the composers were consciously using these terms. Even clearly didactic-oriented terms such as 'etude', 'caprice' and 'exercise' were often intermixed: in the Spehr edition of the 48 Studies Ferling uses the term 'Etudes' whereas in the Bachmann edition the term 'Uebungen' is employed, which clearly pertains to a mechanical composition (exercise). Likewise, both Sellner and Salviani use the term 'etudes' for a series of mechanical exercises in their methods and C. A. P. Braun uses the term 'capricen' for similarly conceived exercises.

A final question is which specific type of study did Ferling had in mind when he composed his own sets. Certainly they were not concert-etudes, due to their duration, form and harmonic substance; but the idea of the 'concert etude' was only at the time starting to materialise, mainly through the works by Liszt, Chopin and Paganini. It is safe to assume that in Ferling's time there was still no conception of a woodwind concert-etude, although woodwind travelling virtuosi were already a reality in the eighteenth century (among them Fischer, Ferlendis, members of the Besozzi family, Barth and even Thurner with whom Ferling must have been acquainted). It would take a little more time before virtuosi like Pasculli would dazzle their audiences with their perfect ability in circular breathing and seemingly unlimited finger speed. Hence, Ferling's collection was composed with a clear didactic intention. This is also suggested by the dedication of his other set of Studies, Op. 12, to one of his talented students. It is unclear why Ferling used the term 'Etudes' for Op. 31 and 'Studien' for Op. 12. Perhaps it was only a matter of translation into the German language, without any significance in terms of the musical

content of the pieces.<sup>167</sup> The latter composition is, however, composed only of fast studies with a much more mechanical character. These considerations should not prohibit the modern scholar and interpreter from viewing and scrutinizing Op. 31 as a set of potential recital pieces,<sup>168</sup> or at least approaching them, in terms of interpretation, in the same manner as other pieces of the repertoire, especially since their musicality and didactic effectiveness is unquestionable and most important, directly related to period repertoire in terms of style. In the final analysis, it is perhaps not only important *why* the Studies were composed, but also *if* they could be used as performance pieces. And this is also an issue raised by the present thesis, as will be shown in the following chapters.

### **Tables 1.1-1.2: Nineteenth-Century Oboe Instructional Material:**

#### **Editorial Procedure**

Table 1.1 is arranged approximately chronologically, according to publication date (or, in cases of unpublished music, to estimated date of composition). The Table includes four columns in the order, 'No. '; Publisher and Publication date; Composer; Composer's lifespan; title of the composition. Table 1.2, presented separately and called 'Sources for Table 1.1.', has two columns —the No. column and the sources consulted. The information presented is largely not based on primary sources, for the research and consultation of actual autographs and originals of the works that the Tables contain is not part of the present thesis. I have endeavoured to include all available information regarding editions and reprints, so that anyone can trace the publishing history of each individual piece. When a specific work is cited in more than one source, I aim to incorporate all available information. Subsequent reissues (especially translations) are listed separately, when there is sufficient information. Titles are usually presented in their fullest possible form, although different sources, especially magazines, often suggest more abbreviated forms. The title of the work is normally the one that appears in the first edition. When the life of a particular composer spans two centuries and there is insufficient data to determine the date of publication of a specific work, the piece is included in any case. Orchestral studies (excerpts) which started to appear after the mid-nineteenth century are also included, as are pieces with titles that do not relate directly to

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<sup>167</sup> Op. 12 is the only work by Ferling with the title written in German, in the first edition by Spehr. See Introduction, pp. 26-27. Both works were republished by Bachmann much later, as will be shown, both bearing the title 'Uebungen' (see Chapter 2, p. 96ff.).

<sup>168</sup> See also Charles-David Lehrer, 'Introduction and Commentary for F. W. Ferling's 48 Studies for Oboe, Op. 31', <http://www.idrs.org/ferling/Narrative.html>, accessed 28 Feb. 2004: '...the editor [Lehrer] has repeated both sections of the binary structure [of Study no. 3] to make this beautiful movement presentable... as part of a series of Ferling etudes to be utilised within the body of a recital'.

the genres discussed in the preceding chapter, but whose title implies a didactic scope. Not included are twentieth-century reissues of the works. I have aimed to include all possible reference information in a concise form, because of the lack of available space. Often the title of the book, thesis or article is missing, but the reader can easily find the full citation in the relevant bibliography. Some sources have been very helpful in clarifying matters regarding the various issues of the *Handbuch*, the *Monatsbericht* and the *Verzeichnis*, like the study of Elvers and Hopkinson,<sup>169</sup> as well as the reprint of the 1817 edition of the *Handbuch der musikalischen Literatur* and its ten Supplements of 1818-27.<sup>170</sup> In the case of the Italian repertoire, the interested reader should also consult the various collections in Italian libraries. Some include valuable manuscripts and early editions, but I have decided to leave out of the Tables details about the location of the various compositions.<sup>171</sup> Much of the information concerning the lifespan of Italian composers originates from Antolini's *Dizionario degli editori musicali italiani 1750-1930* (Pisa: Società Italiana di Musicologia, Edizioni ETS, 2000).

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<sup>169</sup> Rudolph Elvers and Cecil Hopkinson, 'A Survey of the Music Catalogues of Whistling and Hofmeister', *Fontes Artis Musicae*, 19 (1972), 1-7.

<sup>170</sup> *Handbuch der musikalischen Literatur*, by C. F. Whistling and Fr. Hofmeister. A Reprint of the 1817 Edition and the Ten Supplements, 1818-1827 (New York & London: Garland Publishing, 1975).

<sup>171</sup> Consult <http://opac.interculturale.it/cgi-bin/details.cgi>, accessed: various dates, 2005-8.

## CHAPTER 2

### F. W. Ferling's 48 Studies for Oboe Op. 31: A Detailed Editorial History, with a Comparison of the Most Important Editions and Reissues

The first part of this chapter deals with the discovery of the first edition of Franz Wilhelm Ferling's 48 Studies for Oboe Op. 31 and the establishing of the date of first publication. I then proceed to trace the subsequent editorial history of the work, briefly discussing the evolution and function of all surviving editions. The chapter concludes with a comparison of the most important editions in use today, the results of which support the argument that no contemporary edition is actually based on the original edition of the Studies. This situation underlines the need for a new, critical edition, based for the first time on the original edition of the piece.

Most of the currently-used editions seem to belong to what Grier describes as the 'performing' or 'interpretative' editions category.<sup>1</sup> Not only do they lack information about their sources, but most were prepared by important oboe soloists of the twentieth century, and their interpretations are heavy-handed, at least in relation to the original edition. The various editors of the 48 Studies have introduced several elements regarding tempo, articulation, dynamics or phrasing that appear to be personal preferences than fully informed scholarly judgements. More importantly, users of these editions—whether students, teachers, performers or scholars—are not informed about their sources and editorial policies. Finally, a close examination of these editions reveals that in some of them, the treatment of the text and its standardisation, although suggesting an editorial policy, do not seem to fulfil the editor's aims.

#### **In Search of the First Edition of Op. 31: The History of the Corresponding Publishing Houses**

The 48 Studies for Oboe comprise Ferling's best-known work, and the one that has been edited and performed more than any other. I was able to discover an unknown—or at least not reported by contemporary sources—<sup>2</sup> edition of the work, published by Johann Peter Spehr in Brunswick:

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<sup>1</sup> James Grier, s.v. 'Editing: Historical Attitudes', *Grove Music Online*, OUP, <http://www.oxfordmusiconline.com>, accessed 10 Nov. 2008.

<sup>2</sup> By use of the term 'modern' or 'contemporary' I usually refer to sources dating after the beginning of the twentieth century and reaching up to the present day, except if the term 'contemporary' is used in conjunction with the sources of Ferling's time.

W. Ferling 48 | *Etudes* | pour | hautbois | composés et dédiés | à | l'Ecole Royale de Musique  
| à la Haye | par | W. Ferling | Op. 31 | Propriété de l'Editeur | No. 2440 | 1 Thlr. |  
BRONSVIC | au Magazin de Musique de J. P. Spehr.

Two copies of this edition have been located: the first is held by the British Library and the second by the *Stadt- und Universitätsbibliothek Frankfurt am Main* in Germany, the latter with the additional stamp at the cover page: *Magasin de Pianos et de Musique de Ch. A. André, rue Zeil, (D.34.35.) à Francforts, M.*<sup>3</sup> Both copies are dated at [c.1835]; however, the librarians of both institutions could not clarify why this publishing date had been added by hand; consequently, this date could not be accepted with absolute certainty. Most modern bibliographic references—as cited below— suggest that Bachmann was the first publisher of the piece around 1840. However, as I will show in the following paragraphs, the discovery of these two copies suggests that Spehr's rather than Bachmann's was the first edition of the work. The stamp of the André firm on the cover page of the Frankfurt copy seems to have no further editorial importance. According to information from the Frankfurt library, André must have hired the piece and pasted his address on it:<sup>4</sup> a search of all available catalogues of this firm revealed no further information on this point.<sup>5</sup> According to the title, the piece was composed for the Royal School of Music in the Hague. One may compare this with the dedication of the *Rondo-Militair* (see Introduction, pp. 35-36). It was evident that this edition by J. P. Spehr was different from most of the editions used today in a number of respects. The prefatory notes of most of the modern editions, if any, say nothing about this publisher. It seemed that the existence of the Spehr edition was at some point neglected by twentieth-century publishers, and that later nineteenth-century editions were used as their reference points instead. This is also the case for catalogues of musical works that appeared at the turn of the twentieth century: they list Op. 31 along with other of Ferling's works, and refer to them as having been published by firms such as Bachmann, Oertel or Hampe.<sup>6</sup>

<sup>3</sup> British Library: Shelfmark h.141.n.(4.), fol. 25p. Frankfurt University Library: Shelfmark Mus.pr.Q55/805.

<sup>4</sup> Correspondence with the Frankfurt University Library's staff, 18 Jan. 2005.

<sup>5</sup> Among the catalogues consulted are *Haupt-Katalog des Musikalien-Verlags von Johann André (Gründungsjahr der Firma 1774). Gesamt-Verzeichniss aller Verlagswerke...* (Offenbach am Main: Johann André, 1900) and Britta Constapel, *Der Musikverlag Johann André in Offenbach am Main, Studien zur Verlagstätigkeit von Johann Anton André und Verzeichnis der Musikalien von 1800 bis 1840* (Tutzing: Hans Schneider, 1998).

<sup>6</sup> See Franz Pazdirek, *Universal-Handbuch der Musikliteratur aller Zeiter und Völker, als Nachschlagewerk und Studienquelle der Welt-Musikliteratur eingerichtet und herausgegeben*, 34 Vols. (Vienna: Universal, 1904-10), VIII, 294 and Philipp Losch, *Musikliteratur für Oboe und English Horn* in Leo Bechler & Bernhardt Rahm, *Die Oboe und die ihr verwandten Instrumente nebst biographischen Skizzen der bedeutendsten ihrer Meister: Eine musikgeschichtliche Betrachtung* (Leipzig: Carl Merseburger, 1914), 4, 5, 23, 27.

**Fig. 2.1: Cover page of the 1837 Spehr edition (British Library copy).**

There is no direct evidence in the edition of the date of publication. The only information that can be derived (essentially from the cover page alone) is that the title is in French, the plate number is '2440' and the price is in Thaler (see Fig. 2.1 above). Joppig suggests that Ferling's Op. 5 Concertino (a much earlier work judging by the comparison of the opus numbers and bearing the plate number '1797' of the same firm) must have been published around 1820.<sup>7</sup> However, the Op. 5 was announced much later, in the 10<sup>th</sup> suppl. of the *Handbuch* of 1827.<sup>8</sup> Correspondence with the *Stadt- und Universitätsbibliothek* of Frankfurt, combined with the study of other music published by Spehr and held in the British Library and information gleaned from other sources, has helped me to elucidate several aspects of the activities of the Spehr publishing house. A number of compositions published by Spehr, with plate numbers and approximate dates are given in Table 2.1 in

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<sup>7</sup> Gunther Joppig (ed.), *F. W. Ferling: Concertino Op. 5 for Oboe and Orchestra; Edition for Oboe and Piano*, tr. editor (Vienna: Universal, 1987), preface.

<sup>8</sup> *Handbuch der musikalischen Literatur oder allgemeines systematisch geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften, mit Anzeige der Verleger und Preise*, 10<sup>th</sup> suppl. (Leipzig: C. F. Whistling, 1827), 14.

the Appendix (listed in ascending plate number order). The table outlines the importance of Spehr's publishing activities and can serve as a rough guide to support my argument about the chronology of the first edition. The main problem in the exact dating of the piece is that there is no source that relates plate numbers of the specific firm to dates, as is the case with several French music publishing companies of the nineteenth century. The only available catalogue is from 1825 and is of no assistance in dating a work of the 1830s-1840s.<sup>9</sup> Needless to say, the Studies are not included in the catalogue, therefore they could not have been published before 1825. Furthermore, this catalogue provides no plate numbers and no other chronological information. Other circumstantial information comes from the site of the Kunitachi College of Music Library, where the author suggests that plate numbers 2461, 2465 and 2540 (which correspond to the editions of some of Beethoven's piano sonatas by Spehr also listed in Table 2.1) date from the period 1832-1841, albeit providing no supporting evidence.<sup>10</sup> From this source we deduce that 1841 can be considered a *terminus ante quem* for the Studies. It is however inevitable that no solid conclusions may be drawn from this table and the information presented in it, as almost every date is questionable (plate numbers and dates in the list, unless otherwise stated, come from correspondence with the Frankfurt University Library and personal research in the British Library). In the case of the *Mozart-Album*, there is additional evidence that it was published in 1843.<sup>11</sup>

Despite extensive research, no advertisement of the 48 Studies in the corresponding appendices (*Intelligenzblätter*) of contemporary German music journals such as the *AmZ*, the *Cäcilia* or the *NZfM* was found. This does not mean, of course, that the piece was not published; on the contrary, more concrete evidence as to the release of the Op. 31 was found in the Hofmeister catalogues of the period. Specifically, the publication of the 48 Studies was announced in the third supplement of the *Handbuch* (which includes works

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<sup>9</sup> *Verlags-Verzeichniss von Musikalien welche in dem Musicalischen Magazine von Job. Pet. Spehr in Braunschweig erschienen, und in allen guten Musik- und Buchhandlungen zu haben sind* (1825). This is the oldest known catalogue of works by Spehr that survives. From the fact that no work by Ferling is included in the catalogue, we may conclude that Joppig's dating of the Op. 5 is not correct. See also Liesbeth Weinhold & Alexander Weinmann, *Kataloge von Musikverlegern und Musikalienhändlern im deutschsprachigen Raum 1700-1850: Verzeichnis mit Fundortnachweisen und einem historischen Überblick* (Kassel: Bärenreiter, 1995), 72.

<sup>10</sup> See Yumiko Hasegawa, *A Catalogue of Early Printed Editions of the Works of L. v. Beethoven*, Kunitachi College of Music Library, <http://www.ri.kunitachi.ac.jp/lvb/cat/cat-idx.html>, accessed 3 Dec. 2004. From information concerning other publishing houses which released the same works concurrently, the source concludes that the period should be shortened to 1835-1841. However, there is no concrete information as to the exact range of plate numbers that correspond to the specific period and so it is not possible to deduce that pl. no. 2440, the plate number of the 1837 edition of the Studies, is dated either before or during this period.

<sup>11</sup> Barbara Turchin, 'Schumann's Conversion to Vocal Music: A Reconsideration', *The Musical Quarterly*, 67, 3 (Jul. 1981), 403.

published from the beginning of 1834 to the end of 1838), in the section ‘Solos for the Oboe’, as well as in the September-October of 1837 issue of the *Monatsbericht*, in the section ‘Music for various wind instruments’, a fact that assisted me in dating the piece: ‘Musik für verschiedene Blasinstrumente: Ferling (W.): 48 Etudes p. l’Hautbois. Oe. 31. Braunschweig, Spehr 1 Thlr.’ (see Fig. 2.2).<sup>12</sup>

**Fig. 2.2: The announcement of the publication of the 48 Studies in the 1837 September-October issue of the *Monatsbericht*.<sup>13</sup>**

Some of Ferling’s earlier compositions can also be identified in the above sources as having earlier dates, as has already been noted in the Introduction, among them Opp. 5 and 6 (by 1827), 10 (1828), 12 (between 1829 and 1833), 13 (Feb. 1829) and 14 (Mar. 1829). Although for several reasons —among them that sometimes music was announced before it was actually published, or even if it was not eventually published at all— the Hofmeister catalogues cannot serve as definitive evidence for the *exact* dating of music publications, taking all existing information into account, it is safe to assume that 1837 is *probably* the publication date of the original edition, especially since it is later than the dates suggested by both BL and FCUL. Spehr’s edition of Ferling’s Studies, then, is almost certainly the first edition and its actual date of print can now be safely amended to [1837] instead of [c. 1835], since no evidence that an earlier edition ever existed was found.

This conclusion is apparently in direct conflict with the modern notion that a Bachmann edition of the Studies, dating to the 1840s, was the first edition of the piece.<sup>14</sup>

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<sup>12</sup> *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss gedruckter Musikalien, auch musikalischer Schriften und Abbildungen mit Anzeige der Verleger und Preise. Dritter Ergänzungsband, die vom Januar 1834 bis zum Ende des Jahres 1838 neu erschienen und neu aufgelegten musikalischen Werke enthaltend*, anf. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1839), 61: ‘Id. Solos für die Hoboe. Ferling (W.) 48 Etudes, Oe. 31. Braunschweig, Spehr’. Also, *Musikalisch-literarischer Monatsbericht neuer Musikalien...*, Neue Folge, anf. Ad. Hofmeister (Leipzig: Fr. Kistner, 1837), IV (1837), 115: ‘September und Oktober 1837: “Musik für verschiedene Blasinstrumente”: Ferling (W.): 48 Etudes p. l’Hautbois | Oe. 31 | Braunschweig, Spehr | 1 Thlr.’

<sup>13</sup> The website of the Music Department at Royal Holloway, University of London provides a public domain access to issues of the *Monatsbericht*, see: [www.hofmeister.rhul.ac.uk/cocoon/hofmeister/index.htm](http://www.hofmeister.rhul.ac.uk/cocoon/hofmeister/index.htm), accessed 16 May 2007.

<sup>14</sup> Gunther Joppig (ed.), *F. W. Ferling: 48 Studies Op. 31 for the Oboe*, tr. editor (Vienna: Universal, 1987), 1.

Joppig refers to the firm of Christian Bachmann in Hanover, reporting that it 'had the plate number 959'. According to the 1844 edition of the *Handbuch*, Bachmann acquired part of Spehr's publishing house in 1844,<sup>15</sup> but none of Ferling's works is reported in the contemporary issues of the *Monatsbericht* as being published by Bachmann, as might be expected.<sup>16</sup> Neither is there any other evidence that a Bachmann edition of the 1840s or of *any* of the rest of Ferling's works supposedly issued by this firm survives today, although they are quoted in the early twentieth-century sources.<sup>17</sup> It is noteworthy that in the introduction to the specific volume of the *Handbuch*, where German publishing firms which were partially or wholly sold to others are quoted, it is reported that Spehr sold his firm 'with little exceptions to C. Bachmann in Hanover in April 1844'.<sup>18</sup> However the music listed in the catalogue is cited as having been published between 1839 and the beginning of 1844. But Bachmann could not have issued the work before April 1844. In any case, this would have been a later edition than the one by Spehr, as has been shown.

Although the information presented concerning the edition of the Studies by Bachmann leaves many issues in doubt, at least two copies of a Bachmann edition have survived:

*Uebungen | für | Oboe | von | W. Ferling | Neue Ausgabe | Op. 12. 18 Uebungen Pr. 2 Mk  
| Op. 31. 48 Uebungen Pr. 3 Mk | Verlag und Eigentum von | CHR. BACHMANN IN  
HANNOVER | Stich d. Röder'schen Officia.*

<sup>15</sup> Robert Eitner, *Buch- und Musikalien-Händler, Buch und Musikaliendruckerei nebst Notenstecher, nur die Musik betreffend, nach dem Originaldrucken verzeichnet* (Leipzig: Breitkopf & Härtel, 1904), 212.

<sup>16</sup> C. F. Whistling's *Handbuch der musikalischen Literatur oder allgemeines systematisch-geordnetes Verzeichniss der in Deutschland und in den angrenzenden Ländern gedruckten Musikalien, auch musikalischen Schriften und Abbildungen, mit Anzeige der Verleger und Preise, Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage...*, bearb. und hrsg. von Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1845). Erster Theil: Musik für Streich- und Blas-Instrumente..., 104: 'Id. Solos für die Hoboe, Ferling, W. 48 Etudes. Op. 31, Hannover, Bachmann'. The volume lists the rest of Ferling's compositions previously published by Spehr as having been published by Bachmann.

<sup>17</sup> The only relevant information that I have comes from a correspondence with the Staatsbibliothek Berlin. According to this, the Library possessed a copy of the 18 Studies Op. 12 before World War II, which was lost during the war. This copy was published by Bachmann and had the pl. number 1929. Since there exists a copy of this piece by Spehr in the Library of the Milan Conservatory with pl. no. 1927 and since plate numbers of Bachmann dated at that period are generally much smaller, we may assume that the information from the Berlin Library is a mistake: pl. no. '1929' should actually be '1927'. On the other hand, it is important (if this is not a mistake as well) that the specific piece was published by Bachmann. This is the only vague indication that the firm indeed published some of Ferling's works, albeit by just reprinting them and leaving the old Spehr plate numbers intact (if the theory of the mistake in the plate number is correct).

<sup>18</sup> C. F. Whistling's *Handbuch...*, Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage... (Leipzig: Fr. Hofmeister, 1845), introduction, iv: 'Namesregister der Musikalienverleger. Carl Bachmann [not Christian] in Hannover (neu etablirt Decbr. 1842); Nagel, Adolph in Hannover; Spehr, Joh. Pet. in Braunschweig; Bachmann, C. in Hannover (später Bachmann und Nagel) verändert sich seit 1835 in A. Nagel. Spehr, J. P.: in Br., verkauft seinen Verlag mit geringen Ausnahmen (Apr. 1844) an C. Bachmann in Hannover'. It is not clear from the source if 'C.' implies 'Carl' or 'Christian'.

The first, held by the Polish National Library,<sup>19</sup> bears an additional advertisement at the bottom of the title page: 'Neue Auflage: Kiel, Op. 17, "Elegie" für Oboe und Pianoforte'. According to the *Monatsbericht*, this last work was first released in 1845<sup>20</sup> and other sources agree to this date.<sup>21</sup> The Library gives for the Studies the publishing date of [19?]. Another copy originates from the *Schwerin Landesbibliothek* in Germany where its librarians suggest the approximate publishing date [c. 1910].<sup>22</sup> The advertisement of the work by Kiel is not found here. At the top of the first page of this copy one finds the following information about Ferling, written in pen (see Fig. 2.3):

**Fig. 2.3: Handwritten information on the Bachmann copy, probably by Lauschmann (*Landesbibliothek Schwerin*).**

There is an additional stamp by F. G. Lauschmann (see Introduction, p. 29): 'F. G. Lauschmann | Kapellmeister | Bad Brückenau'. The above handwritten note may be attributed to him. Throughout this chapter and the critical report the Schwerin copy has been used, because it is in better condition and much clearer in articulation, hairpins and slurs, although both copies have been consulted. The differences between the two copies can mostly be attributed to bad quality and paper deterioration of the Polish National Library copy. They are included in Table 2.2 (see Appendix).

It is interesting that the original title of the composition is changed: not only is it now in German instead of French, but the word *Études* is replaced here with the word *Uebungen* ('exercises'), although the literal German translation would be *Etüden*. This yields another suggestion that the Bachmann edition should be dated much later than Spehr's, since in the early nineteenth century, French political dominance in Europe influenced many publishers to select French titles for their works, a tendency abandoned in the later part of the century.<sup>23</sup> As stated, both libraries dated their Bachmann copies to the early

<sup>19</sup> Shelfmark Mus.III.145.477, 1997 K645/11b.

<sup>20</sup> *Musikalisch-literarischer Monatsbericht neuer Musikalien, musikalischer Schriften und Abbildungen für das Jahr 1845, als Fortsetzung des Handbuchs der musikalischen Literatur, Siebzehnter Jahrgang oder Vierte Folge Zweiter Jahrgang*, angef. Ad. Hofmeister (Leipzig: C. F. Whistling, 1845), 1845, 4 (Apr.), 64.

<sup>21</sup> *Jahrbuch für Musik. Vollständiges Verzeichnis... erschienenen Musikalien, musikalischen Schriften und Abbildungen...* (1845, publ. 1846), IV, 17.

<sup>22</sup> Shelfmark Mus13696.

<sup>23</sup> Peter Felix Ganz, *The Development of the Etude for Pianoforte*, PhD diss. (Northwestern University: 1960), 15.

twentieth century.<sup>24</sup> The release of this particular edition could certainly not have taken place before 1871, the date when the German Mark was introduced, and the fact that this is a later edition is further supported by the inscription *Neue Ausgabe* which appears in the cover page of both copies. Also, the fact that the 48 Studies always appear as published together with the 18 Studies Op. 12 (an admittedly earlier work), bearing a smaller pl. no. (959) than the latter composition (which bears the pl. no. 960), is another strong suggestion that this specific edition is *not* the first one, and that it is certainly much later than Spehr's. Incidentally, this is the plate number that Joppig and the rest of the modern sources attribute to the supposed 1840 Bachmann edition; therefore this must be the edition that Joppig has consulted. This edition is also listed in Eitner,<sup>25</sup> Losch<sup>26</sup> and Pazdírek,<sup>27</sup> as well as in more modern catalogues including the ones by Hošek,<sup>28</sup> Wilkins,<sup>29</sup> Voxman & Merriman<sup>30</sup> and Peters.<sup>31</sup>

This confusion needs to be cleared up. According to my research, the publisher Johann Peter Spehr (1764-1825) was the proprietor of the *Musik- und Kunsthandlung 'auf der Höhe'*, which he founded in Brunswick in 1791 (from 1794 onwards: *Musikalisches Magazin auf der Höhe*). The house published some very important compositions, among them the *Collection complete de tous les oeuvres pour le fortepiano de Mozart*, which was offered for subscription 'up to Easter 1797' and appeared in six parts (five numbers in each) early in 1798.<sup>32</sup> Among the rest of Spehr's important publications are numerous works by L. v.

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<sup>24</sup> Some sources suggest that the firm was already sold before the turn of the century; for example, Ernst Challier sen. (bearb. und hersg.), *Verlags-Nachweis im Musikalienhandel; Eine Aufstellung aller Verkäufe und Übergänge geschlossener Verlage, Verlagsteile und einzelner Werke mit Angabe der jetzigen Besitzer* (Gießen: Ernst Challier's lexikalischer Selbstverlag, 1908-1913), 34. According to this source, the firm of Riewe & Thiele acquired Chr. Bachmann in 1894. However even this information is questionable. Eitner states that Bachmann was still in existence in 1904; see Robert Eitner, *Buch- und Musikalien-Händler, Buch und Musikaliendruckerei nebst Notenstecher, nur die Musik betreffend, nach dem Originaldrucken verzeichnet* (Leipzig: Breitkopf & Härtel 1904), 12.

<sup>25</sup> Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten christlicher Zeitrechnung bis Mitte des neunzehnten Jahrhunderts*, 2<sup>nd</sup> improved ed. (Graz: Akademische Druck und Veranstat, 1959), III, 419.

<sup>26</sup> Philipp Losch, *Musikliteratur für Oboe und English Horn* in Bechler & Rahm, *Die Oboe und die ihr verwandten Instrumente nebst biographischen Skizzen der bedeutendsten ihrer Meister: Eine musikgeschichtliche Betrachtung* (Leipzig: Carl Merseburger, 1914), 4.

<sup>27</sup> Franz Pazdírek, *Universal-Handbuch der Musikliteratur aller Zeiter und Völker...*, 34 Vols. (Universal Edition: Vienna, 1904-1910), VIII, 294.

<sup>28</sup> Miroslav Hošek, *Oboenbibliographie, I-II*, bearb. von Rudolf H. Führer (Wilhelmshaven: Heinrichshofen, Florian Noetzel Verlag, 1994), 26.

<sup>29</sup> Wayne Wilkins, *The Index of oboe music including the index of Baroque trio sonatas* (Magnolia, Arkansas: The Music Register, 1976), 7.

<sup>30</sup> Himie Voxman & Lyle Merriman, *Woodwind Music Guide: Solo and Study Material in Print*, 2 Vols. (Evanston, Illinois: The Instrumentalist Company, 1984), 365.

<sup>31</sup> Harry B. Peters, *Woodwind Music in Print* (Philadelphia: Musicdata Inc., 1997), 214.

<sup>32</sup> Alec Hyatt King, s.v. 'Spehr', *Grove Music Online*, Oxford University Press,

Beethoven, such as the piano sonatas Op. 2 (pl. no. 90, c. 1804), Opp. 26, 27 nos. 2 and 57 (pl. nos. 2461, 2465 and 2540 respectively)<sup>33</sup> and Op. 101 (pl. no. 1184, [1819?]).<sup>34</sup> The 1847 volume of the *Monatsbericht* actually announced the publication by Spehr of several of the aforementioned sonatas.<sup>35</sup> Spehr was also responsible for numerous publications of Czerny's works, including Opp. 479, 593, 501,<sup>36</sup> 608, 636, 688<sup>37</sup> and 788.<sup>38</sup>

According to *MGG*, after Spehr's death in 1825 the firm was taken over by his son Gustav Adolph, who in 1844 disposed of the greater part of the firm to Carl Bachmann in Hanover.<sup>39</sup> Other sources suggest that this part was sold to Christian (rather than Carl) Bachmann.<sup>40</sup> As already stated, the 1845 *Handbuch* reported that this handover took place in April 1844. Gustav Adolph died tragically in 1846, some days after witnessing a fire that burned his premises to the ground.<sup>41</sup> The rest of the company was sold by his widow in 1860 to the Brunswick music publisher Carl Weinholz,<sup>42</sup> whose business was taken over in 1872 by Julius Bauer and Julius Pahlmann.<sup>43</sup> From 1873, under Bauer's name alone, the firm continued until the destruction of its premises in 1944. The Association of German Music Trading Companies (*Verein der deutschen Musikalien-Händler*) was founded in 1830 and Spehr joined it from the beginning as an active member.<sup>44</sup> A fundamental break-up of the Association's authority took place in 1833, when the Brunswick music

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<http://www.oxfordmusiconline.com>, accessed 27 Nov. 2004. According to the author, this collection seems to have caused Breitkopf & Härtel to hasten their own plans for the much larger, complete edition of Mozart which was brought out from 1798.

<sup>33</sup> Yumiko Hasegawa, *A Catalogue of Early Printed Editions of the Works of L. v. Beethoven*, Kunitachi College of Music Library, <http://www.ri.kunitachi.ac.jp/lvb/cat/cat-idx.html>, accessed 3 Dec. 2004.

<sup>34</sup> *Sonate pour le Pianoforte par Louis van Beethoven Oeuvre 101 à Brounsvic, chez Jean Pierre Spehr, au Magazin de Musique dans la rue die Höhe*. Dating is according to the British Library where a copy is kept, shelfmark e.345.nn.(6.).

<sup>35</sup> *Musikalisch-literarischer Monatsbericht neuer Musikalien, musikalischer Schriften und Abbildungen für das Jahr 1847, als Fortsetzung des Handbuchs der musikalischen Literatur, Neunzehnter Jahrgang oder Vierte Folge, vierter Jahrgang*, anf. Ad. Hofmeister (Leipzig: F. Whistling, 1847), Jan., 4, 57: 'Bei J. P. Spehr in Braunschweig erschien: Beethoven (L. van) Sonates pour le Piano seul. Ganz neue, correcte und billigste Ausgabe. Op. 2 nos. 1, 2; Op. 10 nos. 1, 2, 3; Op. 13 Sonata pathétique; Op. 26; Op. 27; Op. 54; Op. 106; Op. 109'.

<sup>36</sup> *Neue Berliner Musikzeitung*, year 3 (1849), 42, 336.

<sup>37</sup> *Carl Czerny's sämtliche Original-Compositionen von Opus 1 bis 300* (Vienna: Diabelli, 1834?), n.p.n. The source lists many more than the first 300 opus numbers. The last composition, Op. 688, was also advertised in the *Intelligenzblatt* of the *NZfM*, issue 19, 4 Sept. 1843.

<sup>38</sup> *Musikalisch-literarischer Monatsbericht... für das Jahr 1847...*, Jan., 4, 57.

<sup>39</sup> Axel Beer and Hans Schneider, s.v. 'Spehr, Johann Peter', *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, 14 Vols., begründet von Friedrich Blume, 2<sup>nd</sup> ed., hrsg. von Ludwig Finscher (Kassel: Bärenreiter-Verlag, 1994-2008), Personenteil, XV, cols. 1163-1164.

<sup>40</sup> Ernst Challier, *Verlags-Nachweis im Musikalienhandel...*, 40. Also, Eitner, *Buch- und Musikalien-Händler...*, 212.

<sup>41</sup> See 'Todesfall' in *AWmZ*, 4 Aug. 1846, 93, 372.

<sup>42</sup> See also *Handbuch der musikalischen Literatur...*, *Fünfter Band oder zweiter Ergänzungsband. Die vom Anfang 1852 bis Ende 1859 neu erschienen und neu aufgelegten musikalischen Werke enthaltend*, bearb. und hrsg. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1860), introduction, p. vi.

<sup>43</sup> See also *Handbuch der musikalischen Literatur...*, *Siebenter Band oder vierter Ergänzungsband. Die vom Anfang 1868 bis Ende 1873 neu erschienen und neu aufgelegten musikalischen Werke enthaltend* (Leipzig: Fr. Hofmeister, 1876), introduction.

<sup>44</sup> Max Schumann, *Zur Geschichte des deutschen Musikalienhandels seit der Gründung des Vereins der deutschen Musikalien-Händler, 1829-1929* (Leipzig: Verband der deutschen Musikalienhändler, 1929), 18.

publishers abandoned the union. Some of the remaining members, Hofmeister among them, proposed that the Association should in this case stop any connection with the fleeing companies in order to retain its power and force the Brunswick firms to remain in the *Verein*. However, the union did not succeed in boycotting the fleeing firms, the result being that a large number of unauthorised music copies, specifically by G. M. Meyer Jr. and Spehr, found their way to the public.<sup>45</sup> In confirmation of the above, the 1834 *Monatsbericht* reported in the September-October issue that Spehr, after leaving the Association, published a series of works originally released by its other members, thereby violating copyright, and that the committee responsible warned that they might proceed in dealing judicially with Spehr.<sup>46</sup> It is not possible to be sure about what happened in the meantime, but the appearance of the aforementioned 1837 announcement of the Ferling Studies in the September-October issue of the same year shows that, whatever policy Spehr followed, his compositions were again included in the lists. Despite thorough research in contemporary music journals, I found no evidence that any of Spehr's successors outside Bachmann, such as Weinholz or Bauer, ever published any of Ferling's works that were already released by 1844. This indicates that these compositions were among the items whose copyright was sold in 1844 to Bachmann.

Matters with Bachmann are more complicated, mainly because there seems to be confusion among sources concerning different firms with the same name. Challier suggests that an old firm under the name of Christian Bachmann in Hanover became Bachmann & Nagel in 1835, finally being taken over by Adolph Nagel. A *new* firm under Christian Bachmann was re-established in 1842 ('Neugründung'), purchasing C. F. Woltmann in 1844 and Arnold Simon and Gustav Schlüter in 1885, all from Hanover. From 1894, it became property of Riewe & Thiele.<sup>47</sup> Eitner suggests that the trading company that was founded in 1826 by Carl (or Karl) Bachmann still existed at the beginning of the twentieth century (1904), and that Bachmann & Nagel is actually the same firm, which contradicts Challier.<sup>48</sup> Eitner does not mention Christian Bachmann (whom he presumably mistakes for Carl), neither the firms of Riewe & Thiele or Oertel

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<sup>45</sup> Ibid., 21.

<sup>46</sup> *Musikalisch-literarischer Monatsbericht neuer Musikalien, musikalischer Schriften und Abbildungen, als Fortsetzung des Handbuchs der musikalischen Literatur. Neue Folge, Erster Jahrgang 1834*, angf. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1834), introduction: 9, 10 (Sept, Oct.).

<sup>47</sup> Challier, *Verlags-Nachweis im Musikalienhandel...*, 4, 31, 34.

<sup>48</sup> Eitner, *Buch- und Musikalien-Händler...*, 12

(Oertel was founded in 1866<sup>49</sup> and is reported by Losch as being publisher of the Studies Opp. 12 and 31).<sup>50</sup> According to Pazdírek, Christian Bachmann, Julius Bauer (the successor to Spehr) and Louis Oertel in Hanover were still operating at the beginning of the twentieth century.<sup>51</sup> The publishers of Ferling's works listed in Pazdírek's catalogue are mainly Bachmann (no first name given) and in some cases Oertel, Litolff or Bauer.<sup>52</sup> MGG is the only source that clearly distinguishes between the early and late Bachmann companies. According to the information supplied there, Carl Bachmann had founded his company in 1819 and Adolph Nagel entered the business in 1832, which in 1835 was abandoned by Carl Bachmann. The source is clear enough to distinguish this company from the one founded by Johann Georg Christian Bachmann, who was 'in work since the 1840s as trader and publisher'.<sup>53</sup> Krummel and Sadie suggest, on the contrary, that Nagel 'took over the music shop, music publishing firm and lending library of Georg Christian Bachmann in Hanover and ran them under his own name'.<sup>54</sup> There is still other evidence that both firms (Nagel and Christian Bachmann) coexisted in Germany in the 1850s.<sup>55</sup> Certainly transfer of copyright from Spehr to the older Bachmann company, irrespective of whether that was 'Carl' or 'Christian' Bachmann could not have taken place, since this was already under the name of Adolph Nagel by 1835. Therefore, the company associated with Ferling's compositions must be the new one founded in the 1840s.

Introductory notes in the *Handbuch* have also been consulted to clear up the history of Bachmann and the missing 1840s edition. The 1834 volume of the *Handbuch* includes the firms Bachmann & Nagel, André, G. M. Meyer Jr. and J. P. Spehr as members of the German Music Publishers Association, adding that C[arl] Bachmann was transformed to Bachmann & Nagel.<sup>56</sup> The next volume (1839) reports on the change of Bachmann &

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<sup>49</sup> Richard Schaal, s.v. 'Musikverlag und Musikalienhandel', *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, 14 vols., begründet von Friedrich Blume (New York: Bärenreiter, 1961), VIII, col. 1183.

<sup>50</sup> Eitner, *Buch- und Musikalien-Händler...*, 12.

<sup>51</sup> Franz Pazdírek, *Universal-Handbuch der Musikliteratur...*, introduction, pp. vii, xix.

<sup>52</sup> *Ibid.*, VIII, 294.

<sup>53</sup> Axel Beer, s.v. 'Nagels Verlag', *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, 26 Vols. in 2 parts (Sachteil/Personenteil), begründet von Friedrich Blume, 2<sup>nd</sup> ed., hrsg. von Ludwig Finscher (Kassel: Bärenreiter-Verlag, 1994-2008), Personenteil, XII, cols. 894-895.

<sup>54</sup> D. W. Krummel and Stanley Sadie (eds.), *The New Grove Handbooks in Music: Music Printing and Publishing* (Basingstoke: McMillan Press, 1990), 347.

<sup>55</sup> *Liste sämtlicher deutschen und mit Deutschland in Verbindung stehenden ausländischen Buch-, Antiquar-, Kunst-, Landkarten- und Musikalien-Handlungen für 1850*, Nordhausen, Adolf Büchting, n.p.n.

<sup>56</sup> *Handbuch der musikalischen Literatur...Zweiter Ergänzungsband, die vom Januar 1829 bis zum Ende des Jahres 1833 neu erschienen und neu aufgelegten musikalischen Werke enthaltend.*, angef. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1834), introductory table, iv.

Nagel to Adolph Nagel.<sup>57</sup> Most important is the 1845 volume, which includes among the members of the Association the following: Carl Bachmann (possibly mistakenly not listed as Christian, with the additional information ‘newly established Dec. 1842’); Adolph Nagel in Hanover; G. M. Meyer Jr., Johann Peter Spehr and Carl Weinholtz in Brunswick. Later in the same page the editor supplies the information that C. Bachmann is among the firms that ceased to exist by becoming property of their new owners.<sup>58</sup> Here again it is unclear if by ‘C.’, ‘Carl’ or ‘Christian’ is meant. This volume is important because it is the first that ascribes the editions of Ferling’s Opp. 5, 6, 10, 12, and 31 to Bachmann rather than to Spehr (which continues to operate as a publishing house).<sup>59</sup> At the same time, it is also the last volume of the *Handbuch* to refer to Bachmann’s editions of Ferling’s works up to the first years of the twentieth century. The following volumes (1852, 1860, 1868, 1876, 1881, 1887, 1893, 1900 and 1906) curiously do not include any of the above-mentioned firms as members of the association, though the 1860 volume reports on the selling of Spehr to Weinholtz and the 1876 volume on the selling of Weinholtz to Julius Bauer & Pahlmann, further suggesting that the latter changed in 1873 to Julius Bauer. This is strange, given that Christian Bachmann was, according to several of the consulted sources, in operation during this entire period. A [c. 1880] catalogue released by the company of Christian Bachmann includes Op. 31 as well as most of the rest of Ferling’s works previously published by Spehr. There are no publication dates and no plate numbers, however, and the prices are in Marks rather than Thaler or Groschen (see also Introduction, p. 22).<sup>60</sup> There is insufficient evidence as to whether the edition listed in the catalogue is the same or similar to the one located in the Warsaw and Schwerin libraries, whether it is a reprint of the original Spehr or whether it is an intermediate edition between the two.

An examination of the works published by the Bachmann firm (whichever one that was) that are held in the British Library shows that the extant copies of the Bachmann edition of the Studies should be dated much later than 1844. Items with plate numbers

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<sup>57</sup> *Handbuch der musikalischen Literatur... Dritter Ergänzungsband, die vom Januar 1834 bis zum Ende des Jahres 1838 neu erschienen und neu aufgelegten musikalischen Werke enthaltend*, angef. Ad. Hofmeister (Leipzig: Fr. Hofmeister, 1839), n.p.n.: ‘Verzeichniss der veränderten ein- und übergegangenen Firmen des Musikalienhandels’.

<sup>58</sup> C. F. Whistling’s *Handbuch der musikalischen Literatur... Dritte, bis zum Anfang des Jahres 1844 ergänzte Auflage* (Leipzig: Fr. Hofmeister, 1845), introduction, iv: ‘Die Firmen folgenden Verlagshandlungen sind erloschen und deren Verlag ist theils an andere Besitzer übergegangen, theils auch ganz vergriffen: Bachmann, C. in Hannover (später Bachmann und Nagel) verändert sich seit 1835 in A. Nagel’.

<sup>59</sup> *Ibid.*, 9, 98, 103, 104.

<sup>60</sup> *Verzeichniss empfehlenswerther Musikalien, welche im Verlage von Chr. Bachmann in Hannover erschienen sind*, [c. 1880], 5. Opp. 5, 6, 12, 31 and the Oboe scales (*Tonleiter*) are included. Dating of the catalogue is written in pen by the librarians of the *Staatsbibliothek* in Berlin.

greater than 600 are dated by the British Library to after 1850<sup>61</sup> and there are advertisements in German music journals of the period which support this hypothesis. For example, there is an advertisement in the 1853 volume of the *NZfM* of a piece by Joachim Raff which bears the plate number 600.<sup>62</sup> Compositions dated to the controversial period of the 1840s have plate numbers ranging from around 60 to 100. Confusion emerges because the publishing house is in many cases referred to as 'C. Bachmann' and it is difficult to distinguish between the different publishing houses' plate numbers. The dates suggested by the British Library also seem to diverge considerably in certain cases from those proposed in nineteenth-century German journals,<sup>63</sup> though they agree that these numbers correspond to dates after the middle of the century.

The conclusion from the above discussion may be summed up as follows. An early Bachmann firm was purchased in 1835 by Adolph Nagel, prior to the release of the *Studies* by Spehr in 1837. There is no historical evidence that the *Studies* were published by any other company before 1837. Around 1840 a new company under the name of either 'Carl' or 'Christian' Bachmann was established and this purchased in 1844 a large part of Spehr's, including the copyright of all compositions by Ferling already released at the time. Therefore, the Spehr edition is earlier than the Bachmann edition in any event. No Bachmann edition of Ferling's works of the 1840s has survived to the present day, despite the fact that it was announced in the 1845 volume of the *Handbuch*, and thus no

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<sup>61</sup> For example: *Bagatellen für das Pianoforte zu vier Händen von August Lindner. | 24es Werk. | Verlag und Eigenthum der Hofmusikalienhandlung von Chr. Bachmann in Hannover*, pl. nos. 617, 620, 621, [1855?]; *Die verfallene Mühle. | Ballade von J. N. Vogl für eine Singstimme mit Begleitung des Pianoforte, | componirt von Carl Loewe Op. 109 | Pr. M. 2,,,, Hannover, in der Hofmusikalienhandlung von Ch. Bachmann.* pl. no. 328, [1870?]; *Drei Salonstücke für Piano, | Carl Klindworth freundschaftlich gewidmet von Joachim Raff Op. 56 No.1, 2, 3. | Preis M2. | Verlag und Eigenthum der Hofmusikalienhandlung von Chr. Bachmann in Hannover, London bei C. L. Graue et Co.*, pl. nos. 601-603, [c. 1880]; *Quatre Morceaux Faciles pour le Piano composées par Henry Litoff, No 1, 2, 3, 4. Pr. 10gg. | Hannover, chez Ch. Bachmann, marchand de Musique de la Cour*, pl. nos. 296, 290, 291, 298, [c. 1850] (according to the RHUL Hofmeister database, this piece was published in June 1847, see [www.hofmeister.rhul.ac.uk/cocoon/hofmeister/index.htm](http://www.hofmeister.rhul.ac.uk/cocoon/hofmeister/index.htm), accessed 2007); *Aus der Schweiz. | Fantastische Ekloge für Piano und Violine, seinem Freunde Joseph Joachim gewidmet von Joseph Joachim Raff Op. 57 Pr. 1Thlr. 18gg. | Verlag und Eigenthum der Hofmusikalienhandlung von Chr. Bachmann in Hannover, London bei C.L.Graue et Co.*, pl. no. 600, [1853]; *Am Klosterbrunnen. | Von J. N. Vogl. Wolkenbild. Von Lina Loeper. Zwei Lieder für eine Singstimme mit Begleitung des Pianoforte..., componirt von Carl Loewe Op.110. Eigenthum des Verlegers. | Hannover, in der Hofmusikalien-Handlung von Chr. Bachmann*, pl. nos. 329-330, [1850?].

<sup>62</sup> *Neue Zeitschrift für Musik...*, *Intelligenzblatt* of issue 23, Dec. 1853, 248.

<sup>63</sup> For example, for the work *Sechs Lieder v. A. Peters u. E. Schulze für eine Singstimme mit Begleitung des Pianoforte...*, | *in der Hofmusikalienhandlung von C. Bachmann*, pl. no. 158, dated [1850?], the advertisement found in the journal *Signale für die Musikalische Welt*, year 4, 42 (Oct. 1846), 335-336 gives 1846 as date of publication, and this is a common case for many of the compositions released by the firm. There are even greater differences in cases like the *Drei Salonstücke für Piano* by Joachim Raff mentioned in footnote 61, for which the journal gives the date of 1854. See the *Signale für die Musikalische Welt...*, year 12, 16 (Oct.-Apr. 1854), 133, 'Ankündigungen'. This agrees with the announcement found in the *Intelligenzblatt* of the *NZfM*, 16 (April 1854), 176.

such edition could have been used as the source for any of the modern editions of the Studies. It is more probable that this announcement was merely an advertisement of a simple reissue (*if* it was eventually reissued) of the original Spehr edition, after Bachmann acquired part of Spehr's copyrights. Contradictory historical evidence prevents definitive determination as to whether the hypothetical 1840 edition of the Studies was released by 'Carl' or 'Christian' Bachmann, assuming of course that these constitute two separate firms; however, in view of sufficient evidence in the journals of the period that Spehr was the first to publish the Studies in 1837, this detail becomes of secondary importance. The Bachmann edition in circulation today is a *new* edition (as its title states), and must be dated at least after 1870, when the German Mark was in use. A Christian Bachmann edition is included in the [c. 1880] catalogue of the company with no plate number or publication date. Since dating of this as well as of the two copies of the Polish National Library and the Schwerin *Landesbibliothek* is approximate, it is not possible to determine whether the edition in the catalogue is the same as the one that has survived today. The dates of the libraries may be too late —this would mean that the copies that survived should be dated in the 1870s or 80s— or an intermediate edition was perhaps released in the 1870s, reissued (or re-edited) in the early twentieth century. This latter hypothesis is somewhat supported by the fact that no indication of this being a new edition ('Neue Ausgabe') is given in the catalogue. The concurrent release of the 18 Studies Op. 12, which we know were originally published by Spehr between 1829-1834 with consecutive plate numbers with Op. 31 (the earlier composition acquiring a greater plate number) provides more strong evidence that the Bachmann edition was much later than Spehr's. In any case, not only is the originality of the Spehr edition now indisputable, but it is also established that the surviving Christian Bachmann edition cannot be dated before 1870.

### Subsequent Editions of Op. 31

Another prominent nineteenth-century publishing house in Brunswick was 'Meyeriana', founded in 1828 and run by Gottfried Martin Meyer Junior.<sup>64</sup> The firm published Ferling's *Trois Duos Concertants pour deux Hautbois*, Op. 13 and the Concerto for two Oboes and Orchestra Op. 14, but there is no indication that they also published Op. 31.<sup>65</sup> This publishing house was subsequently taken over by the Henri Litolff Verlag in

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<sup>64</sup> Krummel and Sadie, *The New Grove Handbooks in Music: Music Printing and Publishing...*, 322-323. Cf. also, Max Schumann, *Zur Geschichte des deutschen Musikalienhandels...*, 9-10.

<sup>65</sup> International Bibliography of Printed Music, Music Manuscripts and Recordings CD-ROM database, open access in the British Library. K. G. Saur, 1999, s.v. 'Ferling'.

1851.<sup>66</sup> All searches in Henri Litolf's editions catalogues of the nineteenth century have proved unfruitful.<sup>67</sup> The firm is included in the present discussion only to make it clear that it was not associated with the publication of the Studies at any stage.

The piece was evidently introduced to the French market by Richault. One known existing copy of this edition, which must also be the first French edition of Op. 31, is held in the Cambridge University Library.<sup>68</sup>

48 | ÉTUDES | pour le | hautbois | composées pour | l'École R<sup>n</sup>. de Musique à la Haye, par | W. FERLING | Op. 31 Prix: 12' | PARIS, chez S. RICHULT, Editeur, Boulevard [sic] des Italiens, 4[?...] | 9306.R.

The library gives [1845] as the approximate date for its publication. This agrees with the table given by Devriès & Lesure,<sup>69</sup> where it is suggested that pl. nos. 9150-9311 date from 1845, as well as with information from other sources.<sup>70</sup> This date is confirmed by a list of compositions found in the 39<sup>th</sup> issue of *Bibliographie de la France*, where pieces released by September 1845 are included.<sup>71</sup> It however contradicts other information from the same source (i.e. Devriès & Lesure)<sup>72</sup> as well as from Grove,<sup>73</sup> which relate the addresses given at the foot of the page to specific publishing periods. According to the last sources, the actual publishing date must be after 1862, when the firm moved to 4, *Boulevard des Italiens* and before the death of Jean-Charles-Simon Richault in 1866.<sup>74</sup> Another copy exists in the Alexandre Duvoir private collection. On the cover page, which

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<sup>66</sup> Challier, *Verlags-Nachweis im Musikalienhandel...*, 29. Also, Heinrich Sievers, s.v. 'Braunschweig', *MGG*, Sachteil, II, cols. 130-135.

<sup>67</sup> Among the sources consulted is *Collection Litolf Haupt-Katalog* (Brunswick: Henry Litolf's Verlag, 1909 [1910]) and *Haupt-Katalog der Collection Litolf* (Brunswick: Henry Litolf's Verlag c. 1900).

<sup>68</sup> Shelfmark MRA 360 80.49.

<sup>69</sup> Anik Devriès & François Lesure (ed.), *Dictionnaire des éditeurs de musique français* (Genève: Éditions Minkoff, 1988), 369.

<sup>70</sup> D. W. Krummel and Stanley Sadie (eds.), *The New Grove Handbooks in Music...*, 392. According to the authors, 'Richault's plate numbers were applied chronologically and are generally reliable for dating purposes'. Cf. also Cecil Hopkinson, *A Bibliography of the Musical and Literary Works of Hector Berlioz, 1803-1869. With Histories of the French Music Publishers Concerned, 2<sup>nd</sup> ed., Incorporating the Author's Additions and Corrections*, Edinburgh Bibliographical Society (Tunbridge Wells: Richard Macnutt Ltd., 1980), 198. According to the last source, plate numbers from 5335 to about 10000 appear to correspond to years 1845-9.

<sup>71</sup> *Bibliographie de la France ou Journal Général de l'Imprimerie et de la Librairie...*, 39 (27 Sept. 1845), Year 34 (1845) (Paris: Pilet aîné, 1845), 512: 'W. Ferling. Quarante-huit études pour le hautbois, [Price] 9-0, chez Richault, Boulevard Poissonnière, 26'.

<sup>72</sup> Table in Devriès & Lesure, *Dictionnaire des éditeurs de musique français...*, 365. An examination of the table shows that in some cases, smaller plate numbers appear individually even as late as 1884.

<sup>73</sup> Richard Macnutt: s.v. 'Richault', *Grove Music Online*, <http://www.grovemusic.com>, accessed 20 Jan. 2008. This source suggests that the company moved to the new address on 19 Oct. 1862.

<sup>74</sup> Cecil Hopkinson, *A Dictionary of Parisian Music Publishers, 1700-1950* (London: Printed for the Author, 1954), 104. See also Cecil Hopkinson, *A Bibliography of the Musical and Literary Works of Hector Berlioz...*, 197.

is presented in Fig. 2.4, is written in pencil: '13 août 1868'. In view of existing evidence, we can hereafter safely assume that the publication under discussion took place at 1845 and, in any case, at the latest possible date of 1866.<sup>75</sup> It is interesting that the indication that the Studies were composed for the Royal School of Music in the Hague found in the Spehr edition appear in the cover page of this edition as well. This may provide another hint that this edition must have been released *earlier* than the surviving Bachmann edition, which bears no such information.

**Fig. 2.4: Cover page of the [1845] Richault edition, Alexandre Duvoir collection.**

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<sup>75</sup> This last copy provides evidence that the edition was already in use by the Paris Conservatoire by 1868. The information in the website suggests that the copy was previously owned by Georges Gillet (1854-1920). Gillet started studying the oboe at the Conservatoire at the age of thirteen, in January 1868, later becoming a professor there himself. See <http://www.duvoir.info/music-collection>, accessed 10 Jan. 2010. After personal communication with Mr. Steven Dahl, presumably the person responsible for the webpage, I was informed that the pages of the copy were not digitised as was most of the collection.

It appears that the Ferling Studies were popular enough in France for Costallat to reissue them, almost immediately after it took over the Richault firm. The only known existing copy of this Costallat edition survives in the *Conservatorio di musica 'Giuseppe Verdi'* in Milan.<sup>76</sup>

48 | ÉTUDES | pour le | hautbois | composées pour | l'Ecole R<sup>n</sup>. de Musique à la Haye, | par | W. FERLING | Op. 31 Prix: net. 4' | PARIS, COSTALLAT et Cie. Editeurs. 15, Chaussée d'Antin et Boul<sup>t</sup>. Haussmann, 40 | 9306.

Pages 21-22 (which correspond to Studies nos. 41-44) are missing from the copy.<sup>77</sup> What is particularly interesting about this edition is that the typeface is almost identical to that of Richault. The first page of the Studies also includes the title '48 ETUDES' as well as the explanatory note 'Pour le HAUTOIS' at the top left corner of the page. The plate number remains the same, without the letter 'R'. This edition is dated by the librarians of the *Conservatorio* as [1896]. This seems a rather early date, since Costallat acquired Richault in June of 1898.<sup>78</sup> We also know that the firm used this address from 1895 to 1905, later moving to 60, Chausseé d'Antin.<sup>79</sup> According to Hopkinson, it was not until 1899 that Costallat used both addresses as they appear on the cover page of the Studies,<sup>80</sup> and according to Devriès & Lesure it absorbed Richault in November 1903.<sup>81</sup> This last information helps in determining 1905 as the latest possible date for this edition. A thorough examination of the copy confirmed that this edition is a simple reissue of Richault's, a conclusion based on the fact that even markings and stains with no connection to the musical text are often reproduced. The only differences between Richault's edition (R) and the Milan copy are summed up in Table 2.3, and they can easily be attributed to deteriorated paper or bad copy quality. It should also be noted that the page numbering is different: In R, Studies nos. 1 and 2 start from p. 2 and in the Milan issue from p. 1. At the top of the first page of the Milan copy the following information is given: 'Pour le HAUTOIS. 48 ETUDES. W. FERLING Op: 31', whereas R has only 'W. FERLING. Oeuv: 31.' Finally, on the last page (following Study no. 48) the Milan

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<sup>76</sup> Shelfmark MI0344, document code IT\ICCU\DE\89081800396, see <http://opac.internetculturale.it/cgi-bin/details.cgi>, accessed May 2008.

<sup>77</sup> Personal communication with the Library staff of the Milan Conservatory, 4 Sept. 2008.

<sup>78</sup> Richard Macnutt, s.v. 'Richault', *Grove Music Online*...

<sup>79</sup> Hopkinson, *A Bibliography of the Musical and Literary Works of Hector Berlioz*..., 197.

<sup>80</sup> Hopkinson, *A Dictionary of Parisian Music Publishers*..., 31.

<sup>81</sup> Devriès & Lesure, *Dictionnaire des éditeurs de musique français*..., 123.

copy bears the following information (left-hand side) '12.306'; (right-hand side) 'Imp. G. MERGAULT & C<sup>e</sup> 12 Rue Martel, Paris.'

The next firm to produce an edition of Ferling's Op. 31 was the Adolf Hampe Musikverlag. It has not been possible to gather any information about this publishing house. Pazdírek does not mention it, although the catalogue includes firms in operation by the beginning of the twentieth century.<sup>82</sup> The Basel *Musikakademie* holds a copy of this edition dated [1910].<sup>83</sup> The company's symbol, depicted on the front and back covers of the edition, bears the year '1907', probably indicating the year in which the company was founded; this is the only historical information available that provides an indication of when the firm might have commenced business. It is not known whether this house had any connection with the Eduard Hampe firm founded in the 1840s in Bremen.<sup>84</sup> A simple glance at the cover page and a comparison with the Bachmann copies leads to the conclusion that this edition is actually a simple reissue (perhaps a pirated version, since Hampe is not listed in any relevant source as an official successor of Bachmann) of the Bachmann edition (see Fig. 2.5). The inscription 'Neue Ausgabe' and all information pertaining to Bachmann have been erased. There is no plate number and no reference on the cover page that the piece was released together with Op. 12. Inside, in page 1, the plate number 'Ham13' is printed in modern typeface. However, the cover illustrations and the typeface of the musical text are exactly the same as Bachmann's.

The American Kalmus edition of the Studies also shows exactly the same typeface and was certainly reissued for the American market. There is no cover page to compare. Kalmus was of Austrian origin (born in Vienna in 1893) and founded his firm in New York in 1926.<sup>85</sup> As with the case of Hampe, this edition shows no differences whatsoever from the Bachmann and so it will not be considered in the rest of the discussion.

Louis Bleuzet, the famous French oboe soloist and pedagogue of the beginning of the twentieth century, edited the Studies in 1926, his being the first known performance edition of the piece. This edition also served as the basis for a series of later reissues and editions including Andraud (1942), Alphonse Leduc (ed. Mule, for saxophone, 1946), Southern Music (1958) and Billaudot (1970, ed. Pierlot). One may observe here the first major and deliberate additions to the original edition, mainly metronome markings,

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<sup>82</sup> Pazdírek, *Universal-Handbuch der Musikliteratur aller Zeiter und Völker...*, introduction, vii.

<sup>83</sup> Other libraries that possess copies of this edition are in: Karlsruhe, *Hochschule für Musik*; Leipzig, *Hochschule für Musik und Theater*; Mannheim, *Staatliche Hochschule für Musik und Darstellende Kunst*; and Trossingen, *Staatliche Hochschule für Musik*. All libraries suggest the same date. Consult [http://swb.bsz-bw.de/DB=2.1/TTL=11/SHW?FRST=16&ADI\\_LND=](http://swb.bsz-bw.de/DB=2.1/TTL=11/SHW?FRST=16&ADI_LND=), accessed 10 Jan. 2005.

<sup>84</sup> Eitner, *Buch- und Musikalien-Händler...*, 95.

<sup>85</sup> Krummel, D. W. and Sadie, Stanley (eds.), *The New Grove Handbooks in Music...*, 306.

breathing suggestions, hairpins and dynamic indications. Bleuzet's edition reflects his own interpretational approach to the Studies. It is also the first to carry the indication 'pour Hautbois ou Saxophone'; it therefore marks the first formal use of the Studies for other woodwind instruments. It also represents important didactic material connected to the foundation of the American oboe school, since the French soloists that immigrated to the United States during the first decades of the twentieth century were all Bleuzet's students and naturally used it as a basis for their oboe teaching. This is implied by the sentence 'American revision by A. J. Andraud', which is included in the title:

*Enseignement du Hautbois | W. Ferling | 48 ETUDES | Op. 31 | pour Hautbois ou Saxophone | Nouvelle édition revue et annotée | par | L. Bleuzet | Professeur au Conservatoire National de Musique de Paris | American revision by A. J. Andraud | Editions Costallat | Lucien de Lacour, Éditeur de Musique | 60, Rue de la Chaussée d'Antin, PARIS.*

**Fig. 2.5: Comparison of the cover pages of the Bachmann and Hampe editions.**

To the bottom of the first page is added in typescript: 'Copyright 1926 by Lucien de Lacour, Éditeur' along with the plate number 'Costallat & C<sup>ie</sup>.-3082-Paris'. This is the same plate number as the one appearing in the later Billaudot 1970 edition, a strong indication that Billaudot (apart from the differences to which we will refer later) is essentially a reissue of Costallat's 1926 edition. Albert Andraud, one of Bleuzet's students,

was apparently responsible for the first American edition (revision) of the work. The cover page of a 1958 copy in my possession reads:

*48 Famous Studies | for Oboe or Saxophone | and 3 Duos Concertants | For 2 Oboes or 2 Saxophones by W. Ferling |... revised by Albert J. Andraud | Oboist and Solo English Horn | Cincinnati Symphony Orchestra | Southern Music Company | San Antonio, Texas 1958.*

The back of the cover page bears a dedication, 'to Marcel Tabuteau, First Oboe Philadelphia Symphony Orchestra | Professor at the Curtis Institute of Music'. The publication also includes Ferling's *Trois Duos Concertants* and Beethoven's Trio Op. 87. Although some suggest that 'Andraud did, indeed, publish an American edition... with only minor editorial additions, retaining all of Bleuzet's annotations but revising the English translation of some of them',<sup>86</sup> this edition has in reality many differences with Costallat, as will be later shown. At the bottom of the first page the following information is available: 'Copyright MCMLXLII by Albert J. Andraud, Wind Instrument Music Library/ Copyright Transferred 1958 to Southern Music Co., San Antonio, Texas'. Thus, Andraud was responsible for the American version of 1942 through his own Albert J. Andraud Wind Instrument Music Library, and from the latter the copyright was transferred in 1958 to Southern Music Co. It is important that Southern does not include any significant changes to the 1942 edition.<sup>87</sup> Based on this fact, I hereafter treat the copy in my possession as (A), although it is in reality a 1958 Southern Music Co. edition. The fact that Andraud's name is included in the 1926 Costallat (C) edition as the reviser, suggests that he may have edited the Studies well before the release of his own 1942 edition. It is therefore possible that an American edition was released concurrently with C with no differences, and that Andraud proceeded later, in 1942, to make major changes, or that the changes were already incorporated in this hypothetical early American edition. This raises the question whether Andraud (A) is based on the [1905] or on the 1926 Costallat edition. Unfortunately, no copy of A or of any other earlier American edition seems to exist. The information on the history of the Albert Andraud publishing company that I was able to gather is unfortunately scarce. According to some sources, the firm was founded in Cincinnati in the 1930s.<sup>88</sup>

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<sup>86</sup> Hefner, Donald L. *The Tradition of the Paris Conservatory School of Oboe Playing with Special Attention to the Influence of Marcel Tabuteau*, PhD (The Catholic University of America: 1984), 80-81.

<sup>87</sup> Personal communication with Southern Music Co., Jan.-March 2009.

<sup>88</sup> Charles-David Lehrer, 'The Vade-Mecum of the Oboist: Albert Andraud's Great Anthology. Content and Historical Perspective', *The Double Reed*, 27, 2 (2004), 47, 64.

The Alphonse Leduc 1946 edition of the Studies for saxophone is also historically important to be included in this discussion. In this case the editor was Marcel Mule, saxophone Professor at the Paris Conservatory.

*Enseignement du Saxophone: W. FERLING: 48 Études pour tous les saxophones | Nouvelle édition par MARCEL MULE | Professeur au Conservatoire | augmentée de DOUZE ÉTUDES NOUVELLES en diverses tonalités | Alphonse Leduc, Éditions Musicales, 175, Rue Saint-Honoré, Paris.*

Mule composed twelve additional studies in the keys of C flat major, A flat minor, G flat minor, C sharp major, A sharp minor and D sharp minor, which are enharmonic with the last of the already existing Studies. Mule's studies are supposedly composed in Ferling's style in order to prepare the student for tonalities that were becoming part of the saxophone repertoire. These additional studies were supposedly written 'maintaining the shape and the style of the preceding Studies'.<sup>89</sup> It is not possible to verify on which edition Mule based his own work, but it certainly belongs to the French branch of the *stemma* (see p. 115). The Alphonse Leduc firm is not reported as a direct successor of any of the earlier publishing houses connected to the history of the Studies. The piece was certainly released after 1929, since at that time the firm moved to the address of 175, Rue Saint-Honoré<sup>90</sup> but unfortunately there is no evidence if another earlier edition was released before 1946. In any case, I think that a detailed comparison between this Leduc edition and the one by Costallat is outside the scope of the present thesis. Suffice to say that there are several important differences. For example, it is the only modern edition which uses both symbols of normal and inverted turns; the tempo indication in Study no. 6 is Allegretto scherzando instead of Allegretto scherzo (which appears in all C, A and Bd — see Table 2.4 in the Appendix); there are several dynamic interventions in the fast Studies; and it is the only edition with a metronome indication in Study no. 20 (♩ = 112), not including of course the addition of twelve new studies by Mule himself.

Another important publisher of Op. 31 was the VEB Hofmeister Verlag in Leipzig, under the editorial supervision of Willy Gerlach. The firm has reissued the Studies at least four times since their initial printing (probably 1961), and at least in their latest version, as will be later analysed, the Studies have been altered considerably by the editor (in

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<sup>89</sup> Marcel Mule, *Quarante-Huit Études pour tous les saxophones, de FERLING, augmentées de DOUZE ÉTUDES NOUVELLES en diverses tonalités* (Paris: Alphonse Leduc, 1946), publisher's note (tr. from the French by the publisher).

<sup>90</sup> Hopkinson, *A Dictionary of Parisian Music Publishers...*, 77.

comparison to *any* of the existing editions). It has not been possible to establish on which earlier edition the Gerlach edition was based.

*Hofmeister Studienwerke | Franz Wilhelm Ferling | 48 Übungen für Oboe Op. 31 hrsg. von Willy Gerlach | VEB Friedrich Hofmeister Leipzig | 5. Auflage, 1961.*

The pl. no. is 7333. Gerlach must have based his edition on a Bachmann copy, since this was apparently the only edition circulating in the German-speaking countries; however, it is not possible to confirm this hypothesis with certainty. The introductory comment is of particular interest in clearing up the question of Gerlach's editorial policy, as here the editor himself suggests that

These Studies close a sensitive gap in the plan of today's lesson... To my pedagogical experience, it is advisable, that all odd numbered Studies should be performed exaggeratingly slow ... the *piani* and *pianissimi* should also be exaggerated. Care must be taken for soft and elegant connections and for all Studies the use of metronome is advisable. The fast Studies should be exercised partly per bar or per line, employing the metronome at a slow pace. The Tempo should then be gradually increased. In this manner every student will acquire an elegant and even technique.<sup>91</sup>

From this statement we may infer that this was clearly intended as a 'performing edition'.

It can safely be assumed that C was the basis for yet another publication by the Billaudot firm in 1970 (Bd). This time Pierre Pierlot, another famous oboist, took over the editorial work, as reviewer and annotator. The plate number remained the same as in C, '3082', which suggests that it is basically a reissue. The reader may confirm this by the comparison of Bd and C in Table 2.5 in the Appendix. This edition is probably the most widely used today by oboists, at least in Europe. It has recently been reissued with no notable alterations:

*Ferling-Bleuzet | 48 Études Op. 31 | édition revue par Pierre Pierlot | Collection Pierre Pierlot... | 1970 Editions M. R. Braun | Gérard Billaudot, Éditeur | 14, rue de l'Echiquier-PARIS.*

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<sup>91</sup> Willy Gerlach (ed.), *Franz Wilhelm Ferling 48 Übungen für Oboe Op. 31*, 5<sup>th</sup> issue (Leipzig: VEB Fr. Hofmeister, 1961), preface: 'Die hier vorgelegten 48 Etüden... füllen eine empfindliche Lücke im Studienplan aus... Nach meinem pädagogischen Erfahrungen ist es ratsam, alle ungerade nummerierten Etüden 'übertrieben' langsam zu spielen. Ebenso möchte ich allen Schülern raten, die *piani* und *pianissimi* zu übertreiben. Auf weiche, elegante Bindungen ist immer zu achten, und für alle Etüden ist stets das Metronom in Anspruch zu nehmen. Die schnellen Etüden sind zum Teil takt- oder zeilenweise zu üben, wobei das Metronom zunächst langsam eingestellt sein muß. Das Tempo darf dann nur allmählich gesteigert werden. Einzig und allein auf diese Art wird jeder Schüler eine elegante und ausgeglichene Technik erreichen'.

The editions presented so far by Bleuzet, Andraud, Mule, Gerlach and Pierlot were more or less intended to serve as performance editions and they unfortunately lack any prefatory notes pertaining to their sources. The most recent edition of the Studies is the Universal Edition of 1983 (U) by Gunther Joppig, a distinguished scholar in the field of wind instrument making and currently Director of the Museum of Musical Instruments in Munich. His extended prefaces which are included not only in the edition of the 48 Studies but also in the editions of the Op. 5 Concertino and the 18 Studies for Oboe, Op. 12 (also published by Universal), offer valuable information about Ferling's life and works. The edition was recently reprinted with no notable differences. We may assume that it is based on a Bachmann edition which Joppig presents as being the first edition of the Op. 31 and for which he suggests the approximate publishing date of 1840. As has been previously shown however, there is no concrete statement in the preface that U is based on this source. On the contrary, given the lack of any conclusive evidence, it is more likely that U is based on one of the early twentieth-century Bachmann copies:<sup>92</sup>

*F. W. Ferling: 48 Studies Op. 31 for the Oboe | ed. by Gunther Joppig | Universal Edition No. 17514 | Vienna, 1983.*

The list of editions does not end here: it is no coincidence that at least one Russian edition of the Studies exists (State Publishing House, Moscow, 1960);<sup>93</sup> as shown in the Introduction, Robert, the younger of Ferling's sons and an oboist himself, immigrated to Russia and worked in St. Petersburg until the end of his life. As the Russian oboe school was based on the German tradition, we could perhaps trace the origin of this edition back to the middle of the nineteenth century, the time of Robert Ferling's migration to Russia. The existence of other modern editions such as those by Alexander Broude<sup>94</sup> (a reprint of the Hofmeister edition with the same plate number: 7333) and Caravan (Ethos)<sup>95</sup> point to the fact that the Studies are internationally used for the cultivation of technical and

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<sup>92</sup> I had the privilege to communicate with Prof. Joppig in the summer of 2008 and obtain some answers to these questions. It appears that most of the information included in the preface of this edition originates mainly from early twentieth-century catalogues, such as Bechler & Ramm. Thus, it is highly improbable that Joppig is in possession of an early 1840s Bachmann edition. This hypothesis is strengthened by the results of the comparison between Universal and Bachmann that follows, which show that the differences observed between Universal and Bachmann are not the same as the differences between B and Sp.

<sup>93</sup> ICA Research Center, University of Maryland Libraries, <http://www.lib.umd.edu/PAL/SCPA/F.html>, accessed 10 Nov 2008.

<sup>94</sup> I do not have at my disposal copies of the editions listed here. My information comes from several contemporary catalogues, such as Harry B. Peters, *Woodwind Music in Print* (Philadelphia: Musicdata Inc., 1997), 214.

<sup>95</sup> International Bibliography of Printed Music...

musical aspects of advanced woodwind musicians throughout the world. These editions, however, are of little interest for the editorial history of the Studies, since they are in most cases duplicating earlier ones.

In summary, the most important editions of Ferling's Op. 31 Studies, historically speaking, are, in chronological order, those of Spehr [1837], Richault [1845], Bachmann [19?], Costallat (1926), Andraud (1942), Hofmeister (1961), Billaudot (1970) and Universal (1983) (see Table 2.4). Their importance stems not only from the fact that they are new editions rather than simple reprints, but also because each one of them bears significant differences both with Spehr's original edition and in many cases with the edition on which it is based as well. The remaining editions are reprints with less significance and they will not be considered in the remainder of the discussion.

### Stemmatic Filiation Diagram

After a thorough investigation of the publishing history of the different sources and a comparison of all nineteenth-century sources in every aspect, a stemmatic filiation diagram was prepared, based on the general editorial principles outlined by Grier (see Fig. 2.6);<sup>96</sup> however, no symbols (Greek letters for example) are used. In this diagram the vertical axis represents time, so that the various editions are arranged approximately chronologically, to help the reader visualise the editorial history of the piece. Dotted arrows between editions represent probable but not securely supported links, whereas solid arrows represent established evolutionary steps. The editions that are used in the comparison as well as the editions and sources used later in the critical report are identified with their relevant abbreviations.

The Bauer manuscript (BM), which is analytically presented in Chapter 3, is not included in any of the two main branches because it bears no special relationship with either Richault or Bachmann. The copyist must have used a Spehr or some other unknown source close to Spehr as a basis. It seems generally not to duplicate errors found in B, a conclusion based on the results of the critical report. This could be another indication that by the time BM was prepared, no Bachmann edition was available (at least not the one which is known today). The crucial question is whether R and/or B originate from Sp or some other edition and whether they are interconnected. An examination of the critical report shows that no common errors between B and R occur, except when

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<sup>96</sup> James Grier, *The Critical Editing of Music: History, Method and Practice* (Cambridge: CUP, 1996), especially 63-71, 74-82, 91-95.

they also appear in their ancestor, Sp (which is rather common). Therefore B and R originate from Sp but follow separate paths.

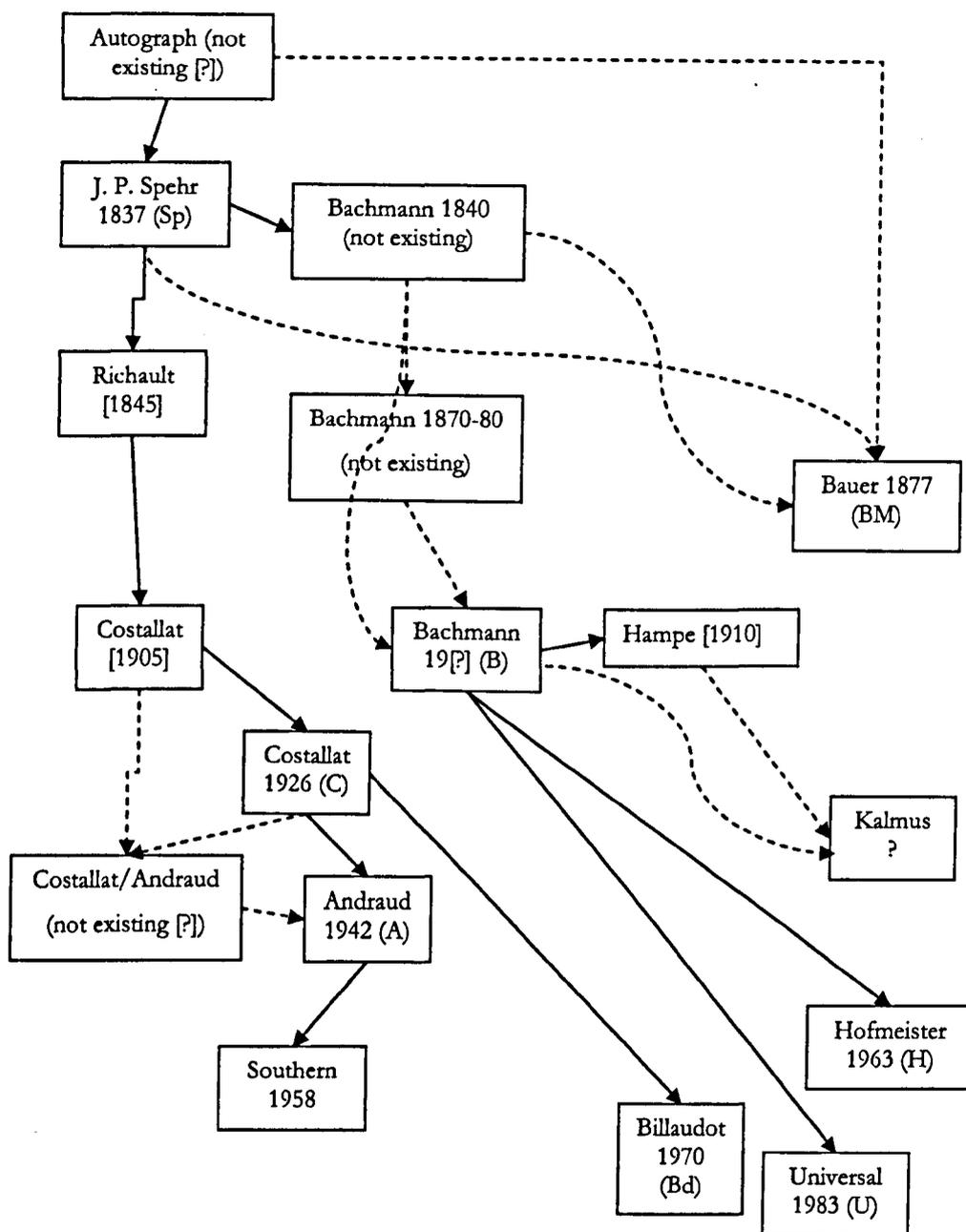


Fig 2.6: Stemmatic filiation diagram for the 48 Studies

The remaining sources follow an expected pattern, apart from the questionable link between the 1926 Costallat and the 1942 and 1958 American editions. This conclusion is supported by the available chronological information. I am also assuming that both Hofmeister and Universal used the German-market Bachmann as a model rather than either Spehr or a French edition. This is suggested by Joppig in his preface of the Studies and also by the fact that the early twentieth-century music catalogues do not report on the

existence of Sp. None of U and H states their sources directly. The Costallat 1905 edition is a Richault reissue, and the Andraud 1942 (A), the subsequent Southern 1958 and the Billaudot 1970 (Bd) are definitely based on the Costallat 1926 (C) edition. A and Bd show several differences with their common ancestor, C, as will be discussed in the next section. Hampe and Calmus are direct reissues of the late Bachmann edition which, with the information gathered at this point, can safely be dated at the beginning of the twentieth century.

### **Comparison of the Most Important Contemporary Editions**

In this section I compare the most important modern editions of the 48 Studies in circulation. This is done for various reasons. The first is to highlight the several notable differences between modern editions and the sources they claim to be based on. The result of the comparison serves as supporting evidence that modern editions have introduced several aspects not included in their 'ancestors' —often new 'clear mistakes'; the second is to determine a possible style, character or editorial policy in each edition and the degree of its consistency; and the third is to establish, by cross-checking with the 1837 Spehr edition (for abbreviations see Table 2.4 in the Appendix), whether these changes have resulted in a text closer to Sp. No purpose would be served in comparing these editions with Sp in this section. Suffice to say that the differences observed between modern editions and their purported sources are not the same as the ones between these sources and Sp, as one can easily see from a simple inspection of the critical report of Chapter 3 and the comparisons related to the discussion in this chapter. The results of these comparisons underline the necessity of a new critical edition based directly on the 1837 original Spehr edition, because the musical text has now reached a point where it is virtually impossible for the uninformed reader to judge whether specific markings (or even notes) were present in the original edition or have been subjected to editorial intervention.

The method of comparison is based on the stemmatic filiation diagram presented in the previous pages, according to which, briefly speaking, from the original Spehr edition there is a division into two general branches. The first, which may be called the 'French branch', originates with the first French edition by Richault, continues with the [1905] Costallat, the 1926 Costallat, the 1942 Andraud, the 1958 Southern and ends with the 1970 Billaudot edition. The second, which may be regarded as the 'German branch', includes the various Bachmann editions and their reissues and continues with the 1961 Hofmeister and ends with the 1983 Universal edition. Perhaps it is no coincidence that

these two separate *stemmata* relate to the different evolution of oboe mechanism and technique corresponding to the French and German schools. Thus the history of the Studies is closely linked to the independent evolution of the two schools' corresponding teaching material. The major nineteenth-century sources (Sp, R, B) along with C are used as primary sources and are compared in detail in the critical report, C receiving separate treatment due to the nature and extent of Bleuzet's editorial changes.

The following comparison is separated in two main sections: in the first, Andraud (A) is compared to its supposed source, Costallat of 1926 (C). In the second, Universal (U) is also compared to its supposed source, Bachmann (B). It has been considered unnecessary to compare Hofmeister (H) with B in detail, because the differences are too many and the purpose of the editor has clearly not been to reproduce the score faithfully, but to create a highly personal performance edition instead; however, some representative examples are given in a separate paragraph by way of illustration. On the other hand, there are only a few (nevertheless important) differences between Billaudot (Bd) and C, which occur mainly in the slow Studies and involve the changing of some metronome suggestions and eliminating of the majority of staccato dots by Pierlot. Some of the differences concerning speed are rather significant, as for example in nos. 1, 3, 13, 19, 27, 29, and 37, and they aim towards a significant decrease of the tempo. Breathing marks and fingering suggestions, usually in the form of footnotes, have been kept as in C. There are no notable differences in the fast Studies. The comparison between the two editions is summed up in Table 2.5.

A is characterised by many alterations to its source's text, C. As with C and Bd, A has added breathing marks in several places. Although these generally follow C, there are also notable divergences: thus these markings are also treated independently as musical signs in the relevant comparison. In A, only the English translations of the fingering suggestions that were originally included as footnotes in C are reproduced, sometimes with additional notes. A generally reproduces the hairpins and dynamics of C, but in A many more are inserted and the beginnings and endings of some of the dynamics are often changed. Often the indication *poco* is inserted inside a (newly added) *crescendo* hairpin. An interesting feature is that the editor reproduces all the accents occurring in C and inserts some new additional accents of a smaller size, either for standardisation or according to personal musical taste. These should not be treated differently in performance; they actually help the reader discern the editorial intervention. Notes with

(-) over them are often inserted and they are hereafter described as *tenuti*. This edition is the only one to include strokes (only in one instance: Study no. 28, b. 3). The differences between C and A are listed in the critical report in Table 2.6.

The next edition to examine is the 1961 Hofmeister edition (H). At a glance it becomes obvious that Gerlach proceeded with a totally free edition, disregarding articulation, tempo indications and even stylistic elements of the existing editions. The question that arises is of course, which edition he used as his source. All historical editions are now available for comparison; however, since the additions in terms of dynamics, articulation, tempo terms, phrasing etc. in H are so great, it is almost impossible to determine Gerlach's source and compare it; it is obvious that this edition was based on the editor's personal didactic and interpretative ideas rather than on a systematic scholarly approach, although probably a Bachmann copy of the early twentieth century—at the time probably the edition most widely used in the German-speaking world—was used as the source. Almost every Study shows several important differences with all of Sp, B and C. Some of the fast Studies, for example nos. 4, 8, 12, 28, 36, and 44 have become simple staccato exercises, and instructions like 'Doppelzunge' and 'Triolenzunge' appear, even though it is far from certain that Ferling intended such fast speeds for these Studies. The metronome indications are to a large extent different from those in the French editions. Even tempo and other interpretational terms are changed or inserted; no. 22, for example, is marked 'Lesso' instead of 'Allegro moderato', no. 24 'Pressante' instead of 'Allegro con brio', no. 32 'Allegro' instead of 'Allegretto', no. 34 'Allegro risoluto' instead of 'Allegretto risoluto', and no. 43 bears the instruction 'Possibile portato', where there is no such indication in Sp.

We must now turn our attention to the most recent edition of the Studies by Universal (U). Since the prefatory notes imply that U is based on a Bachmann edition, the comparison of U has been conducted against B; it is probably the most important comparison in this section, along with the one between A and C, mainly because U is the only edition that attempts to adopt modern fashions towards critical editing. An extensive list of all differences is presented, in the form of a critical report, in Table 2.7. Some general observations concerning this comparison are as follows: There is no addition of metronome markings in U, unlike the French editions; at the beginning of each Study the editor states the key in parentheses, as well as some fingering indications and breathing marks; ties on reiterated notes have in most cases been inserted (see, however, Study no. 10), as well as a large number of cautionary accidentals, even in places where they do not seem necessary; hairpins are not always faithfully reproduced; almost *all* Studies show

differences in articulation and dynamics, with suggestions being introduced where they are totally absent in B; and finally, Joppig has attempted to standardise articulation in several of the fast Studies (see nos. 2, 4, 8, 12, 30). This last endeavour has not, however, yielded a consistent result. From a detailed examination of Table 2.7 and the critical report in Chapter 3, we may conclude that the differences between U and B are equally valid for U and Sp.

### A Short Critique of the Existing Editions: Conclusion

The above discussion has uncovered much new information concerning the historical development of the 48 Studies and the various nineteenth-century editions associated with it, some of which seem to be neglected by modern students, teachers and performers. It has also enabled the establishment of more secure dates for most of the existing copies, and it helped to determine that Spehr was the first publisher of the work in 1837 and that Bachmann's existing edition should be dated at least after 1870. The critical analysis of the different twentieth-century editions has similarly yielded several interesting conclusions concerning their character and function. As will be seen in chapters 3 and 4, Sp was edited in a way that inevitably necessitates comment by an editor who is attempting to reconstruct what the composer actually wanted (presuming that the edited text is the closest to the composer's intentions), because in many cases the lack of symbols (especially of articulation and dynamics) creates confusion or ambiguity in performance. What is obvious from the preceding comparison is that Sp could not have been used as reference for any edition in current use. In the 1926 Costallat edition, Bleuzet has included many markings absent from or different from Sp, and this is perfectly understandable for a performing edition. However, it is obvious that Bleuzet had no intention to follow his sources (most probably Richault) strictly; his edition sometimes yields in interpretations that could not have been implied by R or Sp. For example, the appearance of a *p* or *pp* marking after a long passage starting with *f* and without any other dynamic indication is often interpreted in C as a *subito p*, whereas according to the performance practice of the early-middle nineteenth century, a soft *diminuendo* would be considered obvious in this case (see Chapter 4, p. 145). Thus the editorial intervention followed performing fashions of the period. In the case of the Billaudot edition, Pierlot leaves out staccato dots and alters metronome indications in the slow Studies, thus intervening inconsistently in the articulation and significantly decreasing the speed of these Studies. The almost consistent elimination of staccato dots in this case may suggest a uniform approach to detached articulation in slow movements.

In A, Andraud creates a performance edition of his own, based on (and at the same time altering) another performance edition which had already altered Sp considerably and the amount of change between A and C is so great —a separate critical report in itself was needed to report all the changes— that the difference in text that ultimately emerges between A and Sp is enormous. Nevertheless, the edition serves its purpose, because the amount of standardisation and the suggestions of dynamics and articulation raise few doubts on the part of the performer. The question is of course, if such an interpretation was originally intended by Ferling.

The other editions that follow the 'German' branch of the *stemma* should also be subjected to critique. H is so different from *any* edition that is almost impossible to reconstruct the original text, apart from note pitches and durations. This is only understandable to the point that we accept that editors have the right to alter any didactic material to any amount according to their own taste and/or their didactic aims. This raises the question: why subject a piece to such changes and segregate it from its style, when so many didactic compositions with similar functions exist? In the case of U, it is important to repeat that the differences observed between U and B are not the same as those between Sp and B. The result in U is questionable: alterations inserted in B in relation to Sp either mistakenly (as is often the case) or for clarification purposes are in most cases left intact and new alterations have been additionally inserted in an attempt to standardise the score. This editorial policy has resulted in a musical text that is even more distant from Sp. It would seem that U represents an attempt to provide a more systematic approach to the text. After all, it does not claim to be a performance edition, neither is standardisation applied here to any extent to suggest such an aim. The result, however, in my opinion, is neither a critical edition nor a performance one. There has been an attempt at standardisation of several elements, such as staccato and accents in several fast Studies. Not only has this attempt resulted in producing new mistakes; it has also proven inconsistent. Neither did Joppig carry out the full potential of a performance elaboration: many musical elements have been left in question. For example, the fading hairpins which are often inserted at the end of phrases which are more or less implied by the music are not applied consistently as in the French editions. Also, the slurs over sextuplets with staccato-dotted notes which raise many questions in chapters 3 and 4 (see Studies nos. 9, 34), are treated in U sometimes as grouping slurs (thus being omitted) and sometimes as *portato*, in which cases they are reproduced faithfully. This point, together with the fact that no editorial intervention is reported as would have been appropriate in a critical edition, leaves a critical performer and researcher with unanswered questions. As

performance editions, C, A, and Bd are more satisfactory. In some instances I am inclined to prefer A to the rest, because some passages are more clearly interpreted. In others, the articulation and other markings inserted in A are simply too many in number and the use of, for example, two different sizes for accents creates confusion. It is obvious however, that the experience of important oboists as editors of the above editions is significant, in terms of advice on phrasing and breathing aspects. It seems that the French editors have used their experience to correct probable mistakes and to clarify some problems of interpretation in the early editions. The only drawback is that the performer is left with only one possibility of execution whereas the lack of signs in the original text would have left more alternatives for interpretation.

The results of the comparison are convincing in showing clearly that later editions present discrepancies with their supposed sources that cannot be justified simply in terms of interpretation or correction of earlier misprints. The absence up to now of the original edition is responsible, in my opinion, for most of the problems that have occurred. This current state of affairs makes it imperative to compile a new edition of Ferling's Studies, benefiting from the discovery of the Spehr edition and following it as closely as possible, while at the same time providing advice on performing and interpretational aspects in cases of doubt. This work should include a critical report listing all differences that occur between the major existing sources, so that the teacher and interpreter could follow the text knowing that some of the markings currently used are editorial and not attributable to Ferling. I consider it imperative —especially since these works are firstly didactic in orientation— to provide suggestions for performance as well, based on stylistic elements of the nineteenth century. By combining a scholarly editorial approach with a performer's insight, I intend to provide a new critical perspective on Ferling's Studies.

## CHAPTER 3

### A Critical Edition of F. W. Ferling's 48 Studies for Oboe

This chapter comprises a critical edition of Ferling's Op. 31. It includes discussion of the sources on which the edition is based, the editorial method and conventions adopted, the aim of the editorial procedure and some problematic cases that demanded critical intervention. For the editorial history and dating of the various existing editions, the reader should consult Chapter 2. In addition, in this chapter two more sources which survive in manuscript form are discussed. The extensive critical report that lists all discrepancies between the sources used and the critical edition itself are presented in the Appendix of the thesis.

#### The Sources

At the outset I must clarify that an autograph of the 48 Studies has not been traced so far (despite my extensive research in various major libraries). In the absence of such a source, the critical edition of the Studies is based on the Johann Peter Spehr edition of 1837 which, as was established in Chapter 2, is the original first edition of the work. On the other hand, since no scholarly or other study makes any allusion to an autograph, it is quite possible that it is not extant (considering that several autographs and other manuscripts of other lesser-known works by Ferling have survived). As explained in Chapter 2 (p. 92), two copies of the Spehr edition (Sp) have been located and consulted. The first is held by the British Library and the second by the *Stadt- und Universitätsbibliothek* in Frankfurt am Main in Germany. In the British Library copy, several hand-written corrections (mostly on incorrect note durations) have obscured the print. The two copies were thoroughly compared and the only difference observed was the absence of an accent on note 2, b. 3 of Study no. 23 of the German copy.

As explained, no autograph of the work has survived, although in 2006 the Kiefer auction house in Pforzheim, Germany, sold a manuscript of a piano accompaniment of the work, purportedly written by Ferling himself and dated c. 1850:<sup>1</sup>

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<sup>1</sup> Auction 60, Chapter 13, *Autographen*, No. 5016, Paper manuscript, around 1850, Gr.4°, 28 pages, of which 27 are written on [beschrieben]. There is a stamp with the owner name: 'Poss. Louis Klemcke 3/4 [18]53'. See [http://www.kiefer.de/artikel\\_details.asp?id=60\\_5016](http://www.kiefer.de/artikel_details.asp?id=60_5016), accessed 2 Oct. 2006. The same Klemcke [Klemcke] composed several pieces for oboe during the second part of the nineteenth century. Some can be traced in the relative volumes of the *Handbuch* and the *Monatsbericht*.

Despite my efforts, I did not succeed in acquiring a copy from the auction's successful bidder, therefore I have only had access to the first page (available as a sample image at the auction website), which includes most of Study no. 1 (see Fig. 3.1). Although this is not an oboe part, careful inspection of the musical text reveals several characteristics which are not present in Sp. These differences are presented in the Appendix in Table 3.1 and there is no further mention of the manuscript in the critical report, basically because this would suggest a totally different treatment of the text of that Study with the rest of the piece. Hopefully this source will become more widely available in the future, because, apart from its practical use of performing the Studies with accompaniment, the dynamic and articulation markings in the piano part help to clarify several instances of unclear markings in the other sources.

**Fig. 3.1: First page of the Klemske 1850 manuscript.**

Another manuscript of the Studies, this time in my possession, bears at the end of the final page the inscription and signature 'Fine. U. (or V.?) Bauer 1877'. I refer to it in the critical report with the symbol (BM). There is no cover page, but the first page bears the title '48 Etuden für Oboe von Ferling'. There is as yet no evidence about who this Bauer may be, whether he had any connection with Ferling (who had died in 1874), and whether he was hand-copying an existing edition or an autograph of the piece. According to Prof. Christian Schneider, whose kindness in furnishing me with the manuscript has enabled me to provide this account of it in this thesis, Johann Baptist Schlee (26.3.1897-29.1.1975) was the owner of the manuscript and it came down to him from his widow. It is not known who prepared the script and how it came into Schlee's possession and it is probably futile to try to retrace its movements in the past. Perhaps this is one of the issues that deserve more research in the future. If the signature at the end is accurate, the manuscript was written after the composer's death. The main problem with this source is that it cannot be determined whether it is a manuscript copy of an autograph or of some other edition. It contains several corrections written in pencil and even in modern pen (presumably by oboists who used it for performance or practice); an important point is that it is generally fairly close to the Spehr edition (see Fig. 3.2):

**Fig. 3.2: First page, Study no. 1 from the Bauer manuscript.**

The next source to be used in the critical report is that published by Richault (R) in [1845], of which the copy kept in the Cambridge University Library was used (see

Chapter 2, p. 105). The [1905] Costallat edition is not used in the following comparison because it bears no significant differences from R. These differences were already analysed in Chapter 2 (pp. 107-108), where dating of both editions was also discussed, and are thoroughly presented in Table 2.3 in the Appendix. Another source utilised is the Bachmann edition, namely a copy of c. 1910 kept in the *Landesbibliothek Schwerin*. The reader is strongly advised to consult the relevant discussion on the dating of this source in pp. 95-104 of Chapter 2. The differences between this copy and the one located in the Polish National Library are presented in the Appendix in Table 2.2. Finally, the last source to be compared in this report is the 1926 Costallat edition, mainly because it represents the earliest performance edition of the Studies, and is consulted above all for decisions that affect performance. An analytical stemmatic filiation diagram including all sources that I have been able to trace has been presented in Chapter 2, pp. 114-116 and provides assistance in finding common errors and thus establishing the editorial evolution of the piece.

#### **Aims of the Edition and Treatment of the Sources**

The present edition can be considered original because it is the first critical edition of the 48 Studies, the first with an analytical critical report and also the first modern edition based directly on the first edition of the Studies. It is worth noting that, apart from a few works that have recently appeared in *Urtext* editions (including Mozart's Oboe Concerto and Oboe Quartet<sup>2</sup> and Schumann's *Romances*) it is perhaps the only composition of the oboe repertory to receive a full critical approach. Its importance stems also from the fact that it is a critical edition of a didactic work, rather than of a conventional composition.

In preparing the new edition I had the intention of creating a reference source, in case copies of the nineteenth-century editions are either lost or deteriorate over time. Most of the issues that need editorial and performance decisions have been critically addressed, although the list can never be complete. The new edition is intended to be used not only by scholars, but by performers, teachers and students as well; it is planned as plain, easy-to-study material, albeit retaining its academic-critical status. The degree of editorial intervention and the ironing out of inconsistencies were governed by the need to keep the text as close to Sp as possible, while at the same time assisting performance by

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<sup>2</sup> Wolfgang Amadeus Mozart, *Quatuor pour hautbois, violon, alto et violoncelle K.370 (368b)*, 1781 manuscript and 1800 J. André edition in *Collection Dominantes*, présentation par Michel Giboureau et dirigée par Jean Saint-Arroman (Courlay, France: Fac-Similés Jean-Marc Fuzeau, 1997). This edition includes an extended critical discussion of the sources by Mr. Giboureau and presents facsimiles of the 1800 André edition and Mozart's autograph preserved in the *Bibliothèque Nationale de Paris*.

eliminating problematic corners. It should again be noted that since no autograph of the Studies is available, it is not possible to establish if Ferling or the editor is responsible for the inconsistencies observed in Sp; therefore, I assume that the text of Sp is a responsible record of what Ferling wanted.

Treatment of the sources thus accords each a different level of importance. Spehr (Sp) is used as the basis of this edition. All discrepancies have been reported in comparison to it. Whenever I use the term 'original' I refer to Sp. There has been no attempt to compare the remaining sources with one another, in places where Sp needs no alteration. All changes inserted are either a product of research on relevant nineteenth-century sources, or governed by performance considerations. It is here that C is mostly consulted, though not always duplicated.

The Klemske manuscript, from which only Study no. 1 was available, bears some additional information in the piano part which is listed in Table 3.1 in the Appendix. This source is not referred to in the critical report, and no changes based on it have been incorporated into the present edition. R, BM and B were compared in every aspect to Sp. BM was consulted essentially to assist in decisions over cases of different or unclear markings between Sp and the other sources. In these cases, it seems incidentally to follow the Spehr edition rather than the Bachmann. Perhaps this implies that in 1877, when the copy was prepared, either no Bachmann edition was in circulation or it had not yet been established as instructional material, replacing the old Spehr edition. I have not considered the beginnings and ends of hairpins in BM, because manual reproduction of such markings in manuscripts is often untrustworthy, and I have based my comparison only on the 'original' text, disregarding all pencil or pen corrections. C is not handled so much as a historic but more as a performance edition. It is not used for comparison in issues like dynamics, hairpins and tuplet slurring, because listing of all the discrepancies with Sp would have significantly increased the length of the critical report. No doubt many of Bleuzet's additions are helpful for practice, mainly because Sp lacks a number of dynamic suggestions in places where the modern performer would expect to find them. However, since different interpretations are also possible, the aim of the present edition is not to confine the oboist to only one possible interpretation. C was compared in matters such as note pitch and duration, articulation (including accents) and slurring.

My edition abides by standard editorial conventions.<sup>3</sup> Bar numbers appear at the beginning of every stave. All added slurs and ties are given as dashed lines; all added articulation marks, accidentals, dynamics, symbols and text are given in square brackets. Pitches are based on the Helmholtz pitch classification system (C, C, c, c', c'', c''' etc.), where middle c=c'. The critical report is organised by counting notes and not symbols; thus, notes in each bar are identified by counting from the beginning of a bar, including all grace notes and ignoring any rests and ties. Beaming and note grouping have generally been retained as in Sp with a few exceptions, and also where note grouping appears in square brackets to clarify execution. Misspelled abbreviations such as 'ritt.', 'cres.', 'dimenoendo', 'cad:' [cadenza] and 'lagrimoso' have been amended in line with modern practice.<sup>4</sup> In cases where indications like 'cres.' or 'dim.' are followed by dashed lines, these lines have been faithfully reproduced, but no dashed lines have been inserted where they do not exist in Sp. Dashed slurs between acciaccaturas and concluding notes have been added only in cases where they do not appear in the original and at the same time no overall slur is present.

Accidentals have been added without any further comment in the critical report in cases of clear mistakes and omissions, as well as for all octaves of a pitch class, when the first appearance of the pitch class in the bar is inflected; in all such cases they appear in square brackets before the associated note-head. All cautionary accidentals, either existing in Sp or inserted in the critical edition, appear in round brackets. Already-existing cautionary accidentals have been retained (in round brackets) without any further discussion in the critical report. All cases of editorially-inserted cautionary accidentals (also in round brackets) are identified in the critical report, according to modern notation conventions and in direct comparison with Sp.

In addition, I have adopted a few further editorial interventions. In cases when a general *legato* line is present, all sources except C lack ties between notes of the same pitch in the vast majority of cases. In order to establish if this is an editorial policy of the Spehr firm, or editorial practice of his time, I examined other compositions published by Spehr, where I found many cases of written-out ties; it seems that their absence must be rather attributed to Ferling who must have regarded superfluous to write ties in these

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<sup>3</sup> Specifically, this edition generally follows the editorial system used in the recent critical edition of I. Pleyel's early string quartets. See Ignaz Pleyel, *Six String Quartets Opus 1*, Simon P. Keefe (ed.), Vol. 4, from *The Early String Quartet*, Cliff Eisen (general ed.), in two parts (Ann Arbor: Steglein Publishing Inc., 2005), p. vi.

<sup>4</sup> According to modern practice, 'rit.' implies *ritenuto*. Thus it is not clear whether Ferling (or the editor) meant *ritardando* or *ritenuto*. This indication is rather common in the Studies, and it is even more difficult to determine if Ferling wanted a distinct interpretation in each case. See the relevant discussion in Chapter 4.

cases. This inference is strengthened by the fact that other Ferling compositions in both published and autograph form show the same policy.<sup>5</sup> Ties exist in all other cases where articulation is changed after the tied note. Although there are no references in the bibliography to editorial practice or performance practice on this issue, similar patterns are sometimes to be observed in other oboe methods of the period, such as Brod's method of 1826.<sup>6</sup> In later methods, for instance those by Verroust (1857),<sup>7</sup> Barret (1850) and Vény (1828), ties are present in all cases. It is difficult to be sure if an unwritten tie is intended when a slur is present. It is obvious that the detachment of the same note in an overall legato disturbs the flow of the phrase, irrespective of how softly it is executed. It also gives emphasis to the tied note where it is least expected. If the detachment of the same note was intended, there should be at least one reference regarding execution in the woodwind methods of the period. Therefore, dashed ties have been inserted in all such cases without further comment. Whenever Ferling writes ties, these appear with solid-line slurs in the present edition.

No attempt has been made to standardise articulation in heavy-handed fashion, although editorial intervention was deemed necessary in specific fast Studies when simplicity and consistency in execution was regarded as important as a faithful (but sometimes confusing) reproduction of Sp. It is obvious that an inconsistent text in repeated rhythmical patterns in a short and technical study makes performance problematic. It is often difficult, in some cases, to detect any logic in the absence (or occurrence) of specific articulation signs in the nineteenth-century sources of the piece, especially when these signs are missing in the opening bars of the piece. Also, inconsistency often shifts the attention of both student and teacher from the actual focus of the study.

The original text has been clarified in cases when the exact beginning and ending of slurs is unclear, especially when a slur ends on the same note on which the next slur begins. In such cases the text in question is usually interpreted by a comparison with the rest of the sources, assuming in most cases (as for example in Study no. 48, bb. 21-25),

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<sup>5</sup> Specifically, the Concertino Op. 14, as well as the *Rondo-Militair pour deux Hautbois*; the latter includes examples from both cases. For a complete citation of the above pieces, as well as of any other Ferling composition referred to in the current discussion, see the relevant references in the Introduction, or the citations in the Bibliography.

<sup>6</sup> Henri Brod, *Grande Méthode de Hautbois*, I (Paris: Schonenberger, 1826). From the 'Quarante Leçons faciles et progressives' which are included in pp. 28-57, lessons 9, 15, 16 etc. yield examples where ties have been left out when an overall slur is present.

<sup>7</sup> Stanislas Verroust, *Méthode pour le Hautbois... d'après Joseph Sellner, oeuv. 68* (Paris: Richault, 1857).

that no detached note exists and also avoiding any overlapping of slurs.<sup>8</sup> The final decision takes consistency and performance into consideration as well. Whenever I change the beginning or end of a slur, this is always done with a solid slur and a direct reference in the critical report. Whenever I introduce a slur that does not appear in Sp, it is always dashed.

One of the most difficult questions the editor faces is to decide whether a slur over a triplet indicates articulation or grouping.<sup>9</sup> If staccato dots are also present, one is often wondering if it indicates *portato* or simple *staccato* (by the term *portato* I hereafter mean the combination of staccato dots and slurs over notes). Cursory research of other contemporary compositions published by Spehr revealed that the extensive use of slurs over triplets is not commonly found in other of his publications.<sup>10</sup> Another issue is if staccato dots indicate a more separate execution than ordinary detached notes, or if the notes are dotted simply to differentiate them from slurred execution.<sup>11</sup> Although *portato* appears very often in triplets, it is seldom to be observed throughout the Studies in the rest of cases. The same applies to the use of unarticulated notes. This could suggest that slurs over triplets may indicate grouping rather than articulation. On the other hand, it is obvious that some triplets are indeed meant to be played slurred. To include all possible interpretations, I have first of all used brackets in the place of existing slurs over all triplets in the Studies to indicate grouping, according to modern editorial practice. In cases where slurs either clearly or *possibly* indicate articulation, they have been retained, although the reader is advised to consult Chapter 4 for more details on performance

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<sup>8</sup> See, as an example, the relevant discussion on p. 134.

<sup>9</sup> This problem is to be found in the writings of other composers of the period, such as Berlioz. See Hugh MacDonald, 'Two Peculiarities of Berlioz's Notation', *Music & Letters*, 50<sup>th</sup> Anniversary Issue, 50, 1 (Jan. 1969), 26.

<sup>10</sup> The reader may consult the *Mozart-Album oder auserlesene Original Compositionen für Gesang u. Pianoforte... zum Besten des Mozartdenkmales, hersg. von August Pott...* (Braunschweig: Joh. Peter Spehr, [1840]), 61: b. 27, 88: bb. 7-9 etc. Also, isolated examples in Heinrich August Marschner (1795-1861) Opern-Komponist, *Les Charmes de Bronsvic. Rondeau brillant pour le Pianoforte oe. 43* (Bronsvic: au Magazin de Musique de J. P. Spehr, [c. 1830]). Both works are held in the British Library.

<sup>11</sup> In any case, the absence of strokes or unarticulated notes and the small percentage of *portato* over normal-valued notes cannot be attributed to the editor. From my research of other compositions published by Spehr both at the same and an earlier period, I was able to determine that strokes, staccato dots, ordinary notes and slurs with staccato dots or even slurs with strokes were all present. The reader is referred to the following works, all available in the British Library: *Sonate pour le Pianoforte par Louis van Beethoven, Oeuvre 101, a Bronsvic, chez Jean Pierre Spehr, au Magazin de Musique, dans la rue die Hohe*, pl. no. 1184 [1819?], and *Mozart-Album oder auserlesene Original Compositionen für Gesang u. Pianoforte... zum Besten des Mozartdenkmales, hersg. von August Pott...*, Braunschweig bei Joh. Peter Spehr, pl. no. 2570, 108-115: 'Ballade' comp. von J. Moscheles (solo piano): both strokes (bb. 57-60) and staccato dots (bb. 55-56) exist.

issues.<sup>12</sup> Multiple (double) slurs have been generally considered superfluous and therefore have been omitted.<sup>13</sup>

Turns at the end of trills have been generally added in the rare cases when they are missing from the original, according to the performance practice of the period. Because Sp is rather consistent in the use of ending trills with a turn, even in fast passages, it is assumed that the few instances where turns in melodic slow Studies are absent, are due to lack of space; in some cases of trills in the fast Studies, I have not added any turns. Inserted ending turns appear in square brackets, and where accidentals are also added, no further bracket is used for them. Sp, B, BM and R show the turn of the trill generally detached from both the trill and the ending note (sometimes there are no slurs at all). Of the other sources, C is the only one where turns are slurred with the trill note, but not the ending note. The original text has been retained here, but performers should again turn to Chapter 4 for a detailed discussion of execution.

The situation with normal and inverted turns is unclear. Apparently Ferling uses  $\sim$  and  $\curvearrowright$  in place of the modern symbols ( $\infty$  and  $\infty$ ) and reference to some instrumental methods of the period shows that their execution might be the opposite of that of today.<sup>14</sup> Contemporary methods of the period are sometimes contradictory; one can deduce, however, from the above-given examples, that the normal turn was more widely used. For this reason and because Ferling uses  $\curvearrowright$  much more often,<sup>15</sup> I have adopted the modern normal turn symbol for these cases and the inverted turn in the place of  $\sim$ .

Sometimes turns are written out in Sp; three-grace note groups which occur often throughout the Studies may also be interpreted as on-the-beat three-note turns.<sup>16</sup> Following this, they have been slurred to the conclusion note as in C, whereas in the rest of the sources they are not;<sup>17</sup> finally, although modern practice would generally suggest a between-the-beats execution, some of the sources are either unclear or clear enough in writing the turn exactly *on* the note. For this reason, there has been detailed analysis in

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<sup>12</sup> To determine what exactly a slur over a triplet means is not always easy, as has already been pointed out by other scholars for musical pieces of the same period. See the discussion on Berlioz's slur notation in Hugh MacDonald, 'Two Peculiarities of Berlioz's Notation'..., 25-26

<sup>13</sup> However, see Jonathan del Mar, 'Once Again: Reflections on Beethoven's Tied-note Notation', *Early Music*, 32, 1 (Feb. 2004), 24: 'all notations have different psychological effects'.

<sup>14</sup> The German editions of the Schools by Hummel and Spohr, mainly; see Chapter 4.

<sup>15</sup> As also in the Concertino Op. 5, the Divertimento Op. 6 and the Double Concerto Op. 14.

<sup>16</sup> Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (OUP, 1999), 475.

<sup>17</sup> Except in instances where staccato dots on the concluding notes may suggest detachment, as is the case of Study no. 31, where the acciaccatura is not slurred to the ending note. In C these staccato dots have been left out by Bleuzet.

Chapter 4 (pp. 142-144), the final editorial decision being a compromise between mid-nineteenth-century performing practice and modern aesthetics.

All dynamic markings generally follow Sp. Contrary to all modern performing editions I have generally inserted no extra dynamic symbols and hairpins even in cases where a change in character or in the sequence of music would make their use natural and musical. In the fast Studies, dynamics are generally few (or even non-existent). An attempt to introduce dynamic signs, even as suggestions in such cases would clearly exceed the scope of the current edition and would also make the critical report longer. In extreme cases, however, I proceeded in adding a relative marking suggestion in brackets, or changed the position of an existing marking. This happens mostly when the existing dynamic marking follows a long crescendo line and appears at the weak part of a beat, creating ambiguity about the peak of the phrasing line. These cases are all clearly described in the critical report and should be treated only as editorial suggestions for other similar cases and not interpreted as the only places where intervention is imposed.

Interventions in phrasing and hairpins were kept to a minimum. Subtle differences between Sp, B and R have all been reported. Very often questions arise as to the exact position of a hairpin or its length or from its absence at places where it should be expected, such as when a long *crescendo* to *f* is followed by a sudden indication of *p* or *pp*.<sup>18</sup> Similar questions occur when, for example, a repeated slurred figure is sometimes tied to its concluding note and sometimes not. Finally, some cases of articulation signs, like independent staccato dots in an overall legato slur or accents on tied notes, were not reproduced because their execution is difficult to interpret and they could easily be regarded as editorial mistakes.

### Some Individual Problematic Cases

Study no. 1 introduces an 'ad libitum' passage in b. 26, which functions as a short cadenza. Although the 'ad libitum' indication appears at the middle of the passage, it obviously refers to the whole passage. Other such cases also exist in the Studies, as in nos. 17 and 29, but this is the only case where the notes are written at normal size in all sources. The present edition has treated the passage as a real cadenza, inserting smaller-sized notes, but, although Ferling obviously regards notes 5-7, 8-10, 11-13, 14-16 and 17-19 as triplets, I have added no triplet number or grouping bracket.

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<sup>18</sup> See Roy Howat, 'What do we perform?' in *The Practice of Performance: Studies in Musical Interpretation*, Rink, John (ed.) (CUP, 1995), 3-20, especially 18-19: 'A more arcane engraving rule, formulated in the interests of visual grace, often limits the width of hairpin dynamics to a small fraction of their length (and in some contexts forbids their crossing the sacred barline)'.

**Study no. 4** is one of the cases where extensive editorial intervention in accents and staccato dots was deemed necessary to facilitate execution. The motive  is regarded as the fundamental element of the technical requirements of the Study and staccato dots and accents have been added when missing. In bb. 7, 8, 17, 19, and 20, where a different articulation may safely be assumed, the original was retained. A similar problem arises in **Studies nos. 8 and 24**. The application of consistent articulation at this point does not necessarily suggest *staccato* performance, merely a uniform approach (see Chapter 4, although stylistically short articulation should preferably be used).

In **Study no. 9** the absence of the  $b\flat$  from the turn in b. 12 suggests that the instrument for which the Studies were composed had no low  $b\flat$ , so Ferling regarded it superfluous to indicate it. Also, the position of the *mf* marking in b. 13 is problematic. It is obviously misplaced in Sp; if the accent on note 1 is interpreted as a fading hairpin, the *mf* could be positioned on note 5 (as in C); the present edition shifts its position to note 1, since there is no indication of volume fading in the bar.

In **Study no. 15** the existence and performance of staccato-dotted crotchets and semiquavers in a slow tempo has been regarded as the didactic element of the Study; thus staccato dots have been inserted in square brackets in bb. 2, 6, 17, 22, 30, and 32 in accordance with the existing staccato dots; b. 31 could be interpreted in a similar way. The *p* marking in b. 12 is more or less superfluous; it has been retained as a dynamic indication for the beginning of the next phrase.

The trills in **Studies nos. 20 and 48** were obviously intended to be executed without turns, due to the speed of the piece, and they could also be interpreted as short pralltrills (*Schneller*).

In the case of **Study no. 23**, standardisation of staccato was applied on all bars with similar motives (bb. 5, 6, 20, 22 and 26). Apart from bb. 2 and 18, all other similar rhythmic groups in all sources have no staccato dots (C has no staccato dots at all). The accent on note 2 of bar 8 appears there only once, the other similar rhythmic figures (bb. 17, 39) having staccato dots instead.

**Study no. 30** is an example of editorial intervention in the placement of dynamic markings. The growing hairpin of b. 21 ends in an *f* marking on a weak beat of the bar, which makes performance confusing. The *f* was shifted to the first note of the next bar in order for the crescendo to reach its culmination at a reasonable position. Other interpretations are of course also possible. Similar changes can be observed in isolated cases in **Studies nos. 3, 5, 9, 15, 19, 25, 27, 31, 33, 35, 38, 42, 45, and 46** (see the critical

report). Although the reader may assume that their number is large for a critical edition, they all involve obviously misplaced markings (for example, a change in dynamics a few notes after the second theme appears) and they are only suggested resolutions of a problem.

The articulation of notes 4 (bb. 2 and 10) and 2 (b. 4) in **Study no. 31** leads to a variety of interpretations. In contrast, there is no staccato dot in the recapitulation (b. 30). Articulation was changed in this bar to standardise it with bb. 2, 4, 10 and 32.

Slurring in bb. 7-8 of **Study no. 32** has been changed to match slurring on its recapitulation in b. 39. Another interpretation would be to base slurring on the accent on note 4 of b. 7 and begin the new slur from note 5.

In **Study no. 33** the turns in bb. 3 and 16 are written out in Sp as normal turns. The symbol  $\curvearrowright$  is used in Sp in bb. 20 and 30, which serves as an editorial suggestion for execution.

**Study no. 38** is problematic in the use of triplet slurring. Some triplet slurs obviously indicate grouping (when they exist together with other slurs) and some may easily be regarded as articulation signs (when they continue to subsequent notes). I have replaced with brackets only the slurs that obviously have a grouping function. The same policy was followed in **Studies nos. 7, 17, 41 and 46**, where it is equally difficult to decide on triplet articulation (see in no. 41 bb. 4, 8, 10, 22, 26 and in no. 46 bb. 3, 4, 12, 17, 21 and 28). The same **Study (no. 38)** has been treated as editorially inconsistent in terms of staccato dotting on the semiquavers of the rhythmic groups ♪♪ (see Chapter 4 for issues concerning detached interpretation).

The situation concerning accidentals in the recapitulation of **Study no. 40** (bb.45, 47) is worth mentioning. All sources have f\*s in notes 2, 4 of b. 5 and 1, 6 of b.7. The same notes in bb. 45 and 47 have no accidentals. The present edition introduces \* in bb. 45 and 47 in square brackets, on the basis that the theme of the recapitulation should not be altered, at least concerning note pitches. Also in the same Study the sequence of notation of the chromatic scales in bb. 58-9 and 66-7 are different in the two cases yet are faithfully reproduced in all sources for no apparent reason.

*Staccato* and ordinary detached demisemiquavers in **Study no. 43** have been standardised with staccato dots to avoid confusion over their execution. Incidentally, C has no staccato dots in this Study except for the *portato* sextuplet in b. 20.

In **Study no. 44** all slurs over triplets in the first system were replaced with brackets, to be consistent both with the recapitulation and the austere, march-like character of the Study. This policy is supported by the double slur on the first triplet of b. 4 and by the

fact that the rest of the triplets in the original edition lack both numbering and group slurring but are still normally articulated nonetheless.

The slur between notes 1-2 in b. 21 of **Study no. 46** has not been added in b. 17, as would probably seem appropriate for standardisation purposes. No other source seems to standardise except C, where the legato slur on notes 1-2 is left out instead. The staccato dot on note 2 in b. 27 of **Study no. 47** was left out, because it makes no sense in an overall legato. Perhaps the octave slurring of e<sup>m</sup>-e<sup>n</sup> was not possible and Ferling wanted to facilitate performance. It might easily be an editorial mistake, however.

**Study no. 48** required editorial decisions concerning the beginning and ending of consecutive slurs. In bb. 22-25 Sp has slurs that end between notes 2-3 of each bar (if not on note 2), the next slur starting clearly from note 4. At the same time, no staccato dot on note 3 exists, which, given contemporary practice, would suggest that this note was meant to be played detached.<sup>19</sup> I decided that the first slur should end on note 3, in accordance both to other sources (B and R, for example) and to the similar passage that appears in bb. 43-46, which is articulated in Sp in the same way. Similar policy has been adopted in **Studies nos. 26** (bb. 2, 13), **32** (b. 47) and **36** (bb. 33-34); however, in the latter case, the two slurs in question have been integrated into one, in accordance with the preceding bars (i.e. 8-14 and 19-20), although one may equally decide to detach note 6 of b. 33 from the rest of the group and either slur it with note 1 of b. 34 or to play both notes detached. C is the only source that agrees with this interpretation, the remaining sources avoiding a decision by reproducing the obscure original articulation.

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<sup>19</sup> See the relevant discussion in Clive Brown, *Classical & Romantic Performing Practice 1750-1900* (Oxford: OUP, 1999), 210-214.

## CHAPTER 4

### Performance Practice Issues and Suggestions on Interpretation

The final chapter includes a discussion of some of the performance practice issues that critically-aware performers will inevitably face while performing the Studies. The discussion follows modern scholarly work in the discipline of performance practice while also drawing upon material from well-known nineteenth-century treatises and methods such as those by Czerny, Hummel and Spohr, as well as from a significant number of lesser-known oboe methods from Germany, France, Italy and England. Some other woodwind methods of the period are also examined. In some cases several editions (or translations) of the same work have been consulted, because my research revealed important differences between them. Individual studies, lessons and longer etudes included in methods are used as examples. The close examination of old methods often raises the question whether the theoretical parts of nineteenth-century methods actually agree with the practical examples that follow (which are often dated later). In some cases, older treatises like the ones by Quantz, Türk, C. P. E. Bach, Marpurg and Tromlitz were investigated, bearing in mind that many of their suggestions were already becoming, if not obsolete, at least questionable by the time the Studies were composed. Closer examination of post-1850 instrumental methods or reprints of etudes reveal the major stylistic changes that took place in the latter part of the century.

Op. 31 is a didactic composition whose history spans more than 60 years in the nineteenth century alone, when so many changes have occurred both in the technical capabilities of the oboe as well as in the perception of style and instrumental interpretation. The Studies were used by professional oboists, teachers and students, and it is safe to assume that Ferling prepared them essentially for pedagogical purposes, as the dedication to one of his (probably advanced) students on the cover page of Op. 12 indicates.<sup>1</sup> The style and length of the pieces is markedly different from that of the studies and capriccios of the Italian school of oboe playing, some of which can be classified as 'concert-etudes'. They are even much shorter than the 'sonatas' and 'etudes' that appear in the methods by Brod and Barret. This does not imply that their technical level was easy at the time they were composed. The existence of the Richault edition, the inclusion of the Studies in the curriculum of the Paris Conservatoire<sup>2</sup> and the appearance

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<sup>1</sup> See F. W. Ferling, *Studien für die Oboe Op. 12*...with the dedication 'seinem Schuler W. Eisholz zugeeignet' (Brunswick: J. P. Spehr [18?]), front page.

<sup>2</sup> Donald L. Hefner, 'The Tradition of the Paris Conservatory School of Oboe Playing with Special Attention to the Influence of Marcel Tabuteau', PhD (The Catholic University of America: 1984), 65.

of so many later editions mean that they were used extensively at least in France and Germany, two countries with a proven difference in tone production aesthetics and style, at a time when the German and the French oboe systems were undergoing radical changes to accommodate these differences. One may compare this to the less widespread history of dissemination of similar didactic compositions for the oboe like Brod's and Vény's methods, Verroust's studies and similar German and Italian didactic material listed in Table 1.1; such compositions are only now being researched in the context of rediscovering nineteenth-century repertory and used in oboe lessons (indeed some of them, such as Gustav Vogt's method and various caprices and etudes by Italian composers, never reached publication). Only Sellner's method in Germany and Barret's in France and England can demonstrate a similar longevity (Italy is a different case: it seems that Italian conservatories have preserved a long tradition and have selectively incorporated in their curriculum several nineteenth-century Italian didactic works). The fact that the pieces have survived for almost 200 years when most of Ferling's compositions are either lost or seldom performed, means that an important didactic tradition was created by them during the nineteenth century.

### **Articulation and Slurring**

The coexistence of slurs and ties has been thoroughly discussed in Chapter 3. There are some isolated examples in instrumental methods of the period where no ties exist together with slurs, but these are few in comparison to what we regard today as normal practice and may be attributed to an editorial policy of leaving out obvious markings. Moreover, there is no special mention in the sources of a different execution in such instances.<sup>3</sup> In case of doubt, the performer may wish to decide for each case separately, ignoring perhaps some of the editorially inserted ties and detaching softly the corresponding notes.

A modern player will often become confused, when consulting older editions, in trying to determine whether a slur over a triplet indicates rhythmic grouping, slurring, or even phrasing. Examples in most nineteenth-century methods are mostly inconsistent. Authors are more concerned to show the metric division of the group, than to clarify articulation. Some do not use any slur at all in their examples. This can be explained in

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<sup>3</sup> This problem may not be associated only with oboe or even woodwind phrasing and articulation. See, for example, Bernard Romberg, *A Complete Theoretical and Practical School for the Violoncello...* (London: T. Boosey & Co., [1840]), 46, 49, 50, 69, 71 etc.

older treatises up to the beginning of the century such as Löhlein's<sup>4</sup> and Quantz's,<sup>5</sup> because the ruling mode was unarticulated notes, but not in later methods like those by Czerny<sup>6</sup> and Hummel,<sup>7</sup> where legato and detailed articulation predominated (in fact the theoretical parts of these methods seem not to accept plain notes as an articulation possibility). Modern scholarship is still not in a position to give definitive answers to this question.<sup>8</sup> Oboe methods of the first half of the nineteenth century are fairly consistent: Fahrbach takes care to indicate clearly both rhythmic grouping and articulation;<sup>9</sup> Garnier, Brod and Vény employ slurs or combinations of slurs with staccato dots *under* the number '3'.<sup>10</sup> Still, one must be cautious in presupposing that slurs in this case literally mean articulation. A hint to interpretation in the slow Studies of Op. 31 is that there are many cases of tuplets with *portato*, but this form of articulation is almost non-existent in other note values: it appears only once in each of Studies nos. 11, 15 and 19 and involves few notes. Although slurs that were regarded as obvious grouping symbols have been changed to brackets in the critical edition, according to modern editorial practice, slurs that may be interpreted as legato-markings have been retained, in addition to the inserted brackets, to remove any ambiguities in performance. One such case where slurs over triplets in Sp obviously indicate legato (an interpretation also suggested by the speed of the piece) is Study no. 34. In the case of other fast Studies, leaving out triplet slurring in performance affects the musical style of the composition, as in Study no. 44.

In discussing articulation traditions, it is tempting to investigate the theoretical parts of the oboe methods of the period for evidence of the generally accepted articulation styles. Modern scholarship accepts that nineteenth-century authors are in wide disagreement as to the different types of note detachment and that there has been little research on the corresponding oboe compositions. Some methods indicate detached notes with either strokes or staccato dots, and some admit both types. Generally strokes are regarded as more short and abrupt, while staccato dots represent a softer articulation.

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<sup>4</sup> Simon Georg Löhlein, *Anweisung zum Violinspielen, mit praktischen Beyspielen...zum dritten Mal... hrsg. Johann Friedrich Reichardt* (Leipzig, Züllichau: Friedrich Frommann, 1797), 19.

<sup>5</sup> Johann Joachim Quantz, *On Playing the Flute*, 2<sup>nd</sup> ed., tr. with notes and an introduction by Edward R. Reilly (London: Faber and Faber, 2001), 65.

<sup>6</sup> Carl Czerny, *Complete Theoretical and Practical Piano Forte School...in three volumes... Op. 500* (London: R. Cocks & Co., 1842; Vienna: Diabelli; Milan: G. Ricordi; Paris: S. Richault), I, 84, exercise no. 33, b. 5, Allegro vivace.

<sup>7</sup> Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-forte-Spiel...*, 2<sup>nd</sup> ed. (Vienna: Haslinger, 1838), I, 21.

<sup>8</sup> Nicholas Temperley, 'Berlioz and the Slur', *Music & Letters*, 50, 3 (Jul. 1969), 392.

<sup>9</sup> Giuseppe Fahrbach, *Nuovissimo Metodo per Oboe di facile intelligenza | e colla vista speciale che servir possa alla istruzione de' principianti senza l'ajuto del maestro | composto da Giuseppe Fahrbach | ... opera 27* (Milano: Ricordi; Firenze: Ricordi e Jouhaud; Mendrisio: C. Pozzi, 1843), 63, study no. 42.

<sup>10</sup> For example, (Joseph-François) Garnier l'aîné, *Méthode raisonnée pour le haut-bois...*, (Paris: Pleyel c. 1798), 28, 32 etc.

Less questionable and conclusive is a further intermediate style between slurred and detached notes, notated with slurs over staccato dots. The relative absence of unarticulated notes in the theoretical discussion of the instrumental treatises can be easily attributed to the gradual establishment of a new articulation style, connected to the changing trends in string bowing and the use of the pianoforte in the place of the harpsichord, which gradually gained favour over the Baroque and Classical tradition of unarticulated note notation.<sup>11</sup> Czerny,<sup>12</sup> Barret (pp. 5-6), Vény (p. 18), Miller (p. 4) and Brod (p. 6) seem to neglect unarticulated notes when they describe the different modes of articulation, although the musical examples in the studies, etudes, lessons, excerpts, melodies and preludes that follow contain many such notes. It seems that, in certain aspects, composers failed to put to practice the theoretical issues they advocated in the prefaces of their methods.

Oboe and woodwind methods are generally contradictory in terms of articulation. Garnier, Wieprecht and Langey use staccato dots to mark the beginning of a note by the placement of the tongue. In his examples, Garnier uses only staccato dots but, after a certain point, these dots are changed to strokes indiscriminately. In the section on the use of the tongue, he suggests four different articulation markings, associated with the instrument's expressive possibilities: marked and dry (stroke), soft or weak (dot), even softer (slur with dots) and the so called *frémissement de lèvres* (lip shaking) which is more associated with lip vibrato.<sup>13</sup> He does not seem to acknowledge unarticulated notes, although in this respect he is more consistent than others, in using them seldom in his lessons and only in cases of notes of long duration. The German and French editions of Sellner's 1825 method use strokes, but the Italian edition of c. 1850 employs staccato dots;<sup>14</sup> Barret uses strokes, dots and slurs with dots, but later in his examples he also uses wedges (^), probably to indicate an accented staccato;<sup>15</sup> Verroust uses both strokes and

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<sup>11</sup> Paul Badura-Skoda, 'A Tie Is a Tie Is a Tie: Reflections on Beethoven's Pairs of Tied Notes', *Early Music*, 16, 1 (Feb. 1988), 86.

<sup>12</sup> Czerny, *Complete Theoretical and Practical Piano Forte School...*, III, 19-20: 'On the Employment of the Various degrees of Legato and Staccato:...Legatissimo, Legato, Mezzo Staccato [symbolised with slurs over staccato dots], Staccato, Marcatissimo or Martellato'. No plain notes are described, although in p. 20 the author suggests that 'between these five degrees of expression, there lie innumerable shades and modifications'. His exercises are full of unarticulated notes.

<sup>13</sup> Garnier, *Méthode raisonnée...* Compare for example 11 (introduction), 13, 19, 27, 33 etc. See also Howard Mayer Brown and Stanley Sadie (ed.), *Performance Practice: Music after 1600* (London: Macmillan, 1989), 255.

<sup>14</sup> Compare Joseph Sellner, *Méthode pour le Hautbois. Traduit de l'Allemand par Monsieur Heller et revue par Fouquet* (Paris: Richault, c. 1835) with Joseph Sellner, *Metodo teoretico-pratico per Oboe, ii tav.* (Mendrisio: Presso C. Pozzi, c. 1850).

<sup>15</sup> Apollon Marie Rose Barret, *A Complete Method for the Oboe, comprising all the new Fingerings, new Tables of Shakes, Scales, Exercises &c. &c., with an Explicit Method of Reed Making...* (London: Jullien & Co., 1850), for example 5, 6, 47 etc.

staccato dots but makes no attempt to distinguish between them;<sup>16</sup> Miller uses the term ‘piqué’ to describe note detachment and the terms ‘pointé’ for staccato dots, ‘detaché ou staccato’ for strokes and ‘pointé coulé’ for the combination of slurs with staccato dots. He does not describe stroked notes; later in his music examples, most of the detached notes are unarticulated.<sup>17</sup> Nicholson suggests that the combination of slurs with strokes is intended to indicate double-tonguing.<sup>18</sup> Raoulx accepts only ordinary notes and notes with strokes.<sup>19</sup> Vény’s approach is similar to Garnier’s: his lessons include many ordinary detached notes but no slurs combined with strokes. Brod, like Garnier, accepts strokes, staccato dots, slurs and *portato* in his introductory approach to articulation, without commenting on ordinary notes. Later on, his lessons are full of unarticulated notes and, in Lesson no. 23, an unprecedented combination of slurs with strokes appears (b. 6).<sup>20</sup>

Interestingly enough, older oboe methods are much more consistent. For example, Vanderhagen explains that there are ordinary detached notes and staccato notes.<sup>21</sup> His description is fairly detailed: for ordinary detachment he proposes the syllable ‘Tu’ and for shorter detachment (staccato) the syllable ‘Te, dry’. He also suggests that continuous unarticulated notes must be executed ‘without the interruption of the tone’. He uses strokes individually without discussing any difference with staccato dots. From his examples, however, we may deduce that he uses staccato dots for extended detached passages and strokes to distinguish detached notes from slurred groups that either follow or precede them.<sup>22</sup>

It is therefore clear that many composers had different ideas as to the substance of the various articulation markings.<sup>23</sup> In Op. 31 there are no strokes, although Ferling had

<sup>16</sup> Stanislas Verroust, *Méthode pour le Hautbois, précédée des principes de musique... d'après Joseph Sellner* (Paris: Richault, 1857), 3.

<sup>17</sup> ? Miller, *Méthode de Hautbois, contenant les principes de la musique, la tablature du Hautbois, des exercices, gammes, leçons progressives, 15 petits morceaux et 8 duos*, new ed. (Paris: Meissonnier, 1843), 4. 9ff.

<sup>18</sup> Charles Nicholson, *School for the Flute* (London: Printed for the Author: Clementi, 1836), 5.

<sup>19</sup> Maurice de Raoulx, *Méthode de Hautbois* (Paris: Nadaud, 1841), 1.

<sup>20</sup> Henri Brod, *Grande Méthode de Hautbois* (Paris: Schonenberger, 1826), I, 6, 43 etc.

<sup>21</sup> *Méthode Nouvelle et Raisonné pour le Hautbois divisée en deux parties... par Amand Van-der-Hagen* (Paris: Naderman, c. 1792), 14-16.

<sup>22</sup> This approach is much more practical when one writes with a pen. A series of staccato dots are easier to imprint, but single staccato dots between legato passages run the risk of being left out; this argument is adopted by others to explain the seemingly inconsistent coexistence of both staccato dots and strokes in Mozart’s works. See Robert Riggs, ‘Mozart’s Notation of Staccato Articulation: A New Appraisal’, *The Journal of Musicology*, 15, 2 (Spring 1997) in which (259-263) he quotes Paul Mies article, ‘Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart,’ *Die Musikforschung*, 11 (1958), 428-55. Mies attributes the differences in staccato notation in Mozart to the so-called ‘writing factor’ (*Schreibfaktor*), according to which, individual notes generally receive strokes, as notes that are separated by rests (and one would add *legati*), while longer series of notes in one direction mainly receive staccato dots.

<sup>23</sup> The reader is referred to the relevant discussion in Clive Brown, ‘Dots and Strokes in Late 18th- and 19th-Century Music’, *Early Music*, 21, 4, Monteverdi I. (Nov. 1993), 593.

used strokes in some of his earlier compositions.<sup>24</sup> However, it remains difficult to establish if this was a change in his writing style or if staccato dots served his musical ideas better. Certainly the absence of strokes cannot be attributed to editorial policy (see Chapter 3, p. 129, footnote 12).<sup>25</sup> Ordinary notes and *portato* notes are seldom to be seen.<sup>26</sup> This means that the existence of so many staccato-dotted notes in the slow Studies may not always suggest a short execution. Brown believes that ‘the necessity of a detached manner of playing in faster movements and a smooth style of performance in Adagio [was self-evident in the period]... if the composer wanted to go against the ruling character of the piece he would have to indicate it in some way’.<sup>27</sup> The question then arises as to whether staccato-dotted notes in the Studies should have any perceptible difference in execution from unarticulated notes. A further issue to be examined is whether the problem as to how to interpret articulation expands to include issues of tempo (as too many staccato notes might indicate a lighter, faster execution). On the other hand, staccato dots in the fast Studies (and generally staccato-dotted notes in a fast tempo) most probably suggest shorter, brisk execution. This can be confirmed by a number of sources in the discussion of style.<sup>28</sup> In some Studies with moderate tempos, such as Study no. 38, *Maestoso*, it becomes tricky to decide if the staccato notes should be played short or simply detached. Another complicated case is Study no. 31, especially bb. 2, 4, 10 and 32, where grace note groups of one and three notes resolve in a staccato note. A glance at the 1970 edition by Billaudot, the firm that took over Costallat in the twentieth century, is revealing: almost all staccato dots on detached notes in the slow Studies are gone. This is a serious indication that either stylistic attitudes or textual perception had changed in the course of the twentieth century. My opinion is that the

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<sup>24</sup> In the oboe part of *Divertissement pour Hautbois avec Accompagnement de deux Violons, Alto et Basse* (Brunswick: J. P. Spehr, [1826-7]), there are only strokes, but the strings parts show both strokes and staccato dots. It is worth considering whether this policy has to do with the fact that Ferling still played the clarinet in the first decades of the nineteenth century, where note detachment is much different from the oboe.

<sup>25</sup> Relevant on this issue is the discussion in Riggs, ‘Mozart’s Notation of Staccato Articulation ...’, 269.

<sup>26</sup> Compare the oboe part from *Concertino pour Hautbois avec Accompagnement de grand Orchestre* (Brunswick: J. P. Spehr, [1826-7]), where strokes, staccato dots, *portato*, and ordinary notes coexist, the majority being staccato notes. Strokes exist only in the introduction, which has a strong fantasy-declamatory character and subtle differences in articulation may be easily detected. The remaining piece has no strokes. In the *Concertino pour deux hautbois avec Accompagnement de grand Orchestre* (Bronsvic: G. M. Meyer Jr.; Rotterdam: J. H. Paling, [[1829]), there are no strokes and almost no unarticulated notes. Finally, in the *Rondo-Militair pour deux Hautbois avec accompagnement d’Orchestre*, there are many unarticulated and staccato notes on all instruments but no strokes and almost no *portato*.

<sup>27</sup> Clive Brown, ‘Dots and Strokes...’, 597.

<sup>28</sup> Czerny, *Complete Theoretical and Practical Piano Forte School...*, III, 52: ‘Brilliant passages, properly so called, which must be executed for the most part, with energy, more or less staccato, much movement, strongly and spiritedly marked, and with the utmost clearness’.

existing articulation should not confine the player to one specific style of note detachment; one should rather interpret the signs according to the musical context.

### Trills, Turns and other Ornaments

Most sources disagree about the execution of ornaments. They generally concur that trills incorporated in fast passages should be executed fast, and trills in lyrical movements slowly, in such a way that they do not disturb the flow of the melodic line. Hummel and Spohr<sup>29</sup> favour an execution starting with the main note and ending with a turn. Oboe and woodwind methods are not in complete agreement: many prefer commencing with the upper-note, but either mark it as an *appoggiatura* or *acciaccatura* (Vény 1828, p. 22; Raoulx, p. 1) or do not (Miller, p. 4); others (Kastner;<sup>30</sup> Lindsay<sup>31</sup>) favour both executions. Since most trills in Sp have no *acciaccaturas*, the performer may start the trill according to his judgement. One should bear in mind, however, that the Studies were composed in a period well into Romanticism; beginning trills with the upper note may prove out of style, in most of the occurring examples.

As was discussed in Chapter 3, almost all trills should be executed with a concluding turn. In the 1842 English edition of his Op. 500 *Pianoforte-School*, in discussing the endings of trills, Czerny writes that

Though these concluding notes are generally written, yet when this happens not to be the case, they must be added by the player. It is only when several shakes immediately follow each other, which is called a chain of shakes, that the two concluding notes are omitted [except for the last shake].<sup>32</sup>

One matter that no one seems to have been occupied with is whether the closing turn is slurred to the concluding note or not. Almost all nineteenth-century sources are mostly concerned with explaining the duration of the elements of a trill (starting note, trill body, ending turn). When they do slur, they do it inconsistently and probably not purposely. Of all oboe methods of the period, only Vény's (1828) and Marzo's (1870) show slurring

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<sup>29</sup> Johann Nepomuk Hummel, *Ausführliche theoretisch-practische Anweisung zum Piano-forte-Spiel...*, 1<sup>st</sup> ed. (Vienna: Haslinger, 1828), 394: 'Der Triller fängt also (ist es nicht anders bestimmt vorgeschrieben) mit der Hauptnote an, und endigt sich auch stets mit derselben; soll er von oben oder von unten anfangen, so muss dieses durch ein Zusatznötchen von oben, oder von unten bemerkt werden. Jeder eigentliche Triller muss einen Nachschlag erhalten, wenn dieser auch nicht angemerkt ist'. Similarly, Ludwig Spohr, *Violinschule mit erläuternden Kupfertafeln*, original ed. (Vienna: Haslinger, c. 1832), 154.

<sup>30</sup> Jean Georges Kastner, *Méthode élémentaire pour le Hautbois...* (Paris: Brandus, 1844), 28.

<sup>31</sup> Rick Wilson, *The Trill in the Classical Period (1750-1820)*, in: Additional Topics and Essays in Rick Wilson's Historical Flutes Page, <http://www.oldflutes.com/index.htm>, accessed 8 Jan. 2008. Wilson cites Thomas Lindsay, *The Elements of Flute-Playing, Part II*, 1830 (no further information) who says 'Theorists are not agreed whether the Shake should begin with the [main] or upper note; it is, consequently, as often performed one way as the other'.

<sup>32</sup> Czerny, *Complete Theoretical and Practical Piano Forte School...*, I, 171-172.

of turns to the ending note.<sup>33</sup> Spohr gives the following suggestion: 'Through the *Turn* the Trill reaches its ending and is bound to the following note'.<sup>34</sup> Conversely, Fahrbach even marks the concluding note with a staccato, probably to indicate with certainty that it should be detached.<sup>35</sup> Czerny and others write no slurs whatsoever. All nineteenth-century editions of the Op. 31 Studies slur the turn notes with each other, but not to the trill or to the concluding note. Only in Costallat is the turn slurred with the trill body.

The use of the turn (*Doppelschlag*) by Ferling needs to be discussed here, because almost all modern editions use the normal turn symbol (∞) indiscriminately. Most sources, like Dressler,<sup>36</sup> Koch,<sup>37</sup> Clementi,<sup>38</sup> Dotzauer,<sup>39</sup> Fahrbach<sup>40</sup> and Baillot,<sup>41</sup> suggest that ∞ indicates a normal turn execution (i.e. the main note followed by its upper note) and that ∞, ~ and even § an inverted turn execution (the main note followed by its lower note). Some, like Romberg and Nicholson,<sup>42</sup> are contradictory. Romberg's own testimony on the subject is revealing:

The turn is made in two ways, either from above or below... There are however, some Composers, (among whom I include myself) who write in such haste, that they do not make the trouble to mark this grace in such a way as to show whether they intend it to be executed from above or from below. They invariably use but one sign, and leave the player to discover how the grace is to be executed... If the note which follows, be higher than the one marked with the sign, the turn must be made from above, if lower, the turn must be taken from below... If a note be dotted, and a turn be placed above the dot, the turn must be made on the dot, but if the sign stand over the note itself, the note must be separated into two parts... whenever possible, it is advisable to make the turn with a minor Third: But when the grace consists of 3 semitones [it] is absolutely necessary that it should be so marked.<sup>43</sup>

<sup>33</sup> Louis-Auguste Vény, *Méthode Abregée pour le hautbois* (Paris: I. Pleyel et Cie., 1828), 22 and Enrique Marzo, *Método de Oboé progresivo y completo, con nociones de corno ingles... aprobado y adoptado en la escuela nacional de Música* (Madrid: A. Romero, [1870]), 52.

<sup>34</sup> Spohr, *Violinschule...*, 155: 'Durch den Nachschlag wird der Triller beendet und mit der folgenden Note verbunden'. This is contradicted by the examples that follow on pp. 156-157, in the majority of which the suffix is detached from the ending note.

<sup>35</sup> Fahrbach, *Nuovissimo Metodo...*, 74-75.

<sup>36</sup> Raphael Dressler, *New and Complete Instructions for the Flute Op. 68, Comprising... Notes And Shakes, Illustrated with Numerous Examples...*, composed by the Author (New York: E. Riley, 1827), 23-24.

<sup>37</sup> Heinrich Christoph Koch, s.v. 'Doppelschlag', *Musikalisches Lexikon*, (Offenbach am Mein: Johann André, 1802), col. 450.

<sup>38</sup> Muzio Clementi, *Introduction to the Art of Playing the Pianoforte Op. 42...* (London: Clementi, Banger, Hyde, Collard & Davis c. 1801), 11.

<sup>39</sup> Justus Johann Friedrich Dotzauer, *Methode de Violoncelle par J.J.F. Dotzauer | Violonzell-Schule von J.J.F. Dotzauer Op. 65* (Mayence: B. Schott fils, c. 1825), 42.

<sup>40</sup> Fahrbach *Nuovissimo Metodo...*, 68.

<sup>41</sup> Pierre Marie François de Sales Baillot, *L'Art du violon. Nouvelle Méthode par P. Baillot | Die Kunst des Violinspiels Neue vom Conservatorium in Paris eingeführte Violinschule vom P. Baillot | Aus dem Französischen übersetzt von H. Panofka* (Berlin: Schlesinger, 1835), 102.

<sup>42</sup> Nicholson, *School for the Flute*, 28.

<sup>43</sup> Bernard Romberg, *A Complete Theoretical and Practical School for the Violoncello...* (London: T. Boosey & Co., 1840), 86.

Others, mainly Spohr and Hummel (1838, Part 1, p. 21), suggest an interpretation opposite to that of today.<sup>44</sup> Since the normal turn execution was more widely accepted, the abundance of ~ in most of Ferling's compositions may imply a normal turn execution and ~ an inverted turn execution.<sup>45</sup>

Sometimes turns are written out (as in Study no. 33) and this may give us hints as to their performance. However, other issues are left equally unclear, for example, if and when the turn should be played *on* the beat or *between* notes (Sp is sometimes obscure), or how fast it should be played. Some sources suggest a fast-in-any-case execution,<sup>46</sup> which is against modern taste, at least in slow lyrical phrases. Authors give examples but fail to introduce them into a specific musical context, and thus create the impression that all turns are played at the same speed, irrespective of how fast the tempo is or how long does the duration of the principal note last. C. P. E. Bach's *Versuch* is probably the only source that suggests unequal duration of the three notes that constitute an on-the-beat turn, even though this might have been considered out of date in Ferling's time (see Fig. 4.1), whereas most sources propose a triplet execution.<sup>47</sup> Finally, many of the turns in the Studies are printed on the principal note and sources contemporary with Ferling are either unclear, or they describe that in such cases an on-the-beat execution is expected.<sup>48</sup>

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<sup>44</sup> Spohr *Violinschule...*, 168-169. Also Hummel, *Ausführliche theoretisch-practische Anweisung ...*, 393-398: 'Doppelschlag, (∞) von oben, und (∞) von unten'. It is interesting that the German editions of both works interpret the symbols in the opposite sense to our modern understanding, whereas their English translations already adopt the modern sign (the Hummel 1838 edition is even later than the English 1829 translation). This contradiction was already becoming apparent in 1843. In *Louis Spohr's Celebrated Violin School*, tr. from the original... by John Bishop (London: R. Cocks & Co., 1843), 156-157, there is a note by Bishop: 'The Author, both here and at the commencement of this section, uses the words TURN and MORDENT as synonymous. This is incorrect, as the mordent, properly so called, is a totally different grace to the turn... With other writers, the reverse of this is exactly the case: ~ implying the DIRECT turn as it is called, or that commencing with the upper note; and ∞ or †, the INVERTED turn, or that beginning with the lower note' [Spohr's capital letters].

<sup>45</sup> As discussed in Chapter 3 (p. 130), the assumption that the symbols in question must be attributed to Ferling and not to the publisher or engraver of the edition is based on a comparison that I conducted between different pieces from different composers that were released by Spehr, earlier or contemporary to the Op. 31. This applies not only to the symbols of the turns, but also to the problem of reiterated notes and tuplet articulation already discussed. We may safely assume, therefore, that what the engraver has put on paper in the Spehr edition must be in accordance with Ferling's lost autograph.

<sup>46</sup> In Baillot, *L'Art du violon...*, 102, the depiction of a three-grace note group together with a diminishing > implies an on-the-beat execution. And Czerny, *Complete Theoretical and Practical Piano Forte School...*, I, 164-165 suggests that 'the 3 small notes [of the turn] must be played extremely quick' and later, presenting an example of a turn between a minim and a crotchet, says: 'When this example is played slow, the 4 little notes do not come in till *after* the 4<sup>th</sup> quaver' [Czerny's italics].

<sup>47</sup> Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen, mit Exempeln und achtzehn Probe-Stücken in sechs Sonaten erläutert* (Berlin: Christian Friedrich Henning, 1753), part 1, sec. 2, 1, 4, §1, 21.

<sup>48</sup> Schilling is however perfectly clear in suggesting a three-note execution *before* the beat. See s.v. 'Doppelschlag' in Gustav Schilling, *Enzyklopädie der gesamten musikalischen Wissenschaften oder Universal-Lexikon der Tonkunst*, 7 Vols. (Stuttgart, 1835-1842), II, 461-462. Schilling describes in detail the factors that govern turn execution. He proposes that the speed must accord with the tempo and sense of the piece, and must not be too fast to promote unclear or unrhythmic execution; but it must also not be too slow,

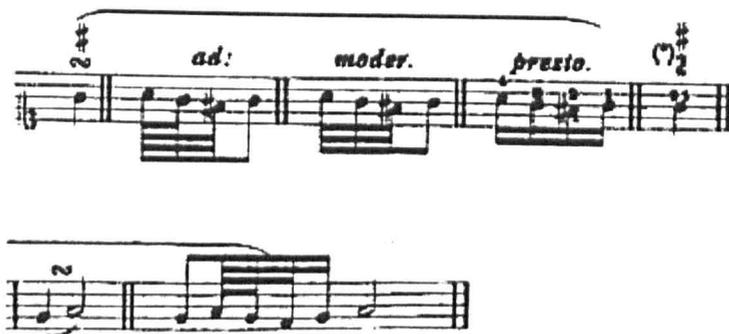


Fig. 4.1: Turns according to C. P. E. Bach

According to most of these sources, three-grace note groups (which frequently occur throughout the Studies), should be interpreted as on-the-beat three-note turns;<sup>49</sup> this disagrees with modern practice: today a performer would instinctively play them before the beat. This modern notion is challenged by most sources of the 1840s: Dotzauer,<sup>50</sup> Hummel<sup>51</sup> and Czerny (pp. 160, 163)<sup>52</sup> generally favour an execution on the beat.<sup>53</sup> Another issue is the slurring of turns. Costallat has a strange editorial policy in slurring three-grace note figures to the *ending* notes but two- or four-grace note figures to the note *before*. At least earlier editions are fairly consistent in detaching these groups from both adjacent notes. The solution to this dilemma should then be left to the judgement of the performer.

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otherwise the connection of the notes will be lost: 'Einmal die Geschwindigkeit seiner Ausführung. Sie richtet sich im Allgemeinen nach Tempo und Sinn des Tonstücks, und darf nicht so schnell werden, daß Undeutlichkeit oder unangemessene Heftigkeit entsteht; aber auch nicht so langsam, daß die enge und saubere Verbindung der Töne sich löste'. Concerning the turn's direction, he states that it is usually executed from above. The turn from below [inverted] is usually written out; one can still indicate it with the same symbol ∞ when one wants to create a softer feeling, in which case it is performed slower: 'Der Doppelschlag von unten wird meist ausdrücklich mit Noten angegeben; doch kann man ihn auch auf das Zeichen ∞ anbringen, wenn ein sanfterer, sinnigerer Ausdruck bezweckt wird; und in diesem Sinne will er auch langsamer ausgeführt seyn'.

<sup>49</sup> Clive Brown, *Classical and Romantic Performing Practice 1750-1900*, OUP 1999, 475; Baillot, 102, Clementi, 11.

<sup>50</sup> Dotzauer, *Methode de Violoncelle ...*, [c. 1825], 41.

<sup>51</sup> Johann Nepomuk Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte...* (London: T. Boosey & Co., [1829]), III, 13: 'The double appoggiatura, the Slide and other compound graces... belong to the note before which they stand' and later, 14: 'All these graces are to be played with rapidity, so that the principal note may lose but little of its duration'. Hummel goes as far as to suggest that seven-grace note groups should also be played on the beat, except if the preceeding note is of sufficient value, in which case the grace notes take the last quaver of, for example, a double minim.

<sup>52</sup> Czerny, *Complete Theoretical and Practical Piano Forte School...*, I, 160: 'When a simple Appoggiatura of this kind stands before a *chord* or a pair of double notes, it belongs only to that note which stands close to it. It must therefore be struck simultaneously with all the other notes; and that note which is next to it must be struck instantly afterwards'.

<sup>53</sup> Oboe methods show a different approach, however. Both Brod, I, 27 and Barret, 9, favour execution before the beat.

## Dynamics

The addition of extra dynamic symbols in the edition has been kept to a minimum, even in cases where a change in character (a harmonic change in the middle of a Study, reinforced with a clear A-B-A Lied form) would make their use natural and musical. There are a considerable number of cases where the player will inevitably face questions regarding performance; these problems occur because the dynamic signs are either too few, or misplaced, or obscure in their meaning. In some of the fast Studies there is no dynamic indication at all (Study no. 14). The cases where I have proceeded in adding some dynamic markings in brackets only serve as performing suggestions, in order to clarify already existing dynamics (Study no. 3, b. 25; Study no. 5, b. 6; Study no. 30, bb. 21-22 etc.). This policy agrees with basic rules of contemporary performing practice. In the case of Study no. 5 for example, the reader may compare the suggestions given by Barret in his 1850 method. On discussing expression, Barret suggests that

in going from a *pianissimo*, to a *fortissimo*, and *vice versa*, an intermediate ‘nuance’ is necessary to avoid an abrupt transition;...Unless differently marked, it is a general rule that in ascending passages we should increase the tone, and decrease it in descending passages.<sup>54</sup>



Fig. 4.2: Performance suggestion by ‘nuancing’ on abrupt dynamic changes according to Barret.

By ‘nuances’ Barret implies the relative markings  $\leftarrow$  and  $\rightarrow$ . Applying this rule in the case of Study no. 3, bb. 31-32 means that a player should decrease the intensity before the *p* on note 1 of b. 32, whereas Bleuzet interprets the change in dynamics as a *subito p* on note 2. Therefore the performer must first obtain a very clear idea of the phrasing and the direction of the dynamics before introducing additional markings (in the last case there is no editorial intervention).

Although accents occur quite frequently throughout the piece, there is only one occurrence of a *fx* marking (Study no. 27, b. 2, but not in the return to the opening material) in the whole set. There are no other *sfxs*, no *fps*, and no *subito* changes in dynamics. Comparing this with the first page of the Klemske manuscript, where in just one Study three *fx* markings occur, shows how Ferling’s taste in articulation may have

<sup>54</sup> Apollon Marie Rose Barret, *A Complete Method for the Oboe...*, 7.

changed in about fifteen years (provided that the dating of the manuscript is correct and also that the Spehr engraver or editor followed the nuances in the non-extant autograph precisely). For the interpretation of accents, I believe that Czerny's description is the best guide:

On the *Forte* and *Piano*: To indicate a marked degree of emphasis on single notes, Composers also employ the character > or ^ which may be placed either over or under the note. [If] the entire passage is to be played piano, the notes marked with > or ^ must receive a slight degree of emphasis, approaching nearby to *mf*; but not by any means to *sf*. If the passage were to be played loud the emphasis would naturally be much louder.<sup>55</sup>

As an orchestral musician who performed many different compositions, operas among them, Ferling should have been well acquainted with all dynamic nuances and the instrument's full potential. The limited expressive range that is expected in some of the Studies, in a period in which Romanticism was well established in Germany, from a musician that had good knowledge of the possibilities of the instrument, is rather unexpected, even if one accepts that part of the study aspect of the piece is for performers to consider, and be able to add, dynamics for themselves.

Bearing that in mind, performers may endeavour to use more extreme dynamics in appropriate places. Accents should not then be perceived only as points of emphasis or as a shifting of the beat, but could occasionally serve as *sforzandi* or *ffs*. In this context, the beginnings and endings of hairpins may also be viewed critically (anyhow, I have tried to reproduce them as precisely as possible). One must also take Spohr's interpretation of vibrato into consideration, according to which, notes marked with accents should be emphasised with vibrato as well.<sup>56</sup>

There is only one instance of a *diminuendo* in Study no. 9, whereas *crescendi* and *decrescendi* are often to be encountered. It appears that some authors of methods made no distinction between *diminuendo* and *decrecendo* (for example Kastner, p. 29), though most eighteenth-century sources like *The Muses Delight*<sup>57</sup> and Wragg<sup>58</sup> as well as Hummel, Barret

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<sup>55</sup> Czerny, *Complete Theoretical and Practical Piano Forte School...*, I, 185.

<sup>56</sup> Louis Spohr's *Celebrated Violin School*, 136.

<sup>57</sup> *The Muses Delight | An Accurate Collection of English and Italian Songs, Cantatas and Duets | Set to Music for the Harpsichord, Violin, German-Flute, &c | With Instructions for the Voice, Violin, Harpsichord or Spinnet, German-Flute, Common-Flute, Hautboy, French-Horn, Bassoon and Bass-Violin | Also, A Compleat Musical Dictionary...* (London: Henry Purcell, 1754), Dictionary, n.p.n.

<sup>58</sup> J. Wragg, *The Oboe Preceptor | or the Art of playing the Oboe, Rendered perfectly easy to every Capacity | in which every Instruction relative to that Instrument is progressively arranged | the different modes of Fingering fully exemplified, &c | the whole systematically laid down in so plain and easy a Manner, as to require No ASSISTANCE from a MASTER | To which is added, an elegant Selection of Favorite Airs, Song Tunes, &c Duets | Also A Set of easy Preludes in the most*

and Brod use only the first term in the relative parts of their treatises. Miller (p. 4) uses only *decrescendo*.

### Tempo Terms and Metronome Markings

Tempo is perhaps the most important element in any discussion on interpretational issues, because performers consider it to be crucial to interpretation.<sup>59</sup> Tempo terms play a vital role in the character of the 48 Studies. Their use by Ferling is rather rich and imaginative, and he must have regarded them as important aspects of the student's technical ability and musical understanding. Since all nineteenth-century editions lack any metronome suggestions (they were first introduced by Bleuzet in the 1926 Costallat edition), the existing tempo terms were presumably used not only to prescribe the appropriate mood but to designate speed as well.<sup>60</sup>

For a clearer view, I have prepared Table 4.1 listing all tempo markings in Op. 31, together with the metronome indications suggested by Bleuzet, in an approximately ascending order. Table 4.2 presents similar tempo and metronomic indications encountered in the 'Melodies', 'Sonatas' and 'Grand Studies' incorporated in Barret's *Method*.<sup>61</sup> This is probably the only pedagogical composition for oboe in the nineteenth century where metronome markings are employed. Certainly one could use numerous other contemporary sources as comparative evidence. Spohr for example, gives metronome markings in his lessons in the 1832 *Violinschule*; he had already adopted them by the 1820s.<sup>62</sup> As a Ferling contemporary and colleague in the same orchestra, Spohr's aesthetics may be counted as evidence for determining the speed that was probably intended for each Study. Other contemporary sources can also be consulted, such as Czerny's piano arrangement of several works by Mozart and Haydn made between 1835 and 1839.<sup>63</sup> Modern scholars have tried to connect metronome indications found in historical sources to tempo terms of important nineteenth-century works in an attempt to shed light on interpretational issues. Kolisch for example, presents an extended approach to the metronome markings of Beethoven's works.<sup>64</sup> Because no original

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*useful keys* | By J. Wragg, *Teacher of the Oboe and German Flute, Op. IV*. (London: Printed for the Author, 1792), 69.

<sup>59</sup> José Antonio Bowen, 'Tempo, Duration and Flexibility: Techniques in the Analysis of Performance', *The Journal of Musicological Research*, 16 (1996), 112.

<sup>60</sup> Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (OUP, 1999), 336.

<sup>61</sup> Barret, *A Complete Method...*, 57ff. Both Tables are located in the Appendix.

<sup>62</sup> Clive Brown, *Classical and Romantic Performing Practice, 1750-1900*, 303.

<sup>63</sup> William Malloch, 'Carl Czerny's Metronome Marks for Haydn and Mozart Symphonies', *Early Music*, 16, 1. (Feb. 1988), 72-82.

<sup>64</sup> Rudolf Kolisch, 'Tempo and Character in Beethoven's Music', *The Musical Quarterly*, 77, 1 (Spring 1993), 90-131 and 'Tempo and Character in Beethoven's Music (cont.)', 77, 2 (Summer 1993), 268-342.

metronome markings by Ferling exist, any relation to the style of other composers can only be arbitrary. The purpose here is to give some suggestions about tempo based on the conventions of Ferling's contemporaries and to discuss whether Bleuzet's approach contradicts nineteenth-century performance practice or not.

Ferling certainly knew about the existence of Maelzel's metronome. This device was invented in 1815<sup>65</sup> and Hummel included a table of the different metronome markings in use in his relevant treatise; he also related these markings to the Italian conventional tempo terms used at the time. Referring to composers, he commented that

[with the use of the newly-invented device] long directions by means of multiplied epithets are no longer necessary... it will but very seldom be necessary to add more than one word, indicating the particular emotion or passion predominating throughout the piece.<sup>66</sup>

This approach no doubt coarsened the subtleties that the earlier system of recognizing tempo had established. Like Hummel, Czerny pointed out that the metronome was a very useful device, provided that one knows its limitations and how to use it properly.<sup>67</sup> And it is also known that Beethoven insisted that players respected and followed his metronome indications faithfully.<sup>68</sup>

Why then did Ferling reject using metronome markings in a pedagogical composition which was inevitably addressed to less experienced performers? Perhaps he was aware of the dangers and limitations of its use, or simply did not trust it.<sup>69</sup> From our modern musical taste but also from nineteenth-century sources we know that it is dangerous to associate a tempo term with a specific metronomic indication. Tempo selection also depends on parameters such as the acoustics of a room, the mood of the moment or the character of the performer. Sometimes a composer may change a metronome marking after the performance of the work, or perform it at a different speed from the one originally conceived.<sup>70</sup>

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<sup>65</sup> Colin Lawson, *The Historical Performance of Music: an Introduction* (Cambridge: CUP, 1999), 58.

<sup>66</sup> Hummel, *A Complete Theoretical and Practical Course of Instructions...*, III, 68.

<sup>67</sup> Czerny, *Complete Theoretical and Practical Piano Forte School...*, III, 66: 'Maelzel's metronome... is a very important invention of modern times; and *whoever knows how to avail himself of it properly*, [the author's italics] will be enabled to reap from it various advantages... We should always let the Metronome beat a few times, before we begin to play, that we may become familiar with the duration of the beats'.

<sup>68</sup> Kolisch, 'Tempo and Character in Beethoven's Music', *The Musical Quarterly*, 77, 1 (Spring 1993), 93, 95-97.

<sup>69</sup> Interestingly, at exactly the same period (1836), Chopin suddenly deferred from writing metronome markings with pencil on his manuscripts, a policy that he had started several years before. See Thomas Higgins, 'Tempo and Character in Chopin', *The Musical Quarterly*, 59, 1 (Jan. 1973), 106.

<sup>70</sup> See s.v. 'Chronometer: Zeit- oder Tactmesser' in Gustav Schilling, *Enzyklopädie der gesamten musikalischen Wissenschaften...*, II, 241.

In the course of the nineteenth century, the same term could refer to different speeds according to the country or region, Allegro being played slower in northern Germany (where Brunswick lies) than in both Vienna and Paris.<sup>71</sup> Theorists accepted that the speed of a piece did not only depend on the tempo term but was the result of other factors, as metre, note values employed, the percentage of small notes in a bar, figuration,<sup>72</sup> the character and genre of the piece, the harmonic movement or any relationship to a specific dance type. By the beginning of the nineteenth century there was a growing tendency to play fast movements faster and slow movements slower.<sup>73</sup> In the case of didactic compositions, the technical requirements of certain passages are linked to the technical abilities of the instruments in use (throughout the nineteenth century didactic music was composed in conjunction with the release of new and improved models, to advertise their added potential); and each student's technical level also determines speed, within certain limits.

But Op. 31 (as all similar pedagogical compositions) presents special problems. In a conventional composition of the early nineteenth century with a substantial length and duration, slight tempo changes in the course of a movement (for example in the development of a sonata form) were self-evident and metronome indications were intended to provide an approximate impression of the general tempo rather than a rigid prescription for every individual passage.<sup>74</sup> This cannot be applied to a short composition like a slow study (for a fast study, it may easily function as a strict technical instruction). Because of its short duration, the introduction of a metronome suggestion in a study or lesson inevitably 'locks' the tempo of the whole piece. And the structure of many of Ferling's slow Studies is such that it demands a slight drive where notes of longer duration are present and a slight broadening of the pulse when too many small notes exist. The absence of metronome markings has a further pedagogical significance, because now *choice of tempo becomes a didactic parameter of the work*. As the Studies were designed to stretch the technique of different performers, some would need to take the music faster than others in order to satisfy their needs. To prescribe a rigid tempo would therefore miss the point, potentially making the Studies too easy for experienced

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<sup>71</sup> Romberg, *A Complete Theoretical and Practical School for the Violoncello...*, 110.

<sup>72</sup> Jean-Pierre Marty, 'Mozart's Tempo Indications and the Problems of Interpretation' in *Cambridge Studies in Performance Practice*, Peter Williams (general ed.), Larry Todd and Peter Williams (eds.) (Cambridge: CUP, 1991), 63.

<sup>73</sup> Clive Brown, *Classical and Romantic Performing Practice...*, 290, 297.

<sup>74</sup> See Wolfgang Auhagen, 'Chronometrische Tempoangaben im 18. und 19. Jahrhundert', *Archiv für Musikwissenschaft*, 44, 1 (1987), 54-55: 'der Taktmesser nur eine ungefähre Vorstellung vom intendierten Tempo vermitteln, keineswegs aber dieses Tempo für den gesamten Satz vorschreiben sollte'. Also, Rudolf Kolisch, 'Tempo and Character in Beethoven's Music', *The Musical Quarterly*, 77, 1 (Spring 1993), 98.

performers yet too difficult for less advanced ones who might still make improvements to their technique by playing through the music more slowly. Conversely, experienced players might take the slow Studies *very* slowly to practise breath control.<sup>75</sup> And because these compositions include a great variety in terms of tempo in combination with different metres, it is a good opportunity to train the students' musical and metrical feeling by trying to obtain the tempo best suited to their individuality. As Cone discusses, the correct choice of tempo would show clearly

which metrical units represent the basic pulse; which elements are to be regarded as structural, which ornamental; which attacks count individually, which in groups; which passages are to be followed in exact detail, which passed over impressionistically; which linear and harmonic connections are binding, [and] which tenuous... absolute tempo has an important expressive task as well. It is crucial to the definition of what may be called musical character.<sup>76</sup>

Was this aspect not perhaps lost from the moment metronome markings were introduced, even speculatively, in the Studies?

There was great controversy among theorists of the nineteenth century as to the exact order of ascending speed of the different tempo terms. From the various oboe methods of the period, it is difficult to extract any clear answers. Kastner gives the following sequence of tempo terms in ascending order: Largo-Larghetto-Lento-Tardo-Grave-Adagio-Andantino-Andante-Moderato-Allegretto-Allegro-Vivace-Presto-Vivacissimo-Prestissimo, later adding that 'there is no agreement on the exact meaning of the term *Andantino*. Some regard its movement faster, others slower than *Andante*'.<sup>77</sup> Miller (p. 4) gives: Largo-Larghetto-Adagio-Andante-Andantino-Allegro-Allegretto-Amoroso-Grazioso-Moderato-Presto-Prestissimo. Vény, Fröhlich and Verroust are the only other known composers of oboe methods to suggest a sequence of tempo terms. Vény (p. 11) proposes the following sequence: Cantabile-Grave-Largo-Adagio-Maestoso-Moderato-Amoroso-Andante-Andantino-Allegro or Animato-Allegro Vivace-Allegretto-Presto-Prestissimo, while Verroust (p. 4) suggests: Largo-Larghetto-Adagio-Andante-Moderato-Andantino-Allegro-Allegretto-Amoroso-Grazioso-Maestoso-Cantabile, but the list continues with Presto-Prestissimo-Espressivo-Con grazia-Sostenuto-Rinforzando-Staccato-Scherzando. Finally, Fröhlich gives Grave-Largo-Lento-Larghetto ('fast wie *Andante*')-Maestoso-Andantino or poco *Andante*-*Andante*-Moderato-

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<sup>75</sup> Edward T. Cone, 'The Pianist as critic' in *The Practice of Performance: Studies in Musical Interpretation*, John Rink (ed.) (Cambridge: CUP, 1995), 245.

<sup>76</sup> Cone, 'The Pianist as critic...', 246-248.

<sup>77</sup> Kastner, *Méthode élémentaire* ..., 26: 'Ou n'est pas d'acco[r]d sur la signification précise du mot *Andantino*. Les uns regardent ce Mouvement comme un peu plus vif, les autres comme un peu plus lent que celui d'*Andante*'.

Allegretto-Vivace-Allegro-Allegro con moto-Allegro con brio-Presto.<sup>78</sup> It is difficult to discern any clear patterns, beyond the basic progression of slow to fast, in these different sequences of terms. In addition, these same sources contradict each other in the relative speed of terms like Grave and Largo, Andante and Andantino, or Allegro and Allegretto. All of the above sources seem to agree that both Adagio and Largo are slower than Andante. This disagrees somewhat with Bleuzet's speeds, for he gives suggestions for all three terms mostly in quavers, and sometimes the speeds that result in an Andante are slower than in Adagio or Largo.

In order to clarify stylistic changes in tempos observed in oboe music used as pedagogical material, I have prepared Tables 4.1 and 4.2 (see Appendix). Table 4.1 lists all metronome markings introduced by Bleuzet in the 1926 Costallat edition. Table 4.2 lists all metronome markings suggested by Barret in the material included in his 1850 method. Table 4.1 includes eight Andantes with varying characters, for which Bleuzet suggests ♩=80, ♩=54, ♩=100, ♩=72 (two occurrences), ♩=88, ♩=92, ♩=88; four Largos, one with no indication and the rest with quavers ranging from ♩=80 to 96; and seven Adagios including ♩=92 (two occurrences), ♩=88 (three occurrences), ♩=80 and ♩=72. Czerny's speed indications for the relative Italian tempo terms are Andante ♩=76 and Adagio ♩=92.<sup>79</sup> These are too few and approximate for any concrete conclusions to be drawn, but they suggest a more flowing and lightly performed Andante than the speeds suggested by Bleuzet, though the two authors have a similar approach in their interpretation of the Adagio and of the more fluent Largo. That slow movements were not performed as slowly in the earlier decades of the nineteenth century as they are today is supported by others as well.<sup>80</sup>

There were some other conventions related to speed resulting from the eighteenth-century tradition and these can be taken into consideration when performing each Study. For example, there seemed to be a tendency that larger note values, even within the same metre, implied slower and heavier music: thus, composers of the early 1800s would accept a somewhat livelier movement of a 3/8 than a 3/4 metre. This partially complies with the metronome suggestions of the Studies under the general category of Allegretto, but makes the speed of no. 16, ♩=120 probably too fast in contrast to Studies nos. 6 and 40. Another general assumption was that, if other parameters are fixed, the quantity of fast-moving notes affected speed. The ♩=108 of Study no. 46 is then probably much too

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<sup>78</sup> Franz Josef Fröhlich, *Vollständige Theoretisch-practische Musikschule für alle beym Orchester gebräuchliche wichtigere Instrumente, zum Gebrauch für Musikdirectoren, Lehrer und Liebhaber...* (Bonn: Simrock, [1810-11], 51.

<sup>79</sup> Czerny, *Complete Theoretical and Practical Piano Forte School...*, III., 66-68.

<sup>80</sup> Malloch, 'Carl Czerny's Metronome Marks...', *Early Music*, 16, 1 (Feb. 1988), 74.

static for a Moderato in a fast Study where the fastest note group is ♩.<sup>81</sup> Also accepted was the fact that a triple-time metre was performed slightly lighter than its equivalent in either 2/4 or 4/4. So, contrary to Bleuzet, Study No. 9 would be expected to have a more fluid interpretation in contrast to Studies nos. 1 and 25. Some also suggest that, in general, a 2/4 metre implied a slower pace than a similar common time metre and Bleuzet's markings seem to agree with this convention.<sup>82</sup> Larghetto was understood in almost all occasions to indicate a faster tempo than Largo. This makes the ♩=72 of no. 11 much too static, and Studies nos. 7, 15, 27, and 39 probably too slow compared to the Adagio Studies with similar speed indications.

Andantino was perhaps one of the most controversial terms. It was usually applied in triple metres. Sometimes it was executed faster and sometimes slower than Andante. The problem of course is that we can not be sure about the speed of the Andante itself. There is some evidence that, as Andante gradually became slower during the course of the century, Andantino came to mean a faster tempo.<sup>83</sup> In any case, it seems that the only Andantino encountered in Study no. 3 should be performed a little more flowing, perhaps at ♩=108; this would give sufficient space for the oboist to play the passage in bars 20-28 with the appropriate *ritardando*.

There is also ambiguity with terms regarded to be faster than Allegro, probably because there is no simple Allegro or Presto in the Studies. The *tempi* for which faster pacing may be assumed are an ambiguous Allegro moderato con fuoco, an Allegro furioso, an Allegro spiritoso, an Allegro con brio, a Vivace, a Scherzando and two Scherzos. The Scherzo of Study no. 14 can in no way be faster than a typical Allegro. Allegretto is also an interesting case. Both Barret and Bleuzet regard it as faster than, or at least as fast as the Allegro. This opinion contradicts a respectable amount of sources of the period.<sup>84</sup> In some Studies, like in the Poco allegretto of Study no. 42, the metronomic suggestion of ♩=96 is so fast that the result creates more the impression of a Presto.

From a closer inspection of Table 4.1 we can arrive at some interesting general conclusions which place the work within the general stylistic trends of the period. Just

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<sup>81</sup> See Clive Brown, 'Historical Performance, Metronome Marks and Tempo in Beethoven's Symphonies', *Early Music*, 19, 2 (May 1991), 252: The author quotes J. A. P. Schulz's article 'Vortrag' in J.G. Sulzer, *Allgemeine Theorie der schönen Kunst* (Leipzig, 1771-4), ii, 1135. Schulz states that [Brown's translation]: 'If a piece in 2/4 is marked Allegro and contains only a few or even no semiquavers, then the movement of the metre is faster than when it is full of semiquavers; the case is the same with the slower tempos'.

<sup>82</sup> Romberg, 110.

<sup>83</sup> Brown *Classical and Romantic Performing Practice...*, 354-355.

<sup>84</sup> *Ibid.*, 366.

under half (twenty) of the Studies are written in a common time (c) metre. The use of common time metre in both fast and slow Studies makes the old eighteenth-century rule that common time 4/4 usually requires faster tempos and consists of smaller value notes, obsolete. Andante, Andantino and Allegretto are usually employed with triple metre and when not, they are used in Studies with a more dance-like character (as in a 2/4 metre). Instead, Moderato, Maestoso and Allegro are used mostly in conjunction with a common metre.<sup>85</sup> Bleuzet suggests that slow tempos should be mostly counted on a quaver basis. Gerlach's opinion is that, for pedagogical reasons, slow Studies should be played exaggeratedly slowly.<sup>86</sup> Barret instead gives speeds in crotchets not only for his Andantes, but even for the single Adagio in his method. This would be more appropriate as a means of execution, because, if one counts in quavers, the coexistence of notes of large and small value does not allow any tempo flexibility and also reduces the musical effect. Bleuzet's perception of Moderato ranges from ♩ = 104 in Study no. 2 to ♩ = 126 in Study no. 4, all in common metre, much more flowing than Barret's, whose speeds range between ♩ = 84 and ♩ = 112. This means that perhaps the corresponding Ferling Studies should rather be performed a little more steadily than indicated by their metronome markings.

#### Other Tempo Parameters. *Rubato*. *Vibrato*

There is only one occurrence of *stringendo* in Study no. 11. The use of the abbreviation 'ritt.' in the first edition raises the question if *ritenuto* or *ritardando* is meant. According to the practice of the period, the player was expected to slacken the tempo by slowing the beat gradually in case of a *ritardando* and by lengthening the note duration (with a subsequent but much more subtle) lowering of the speed in case of a *ritenuto*.<sup>87</sup> According to Hudson, *ritenuto* was first used by Chopin in the 1830s, exactly the period that the 48 Studies were composed. It seems that the term was not in widespread use; on the contrary, there are ample references to *ritardando* and *rallentando* (by Kastner, Monzani, Dressler, Barret, Hummel and Czerny). Czerny's Op. 500 is perhaps the only source consulted that mentions *ritenuto*, but in a vague sense. In the first volume of his method (p. 190), he says: '*Ritardando*: always retarding or slackening in the degree of movement, so that each division of the bar gets something slower than that which

<sup>85</sup> Ibid., 363.

<sup>86</sup> Willy Gerlach (ed.), *Franz Wilhelm Ferling 48 Übungen für Oboe Op. 31*, 5<sup>th</sup> ed. (Leipzig: VEB Friedrich Hofmeister, 1961), introduction. See Chapter 2, p. 118.

<sup>87</sup> Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Clarendon Press, 1994), 179.

immediately preceded it'. He later notes (after suggesting eleven cases for the proper use of *ritardando*) that:

It is of course understood, that here, under the term *Ritardando*, we mean to comprehend all other equivalent expressions, which indicate a more or less marked slackening in the degree of movement, as for example: *rallent*, *ritenuto*, *smorzando*, *calando* etc.; as they are only distinguished from each other by the more or less degree of *ritardando*.<sup>88</sup>

Judging by the character of the passages in the Studies where the abbreviation is used (mostly inside the space of a single bar), we may safely assume that, although *ritardando* was in widespread use by the time of Ferling, the composer either made no distinction between the two terms, or he meant *ritenuto*, which is the conventional meaning of 'rit.'

The last question concerning tempo is whether the Studies can be (or ought to be) performed with any amount of *rubato*. Scholarship has established that during the nineteenth century two basic types of *rubato* existed. The early type is based on a very steady rhythmic accompaniment, while the note values of the melody are shifted or displaced within a given measure or a metre unit for expressive purposes. This *rubato* originated in the eighteenth century and was still widely accepted as the main type of metre shifting at least up to the 1830s.<sup>89</sup> The other type, the later *rubato*, appeared around the first decades of the nineteenth century and it continues in Western music up to now.<sup>90</sup> In this, the rhythmic alterations do not affect only the melody, but the basic pulse of the music as a whole. This flexibility is of a more subtle essence and does not include the more dramatic changes in tempo which occur with the use of *ritardandi*, *rallentandi* or *accelerandi*, which in any case are often suggested by the composer. During the time of Ferling, both types were in use; this supports the idea that both possibilities should be examined.

It would be easy to eliminate the possibility of an early *rubato* in a solo study only by the fact that there is no accompaniment to keep the feeling of a steady rhythm. One can also argue that studies are pieces for students, who must train themselves in playing the rhythmical patterns exactly. There are also several sources of the period that connect *rubato* playing only with the best professional players and insist that it might be used very cautiously, otherwise it becomes tasteless and something of a bad habit. Finally, there seems to be no reference in nineteenth-century pedagogical compositions for the oboe

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<sup>88</sup> Czerny *Complete Theoretical and Practical Piano Forte School...*, III, 33.

<sup>89</sup> Brown, 396.

<sup>90</sup> Hudson, *Stolen Time...*, 1.

on this subject.<sup>91</sup> However, although other sources are so strict in preventing its wide use, there are occasions where it is implied. Hummel describes groups of up to fifty notes per measure heard against four triple groups in the left hand. He emphasises the strict accompaniment and the independence of the hands, but he also suggests that ‘the graces must be so calculated by the player, that they may neither add to nor take from the strict time, but terminate always simultaneously with the bar’.<sup>92</sup> He then (p. 53) gives hints on the correct use of *rubato*, outlining its basic characteristics:

Observations. In such passages of [a series of many small notes used for embellishment] it must be remarked: 1) that each hand must act independently, 2) that the left hand must keep the time strictly... 4) that [the player] must play the first notes of the bar rather slower than those which succeed them, so that at the end of the bar he may not be compelled to lengthen notes, in order to fill up the time remaining, or else to leave a chasm altogether, 5) that the embellishments must be executed with lightness, delicacy, and the utmost possible finish.

Although it is impossible for a wind instrument to adhere to all of these instructions, the idea that in a long run of embellishment notes the first must be rather longer (stretched) than the rest is a stylistic suggestion that ought to apply to all musicians. We also know that Chopin used the earlier type with excellent delicacy, and at exactly the period when Ferling wrote his Studies.<sup>93</sup> From the discussion in Hudson (Chapter 7), we conclude that the earlier type of *rubato*, contrary to what most players practise today, was an essential part of Chopin’s style. Spohr was also aware of the effect of *rubato* when used properly, and associated it with the *fine* style in contrast to the *correct* style, in other words what distinguishes an artist from a good player. He often marked certain notes that he wanted to lengthen with the symbol < >:

On Delivery or Style of Performance: To a correct style belongs: 1) true intonation, 2) an exact division of the several members of the bar according to their duration, 3) a strict keeping of the time, without either hurrying or dragging,... and 4) the accelerating of time in furious, impetuous and passionate passages, as well as the slackening of it in such as are of a tender, doleful or melancholy[ic] cast.<sup>94</sup>

The violin is also a monophonic instrument —multiple stopping aside— and there are several references in the corresponding sources of early *rubato* playing. It is logical to assume that soloists of other musical instruments knew of the device and used it when playing concertos. The Introduction of Ferling’s Op. 5 Concertino is full of fantasy-like

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<sup>91</sup> Hudson, *Stolen Time...*, 111, reports that he could not find any reference in flute methods as well.

<sup>92</sup> Hummel, *A Complete Theoretical and Practical Course...*, III, 47.

<sup>93</sup> Chopin used the term itself in several compositions between 1828 and 1836. See Hudson, 175.

<sup>94</sup> *Louis Spohr's Celebrated Violin School*, 181.

passages that certainly demand its use (see Fig. 4.3). Similar passages occur also in Op. 31, marked either *ad libitum* or *cadenza*. In these cases the player should feel free to use expressive lengthening and shortening of the notes to drive the music to the cadence note or to the next *a tempo*. Some of these examples in the slow Studies are depicted below (see Figs. 4.4 and 4.5):



Fig. 4.3: First bars of the oboe solo part of the Op. 5 Concertino, Spehr edition.



Fig. 4.4: Study no. 1, bb. 25-28



Fig. 4.5: Study no. 7, bb. 6-7

In other less obvious places, where the music flows more steadily, the player may still decide on using the earlier type, especially in runs of sextuplets or nonuplets. Sometimes *rubato* is obligatory, as in the sextuplet of the same repeated note in b. 4 of Study no. 37, or even suggested by the continuous use of accents on weak beats by the composer, as in b. 11 of the same Study. Indeed, accents on weak parts of the beat, and even articulation,

are already used by Türk in 1789 and others as a kind of *rubato*.<sup>95</sup> As already discussed, it is important for the application of a flexible tempo that the performer does not always count in quavers. This reduces the player's ability to move forwards or backwards, and changes the strong beats of the bar. In the fast Studies, there are also places where the performer must slacken the tempo to drive to the recapitulation theme (for example Study no. 14, b. 24) or just before reaching the climax of a melody (Study no. 24, bb. 40-41). This can also be accomplished by proper breath control. Also, when long slurs with small notes occur (chromatic passages which are so common in the fast Studies or passages like the ones in b. 12 of Study no. 25), absolutely strict playing suggests lack of musicality rather than discipline. Kalkbrenner thought that 'all terminations of cantabile phrases should be retarded'.<sup>96</sup> Hummel also was perhaps original in expressing the idea that slow and lyrical passages should be performed by subtly slowing down the tempo.<sup>97</sup> And of course, the didactic purpose of the piece could be enhanced in the cases of more advanced students by the judicious application of *rubato*.

One must keep in mind however, that the construction of these pieces is not fantasy-like and there must always be a feeling of a steady pulse (indeed this is one of the difficulties of the slow Studies which the player must practise). Sometimes composers of the period used the term *espressivo* to denote *rubato*. Ferling marks three of his Adagios with the term *con espressione*. Could this be consciously intended to indicate *rubato*? And should the performer then restrict its use to only these three examples? It is of no use therefore to convey by instructions the percentage of tempo fluidness in every case as this should rather be left to the judgement of the teacher or performer. Perhaps this aspect of playing must be regarded as one of the parameters that the student has to practise for an authentic and lively interpretation of the pieces.

There is no doubt that performance practice in the first four decades of the nineteenth century called for a very limited use of vibrato, especially when talking about the oboe. Spohr refers to it as a type of embellishment applicable only to long notes, but he certainly suggests its use in a manner similar to that of a singer:

Avoid however [the *tremolo*'s, meaning *vibrato*'s] frequent use, or in improper places. In places where the *tremolo* is used by the singer, it may also advantageously be applied to the Violin. This *tremolo* is therefore properly used

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<sup>95</sup> See for example Clive Brown, 385-6 and Hudson, 136. Brown mentions August Ludwig Crelle, *Einiges über musikalischen Ausdruck und Vortrag* (Berlin, 1823), 61. Crelle suggests that stroked notes (staccato) create speeding up and combination of staccato dots and slurs slowing down.

<sup>96</sup> Clive Brown, 386.

<sup>97</sup> David Montgomery, 'Modern Schubert Interpretation in the Light of the Pedagogical Sources of His Day', *Early Music*, 25, 1 (Feb. 1997), 111.

in passionate passages, and in strongly marking all the *fx* or *>* tones. Long sustained notes can be animated and strengthened by it: if such a tone swells from *p* to *f*, a beautiful effect is produced by beginning the *tremolo* slowly, and in the proportion to the increasing power, to give a gradually accelerated vibration. Also by commencing rapidly, and gradually dropping the tone to a sound hardly perceptible, a good effect is produced. The *tremolo* may be divided into four species: into the rapid, for strongly marked tones; into the slow, for sustained tones of passionate cantabile passages; into the slow commencing and increasing tone; and into the rapid commencing and slowly decreasing of long sustained notes.<sup>98</sup>

There is no mention of vibrato in the oboe methods and sources of the period. Charlton refers to a single quotation by Burney, but Burney's report on Besozzi's *mesa di voce* has nothing to do with vibrato.<sup>99</sup> This is strange given that the term existed (albeit without precise details as to the means of production) in several older treatises and tutors even as far back as Agricola in the sixteenth century.<sup>100</sup> In fact, eighteenth-century oboe tutors refer in much more detail to the production of tone oscillations. This had stopped by the beginning of the nineteenth century (Garnier is the last to report on it as a degree of articulation, as discussed in p. 138) and it may be attributed to the fact that woodwind instruments were not used so much for solo purposes any more but were chiefly employed in the orchestra, where vibrato was considered inappropriate even for string instruments. Also responsible may be the fact that whatever tremolo or vibrato was used in the past century by woodwind instrumentalists, it was produced mainly by other means than air flow vibration, as for example finger vibrato or movement of the lips or the instrument, which could not be applied uniformly as keys were gradually added to the instruments. I have traced the same description of vibrato production as late as 1860, in Fr. L. Schubert's *Hoboeschule*. The author warns that conspicuous shaking of the instrument to create tremolo may have disastrous effects.<sup>101</sup> This is actually the only didactic oboe work of the nineteenth century to report on the production and use of vibrato that I was able to find, whereas it is described in several flute and singing

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<sup>98</sup> Louis Spohr's *Grand Violin School, from the original German...* tr. C. Rudolphus (Vienna: Haslinger; Paris: S. Richault and London: Wessel & Co., [1833]), 161.

<sup>99</sup> David Charlton, 'Woodwind and Brass' in Howard Mayer Brown and Stanley Sadie (eds.), *Performance Practice: Music after 1600...*, 255: 'Burney's account of Carlo Besozzi should be quoted: "Besozzi's *mesa di voce*, or swell, is prodigious; indeed, he continues to augment the force of a tone so much and so long, that it is hardly possible not to fear for his lungs..." Charlton is quoting Charles Burney, *The Present State of Music in Germany, The Netherlands, and the United Provinces* (London, 1775), 46.

<sup>100</sup> See Julien Singer, 'Die Technik des Oboenspiels im Laufe der letzten vier Jahrhunderte. Eine Studie anhand von Büchern und Lernmethoden von 1535 bis heute: 2<sup>nd</sup> part: Haltung des Instruments, Atmung, Vibrato und Artikulation', *Oboe-Klarinette-Fagott*, 7, 2 (1992), 91-96.

<sup>101</sup> Fr. Ludwig Schubert, *Op. 66. Practische Hoboe-Schule* (Leipzig: Merseburger, 1860), 6: 'Die Hervorbringung des Tremolo oder Bebung oder Erzitterung eines Tones wird im Allgemeinen durch den Druck der Unterlippe bewirkt, wobei jedoch das Aufschlagen eines Fingers eine Beihülfe ist. Durch auffälliges Rütteln oder Schütteln des Instruments kann die Sache eher verunglücken?'

tutors.<sup>102</sup> A performer should not feel restrained in using it in solo music, keeping in mind that it was a form of ornament; continuous vibrato (often applied nowadays) was not accepted at least during the first half of the nineteenth century. It was rather applied to accented notes, in the manner described by Spohr above, or in long phrases to drive the direction of the music. Whatever its application was, a historically aware performer should always keep Mozart's ideas in mind:

The human voice vibrates by itself, but in a way and to a degree that is beautiful –this is the nature of the voice, and one imitates it not only on wind instruments, but also on strings, and even on the clavichord but as soon as one carries it too far, it ceases to be beautiful, because it is unnatural.<sup>103</sup>

The above applies, of course, as with the rest of the performance issues discussed in this chapter, to the use of the Studies as actual performing material, i.e. as part of a recital programme or in demonstrating oboe playing as part of a lecture. However, the Studies were composed to train, among other techniques, tone control, intonation and musicality. In this aspect, vibrato is an essential substance of their practice. Thus, modern students and performers should feel free in using it as part and basic element of their technical and musical preparation.

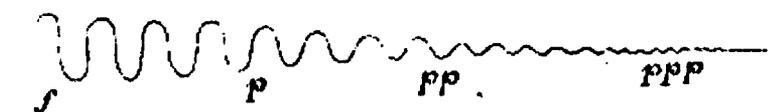


Fig. 4.6: *Vibrato* according to Nicholson.

### Conclusion

Part of the above discussion is directed towards students, teachers and advanced performers. Its aim was not only to clarify ambiguities concerning the performance of the Studies (sometimes by raising some critical questions), but also to approach them as conventional pieces that could be used in a recital and not only played in the practice room or in front of the teacher. This is, in fact, what a teacher always expects from a student; otherwise the purpose of the Studies cannot be fulfilled. It is obvious that, as

<sup>102</sup> Among them Charles Nicholson, *Preceptive Lessons for the Flute...* (London, Printed for the Author: Clementi, 1821), 1, 5: 'Vibration on the Flute ought to resemble that of a Bell or Glass, the beats or pulsations of which are never rapid at first, but are governed by the strength of the tone; for example, if your tone is full and strong, the beat should be slow, but gradually increased in proportion as you diminish the tone'. The source was consulted in <http://www.oldflutes.com/facsimiles/pdf/preceptive1.pdf>, accessed 20 May 2008.

<sup>103</sup> Frederick Neumann, 'The Vibrato Controversy', *Performance Practice Review*, 4, 1 (Spring 1991), 19. Neumann is quoting a letter from Mozart to his father from Paris, 12 June 1778.

teachers, if we treat the collection only as teaching material, we may impose whatever performance rules will yield the result we are expecting from each student. From this perspective, parameters like tempo, articulation, dynamics, *rubato* and *vibrato* should be dealt with according to every individual student's needs. But if we are to understand the Studies as musical pieces in their historical context, then we are obliged to be aware of many of the period's conventions regarding instrumental playing. In this case, we should approach them exactly as we do with the rest of the performing repertoire. And if this results in limiting our technical training, perhaps we ought to look for other pedagogical pieces closer to modern performance ideals, which are composed specifically to overcome difficulties occurring in more modern music.

Bringing together the conclusions of the chapter's discussion, we may sum up as follows: The Studies are in no way 'concert-etudes', because their length, form, harmonic structure and technical difficulties do not correspond to a piece written to expose the performer's technical dexterity in public (as is the case with Liszt, Chopin and, on the oboe, Pasculli). They were written for oboe students, to prepare them for a career in orchestral playing —though there is no direct connection between the musical content of the work and specific orchestral pieces. But they comprise a work of sufficient musical substance and technical expectations which, in order to fulfil its purpose, should be prepared with the prospect of being performed in public. Ties should be understood whenever they are missing, when an overall legato line is present. Slurs over triplets must be performed according to the musical context, and not used indiscriminately. The same applies to the *portato* articulation over triplets. Staccato dots over notes are the predominant articulation symbol in the Studies. Whether this must be interpreted as short and light execution must be judged according to the character of each Study. Trills must always be executed with an ending turn and the performer should decide whether to slur this to the trill body, the concluding note, or both. Turns (*Doppelschläge*) may not always be played with the upper note first and, contrary to modern practice, should be performed in many cases on the beat. Two- to four-note groups should also be performed on the beat. In the fast Studies, dynamics may be freely inserted when absent. In the slow Studies, sufficient research must be undertaken before reaching a decision on the use of dynamic levels, *crescendo* or *diminuendo*. Sometimes the absence of some of these markings leads to the assumption that there is a *subito* change in dynamics, which may not be the case. The student should be aware of several instances in which the opening material is repeated, but where dynamics and articulation are either absent or different from the ones used first time round.

The absence of metronome suggestions, contrary to the absence of some articulation or dynamic markings which demanded editorial standardisation, is consistent and of no concern; it must be perceived as part of the didactic purpose of the work to require the student to determine an appropriate tempo for each Study. It is also an opportunity to discuss the relevance and meaning of the different tempo terms used by Ferling. Generally, and in comparison to modern editions, the slow Studies were conceived to be played with flow and movement. If they are to be performed in public, they should not be practised very slowly, in the manner of simple tone and vibrato exercises. The fast Studies should be performed bearing in mind that virtuosity should not overcome musical style. The tempos suggested by modern editors such as Bleuzet are generally too slow for the slow Studies and too fast for the fast Studies. The use of *rubato* must be in accordance with the rules of the early type used in the nineteenth century, and always employed with caution. It may be advisable for less advanced students to practise the rhythmical patterns metronomically, without any *rubato* variation whatsoever. For the professional performer, *rubato* should be used as one of the means of expressing the musical meaning of the phrase. Similar suggestions apply to students and performers in the case of vibrato.

## Epilogue

The purpose of this work was to settle some of the unresolved issues regarding Ferling's 48 Studies. To begin with, the first edition of the work —whose traces had been lost by modern editors— was located and consulted in detail. The date of this edition and the publisher has also been identified with precision, as has the sequence of subsequent publications up to the present day. Among these later editions, some which were also neglected by modern performers have been brought to light. It has also been proved that the well-known Bachmann edition was actually published in the early 1900s and, although an edition of the 1840s of the same firm is mentioned in the historical sources, no copy of it (or indeed of *any* of the rest of Ferling's works) has survived today. Thus, the present edition is, to my knowledge, the first critical edition and also the first modern one based on the original 1837 edition; it is also one of the few (if any) critical editions of *any* pedagogical composition for oboe and, perhaps, one of the few scholarly studies on pedagogical compositions for woodwind instruments. I have attempted to provide a valuable contribution to the dearth of critical editions of historical oboe pieces (the few *Urtext* editions of some important works in the repertoire, such as Schumann's Romances Op. 94 by Henle, Mozart's Oboe Quartet by Fuzeau as well as his Concerto in C by Bärenreiter do not change the general picture).

My research on nineteenth-century didactic oboe compositions has furnished me with significant material, which helped me to create an extensive list of pedagogical works. Notwithstanding that many of them have been cited by other scholars, it is for the first time that etudes, methods, exercises and schools spanning the whole of nineteenth-century Europe and the USA have been catalogued together in chronological order. A thorough investigation of some of them disclosed their differences and similarities with Ferling's Studies and revealed several aspects of oboe performance in the first decades of the nineteenth century. This work will hopefully be of assistance to further research.

Most of the modern editions have been compared with the original Spehr edition or with their purported ancestors. In the critical report, all available nineteenth-century sources were compared to the original in detail. This work will assist performers, students and teachers alike, both now and in the future, in their approach to the performance of the Studies. It will also help to reconstruct the original text, in case no copies survive in the

future.<sup>1</sup> I have also endeavoured to include all available information concerning the remainder of Ferling's compositional output, to assist any further research or performance of his other works; this task has also been quite revealing. The thesis has also briefly tackled the issue of the didactic and musical value of the Studies, placing them in the context of nineteenth-century woodwind repertoire, analysing and discussing them in comparison to other similar pieces, as well as to period oboe repertoire. In connection with this line of enquiry, the issue of performing the Studies as part of a recital programme has been raised.

Issues of style and interpretation have also been tackled—for the first time to my knowledge—in relation to a didactic oboe composition with extended reference to contemporary sources, mainly methods for the instrument but also well-known methods for other instruments. The relevant discussion proved that many modern tendencies in performance do not originate from Ferling's time, but probably from the early twentieth century (or even later). In many issues such as tempo, articulation and ornamentation, there has been extreme editorial intervention by twentieth-century editors.

There remain a large number of issues that await further investigation. If the piano accompaniment that Ferling wrote for the Studies (which I unfortunately did not manage to acquire) emerges in the future in some collection or even in a commercial edition, it will surely provide assistance in resolving several questions regarding performance. My feeling is that the unavailability of this important autograph deprives this thesis of an important source of information. Another open question is on which model of oboe Ferling played, and thus which technical difficulties the music was intended to remedy. This issue is of broader interest and concerns the historical pedagogical repertoire in general. Up until now, most scholars who dealt with the evolution of historical instruments studied their technical development by referring mainly to well-known orchestral or solo passages.<sup>2</sup> Little research has been made to determine whether a specific method or caprice selection could be performed on a specific model (and, even less, at what level of difficulty).<sup>3</sup>

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<sup>1</sup> During my efforts to research and retrieve unknown compositions by Ferling I found, after personal communication with the *Deutsche Staatsbibliothek*, Berlin, that at least one of his now extant compositions, the Op. 10, was available in the *Königliche Bibliothek zu Berlin* up to World War II.

<sup>2</sup> Robert Howe, 'Historical Oboes 2: Development of the French Simple System Oboe 1800-1840', *The Double Reed*, 24, 1 (2001), 68. Also by the same author, 'Historical Oboes 3: The First Mechanized Oboes: Triébert's Systèmes 3 and 4', *The Double Reed*, 24, 2 (2001), 19.

<sup>3</sup> See, for example, Geoffrey Burgess and Bruce Haynes, *The Oboe*, Yale Musical Instrument Series (New Haven and London: Yale University Press, 2004), 151-7, where German nineteenth-century models like the ones by Golde and Heckel are discussed by referring to Schumann's Symphonies nos. 2, 3 and 4, his Piano Concerto and his Romances Op. 94, as well as to Wagner's repertoire. Also relevant is the discussion about Baldassare Centroni (1874-1860), who played the Rossini orchestral passages on an instrument with very few keys and on the technical difficulties of Pasculli's compositions (1842-1924) in relation to his instrument.

Some matters relating to performance practice, such as the concurrent use of slurs and ties or the articulation of triplets, are relatively untouched by modern scholarship, probably because they are very superficially touched upon by the authors in the relevant sources. Another issue shrouded in ambiguity is the employment, historically, of compositions of a didactic character as material for concerts and recitals. In this context I have aimed to compare Ferling's Op. 31 with similar works for the oboe as well as for other instruments. The discussion of performance practice in Chapter 4 was partially connected to this matter, because it approached these particular Studies in terms analogous to ordinary recital repertoire, even if that was not the original intention of the composer.

An open issue is whether pedagogical compositions may be considered in terms analogous to concert repertoire; and if so, whether they should be treated by a critical editor or performer in the same way as the conventional repertoire. As critical editing is important in the field of musical interpretation when speaking about major works of the repertoire, it is equally important for the lesser-known (or lesser-respected) didactic compositions, for the additional reason that the latter are primarily addressed to students and/or possibly intermediate-level players, who lack the experience in approaching their musical material critically. Research of this kind could help us decide which material ought to be used for the technical and musical training of our students. Such decisions would influence or change the didactic syllabus, in some cases, with the abandonment of some works and the re-introduction of others left forgotten for decades; moreover, some works previously considered 'pedagogical' may come to form part of the instrumental recital repertoire.